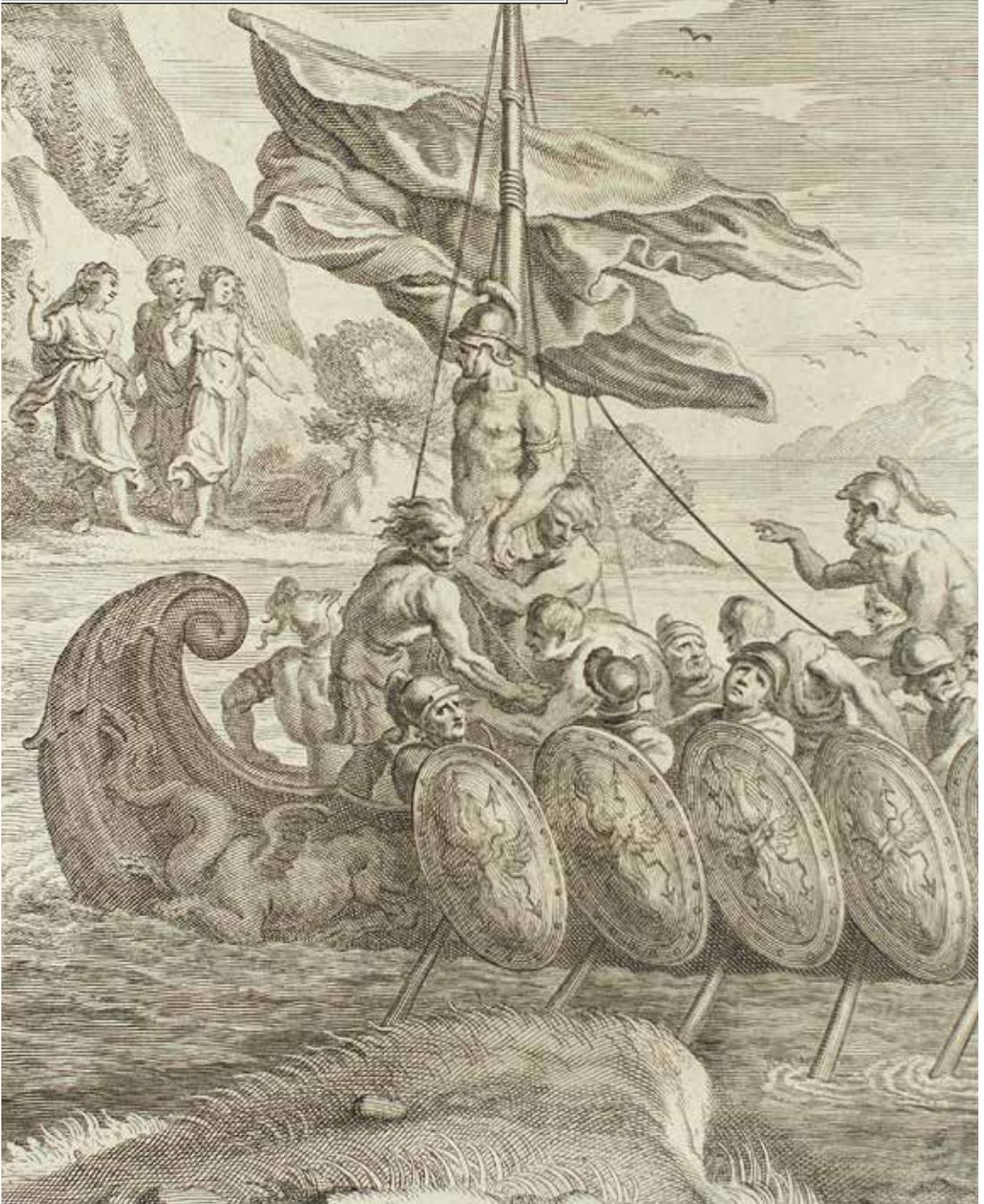


HOMER'S ODYSSEY

A Sampling of Editions in English





inside front cover





HOMER'S ODYSSEY

A Sampling of Editions in English

1616–2017

AN EXHIBITION

Vassar College Library

2018



I



THE FIRST BOOKE OF HOMERS ODYSSES.

THE ARGUMENT.

THe Gods in counsaile sit, to call
 Ulysses from Calypso's thralld;
 And order their high pleasures, thus;
 Great Pallas, to Telemachus
 (in Ithaca) her way address;
 And did her heavenly lims connect
 In Menela's likeness; that did argue
 King of the Taphnians (as the Maier,
 Whose rough waves nere L. eucadia runne)
 Advancing with Ulysses joine
 To seek his father; and address
 His course to young Tantalides
 That governs Sparta. Thus much said,
 She shewd she was Heavns martiall Maid,
 And waight from him. Next to this,
 The Banquet of the waters is.

Another.

Asps: The Deities sit;
 The Maier retir'd;
 Th' Ulysses wit,
 By Pallas ju'd.

THe Man (O Muse) informe, that many a way,
 Wound with his wife dome to his wished stay.
 That wanderd wondrous farre, when He, the towne
 Of sacred Troy, had sackt, and shiverd downe.
 The cities of a world of nations,
 With all their manners, mindes, and fashions
 He saw and knew. At Sea felt many woes;
 Much care sustaint, to save from omethrowes
 Himselfe, and friends, in their retreat for home.
 But so, their fates, he could not overcome,
 Though much he thirsted it. O men vnwise,
 They perish by their owne impieties,
 That in their hungers rapine would not shunne
 The Oxen of the lustie going Sunne:

quis hinc in terra seculi vestigia, vestigia signifying, Homo cuius ingenium velut per multas, & varias vias, remanet in ven-

The information
 or fiction of an
 absolute man,
 and necessary
 for fatal passage
 through many
 afflictions (ac-
 cording with the
 most sacred Li-
 ter) to his natu-
 ral haven and
 country, with
 whole arguments,
 and scope of the
 immortall, and
 immortall Pro-
 ceed, and there-
 fore in the op-
 timate resolution

B Who

ITEM I. *The Whole Works of Homer, Prince of Poets, in his Iliads, and Odyssees...*, translated by George Chapman. London: Nathaniell Butter, 1616.

Preface

RONALD PATKUS

THE EPIC POEMS the *Iliad* and the *Odyssey*, long attributed to Homer, have histories that extend back millennia. Of course their precise origins are unknown, but the scholarly consensus is that they were first performed orally by singers. By the fifth century BCE there were written versions of the poems, though oral performances continued. Around 150 BCE Hellenistic scholars in Alexandria produced a Vulgate text, which largely has survived down to the present. The poems circulated in Antiquity on papyrus, and during the Middle Ages on parchment. Homer was largely neglected in the West during the medieval period, but in the Byzantine Empire (the eastern part of the Roman Empire), interest continued. Homer was rediscovered in the West during the Renaissance, and the first printed edition of the epic poems, the so-called “editio princeps,” appeared in Florence in 1488. Since then literally hundreds of versions of Homer have been published, in a variety of languages. To date there have been over sixty translations of the *Odyssey* into English, some in verse, others in prose. Many of them are accompanied by interesting illustrations created by key artists.

During the Fall of 2017, a course titled *Homer’s Odyssey: From Oral Composition to Digital Editions* was offered at Vassar, cross-listed in Greek and Roman Studies and Media Studies. Professor Rachel Friedman (author of the essay that follows) and I were co-instructors, and together with our students we read the *Odyssey* and examined in class various editions that appeared over the centuries. The course itself was therefore something of a journey, which took us to different times and places and challenged us to think critically about manuscript both papyrus and parchment, and printed artifacts of the great poem that have been passed down to us. A focus of the course for the students was the writing of a long paper on a particular printed edition of the *Odyssey*. For this assignment they were asked to consider not only the text and paratexts of their book, but also its physical characteristics (binding, paper, illustrations, etc.), and its readers.

