

Homer in Print: The Transmissions and Reception of Homer's Works

For nearly 3,000 years, the Homeric epics have been among the best-known and most widely studied texts of Western civilization. Generations of students have read the *Iliad* and the *Odyssey* to learn Greek, to study Greek history, culture, and mythology, or for the sheer enjoyment of the stories and characters. Concepts such as heroism, nationalism, friendship, and loyalty have been shaped by Homer's works. Countless editions, translations, abridgements, and adaptations have appeared since the invention of printing, making Homer accessible to students, scholars, children, and general readers.

Many readers delight in the stories and the people who inhabit them. The *Iliad* and the *Odyssey* are filled with the momentum of action, emotions, relationships, violence, and tragedy. Complex and memorable characters—humans and gods—can be subjected to unending scrutiny. Some wonder about the author: Who was Homer? Did such a person really exist and if so, when? What was his role in compiling the works we read today? Others analyze language, narrative techniques, pictorial elements, and a host of other features.

Non-specialist readers rarely pay attention to the specific version of their texts or how they came into being. And when reading a translation, we often ignore the fact that we are not experiencing the text in its original language, let alone consider the role of the translator in shaping the form and content of the experience.

Homer in Print puts the spotlight on the text itself, not as an object of literary, linguistic, historical, or cultural inquiry but rather as the product of a particular time, place, editor, printer, publisher, or translator. Beginning with the very first printed edition of Homer, every editor of a Greek edition must decide what sources should be consulted and whether notes are needed to achieve the goal of the edition. Translators face a host of additional choices: Will they produce a verse or prose translation, if verse then in what poetic form, and will they aim at fidelity to the words and syntax or to the spirit of the "original" (however that is defined)? The way each translator answers these questions reflects available sources, prevailing literary theories, and individual preferences.

The editions and translations of the *Iliad* and the *Odyssey* in this exhibition illustrate what we can learn when we look beyond the epics themselves. Great literature may be impossible to define, and of the making of Homers there may be no end. But focusing on the actual texts of the *Iliad* and the *Odyssey* and how they have come down to us—the physical shape and form, as well as the words—reminds us that there could be no study of Homer if his works had not survived and were not always "in print."

The Bibliotheca Homerica Langiana at the University of Chicago

The study of Homer has been part of the core curriculum at the University of Chicago since the first year of classes in 1892. Many editions, translations, and works of Homeric scholarship were included in the Library's founding collections. Literary papyri collected by Edgar J. Goodspeed, who joined the faculty in 1900 and became Chairman of the Department of New Testament and Early Christian Literature in 1923, included two first-century CE fragments of the *Iliad*. Commitment to the classics at the University of Chicago ensured that the Library would continue to build a collection strong in Greek editions, commentaries, translations, and scholarly literature, with the result that it is now one of the premier classics collections in the world.

M. C. Lang, who studied Greek at Hamilton College under John Mattingly (AB, University of Chicago, 1926), formed a magnificent collection of editions and translations of the *Iliad* and the *Odyssey* with the goal of tracing their transmission in printed form. In considering the future of his collection, he sought an institutional home where students and faculty would actively use the books, and he recognized that the vibrant program in classics at the University of Chicago would provide such an environment. With the 2007 gift of the Bibliotheca Homerica Langiana (BHL), the University of Chicago Library received a trove of important Homer editions and translations not previously in the collection. In instances where the Library already held a copy of a BHL title, it was often "worn out" by use, making it very exciting to add a copy in fine condition. *Homer in Print: The Bibliotheca Homerica Langiana at the University of Chicago Library*, edited by Glenn W. Most and Alice Schreyer and published November 2013, includes detailed descriptions of the 187 separate items in the BHL written by Alex Lee and Diana Moser, PhD candidates in Classics; and essays by M. C. Lang and Professors Glenn W. Most and David Wray.

The Library continues to acquire Homeric editions and translations, illustrated and graphic editions, and versions for children. *Homer in Print*, drawn chiefly from the Bibliotheca Homerica Langiana, also includes editions, translations, and adaptations acquired before and after the gift of the BHL. Together these works, ranging from the fifteenth to the

twenty-first centuries, illustrate the profound influence of the Homeric texts on classical studies, the history of printing and print culture, textual editing, translation studies, and the development of English language and literature.

Unless otherwise noted exhibition items are from the Bibliotheca Homeric Langiana. Item numbers refer to Homer in Print: the Bibliotheca Homeric Langiana at the University of Chicago Library, a copy of which is on view in the gallery. Captions in the exhibition for BHL items are based on the descriptions in this publication by Alex Lee and Diana Moser.

Homer before Print

Works from antiquity had to undergo several risky transformations in order to be read and studied today. The texts—written on papyrus or parchment, and later on paper—were copied by scribes multiple times over the course of two millennia. The long journey from manuscript to printed book resulted in numerous losses and the introduction of many variations in the texts along the way, some accidental and others deliberate.

The *Iliad* and the *Odyssey*—epic poems composed for oral performance—present these and other challenges to scholars who are interested in the history of the texts that are available to us. The two poems are generally presumed to have been composed sometime from the eighth century BCE (or earlier) to the mid-seventh century BCE and written down by the mid-sixth century BCE, likely in conjunction with performances at the Panathenaia Festival in Athens. The earliest surviving example of Homeric papyri is from the third century BCE, about the time that scholars in Alexandria produced a relatively stable text that was subsequently used by scribes to produce copies. Over 1,000 manuscripts of Homer’s works exist, far more than for any other ancient author and many more of the *Iliad* than the *Odyssey*.

About 300 medieval manuscripts of the *Iliad* or the *Odyssey* survive dating from the ninth to the fifteenth century. Interest in the Homeric texts flourished in the East, where Byzantine manuscripts produced between the twelfth century and the fall of Constantinople in the mid-fifteenth century preserve important scholarship. Differences in the ancient versions copied by medieval scribes, combined with their own transcription errors and editorial decisions, make it very difficult to sort out relationships among the manuscript texts. In the West, where there was almost no knowledge of Greek, scholars and others had to rely for familiarity with the epics on the *Ilias Latina*, an abridgement in Latin of Homer’s *Iliad*, and other accounts of the Trojan War with dubious authenticity.

With the invention of printing in the mid-fifteenth century, the transmission of the Homeric texts entered a new phase: editors could choose to work from manuscripts (if they had access to them) or one or more previously printed editions. Despite the apparent stability and fixity of print, *Homer in Print* chronicles the enduring debate about which text is closest to the “real” Homer—or, at least, the “best.”

Item descriptions:

Iliad

Manuscript on papyrus, Second century CE. Ms. 1063.
Edgar J. Goodspeed Papyri Collection.

This papyrus fragment is from Fayûm, most certainly from Kûm Ushîm (Washîm), ancient Karanis in Egypt. The text is from the *Iliad*, book 5, lines 824-841.

Antonio Maria Ceriani (1828-1907)

Ilias Ambrosiana, Cod. F. 205 P. inf., Bibliothecae Ambrosianae Mediolanensi
Berna: In aedibus Urs Graf, 1953.

The first facsimile edition of the *Ilias Ambrosiana*, a late fifth- or early sixth-century CE manuscript of the *Iliad* thought to have been produced in Constantinople and named for the Bibliotheca Ambrosiana in Milan where it is housed. It is the only surviving portion of an illustrated copy of Homer from antiquity. All of the surviving text is written on the verso of the illustrations. The existing fragments are from books 1–2, 4–17, and 21–24. The original manuscript likely had approximately 380–390 leaves and about 240 illustrations.