The Spring 2018 exhibition in the Vassar College Library originated from the course, and students played an active role in its development. Titled *Homer’s Odyssey: A Sampling of Editions in English, 1616–2017*, it explores key works housed in Vassar’s Archives & Special Collections Library and Main Library. Nineteen

books, about a third of the total number of English translations, are on display. They include some high points in printing and Homeric studies. The first work is George Chapman's edition of Homer, made famous by the poem about it that was penned by the Romantic John Keats "On First Looking into Chapman's Homer." The most recent example in the exhibition is University of Pennsylvania Professor Emily Wilson's translation, the first by a woman. In between are books notable for their literary qualities and/or aesthetic aspects: John Ogilby's folio with large engraved illustrations; early editions by the philosopher Thomas Hobbes and by Alexander Pope; several eighteenth- and nineteenth-century English offerings by writers such as William Cowper and William Morris; the first American translation, by William Cullen Bryant; a number of fine press editions, including the beautiful book designed by Bruce Rogers; and several mid and late twentieth-century examples, which have reached wide audiences. Together these works indicate an ongoing interest in the poem, while at the same time showing very different presentations.

There are many people to thank for their contributions to this project. I'd first like to thank my colleague Rachel Friedman, for her thoughtful collaboration in both the course and the exhibition; it's been a pleasure to work with her every step of the way. Of course the students in GRST 289/MEDS 289 are to be thanked for their willingness to take part in the making of the exhibition and to contribute their insights to various aspects. I hope this experience will be a fond memory of their college years. Though most of the books in the exhibition come from the Library collections, some were recently acquired through the assistance of the Greek and Roman Studies Department, and the Vassar Club of the United Kingdom; for these compelling additions to our holdings, which will benefit students well into the future, we are extremely grateful. I'm also thankful to Debra Bucher in the Main Library for allowing us to display some recent books that are part of that collection. George Laws of the Vassar Communications Office again helped us with design issues, this time by producing creative caption labels and signage for the exhibition. Sharyn Cadogan in the Library photographed our books and provided colorful images for this publication. Jeff Macaluso in the Communications Office worked on the exhibition website, allowing us to document our work and share it with others virtually.

Mr. Patkus is Associate Director of the Libraries for Special Collections and Adjunct Associate Professor of History

“Sing the song for us too...”

RACHEL D. FRIEDMAN

HOMER’S *ODYSSEY* begins not by naming its hero, which doesn’t happen until line 11, but by describing him with an adjective and a four-line relative clause:

*Sing into me, Muse, of the man of many turns who
wandered far and wide after he sacked the holy city of Troy:
he saw the cities of many men and learned their minds
but suffered greatly at sea....*

The adjective that I have here translated as “of many turns” is *polutropos*. It is formed from the adjective *polu*, which means “many,” and the noun *tropē*, which means “turn.” We might well wonder what it means to speak of a man of “many turns.” The challenges posed by this adjective speak both to the elusiveness of our hero and to the many forms that the stories about him have taken in the almost 3,000-year history of the *Odyssey*. A survey of several of the options used in the 400 years of the poem’s history in English, the focus of our exhibit, reveals just how different one Odysseus can be from another: Ogilby’s (1669) is “prudent,” Bryant’s (1871) “sagacious,” Morris’ (1879) “shifty,” Butler’s (1900) “ingenious,” Lawrence’s (1932) “various-minded,” Fitzgerald’s (1961) “skilled in all ways of contending,” Fagles’ (1996) “the man of twists and turns,” Lombardo’s (2000) “cunning,” and Wilson’s (2017) “complicated.”

The multiple turns of the adjectives used to describe Odysseus point both to the variability of the poem’s hero and to the shifting and

versatile nature of the stories told about him. He's a hero who is as hard to pin down as are those stories to classify. Is he the loyal husband who rejects an offer of immortality from the goddess Kalypso so that he can return home to Penelope?; the roving warrior always interested in new journeys and new opportunities to accumulate wealth?; or the deceitful trickster who brings his poor father Laertes close to death when he tests him in *Odyssey* 24? In fact, he is, as readers of Homer's poem know well, all of these things, though as the poem has traveled through time each, era has inevitably found both the traits that it wants to celebrate and those it wants to obscure.¹

The *Odyssey* is self-conscious about the versatility of its subject matter and even celebrates it. After it opens with the deliberately ambiguous identification of its hero, it offers a quick synopsis of Odysseus' and his companions' experiences since Troy and then calls on the Muse again, this time to implore her to find her own way into the story: "From any place, then, goddess, daughter of Zeus, sing the song for us too." The poet leaves up to the Muse the decision as to where to begin the song. In doing so he acknowledges that the poem could open in many ways. When he asks that she sing it "for us too," he further points to the fluidity of the poem by asking for, as it were, the latest version of the poem, the one that is most appropriate for the particular audience hearing the poem at a specific moment in time.

Homer's *Iliad* and *Odyssey* were written down sometime in the eighth century BCE, though they were the products of a much earlier history of oral composition. When they were committed to writing the particular versions of the stories they contain—the *Iliad* treats the last year of the Trojan War and the *Odyssey* covers Odysseus' ten-year journey home—became relatively fixed in time. Prior to this fixing of the poems into the forms that remain recognizable today almost 3,000 years later, 1. Stanford (1954) and Hall (2008) both provide rich histories of the reception of the poem.

there were undoubtedly many variable renditions of the stories surrounding the Trojan War circulating. While the oral origins of both the *Odyssey* and the *Iliad* have been understood in at least some form since the Italian Enlightenment thinker Giambattista Vico (1668–1744) first suggested an evolutionary model for the emergence of the poems, it was only with the work of the American scholar Milman Parry in the 1920s and '30s and then his student, Albert Lord, that the full implications of this idea were revealed.² Their work played an essential role in revolutionizing Homeric scholarship. Parry and Lord's findings made it possible to understand how radically differently we must read and interpret a work that was composed orally. It was no longer enough to acknowledge the poems' origins in an oral tradition and then simply proceed to read them as we would any text.

Among the most important of Parry and Lord's discoveries, which they made through fieldwork with bards (*guslari*) still practicing in remote Balkan villages, was that for poets in an oral culture, the poem is composed anew, in the moment of performance, each time it is performed. The bard is able to do this because he has inherited a toolbox of traditional material—a fixed metrical line, as well as repeating epithets, formulae, and type scenes—that he draws on as he rearranges the song's elements from performance to performance. While the *guslar* might say that the song he sings is the same every night, for a literate person listening to the songs each one would sound markedly different: maybe the bard begins his song in a different place from night to night, maybe he omits or amplifies one episode or another, or maybe the

2. On the ways that Vico anticipated later discoveries about the poems' evolution, see Berry. The German scholar Friedrich August Wolf (1759–1824) played an important role, in his *Prolegomena ad Homerum* (1795), in further developing the idea that the poems were the result of the editing of earlier oral compositions. Parry's career was cut short when he died in 1935 at the age of 33. His papers were edited posthumously and came out in 1971. Lord's *The Singer of Tales* came out in 1960.

length of the performance overall varies significantly. What Parry and Lord discovered, then, was that we cannot think of Homer's poems as texts that existed in one original or pure form, but that they each represent only one particular version of utterly fluid and mutable songs. To read the Homeric poems, we must understand this fluidity and consider the ways that the poems themselves existed in constant conversation with other iterations of their stories.

This understanding of the oral origins of the poems better positions us to understand how each new version of one of the poems becomes its own work. In this exhibit we consider nineteen versions of the *Odyssey* as we showcase selected editions from the poem's 400-year history in English. Our exhibit includes many important milestones in this one segment of the poem's nearly 3,000-year history: the first translation into English (George Chapman, 1616); the first translation by an American (William Cullen Bryant, 1871); and, a mere few months before the opening of this exhibit, the first translation of the poem into English by a woman (Emily Wilson, 2017). Also among our translators are figures one might not expect to see in this company: the political philosopher Thomas Hobbes (1588–1679), T.E. Lawrence of “Lawrence of Arabia” fame (1888–1935), and William Morris (1834–1896), a member of the British Arts and Crafts movement better known for his wallpaper designs than his classical scholarship.

Each of these translators, together with, as the case may be, their patrons, editors, illustrators, and publishers, produced their own *Odyssey*. Once we accept this seemingly obvious truth, then the full richness of the individual works can emerge. We have much more to gain when we can appreciate each one on its own terms and evaluate them, no longer by the increasingly outmoded concept of fidelity to the “original”—since, as many translators would themselves now acknowledge, such a thing is not really ever possible—but by asking ourselves

“Who is *this* Odysseus”? What is *this* *Odyssey*? Every translation is itself an act of interpretation. The etymologies for the English words “translation” and “metaphor” are the same. The first is formed on Latin roots (*trans* + *fero*, whose perfect participle is *latum*) and the second on Greek (*meta* + *fero*). The first element is a preposition that means “across” and the second, the same in both languages, the verb “to carry.” So, despite the fact that we think of a translation as having a more exact relationship to its source text than a metaphor does to the object of its comparison, the root meaning of both words is the same: a carrying across. In both cases the carrying across is figurative and inexact. What choices does a translator make about what to carry across from one language, one form, one culture to the other? What sort of metaphoric relationship does she create between her work and the ancient Greek poem?

We can get a sense of some of the decisions involved in this process of carrying over by looking at two roughly contemporaneous works from the exhibit, both displayed in case 10. The first is E.V. Rieu’s 1946 translation, which became the first volume in the *Penguin Classics in Translation* series.³ In his introduction Rieu says that it was his aim “to present the modern reader with a rendering of the *Odyssey*, which he may understand with ease and read with appreciation.”⁴ His paperback translation, which cost 25¢ in 1945, the equivalent of about \$3.50 in 2017, went on to sell more than two million copies by 1964.⁵ When the translation first came out, it was reviewed in the *New York Times* by Eugene O’Neill Jr., son of the playwright and then an Assistant Professor of Greek at Yale, whose review was titled “Famous Voyage, Cut-Rate.” In his cheeky title and exuberant opening line—“The *Odyssey*, in English

3. The edition of Rieu on display in our exhibit is a 1952 reprint from Methuen.

4. Rieu (1991, 31).

5. Connell (2004).

prose, for twenty-five cents!”—O’Neill celebrates the democratizing appeal of this easily available and easily readable prose version. It is to his credit that O’Neill was able to appreciate these merits of Rieu’s translation even though he goes on to call the “style and the tone of the translation . . . hopelessly unHomeric” and to say that Rieu’s language is egregiously lacking in dignity.⁶

The plainness, even, we must say, flatness, of Rieu’s style comes through in the way that his translation begins:

The hero of the tale which I beg the Muse to help me tell is that resourceful man who roamed the wide world after he had sacked the holy citadel of Troy. He saw the cities of many peoples and he learnt their ways. He suffered many hardships on the high seas in his struggles to preserve his life and bring his comrades home. But he failed to save those comrades, in spite of all his efforts. It was their own sin that brought them to their doom, for in their folly they devoured the oxen of Hyperion the Sun, and the god saw to it that they should never return.

There is a matter-of-fact quality that accurately conveys the sense of the poem but preserves none of its beauty. In his 1991 introduction to a revised version of his father’s translation, D.C.H. Rieu describes his father’s concept for the Penguin Classics series this way: “His vision was to make available to the ordinary reader, in good modern English, the great classics of every language. This vision, shadowy at first, came to him in the early days of the Second World War, when he used to sit in the drawing-room after supper with the *Odyssey* on his lap, translating aloud to his wife and daughters, while the bombs fell on

6. O’Neill (1946).

London.”⁷ Though the younger Rieu leaves the connection implied but not expressed, there is certainly, in his recollection of his father’s vision for the series, the idea that the spreading of the wisdom contained in these paperbacks to as many people as possible would serve as some kind of antidote to the barbarity gripping Europe at the time.

In our exhibit Rieu’s Penguin shares a case with Robert Fitzgerald’s 1961 edition. The two works could not be more different. Fitzgerald’s translation was published in cloth by Doubleday, with stunning line drawings by the Swiss artist Hans Erni, and sold for \$4.95 when it came out, the equivalent of about \$41 in 2017. It actually began as an experiment he undertook in a review of Rieu for *Poetry* magazine. His review, titled “A Prose Odyssey,” like O’Neill’s, expresses appreciation for the value of a project like Rieu’s, but his focus is on what is lost by rendering Homer’s poem in prose.⁸

Homer’s poems were composed in a dactylic hexameter, a meter which creates a very regular and rhythmic metrical pattern. When the poem is rendered into prose, as by Rieu and, before him, Murray (1919), Butcher and Lang (1924), Butler (1900), and Lawrence (1932), one of its defining characteristics is erased. For Fitzgerald, a poet, this was the problem with a version such as Rieu’s. Fitzgerald had been a student of Milman Parry’s at Harvard, and he felt that his understanding of the oral origins of the poems freed him as a translator to create a poem in his own right. In reflecting on the fact that “free improvisation was part of the essence of every performance,” he celebrates the “possibility” that “arises of translating not from one dictionary into another dictionary, so to speak, but from one tradition into another, from one literature into another, from one life to another.”⁹ Part of this act of

7. Rieu, D.C.H. (1991, 4).

8. Fitzgerald (1948).

9. Fitzgerald (1977, 30).

translating, though, must, for Fitzgerald, preserve the poetic quality of the source.

Fitzgerald used an iambic blank verse and was able to create an *Odyssey* that is plain in the best sense of the word while also fresh, contemporary, and poetic. Here is his version of the same passage quoted in Rieu above:

*Sing in me, Muse, and through me tell the story
of that man skilled in all ways of contending,
the wanderer, harried for years on end,
after he plundered the stronghold
on the proud height of Troy.*

*He saw the townlands
and learned the minds of many distant men,
and weathered many bitter nights and days
in his deep heart at sea, while he fought only
to save his life, to bring his shipmates home.
But not by will nor valor could he save them,
for their own recklessness destroyed them all—
children and fools, they killed and feasted on
the cattle of Lord Helios, the Sun,
and he who moves all day through heaven
took from their eyes the dawn of their return.*

It's almost hard to believe that he was translating the same lines that Rieu was. His lines are clear and plain and achieve their music without relying on archaisms or bombast. It's an *Odyssey* that can be accessible, as Rieu wanted, while also remaining a poem. In a laudatory review in *Poetry* called "A Poet's *Odyssey*" that becomes a sort of coda to Fitzgerald's review of Rieu ("A Prose *Odyssey*") in the same journal some

thirteen years earlier, Reuben A. Brower begins by saying that “the reader of Robert Fitzgerald’s translation will be certain of one thing—that the *Odyssey* is a poem.”¹⁰ This review, with its simple opening declaration, gets to the heart of Fitzgerald’s project; one could imagine that it would have pleased him greatly.

This brief look into two of the exhibit’s *Odysseys* gives some indication as to the kinds of stories behind all of the volumes on display and to some of the issues that are at stake each time a new translator approaches the ancient poem. We hope that the exhibit encourages you to explore not only the nineteen versions showcased here but others too. Find your own *Odyssey* and cherish it.