BHL E1

Codex Venetus Marcianus (known as Venetus A)
Reproduction from Book One of the *Iliad*, f. 12r.

This magnificent tenth-century manuscript from Constantinople contains the oldest complete text of the *Iliad* and preserves the marginal glosses of Alexandrian scholars. Illustrations showing Homeric figures in Byzantine dress were probably added in the twelfth century. It was part of the collection of Greek manuscripts formed by Cardinal Bessarion and is housed in the Biblioteca Nazionale Marciana in Venice. At the end of the eighteenth century the manuscript was rediscovered and published by Jean Baptiste Gaspard d'Ansse de Villoisin.

Demetrio Calcondila (1423–1511)

Ἡ τοῦ Ὀμήρου ποιήσις ἅπασα

Florence: Bernardus Nerlius, Nerius Nerlius, and Demetrius Damilas, 1488.

The first printed edition of Homer, this is also one of the earliest printed editions of any ancient Greek author. The edition was edited by Chalcondylas, a key figure in the transmission of Greek to Renaissance Italy, and funded by two Florentine brothers, Bernardo and Nerio Nerli. Bernardo explains in the preface that the lack of books has proved troublesome for students of Greek literature and he decided to address the problem by publishing a Greek text. Bernardo does not identify the manuscripts used by Chalcondylas, but he mentions that the editor consulted the twelfth-century commentary of Eustathius. This copy is incomplete and includes 192 leaves, a little less than half of the total.

BHL A1

Humanists, Scholars, and Students

Printed editions of the classics in Greek were scarce in the fifteenth century: Greek type fonts were expensive and difficult to produce, and demand was low because knowledge of Greek was limited. With the influx of Byzantine refugees to Italy after the fall of Constantinople in 1453, and the corresponding rise of Venice as a printing center, several humanists sought to make Greek books more available. The Venetian scholar-printer Aldus Manutius devoted his life to promoting study of the classics and produced a series of affordable, influential editions in Greek.

The audience for Homer expanded with editions aimed at scholars who did not know Greek. King Alfonso V of Aragon commissioned classical scholar Lorenzo Valla to produce a prose Latin translation of the *Iliad* in the 1440s that was first printed in 1474. The first edition specifically designed as a schoolbook appeared in 1520, with wide margins and generous spacing between the lines for notes. The 1561 bilingual edition prepared by Nicholas Brylinger and Sébastien Castellion was intended for educational purposes and included parallel Greek and Latin texts.

During the nineteenth century, a host of English translations appeared for the use of students. James Joyce read Butcher and Lang's prose translation of the *Odyssey* when he was writing *Ulysses*. Thomas Clark's interlinear edition is based on the "Hamilton system," which places the English words directly below the Greek, requiring substantial rearrangement and symbols to guide the reader. Although 400 years separate Aldus Manutius and James Loeb, who launched the *Loeb Classical Library* with facing Greek and Latin texts in 1911, they shared the goal of reviving interest in the classics by producing convenient and accessible editions.

Item descriptions:

Aldo Manuzio (1449/50–1515)

Ὀμήρου Ἰλιάς, Οδύσσεια. βατραχομομαχία. ὕμνοι. λβ = *Homeri Ilias, Ulysses*. . .

Venice: Aldus, 1504.

This two-volume edition of Homer is the second Greek edition to be printed and the first of three from the Aldine Press. The text largely reproduces that of the 1488 *editio princeps*, or first printed edition (shown in a separate case), although it corrects many errors in the earlier work. Both volumes contain annotations in various older hands. The ones in volume two, shown here, are in French, Greek, and an as yet unidentified script.

BHL A2

Angelo Poliziano (1454–1494)

Ὅμηρου Ὀδυσσεύς βιβλίοι Α. καὶ Β. = *Homeri Vlyssaeae*. . .

Basel: Ex aedibus Andreae Cratandri, 1520.

Only the first two books are included in this first separate printing of the *Odyssey* in Greek. In his preface Andreas Cratander, a Basel printer and bookseller, calls attention to features of the text that are designed with students in mind: it is a manageable size, has been set with generous interlinear spacing so that students can easily take notes on prosody, and has generous margins for additional note-taking

BHL A4

Lorenzo Valla (1407–1457)

Homeri Poetae Clarissimi Ilias per Laurentium Vallensem Romanum Latina Facta

Cologne: Apud Heronem Alopecium, 1522

Italian Renaissance humanist scholar Lorenzo Valla produced a paraphrase of the first sixteen books of the *Iliad* in very elegant Latin prose in the 1440s, leaving the task of translating the remainder to Francesco Griffolini, one of his pupils.

BHL C1

Nikolas Brylinger (fl. 1537–1565)

and Sébastien Castellion (1515–1563)

Homeri opera graeco-latina, quae quidem nunc extant, omnia. Hoc est: Ilias, Odyssea, Batrachomyomachia, et Hymni. . .

Basel: Per Nicolaum Brylingerum, 1561.

This copy has several handwritten notes in Latin and Greek on the preliminary pages and title page. They include quotes from Lactantius, Plato, and Augustine about Homer. One note on the front inside cover quotes a sentence from Lactantius, *Divine Institutes* 1.5: “Homer could give nothing to us that pertains to the truth, since he wrote of human rather than divine things.” This would please Castellion, the editor, a scholar and Protestant theologian who warned readers in his preface not to elevate Homer’s and other human works above the far more important sacred writings.

BHL A13

Thomas Clark (1787–1860)

The Iliad of Homer with an Interlinear Translation, for the Use of Schools and Private Learners, on the Hamiltonian System, as Improved by Thomas Clark

Philadelphia: David McKay, Publisher, 1888. *Hamilton, Locke and Clark Series*.

Sing, O - || Goddess (*Muse*), (the) || destroying [pernicious] anger
of-Achilles, son-of-Peleus, which || placed [*caused*] innumerable woes
to (the) ¹Achæans

The Greek text had to be significantly rearranged to accommodate the Hamiltonian system, and symbols were necessary to guide the reader through the translation: multiple English words that express the meaning of one Greek word are connected by a dash (with “¹” before each of them when they are separated), English words not in the Greek are in parentheses, and substitutes for English words are in brackets (“| |” marks where each substitution begins).

BHL B91

S. H. Butcher (1850–1910) and Andrew Lang (1844–1912)

The Odyssey of Homer Done into English Prose

London: Macmillan and Co., 1879.

Tell me, Muse, of that man, of many a shift, who wandered
far and wide, after he had sacked the sacred citadel of Troy

This highly-praised prose translation of the *Odyssey* by professor and classicist Samuel Henry Butcher and poet, anthropologist, and classicist Andrew Lang was an immediate and lasting success. A second edition was published within a year and it was reprinted many times through the late twentieth century.

BHL B55

A. T. Murray (1866–1940)

The Odyssey. . . .

London: William Heinemann; New York: G. P. Putnam's Sons, 1919. Loeb Classical Library.

Tell me, O Muse, of the man of many devices, who wandered
full many ways after he had sacked the sacred citadel of Troy.