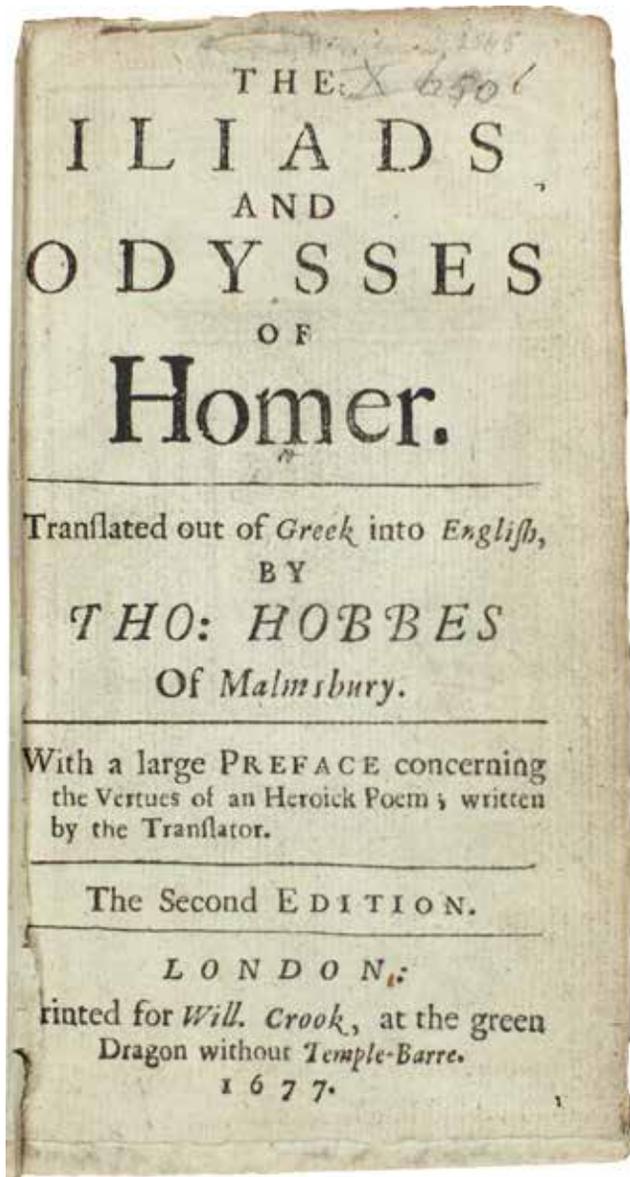
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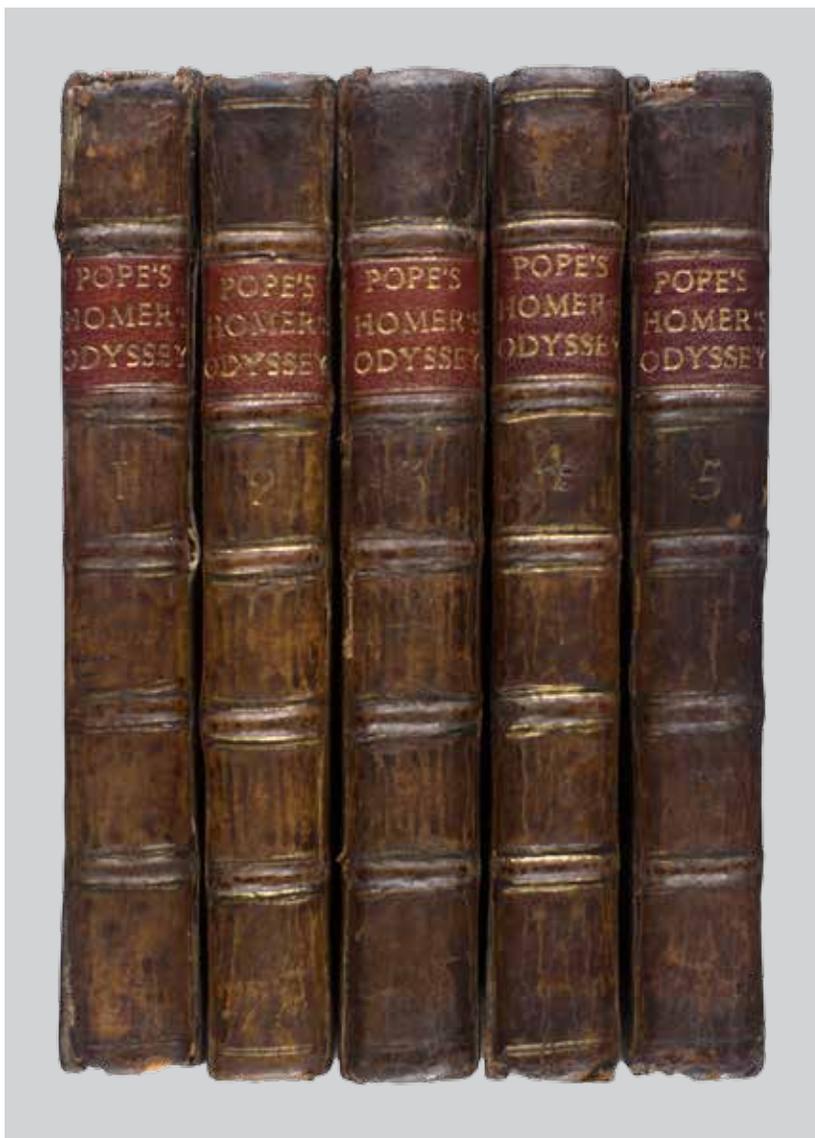
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10. Brower (1961).



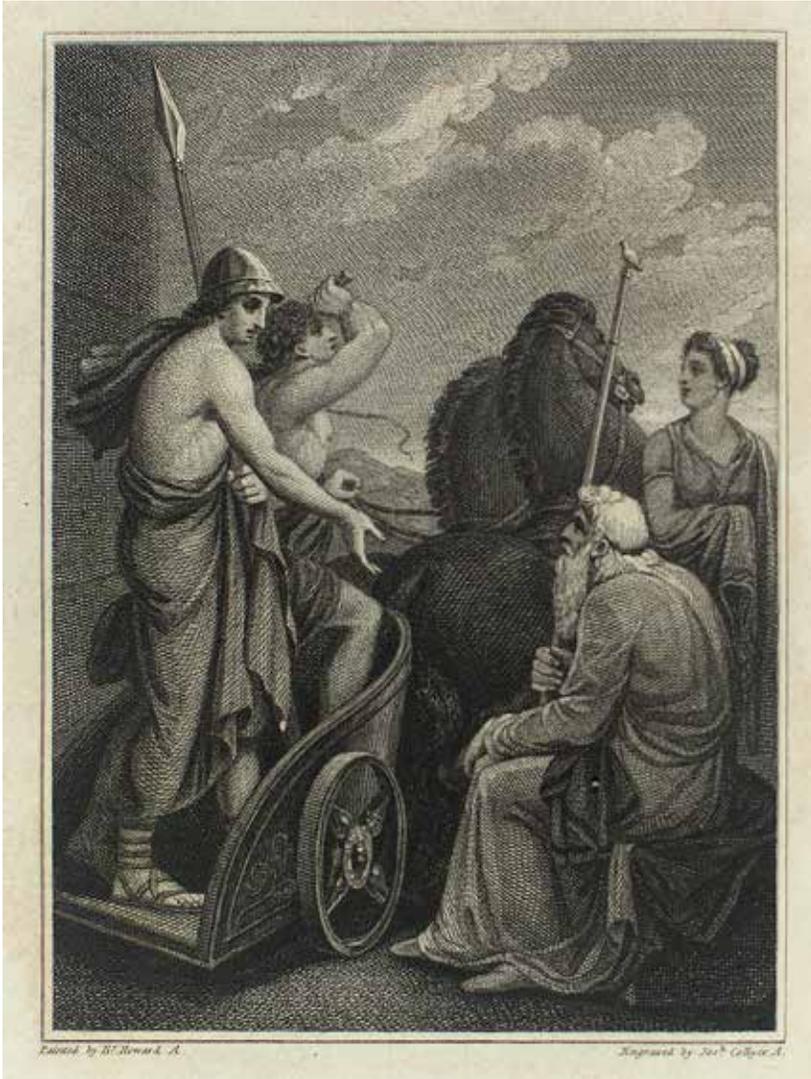
ITEM 2. *Homer his Odysseys, Translated, Adorn'd with Sculpture, and Illustrated with Annotations...*, translated by John Ogilby. London: James Flesher, 1669.



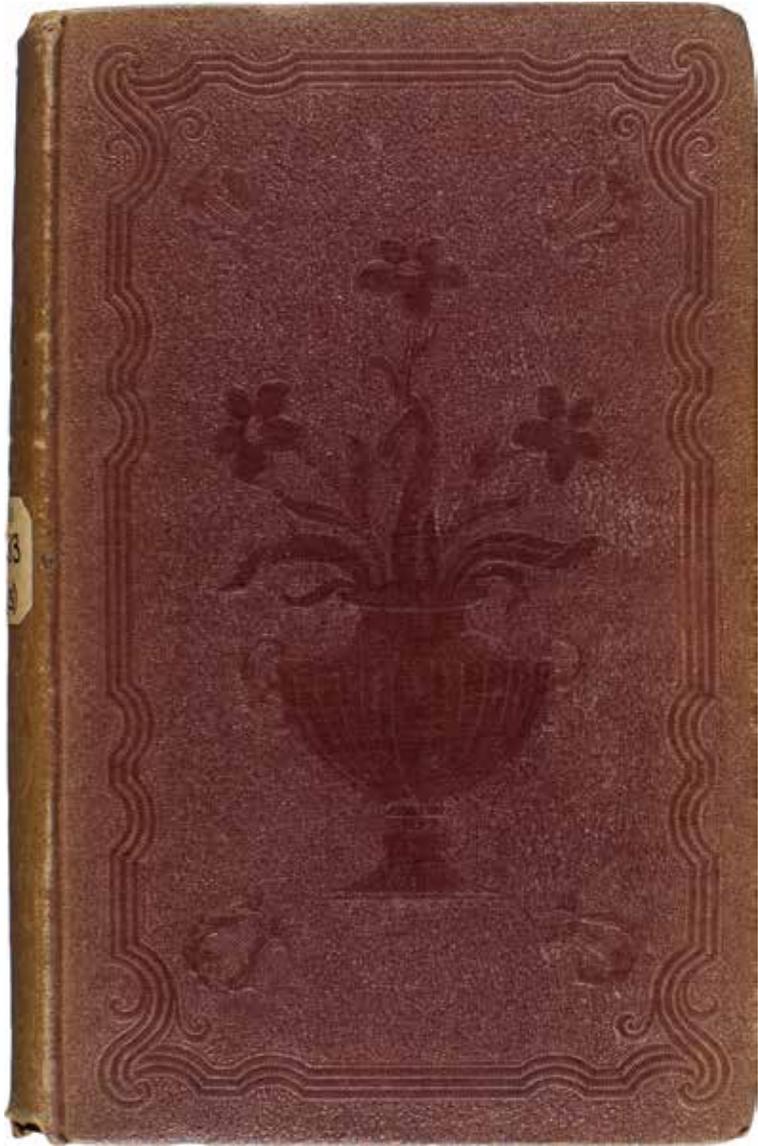
ITEM 3. *The Iliads and Odysseys of Homer*, translated by Thomas Hobbes. London: William Crook, 1677.



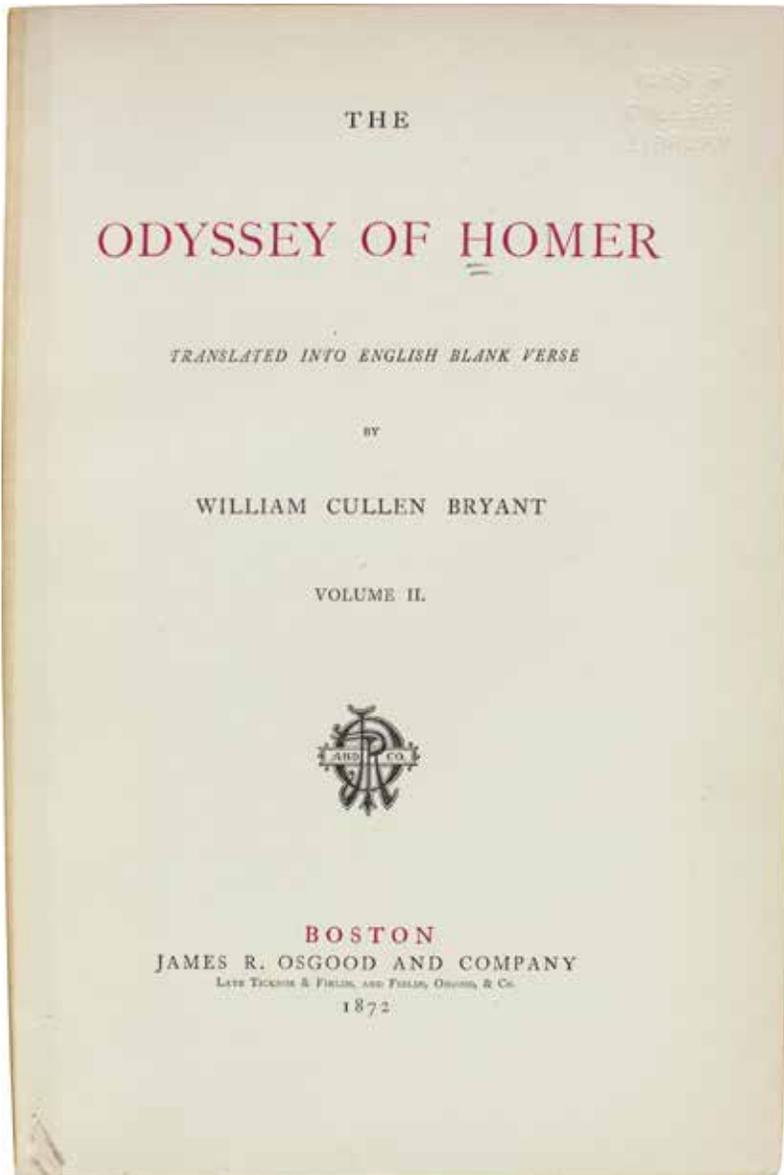
ITEM 4. *The Odyssey of Homer*, translated by Alexander Pope. 5 vols.
London: Bernard Lintot, 1725.



ITEM 5. *The Odyssey of Homer*, translated by Alexander Pope. 3 vols.
London: Printed for F.J. Du Roveray, by T. Bensley, 1806.



ITEM 6. *The Works of William Cowper, Esq., comprising his Poems, Correspondence and Translations*, edited by Robert Southey. Vols. 13 and 14, the *Odyssey*. London: Baldwin and Cradock, 1836.



ITEM 7. *The Odyssey of Homer*, translated by William Cullen Bryant.
Vol. 2 only. Boston: J.R. Osgood, 1871-2.

THE
ODYSSEY OF HOMER.

BOOK I.

ARGUMENT.

THE GODS ORDAIN THE RETURN OF ODYSSEUS: PALLAS GOES TO ITHACA
AND IN THE LIKENESS OF MENTES HEARTENS UP TELEMACHUS, AND
BIDS HIM CALL A MEETING OF MEN TO LAY HIS GRIEVANCE AGAINST
THE WOOERS, AND THEN TO TAKE SHIP TO PYLOS AND SPARTA
SEEKING TIDINGS OF HIS FATHER.

TELL me, O Muse, of the Shifty, the man who wandered afar,
After the Holy Burg, Troy-town, he had wasted with war;
He saw the towns of menfolk, and the mind of men did he learn;
As he warded his life in the world, and his fellow-farers' return,
Many a grief of heart on the deep-sea flood he bore,
Nor yet might he save his fellows, for all that he longed for it sore.
They died of their own souls' folly, for witless as they were
They ate up the beasts of the Sun, the Rider of the Air,
And he took away from them all their dear returning day;
O Goddess, O daughter of Zeus, from whencesoever ye may, 10
Gather the tale, and tell it, yea even to us at the last!