The *Loeb Classical Library*, a series of classical translations with facing Greek and Latin texts founded by James Loeb in 1911, aimed to revive interest in the classics in “an age when the humanities are being neglected more perhaps than at any other time since the Middle Ages and when men’s minds are turning more than ever before to the practical and the material.” The *Classical Journal* wrote that “It will give the greatest impetus . . . to classical interests since the invention of printing and the spreading broadcast of classical texts in the late years of the fifteenth century.”

BHL B64

Homeric Scholarship

Efforts to determine the origins of the Homeric epics, produce an authoritative text, and provide explanatory notes for readers began in antiquity. Ancient scholars commented on the Homeric poems in the form of “scholia” that circulated at first within the margins of the text and later as separately published compilations. Scholia covered a wide range of topics, including alternate readings, the meaning of obscure words and unfamiliar grammatical forms, and critical explanation or interpretation of the texts. Scholia written in medieval and Byzantine manuscripts often mix notes from antiquity with those from later eras, making the work of identifying and dating scholia highly complex.

Firsthand knowledge of the *Iliad* and *Odyssey* declined in the Middle Ages along with competence in ancient Greek. Latin translations by Italian Renaissance humanists began to make the works accessible in the West by the early sixteenth century, and scholarship again flourished as translations into modern languages appeared. In the eighteenth century, editors turned their attention to the manuscripts in an effort to attempt to establish a single authoritative text. These erudite editions, with extensive critical notes and interpretation, also evaluated and compiled previous manuscript evidence and scholarship.

One of the most enduring issues in Homeric scholarship has been the “Homeric Question,” which focuses on when and how the epics were produced and whether they are the work of one or many poets. Several scholars including Friedrich August Wolf argued that the poems had passed through several centuries of oral transmission before they were written down and edited, identifying repetitions in the text as critical to improvisation. Critics who endorsed Wolf’s theory of multiple authorship came to be known as the “Analysts,” in contrast to “Unitarians” who argued in favor of the aesthetic unity of the poems. Despite the apparent divide, most Analysts believed in one unifying figure who collected individual poems into their current state, and Unitarians acknowledged that the poems as we know them include accretions and compilations by others.

In the early decades of the twentieth century, research methodologies from developing social sciences disciplines such as anthropology and ethno-linguistics entered Homeric scholarship. Milman Parry’s “oral-formulaic” theory has had a profound influence on Homeric scholarship and encouraged a number of twentieth- and twenty-first century translations that emphasize the improvisational and performative elements of the *Iliad* and the *Odyssey*.

Item descriptions

Case 1

Johann Herwagen (1497–1559?)

‘Ομήρου Ἰλιάς καὶ Οδύσσεια μετὰ τῆς ἐξηγήσιος = *Homeri Ilias et Vlysssea*. . .

Basel: Apud Io. Hervagium, 1535.

This is the first printed edition to present the scholia alongside the texts of the poems. Herwagen relied on the editions of the scholia printed by the Aldine Press (BHL D1, also on view in this case).

BHL A8

[Didymus Chalcenterus (ca. 63 BCE–10 CE)]

Scholia palaiia te, kai panu ōphelima eis tēn tou Omērou Iliada, kai eis tēn Odyssea / Interpretationes et Antiquae, et perquam Utiles in Homeri Iliada, nec non in Odyssea

Venice: In aedibus Aldi, et Andreae soceri, 1521.

The scholia in this volume include vocabulary glosses, explanations, and paraphrases, many of which can be traced back to antiquity. Now known as the “D Scholia” and not believed to have any connection with Alexandrian scholar Didymus, they were written in the margins of medieval manuscripts of the Homeric texts. Although the title of this 1521 edition refers to both Homeric epics, the Aldine Press did not issue the companion volume containing the scholia to the *Odyssey* until 1528. Both were edited by Franciscus Asulanus, Aldus Manutius’s brother-in-law.

BHL D1

Eustathius, Archbishop of Thessalonica (d. ca. 1194)

Eustathion Archiepiskopou Thessalonikes Parekbolai eis ten Homerou Iliada kai Odysseian meta Euporotaton kai panu Ophelimou Pinakos
Rome: [Apud Antonium Bladum Impressorem Cameralem], 1542–50.

The commentaries of Eustathius, compiled from manuscripts dating back to the twelfth century, refer to and quote from ancient manuscripts that existed during his time but had been lost by the beginning of the Renaissance. Published alongside the Homeric texts in four volumes, the massive project was immensely important and of long-lasting influence.

BHL D4

Joshua Barnes (1654–1712)

‘Ομήρου Ἰλιάς καὶ Οδύσσεια, καὶ εἰς αὐτὰς σχόλια, ἢ ἐξηγήσις τῶν παλαιῶν = *Homeri Ilias & Odyssea*. . .

London: Oxford University Press, Geoffrey Cumberlege, 1711.

In his preface Cambridge classicist Barnes compliments himself on the correctness and completeness of his edition, which he considers superior to all earlier ones. Whatever the truth of his claim, Barnes takes pains to point out where he diverges from previous editions, reassuring readers that he has made no changes without noting them.

BHL A18

Jean Baptiste Gaspard d’Ansse de Villosion (1750–1805) ‘Ομήρου Ἰλιάς σὺν τοῖς σχολίοις = *Homeri Ilias*. . .

Venice: Typis et sumptibus Fratrum Coleti, 1788.

French classical scholar Jean Baptiste Gaspard d’Ansse de Villosion brought to light the long-neglected Venetian scholia on Homer contained in the tenth-century Venetus A manuscript (see the section in this exhibition, “Homer before Print”). These scholia provided crucial evidence about the activity of ancient scholars and their influence on the transmission of the Homeric texts. With their publication, scholars intensified their effort to restore the poems to their state prior to the ancient critics’ interventions.

BHL A21

Case 2

Christian Gottlob Heyne (1729–1812)

Homeri Ilias. . . .

Leipzig: In libraria Weidmannia and London: Apud I. Payne et MacKinlay, 1802.

This massive edition of the *Iliad*, consisting of eight large volumes, collected and synthesized nearly all the scholarship that preceded it and provided the most comprehensive reporting of manuscript evidence to date.

BHL A23

F. A. Wolf (1759-1824)

Prolegomena ad Homerum. . . .

Halle an der Saale: Libraria Orphanotropei, 1795.

Rare Book Collection.

Wolf studied with Christian Gottlob Heyne at the University of Göttingen and adopted his teacher's historical and comparative approach to classical studies. In the *Prolegomena*, which has been called the first “history of a text in antiquity,” Wolf marshalled critical evidence to support views of Homer as a primitive oral bard that fueled the great debate on the “Homeric Question.”

W. E. Gladstone (1809–1898)

Studies on Homer and the Homeric Age

Oxford: At the University Press, 1858.

Four-time Prime Minister and renowned orator William Ewart Gladstone composed this three-volume historical study of the Homeric works while he was out of political office.

BHL D11

Matthew Arnold (1822–1888)

On Translating Homer: Three Lectures Given at Oxford

London: Longman, Green, Longman, and Roberts, 1861.

Poet and Oxford Professor of Poetry Matthew Arnold's critique of Homeric translation was originally delivered as three lectures in November and December 1860. Arnold's lectures, which coincided with a surge of Victorian interest in Homer, were prompted by Francis William Newman's translation of the *Iliad* into popular ballad meter. Arnold enumerated his four principles of Homeric translation: “Homer is rapid in his movement, Homer is plain in his words and style, Homer is simple in his ideas, Homer is noble in his manner.” Arnold's four criteria became the gold standard for Homeric translation and scholarship.