Now all the other heroes, who forth from the warfare passed
And fled from sheer destruction and 'scaped each man his bane,

B

ITEM 8. *The Odyssey of Homer*, translated by William Morris. 2 vols.
London: Reeves & Turner, 1887.

ΟΔΥΣΣΕΙΑ

A

Ἄνδρα μοι ἔννεπε, μοῦσα, πολύτροπον, ὃς μάλα πολλά
πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσεν·
πολλῶν δ' ἀνθρώπων ἶδεν ἄστεα καὶ νόον¹ ἔγνω,
πολλὰ δ' ὃ γ' ἐν πόντῳ πάθεν ἄλγεα ὄντα κατὰ θυμόν,
ἀρνύμενος ἦν τε ψυχὴν καὶ νόστον ἑταίρων. 5
ἄλλ' οὐδ' ὧς ἑτάρους ἔρρύσατο, ἰέμενός περ·
αὐτῶν γὰρ σφετέρῃσι ἀτασθαλίῃσι ὄλοντο,
νήπιοι, οἳ κατὰ βοῦς Ἑπερίογος Ἡελίοιο
ἦσθιοι· αὐτὰρ ὁ τοῖσιν ἀφείλετο νόστιμον ἡμῶν.
τῶν ἀμόθην γέ, θεά, θύγατερ Διός, εἰπέ καὶ ἡμῖν. 10
Ἔνθ' ἄλλοι μὲν πάντες, ὅσοι φύγον αἰπὺν ὄλεθρον,
οἴκοι ἔσαν, πόλεμόν τε πέφηνότ' ἠδὲ θάλασσαν
τὸν δ' οἶον νόστου κεχρημένον ἠδὲ γυναικὸς
νύμφη πότνι ἔρυκε Καλυψὸς διὰ θεᾶων
ἐν σπέσσι γλαφυροῖσι, λιλαιομένη πόσιν εἶναι. 15
ἄλλ' ὅτε δὴ ἔτος ἦλθε περιπλομένων ἐνιαυτῶν,
τῷ οἱ ἐπεκλώσαντο θεοὶ οἰκόνδε νέεσθαι
εἰς Ἰθάκην, οὐδ' ἔνθα πεφυγμένος ἦεν ἀέθλων
καὶ μετὰ οἴσι φίλοισι. θεοὶ δ' ἐλέαιρον ἅπαντες

¹ νόον : νόμον Zenodotus.

ITEM 9. *The Odyssey*, translated by Augustus Taber Murray. London: W. Heinemann; Cambridge, MA: Harvard University Press; 1919.

The Odyssey for English Readers

BOOK ONE: THE GODS IN COUNCIL, MINERVA'S VISIT TO
ITHACA, THE CHALLENGE FROM TELEMACHUS TO THE
SUITORS

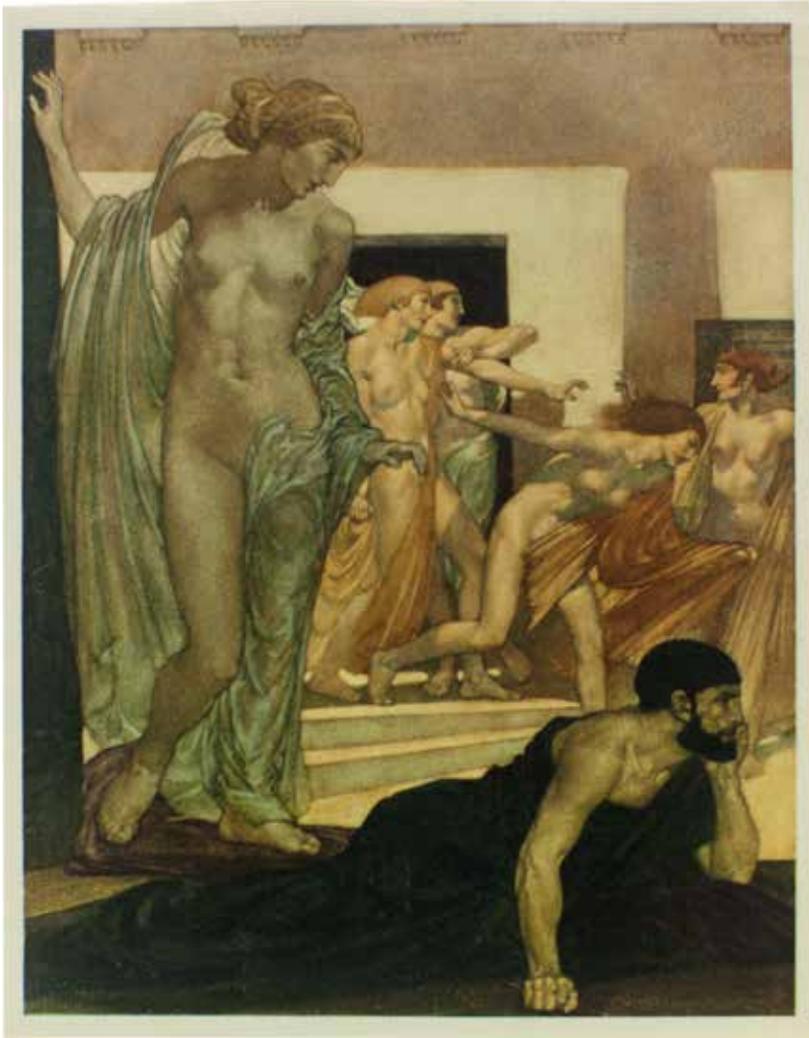
TELL ME, O MUSE, OF THAT INGENIOUS hero who travelled far and wide after he had sacked the famous town of Troy. Many cities did he visit, and many were the nations with whose manners and customs he was acquainted; moreover he suffered much by sea while trying to save his own life and bring his men safely home; but do what he might he could not save his men, for they perished through their own sheer folly in eating the cattle of the Sun-god Hyperion; so the god prevented them from ever reaching home. Tell me, too, about all these things, O daughter of Jove, from whatsoever source you may know them.

So now all who escaped death in battle or by shipwreck had got safely home except Ulysses, and he, though he was longing to return to his wife and country, was detained by the goddess Calypso, who had got him into a large cave and wanted to marry him. But as years went by, there came a time when the gods settled that he should go back to Ithaca; even then, however, when he was among his own people, his troubles were not yet over; nevertheless all the gods had now begun to pity him except Neptune, who still persecuted him without ceasing and would not let him get home.

Now Neptune had gone off to the Ethiopians, who are at the world's end, and lie in two halves, the one looking West and the other East.¹ He had gone there to accept a hecatomb of sheep and oxen, and was enjoy-

¹ Black races are evidently known to the writer as stretching all across Africa, one half looking West on to the Atlantic, and the other East on to the Indian Ocean.

ITEM 10. *The Odyssey*, translated by Samuel Butler. New York: Dutton, 1925.



ITEM II. *The Odyssey of Homer*, translated by Samuel Butcher and Andrew Lang. London, Boston: Medici Society, 1924.

HOMER
ODYSSEY
POPE



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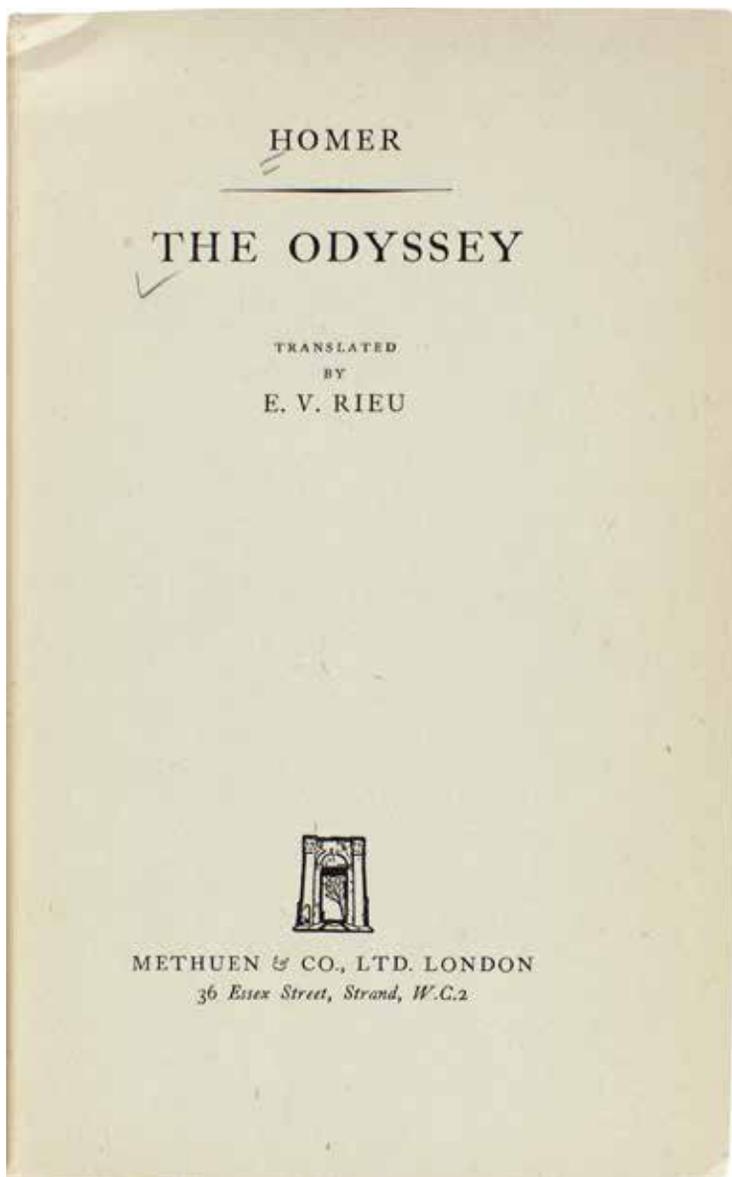
ITEM 12. *Odyssey*, translated by Alexander Pope. London: Nonesuch, 1931.

THE ODYSSEY OF
HOMER

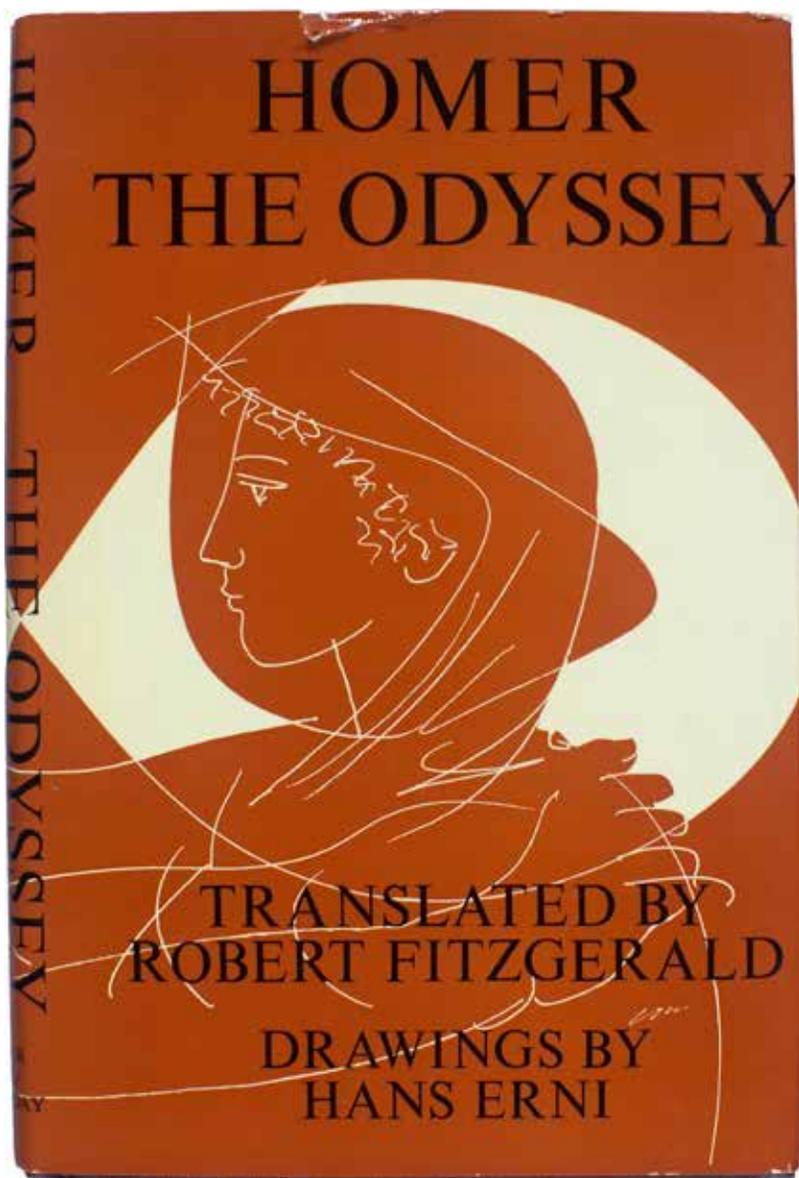


PRINTED IN ENGLAND
1932

ITEM 13. *The Odyssey of Homer*, translated by Thomas Edward Lawrence. London: Emery Walker, Wilfred Merton, and Bruce Rogers, 1932.



ITEM 14. *The Odyssey*, translated by Emile Victor Rieu. London: Methuen, 1952.



ITEM 15. *The Odyssey*, translated by Robert Fitzgerald, with illustrations by Hans Erni. New York: Anchor/Doubleday, 1961.

BOOK ONE



Athena Inspires the Prince

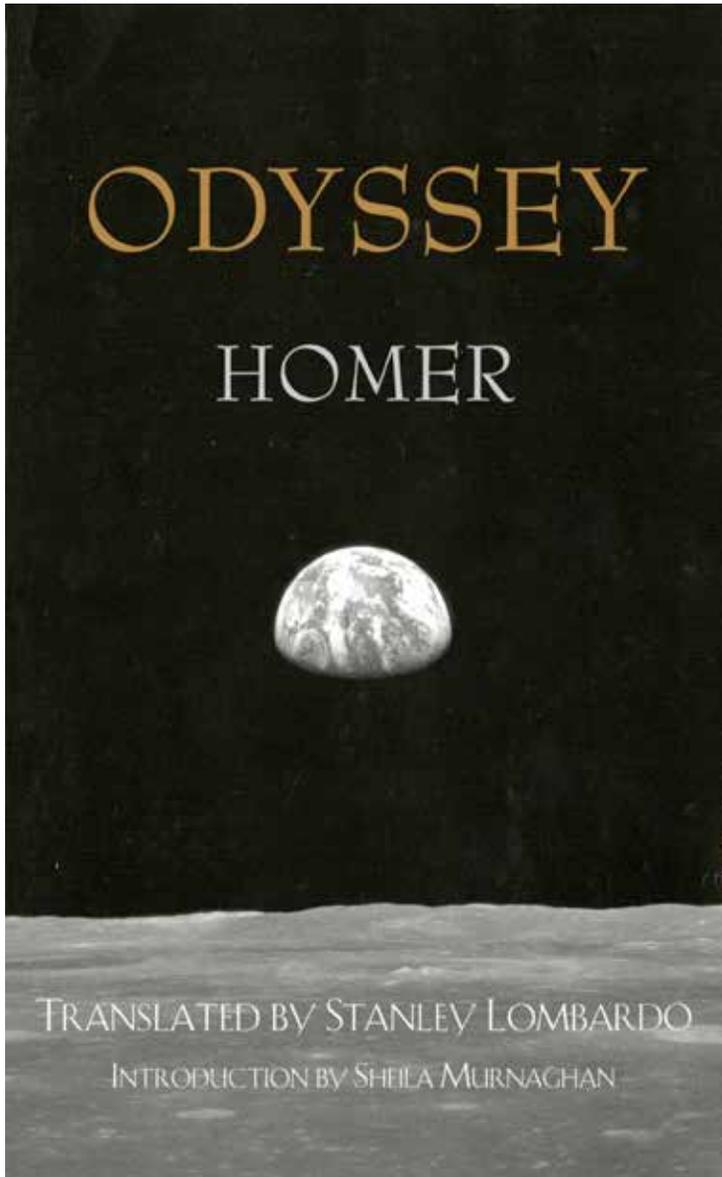
Sing to me of the man, Muse, the man of twists and turns
driven time and again off course, once he had plundered
the hallowed heights of Troy.
Many cities of men he saw and learned their minds,
many pains he suffered, heartsick on the open sea,
fighting to save his life and bring his comrades home.
But he could not save them from disaster, hard as he strove—
the recklessness of their own ways destroyed them all,
the blind fools, they devoured the cattle of the Sun
and the Sungod blotted out the day of their return. 10
Launch out on his story, Muse, daughter of Zeus,
start from where you will—sing for our time too.