BHL D12

Milman Parry (1902–1935)

L'Épithète Traditionnelle dans Homère: Essai sur un Problème de Style Homérique

Paris: Société d'Éditions “Les Belles Lettres,” 1928.

In this doctoral thesis, Milman Parry examines the formulaic features of the epics – the repetitions of stock nouns, adjectives, and phrases – in relation to their oral composition. He later traveled to Yugoslavia to study and compare the living oral tradition of the guslars, popular singers who performed traditional music and heroic poetry. After Parry's untimely death, his student and assistant Albert Bates Lord continued his research. Bates and Parry are generally regarded as the founders of modern oral-formulaic theory, since applied by anthropologists and linguists to many oral traditions.

BHL D14

Translating Homer

Vernacular translations of the *Iliad* and the *Odyssey* began to appear across Europe during the sixteenth century (Modern Greek, French, German, Spanish, Dutch, and Italian from the 1520s to the 1570s; English, 1581), often accompanied by vigorous debates about the theory and practice of translation. Knowledge of Greek and the intended audience shape a translator's approach, and each translation is the product of a distinctive historical, philological, or literary perspective on what it means to translate a work from ancient times that was composed for oral performance.

Translators into English verse have an additional challenge: the archaic Greek meter (dactylic hexameter, or lines of six feet, each foot is made up of three syllables, usually one long and two short), requires paraphrasing or inventing words, or filling out lines, to make the meter conform. English translators have used every possible poetic form, including blank verse, rhyming heroic couplets, Spenserian stanzas, iambic pentameter, and ballad meter. George Chapman, who produced the first translations of Homer into English verse and was determined to present him as a poet, used "rhyming fourteeners" that required substantial paraphrase. Prose translations avoid this problem but give the reader no sense of oral poetry. Madame Anne Dacier turned to prose for her translations from Greek into French because she felt fidelity was impossible to achieve in French verse. John Ozell translated Dacier into English blank verse, the meter of "our English Homer, Milton," which he maintained was best suited to Homeric translation. Johann Heinrich Voss's dactylic hexameter translation was considered the ideal rendition of Homer's language and meaning into modern German.

English translations of Homer have been produced by a wide-ranging group that includes philosophers, prime ministers, clergymen, and a host of schoolteachers, in addition to poets and scholars, some of whose translations have become enduring literary works in their own right. Alexander Pope chose rhyming heroic couplets for his translation, celebrated by his contemporary Samuel Johnson and many others. Classical scholar Richard Bentley, however, remarked, "It is a pretty poem, Mr. Pope, but you must not call it Homer."

Perhaps the best advice on translation was offered by classicist Donald Carne-Ross to Christopher Logue. Logue recalled in his memoir that Carne-Ross proposed he translate a sequence from the *Iliad*, but Logue did not read Greek. Carne-Ross advised him to "Read translations by those who did. Follow the story. A translator must know one language well. Preferably his own."

The first lines from English translations of the Iliad and the Odyssey are reproduced in this and other cases so that viewers can experience their vast range and variety.

Item descriptions

Madame Dacier (d. 1720)
L'Illiade d'Homere. . . .
Paris: Chez Rigaud, 1711.

Translator and classicist Anne Le Fèvre Dacier spent fifteen years translating the *Iliad* and the *Odyssey* into French prose, following the original Greek text, the commentary of Eustathius, and René le Bossu's rules of epic translation. She strove to present Greekless readers with a French version of Homer "much less altered than in previous translations, where he was so strangely disfigured as to be no longer recognizable." Her admiration for Homer and her dedication to fidelity were characteristic of those who sided with the Ancients in the Battle of the Ancients and the Moderns, who believed that modern society had surpassed classical models. Her translation of the *Iliad* revived the quarrel in France and England.

BHL C5

Alexander Pope (1688–1744)
The Odyssey of Homer
London: Printed for Bernard Lintot, 1725-26.

THE Man, for Wisdom's various
arts renown'd,
Long exercis'd in woes, oh Muse!
resound.

This is a presentation copy, with *Donum Clarissimi Interpretis* (Gift of the Most Illustrious Translator) inscribed on the front flyleaf of the first volume. Pope published his translation of the *Odyssey* by subscription, collecting funds from subscribers in advance of publication as he had done so successfully with his *Iliad*. He warned readers, however, that “Whoever expects here the same pomp of verse, and the same ornaments of diction, as in the *Iliad*; he will, and ought to be disappointed.” Pope was assisted in this translation by poets Elijah Fenton and William Broomer.

BHL B49

John Ozell (d. 1743), William Broome (1689–1745),
and William Oldisworth (1680–1734)

The Iliad of Homer. . .

London: Printed by G. James, for Bernard Lintott, 1712.

Sing, Goddess, the Resentment of *Achilles*, the Son
of *Peleus* ; that accurs'd Resentment, which caus'd so
many Mischiefs to the *Greeks*

Ozell admired the scholarship and fidelity of Mme. Dacier's *Iliad* and translated it into blank verse, dismissing rhyming verse as “too Effeminate” for Homer. Pope mocked Ozell's skills as a translator; in retaliation Ozell took out an advertisement calling Pope an “envious wretch.” Most likely to save space and therefore paper, Ozell's printer adopted a prose format.

BHL B8

George Chapman (1559?–1634)

Seaven Bookes of the Iliades of Homere, Prince of Poets. . . .

London: Printed by Iohn Windet, 1598.

Achilles banefull wrath, resound great Goddess of my verse
That through th'afflicted host of *Greece* did worlds of woes disperse

This translation of the *Iliad* books 1-2 and 7-11 in rhyming fourteeners represents not only George Chapman's first attempt at a Homeric rendition, but also the first English translation of a Homeric text. In his preface Chapman explained that he aimed “to give you this Emperor of all wisdome. . . in your own language.” Shakespeare almost certainly relied on Chapman's *Iliad* for his *Troilus and Cressida*. This copy has a contemporary parchment manuscript wrapper as a homemade binding. The title page and preface are in facsimile.

BHL B6

George Chapman (1559?–1634)

The Whole Works of Homer. . .

London: Printed for Nathaniell Butter, [1616].

Achilles banefull wrath resound, O Goddess, that imposd,
Infinite sorrowes on the *Greekes*

Playwright, poet, and translator George Chapman published translations of books of the *Iliad* in several installments before bringing out this first complete translation of Homer's works. Chapman, who relied heavily on Latin translations despite his rejection of their accuracy, declared English the language best suited for Homeric translation. He defended his work against charges of poetic license by describing his work as a “Poeme of the mysteries / Reveal'd in *Homer*.” The unsigned, engraved separate title page for the *Odyssey*, usually lacking, is present in this copy.

BHL B1

John Keats (1795-1821)

Poems

London: printed for C. & J. Ollier, 1817.

Helen and Ruth Regenstein Collection of Rare Books.

An inscribed presentation copy of Keats's first published volume of poetry. John Keats immortalized his response to George Chapman's translation with his sonnet, "On First Looking into Chapman's Homer." The poem, written in 1816 and first published in the *Examiner* on December 1, 1816, was written as a gift for his friend, Charles Cowden Clarke, with whom Keats spent an evening reading the translation. Clarke recalled "A beautiful copy of the folio edition of Chapman's translation of Homer had been lent me.... And to work we went, turning to some of the 'famourest' passages, as we had scrappily known them in Pope's version.... When I came down to breakfast the next morning, I found upon my table a letter with no other enclosure than his famous sonnet."