By now,

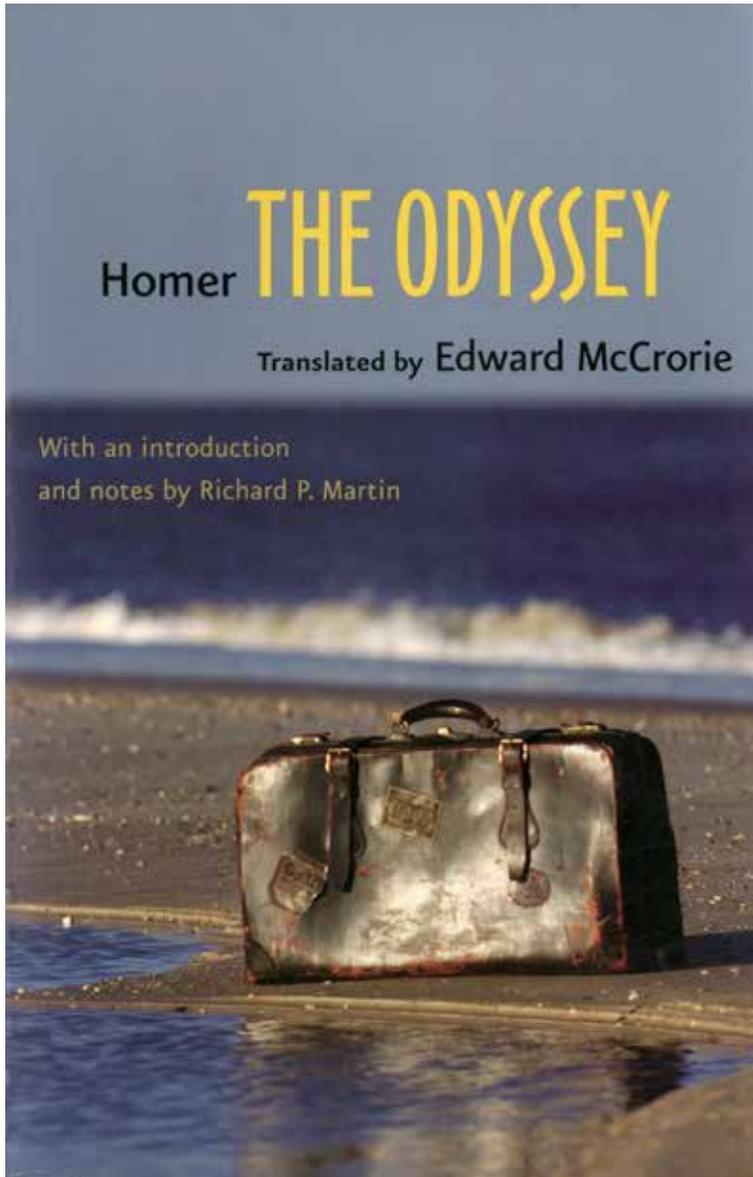
all the survivors, all who avoided headlong death
were safe at home, escaped the wars and waves.

77

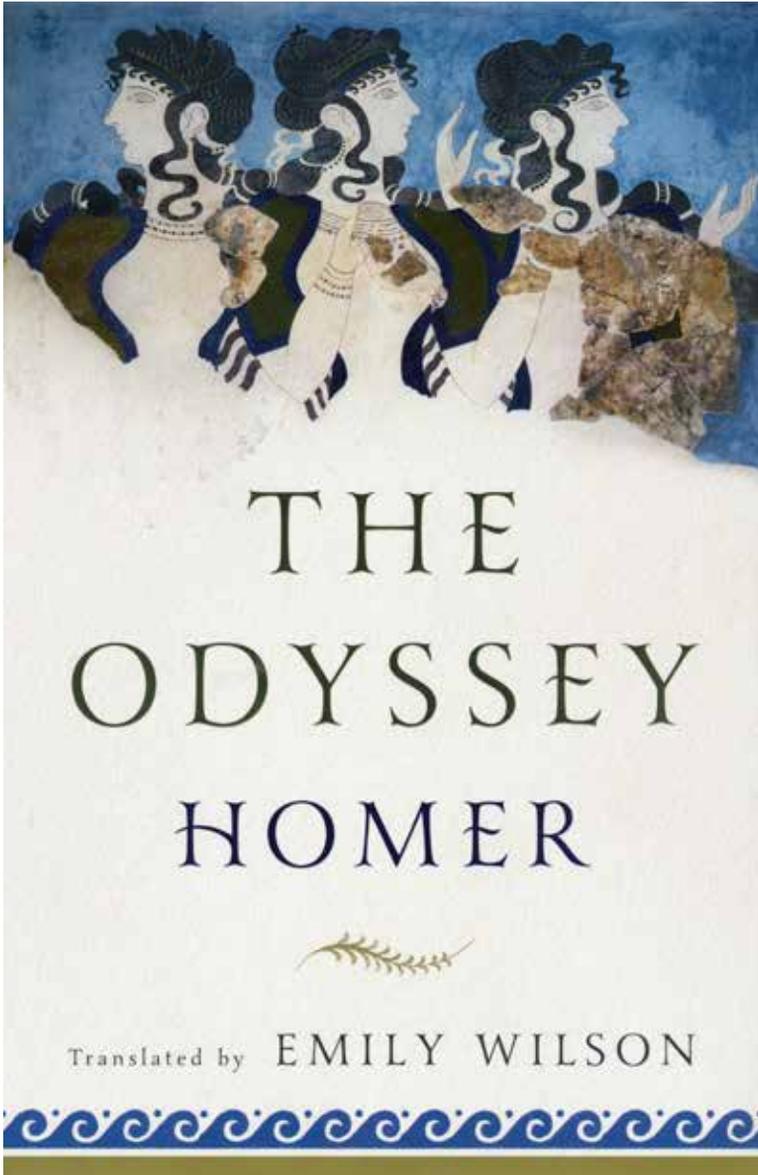
ITEM 16. *The Odyssey*, translated by Robert Fagles. New York:
Viking, 1996.



ITEM 17. *Odyssey*, translated by Stanley Lombardo. Indianapolis: Hackett, 2000.



ITEM 18. *The Odyssey*, translated by Edward McCrorie. Baltimore: Johns Hopkins University Press, 2004.



ITEM 19. *The Odyssey*, translated by Emily Wilson. New York: Norton, 2017.

HOMER'S ODYSSEY
A Sampling of Editions in English, 1616–2017
will be on view from January through June 2018,
in the Vassar College Library.

The following students of GRST 289/MEDS 289
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