Alexander Pope (1688–1744)

The Iliad of Homer. . . .

London: Printed by W. Bowyer, for Bernard Lintott, 1715–20.

THE Wrath of *Peleus*' Son, the direful Spring
Of all the Grecian Woes, O Goddess, sing!

This edition of celebrated poet Alexander Pope's translation of the *Iliad* in rhyming heroic couplets was printed exclusively for subscribers. According to Samuel Johnson, only 660 sets were produced, and each volume was sold at a cost of one guinea (a gold coin worth twenty-one shillings or a little more than a pound). Pope received £1200 for the copyright (£200 from the publisher for each of the six volumes) plus all the proceeds from the sale of the subscriber's edition. Pope's total earnings were approximately £5000, a tremendous sum for an author at the time. The quarto format and use of engraved frontispieces as illustrations (rather than merely as formal decorations) were novel and influential. Pope's elevated and elaborate version received immediate and enduring praise: In his introduction to Robert Fagles's 1990 translation, Bernard Knox called Pope's "the finest ever made."

BHL B9

Johann Heinrich Voss (1751–1826)

Homers Iliad / Odyssee

Altona: J. F. Hammerich, 1793.

For German readers, Voss's translation made Homer not only a Greek poet, but a German one. This was due partly to his intense study of the poem and of ancient and modern scholarship on it, and even more to his poetic language, elevated but not pompous, direct and only rarely padded. His use of German dactylic hexameters provided the translator flexibility and the long spacious lines gave ample room for polysyllabic epithets in imitation of Homer's.

BHL C13

The Children's Homer

Homer was a staple of the schoolroom in antiquity, used to teach reading, grammar, and rhetoric. Despite concerns on the part of early Christians about teaching the works of pagan authors, allegorical interpretations made it possible to extract moral and ethical lessons from Homeric myth and assured survival of the texts into the modern era.

As attitudes toward childhood began to change, a new genre of books written for children began to emerge. Designed to entertain and delight—as well as instruct—they often drew on folktales and mythology. The *Iliad* and the *Odyssey* became popular sources of stories that appealed to children's love of adventure, heroic characters, and myths: the Abbé Fénelon's *Les Aventures de Télémaque fils d'Ulysse* (1699) was so successful that it was translated into English the following year.

Children's book publishing expanded rapidly in eighteenth-century England, stimulated by changes in the book trade and a growing middle class. Writers of moral tales—many of them women—emphasized religious and didactic principles including patience, perseverance, reason, prudence, hard work, and self-improvement, while Romantic authors encouraged stories—folk legends, myths, and ballads—that stimulated a child's imaginative faculties. Charles Lamb's *Adventures of Ulysses* typifies the

liberties taken by writers to eliminate descriptions and behaviors unsuitable for young readers.

Retellings and adaptations of classic literature for children remain a staple of the industry. Versions of the *Iliad* and the *Odyssey* have been produced in handsome editions, comic books, and pop-up books, by noted authors for both children and adults. Illustrations, always an essential element of the overall design and conception in children's books, plot abridgement, and character simplification help focus attention on the action and ensure the enduring appeal of the stories to children of all ages.

Item descriptions

Charles Lamb (1775–1834)

The Adventures of Ulysses

London: Groombridge and Sons, 1857.

This history tells of the wanderings of Ulysses and his followers in their return from Troy, after the destruction of that famous city of Asia by the Grecians.

The Adventures of Ulysses, first published in 1808 by William Godwin, was based on Chapman's *Odyssey*, which Lamb admired above all other translations. He turned it into prose, simplified the order of the narrative, abbreviated or combined episodes, and deleted descriptions and whole books in order to present Ulysses as an unblemished hero and eliminate anything inappropriate for young readers.

BHL B105

Padraic Colum (1881–1972)

The Adventures of Odysseus and the Tale of Troy. . . .

New York: The Macmillan Company, 1918.

Illustrated by Willy Pogány.

This is the story of Odysseus, the most renowned of all the heroes the Greek poets have told us of—of Odysseus, his wars and his wanderings.

Irish poet and playwright Padraic Colum wrote a number of children's books over the course of his career. Colum's poetry draws on oral folk tradition and displays his talents as a storyteller, as does his successful adaptations of the classics and mythology. *The Adventures of Odysseus and the Tale of Troy*, which combines the stories of the *Iliad* and the *Odyssey* in one volume, has the spine title "The Children's Homer" and illustrations by Hungarian book illustrator Willy Pogány, who also illustrated Colum's 1916 children's novel, *The King Of Ireland's Son*.

BHL B107

Barbara Leonie Picard

The Odyssey of Homer Retold. . . .

London: Oxford University Press, Geoffrey Cumberlege, 1952.

After their ten-year-long war with the men of Troy was ended and the Trojan city had fallen in flames and smoke, the victorious Greeks gathered together their booty and their prisoners

British children's book author Barbara Leonie Picard wrote original fairy tales, historical fiction and medieval legends that were all meticulously researched. Picard's *Odyssey*, admired by Robert Graves, has been reprinted in many editions and now forms part of the *Oxford Myths and Legends Series*, along with her *Iliad* and her numerous other retellings of ancient mythology.

BHL B108

Homer's Iliad

New York: Gilberton Company, 1950. *Classics Illustrated*, no. 77.

Illustrated by Alex A. Blum.

Walter C. Dopierala Comic Book Collection.

This is the story
Of the Grecian-
Trojan War, with
Its gods and heroes

Hungarian-born comic book artist Alex Blum illustrated many titles in the *Classics Illustrated* series, which was started by Albert Lewis Kanter to introduce children to “great literature” through versions of the classics. A statement following “The End” reminds readers, “Now that you have read the *Classics Illustrated* edition, don’t miss the added enjoyment of reading the original, obtainable at your school or public library.”

Jane Werner Watson (1915-)

The Iliad and the Odyssey, the Heroic Story of the Trojan War [and] the Fabulous Adventures of Odysseus

New York: Simon and Schuster, 1956. *The Golden Library*.

Illustrations by Alice and Martin Provensen.

Historical Children’s Book Collection.

This is the story of the Trojan War, and how
upon the plains washed by the Aegean Sea,
the Greeks won Helen back and punished
Troy.

Alice and Martin Provensen collaborated on over forty children’s books, including many classic tales, stories by Margaret Wise Brown and other noted children’s book authors, and books they both wrote and illustrated. The warm tones and soft textures of the designs in this book characterize many of their works. The Provensens are recognized as among the most distinguished twentieth-century illustrators of children’s picture books and many of their works remain in print today.

Roy Thomas (1940-)

The Iliad

New York: Marvel, 2008.

Illustrations by Miguel Angel Sepulveda. Cover by Paolo Rivera.

Regenstein Library, General Collections.

And a woman
Was born ... Helen
Daughter to Tyndareus,
King of Sparta ...
And a marvel to men.

This volume brings together eight issues originally published as *Marvel Illustrated: The Iliad* #1-8. In his introduction comic book writer and Marvel Comics editor Roy Thomas describes his experience reading the *Classics Illustrated* version of the *Iliad* when he was ten, which instilled in him “a desire to read the original.” Thomas went on to read Samuel Butler’s, Pope’s, Lattimore’s, Fitzgerald’s, and Fagles’s translations, declaring that “*The Iliad* became my favorite work of literature, rivaled only by a modern day ‘war novel,’ Joseph Heller’s masterpiece *Catch 22*.”

Sam Ita

The Odyssey, A Pop-up Book

New York: Sterling Publishing, 2011.

Historical Children’s Book Collection.

Penelope, Queen of
Ithaca, and her
Suitors listen to songs

Of the Trojan War.

One of the striking spreads in Sam Ita's pop-up *Odyssey* brings readers inside the Trojan horse, and pull-tabs take out Polyphemus's eye and turn a man into a pig. The dialogue is often humorous: in response to Penelope's question about his long absence, Odysseus remarks, "Well, sweetheart, it's an awfully long story."

Contemporary English Homer

During the second half of the twentieth century and continuing into the twenty-first, poets, classicists, and others have produced an astounding number of distinguished English translations of the *Iliad* and the *Odyssey*. While the study of Greek and the Homeric texts has lost its hold on the standard school curriculum, the decline may have contributed to the surge in translations and efforts to find a contemporary idiom for them.

Prose versions aimed at general readers, notably E. V. Rieu's translation of the *Odyssey* (1946), which launched the series of Penguin Classics in Translation, and the *Iliad* (1950), were designed to be "easy reading for those who are unfamiliar with the Greek world." They were hugely successful with popular audiences although critics found them "hopelessly un-Homeric." Richmond Lattimore's translation of the *Iliad* (University of Chicago Press, 1951) achieved immediate critical success and enduring influence. Lattimore and his successors, including Robert Fitzgerald, Robert Fagles, Stanley Lombardo, and Edward McCrorie each offer different approaches to verse translation.

Contemporary creative works—essentially more adaptation, interpretation, even appropriation, than translation—have also brought the Homeric texts to new audiences. James Joyce's *Ulysses* is probably the best-known, while Ezra Pound's *Cantos*, Derek Wolcott's *Omeros*, Christopher Logue's "Accounts," and Denis O'Hare and Lisa Peterson's *An Iliad*, which recently concluded its second run at the University of Chicago's Court Theatre, are just a few examples of Homer's influence on contemporary poetry, prose, and performance.

Technology has stimulated new ways to study and read Homer's works. The Thesaurus Linguae Graecae (TLG), founded in 1972, digitized the texts of Homer as part of its comprehensive digital library of Greek literature, and the Perseus Project at Tufts University has offered the Loeb editions and translations of Homer since 1985. Translator Ian Johnston's *Iliad* was made available freely on the Internet for seven years before being published in print. Readers are directed back to the online version for supplemental materials, such as a list of deaths and index of speeches, not offered in the print edition. Harvard University's Center for Hellenic Studies publishes the Homer Multitext, a collaborative research project that presents images and texts of papyri, Byzantine manuscripts, and scholarship relating to the transmission of the Homeric texts through time.

These innovative initiatives, together with the never-ceasing reprints and new translations published each year, assure that instructors and readers have a challenging assignment in deciding which "Homer" to select.

Richmond Alexander Lattimore (1906–1984)

The Iliad of Homer. . . .

Chicago: University of Chicago Press, 1951.

Sing, goddess, the anger of Peleus' son Achilleus
and its devastation, which put pains thousandfold upon the Achaians,
hurled in their multitudes to the house of Hades strong souls
of heroes

Poet and classicist Richmond Lattimore worked from a Greek edition edited by D. B. Monro and Thomas W. Allen and used a "free six-beat line" for his acclaimed translation. He actively strove to capture Homer's rapidity, plainness, and directness, but emphasized that nobility was a "result," not a "quality to be directly striven for." He rendered Homer in "the plainest language of contemporary prose." (See the section in this exhibition, "Richard Lattimore's *Iliad* and the University of Chicago Press.")

BHL B37

Robert Graves (1895–1985)

The Anger of Achilles Homer's Iliad. . . .

Garden City, NY: Doubleday & Company, 1959.

Sing, MOUNT AIN GODDESS , sing through me
That anger which most ruinously
Inflamed Achilles, Peleus' son,
And which, before the tale was done,
Had glutted Hell with champions—

Robert Graves, author of the historical novel *I, Claudius*, inserted verse into his prose translation to highlight especially dramatic or important passages. Graves sought to return the “entertainment” value to Homer and bring out his satirical elements, aided by the illustrations of cartoonist Ronald Searle.

BHL B39

Robert Fitzgerald (1910–1985)

The Iliad. . . .

Garden City, NY: Anchor Press/Doubleday, 1974.

Anger be now your song, immortal one,
Akhilleus' anger, doomed and ruinous,
that caused the Akhaians loss on bitter loss
and crowded brave souls into the undergloom,
leaving so many dead men—

Lattimore's friend, Richard Fitzgerald, began serious work on his blank-verse translation of the *Odyssey* in 1952, the year after the publication of Lattimore's *Iliad*. Fitzgerald worked only from Greek texts in order to reproduce the improvisational nature of the poem and minimize Roman and neoclassical influences. His aim was to produce a “readable contemporary version of Homer.” Fitzgerald's *Iliad* has been highly praised and widely adopted in schools.

BHL B41

Edward McCrorie

The Iliad

Baltimore: The Johns Hopkins University Press, 2012.

Sing of rage, Goddess, that bane of Akhilleus,
Peleus' son, which caused untold pain for Akhaians,
sent down throngs of powerful spirits to Aides,
war-chiefs rendered the prize of dogs and every
sort of bird.

Poet Edward McCrorie wanted to convey both the “sound” and the “sense” of the original Greek. The spelling and pronunciation of his transliterations of Greek names and the “falling rhythm” of his lines are designed to bring readers closer to Homeric meter. Several students at Trinity College, Hartford, worked with Professor Erwin Cook, who wrote the Introduction. One of them, Natalie Trevino, now a graduate student in Classics at the University of Chicago, contributed Explanatory Notes to books 13-24.

Richmond Alexander Lattimore (1906–1984)

The Odyssey of Homer. . . .

New York, Evanston, and London: Harper & Row, Publishers, 1967.

Tell me, Muse, of the man of many ways, who was driven
far journeys, after he had sacked Troy's sacred citadel.

Although he was pressed to produce a version of the *Odyssey* immediately following the enormous success of his 1951 *Iliad*,

Lattimore did not publish this verse translation until sixteen years later. His hesitation was due in part to the fact that his friend Robert Fitzgerald was working on his blank-verse translation of the *Odyssey*, which was published in 1961.

BHL B77

Allen Mandelbaum (b. 1926)

The Odyssey of Homer A New Verse Translation...
Berkeley: University of California Press, 1990.

Muse, tell me of the man of many wiles,
the man who wandered many paths of exile
after he sacked Troy's sacred citadel.

Poet and professor Allen Mandelbaum used iambic pentameter to capture Homer's "musicality." He associated himself with the "Unitarians" and viewed the *Odyssey* as essentially the work of one author, but detected later interpolations in the Greek text, which he left out of his translation. Mandelbaum's translation received mixed reviews, but the illustrations by Italian artist Marialuisa de Romans were criticized as "gloomy and "uninformative."

BHL B80

Robert Fagles (1933–2008)

The Odyssey...
New York: Viking, 1996.

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.

Poet and classicist Robert Fagles published this translation of the *Odyssey* six years after his highly successful rendition of the *Iliad*. He relied on a flexible meter and freedom from literal translation, hoping to achieve a "middle ground" between the features of Homer's original text and modern readers' tastes as well as between the Greek dactylic hexameter and "a tighter, native English line." Classicist Bernard Knox, who had taught Fagles at Yale, wrote the introduction and notes. Audio versions of his *Iliad* (read by Derek Jacobi) and the *Odyssey* (read by Ian McKellan) were enormously successful.

BHL B83

Stanley Lombardo (b. 1943)

Odyssey...
Indianapolis: Hackett Publishing Company, Inc., 2000.

Speak, Memory—
Of the cunning hero,
The wanderer, blown off course time and again
After he plundered Troy's sacred heights

Like his *Iliad*, published in 1997, Stanley Lombardo's verse translation of the *Odyssey* started off as scripts for dramatic performances. Lombardo described his approach as "a performance on the page for the silent reader" and identified himself as both a poet who aimed to convey Homer's "energy" and as a classicist who was concerned with representing "the contours of the Greek." He wanted to avoid a poetic diction that would "embalm Homer" and used instead a very colloquial "modern poetics based on natural language." One critic imagined classicists "blanching in horror" at Lombardo's colloquialisms but found his diction "real and convincing" for the general reader.

BHL B85

Richmond Lattimore's *Iliad* and the University of Chicago Press

Poet and classicist Richmond Lattimore first published passages from his verse translation of the *Iliad* in the 1945 anthology *War and the Poet*. In 1946, Lattimore sent an early version of book 1 to Fred Wieck, humanities editor at the University of Chicago Press. Wieck's enthusiastic response encouraged him to complete the translation.

Lattimore's *Iliad* became a standard classroom translation within a year. The Press expedited production of a cheaper, paperback edition, in part at the request of Columbia University, which wanted to use it for its required Humanities core curriculum. All Columbia freshmen still read Lattimore's *Iliad* as their first college text. By the time Lattimore completed his translation of the *Odyssey*, Fred D. Wieck had moved to Harper & Row, which published Lattimore's *Odyssey* in 1967.

In 1960, the University of Chicago Press asked wood engraver, sculptor, and artist Leonard Baskin to prepare drawings for an illustrated edition of Lattimore's translation of the *Iliad*. The handsome volume was much admired although some critics were shocked by the drawings. One claimed that Baskin had created "a gallery of heroes as far removed from Flaxman's as is the translator's work from that of Pope." Another commented they were so savage "that one expects to get blood on his hands when touching the drawings and turning the pages."

Item descriptions

Richmond Lattimore, autograph letter signed, to Fred Wieck, Bolton Landing, N.Y., June 27, 1946.
University of Chicago Press. Records.

Lattimore explains that he is "interested in the idea of translating Homer" and offers to send for consideration by the Press the first book of the *Iliad*, which he has "experimentally translated."

David Grene. Manuscript Report on Richard Lattimore's translation of the *Iliad*, August 6, 1946.
University of Chicago Press. Records.

University of Chicago classicist David Grene was "enthusiastic" in his assessment of Lattimore's translation. He remarked that there was a strong market for a new translation and that Lattimore avoided the "archaisms" that characterized the L. L. Meyers translation currently in classroom use. However, because Meyers cost about \$1.50, Grene advised that a new translation would not be commercially successful if priced above \$2.50.

Prospectus for Richmond Lattimore. *The Iliad of Homer in a New Verse Translation*, [1951].
University of Chicago Press. Records.

This promotional piece includes Lattimore's statement on the aims of this translation and advance praise from early readers.

Prospectus for Richmond Lattimore. *The Iliad of Homer*, [1961].
University of Chicago Press. Records.

The Press describes this illustrated book as "a luxury edition of enduring elegance that is a supreme example of the bookmaker's craft." In addition to the generous size, the forty-eight full-page illustrations "are printed on a rich ivory paper, especially manufactured to reproduce as flawlessly as possible the color and texture of the paper used by Leonard Baskin in creating the original drawings." The book was offered at an introductory price of \$11.50 after which it would be sold for \$13.50.

Leonard Baskin (1922-2000)
Ink and wash drawings for *The Iliad*, [1961].
University of Chicago Press. Records.

In the printed edition, these excerpts from the text appear on the reverse of the illustrations:

1. Terrible was the clash that rose from the bow of silver
2. Come then, rather let us go to bed and turn to lovemaking.
Never before as now has passion enmeshed my senses,
not when I took you the first time from Lakedaimon the lovely
and caught you up and carried you away in seafaring vessels,
and lay with you in the bed of love on the island Kranae,
not even then, as now, did I love you and sweet desire seize me.
3. Iphidamas, Antenor's son, the huge and stalwart
who had been reared in generous Thrace, the mother of sheepflocks.
4. ... and the black cloud of sorrow closed on Achilleus.
In both hands he caught up the grimy dust, and poured it
over his head and face, and fouled his handsome countenance,
and the black ashes were scattered over his immortal tunic.
And he himself, mightily in his might, in the dust lay
at length, and took and tore at his hair with his hands, and defiled it.

Homer and the Arts of the Book

The *Iliad* and the *Odyssey* have inspired artists working in all periods and in all media. The dramatic scenes and detailed descriptions invite visual representation and stimulate creative interpretation. The ancients depicted scenes from the Homeric epics on, for example, vases, walls, jewelry, and sarcophagi. Only a handful of illustrated manuscripts survive, but they hint at the many illustrations and decorations that have been lost.

Since the sixteenth century, artists and sculptors have portrayed many scenes and characters from the *Iliad* and the *Odyssey* as both narrative and allegory. Giulio Romano, Peter Paul Rubens, Angelica Kauffmann, Nicolas Poussin, Claude Lorrain, Eugène Delacroix, Auguste Rodin, Giorgio de Chirico, Henri Matisse, and Andy Warhol (after de Chirico) are just a few examples.

Early printers of Homer focused on making the texts of the epics available for study rather than on producing expensive illustrated editions. It didn't take long, however, for printers to discover that illustrations could expand their audience and potential profits. Over 100 woodcuts adorned the 1526 Venice printing of the *Iliad* translated into Modern Greek by Nicolaos Loukanēs, which is also the first translation into any vernacular language to be printed. By the mid-sixteenth century engravings—more expensive to produce but capable of far greater detail—were the graphic medium of choice for large-format, luxury editions of the Homeric epics, such as those by John Ogilby, Alexander Pope, and William Melmoth. The *Iliad* and the *Odyssey* also attracted printers who were interested in creating beautiful books or testing the limits of their craft. The tiny type in William Pickering's miniature edition and the stark contrasts between thick and thin strokes of the letterforms in Giambattista Bodoni's may not be easily readable or considered attractive, but they are amazing feats of typography.

With the late-nineteenth-century revival of fine printing and the emergence of books illustrated by artists, the Homeric texts became frequent source materials for limited editions and artists' books. Examples in this case and elsewhere in the exhibition confirm that Homer is an inexhaustible source for printers and artists.

Fine printing item descriptions

Luigi Lamberti (1759–1813)

Ἡ τοῦ Ὀμήρου Ἰλιάς

Parma: Typis Bodonianis, 1808.

This magnificent edition of Homer's *Iliad*, of which only 170 copies were printed, is among the greatest productions of Giambattista Bodoni, the foremost printer and typographer of his day. Included with the BHL copy is a trial proof of the first two pages of the main text. Aside from variations in capitalization and punctuation, the chief difference between this and the final version is in the diacritics: ultimately Bodoni chose to use simpler forms of the breathing marks. He also simplified the

design of the running heads.

BHL A24

Rapport. Bureau des Beaux arts

Paris, 8th thermidor [i.e. July 25, 1800], No 1182. Manuscript, signed by Napoleon.

Bodoni submitted his proposal for a polyglot edition of Homer in Greek, Latin, Italian, and French to Napoleon eight years before the publication of his magnificent *Iliad*. There is no evidence of any response and the proposed edition was never printed.

BHL A24a

William Pickering (1796–1854)

“Ὀμήρου Ἰλιάς. Ὀμήρου Ὀδύσσεια. . . .

London: Gulielmus Pickering, 1831. *Diamond Classics*.

Printed in 4½ point type, this miniature edition of the *Iliad* and *Odyssey* is remarkable for its high production quality and the clarity of its printing. William Pickering can be credited with several important developments in book production, most of all through his attention to quality typography and his pioneering use of cloth for bookbinding.

BHL A27

D. B. Monro (1836–1905)

Ὀμήρου Ὀδύσσεια

Oxford: Printed at the University Press with Greek types designed by Robert Proctor, 1909.

This simple and elegant limited edition was inspired and influenced by the fine press movement. The type, designed by Robert Proctor, was based on the Greek type used in the New Testament of the Complutensian Polyglot Bible of 1514. The punchcutter was Edward Philip Prince, who cut the types for many English fine presses. Although the type was widely praised, its large size made it unsuitable for commercial production.

BHL A32

Eduard Schwartz (1858–1940)

Ὀμήρου ποιήσεις. Ἰλιάς. Ὀδύσσεια

Munich: Impensis officinae Bremensis, 1923–24.

The Bremer Presse was founded in Bremen in 1911, taking as its model the Doves Press, one of the great presses of the English fine press movement. The Bremer Presse published editions of the classics with specially designed typefaces and ornamental initials. The Greek type used in the editions of Homer was both praised and criticized for its calligraphic appearance. The *Iliad* appeared in 1923, the year after the press moved to Munich, and was followed in 1924 by the *Odyssey*. The colophon identifies Eduard Schwartz's recension of the text as the source for this edition, of which 615 copies were printed. Schwartz was one of the great classical philologists of his day.

BHL A33

Fine illustration item descriptions

John Ogilby (1600–1676)

Homer His Iliads Translated, Adorn'd with Sculpture, and Illustrated with Annotations

London: Printed by Thomas Roycroft, 1660.

Achilles *Peleus* Son's destructive Rage
Great Goddess! sing, which did the *Greeks* engage
In many woes

This sumptuous volume contains a translation of the *Iliad* in rhyming heroic couplets by the Scottish translator, publisher, and geographer John Ogilby. Ogilby acted as his own publisher, developing very successful and innovative strategies to cover the substantial production costs. For a fee of £12 (£5 on subscription, £5 on receipt of the *Iliad*, and £2 on receipt of the *Odyssey*), subscribers could have their names, arms, and titles included on one of the full-page illustrations engraved by Wenceslaus Hollar. Other subscribers paid £6 for the two volumes; anyone who brought in orders for five copies received a free set; and Ogilby disposed of unsold copies by lottery. The illustrations were highly praised and Alexander Pope, who remembered being inspired by Ogilby's editions when he was eight years old, incorporated many of the designs into his own *Iliad*.

BHL B7

John Flaxman (1755–1826)
Flaxman's Classical Compositions, Iliad and Odyssey
London: Printed for Longman, Hurst, Rees, et al., 1805.

Achilles *Peleus* Son's destructive Rage
Great Goddess! sing, which did the *Greeks* engage
In many woes

English sculptor John Flaxman was commissioned to prepare drawings for the *Iliad* and the *Odyssey* while he was in Rome. He executed a series of outline designs, similar in style to Greek vase paintings, which were engraved by Tommaso Piroli. Piroli produced two sets of plates, one of which was used to publish the first editions in Italy in 1803. The other set was shipped to England for publication. The *Iliad* plates were published in London in 1795; the *Odyssey* designs, which never arrived and are presumed to have been seized by the French, were re-engraved by William Blake. This edition of both series includes new designs by Flaxman for the *Iliad* and the *Odyssey*.

BHL E3

T. E. Lawrence (1888–1935)
The Odyssey of Homer
London: Printed and Published by Sir Emery Walker, Wilfred Merton, Bruce Rogers, 1932.

O divine poesy
Goddess-daughter of Zeus
Sustain for me
This song of the various-minded man
Who after he had plundered
The innermost citadel of hallowed Troy
Was made to stray grievously
About the coasts of men

T. E. Lawrence, better known as Lawrence of Arabia, published this prose translation under the pseudonym T. E. Shaw, which he had used to enlist in the Royal Air Force, to avoid attracting the attention of the press. Book designer Bruce Rogers commissioned Lawrence to write the translation after reading his *Seven Pillars of Wisdom*. Lawrence had studied Greek and worked as an archaeologist at the Hittite city of Carchemish. Lawrence intended his work to be “a straightforward translation” of what he described as “the first novel of Europe.” Critics praised the beautiful book but not the translation. American printer and book designer Joseph Blumenthal declared, “In the *Odyssey*, with complete simplicity, without tricks or accessory decoration, with a classic austerity akin to the timeless proportions of the Parthenon, with only type and paper and ink, with consummate skill, Rogers created a masterpiece.”

BHL B69

Leconte de Lisle (1818-1894)

Odysse

Paris: Librairie des Amateurs, A. Ferroud. - F. Ferroud, successeur, 1931.

Illustrations by Georges Rochegrosse (1859-1938).

Rare Book Collection.

Georges Rochegrosse, a successful painter who exhibited at the Paris Salon, often depicted highly dramatic historical scenes from the Bible and mythology. He also had a career as a printmaker and illustrator of literary works. This deluxe copy of nineteenth-century French poet and writer Leconte de Lisle's translation has several versions of the illustrations in black-and-white etchings and watercolor.

Victor Bérard (1864-1931)

L'Odyssee

Paris: Creuzevault, éditeur, 1952.

Illustrations by Henri Laurens (1885-1954).

Rare Book Collection.

Diplomat, politician, and scholar Victor Bérard published his prose translation of the *Odyssey* in 1924 as part of the *Collection Budé*, a French series comparable to the *Loeb Classical Library*. Fourteen wood engravings by French artist Henri Laurens, best known as a sculptor, illustrate this deluxe edition of books 5 and 6, which includes a separate suite of the plates.

Wolfgang Schadewaldt (1900-1974)

Die Odyssee

Stuttgart: Daco-Verlag Günter Bläse, 1989.

Illustrations by Marc Chagall (1887-1985).

Regenstein Library, General Collections.

German professor of classical philology Wolfgang Schadewaldt's translation of the *Odyssey* was first published in 1958 and frequently reprinted. This edition reproduces lithograph illustrations produced by Marc Chagall for an artist's book edition of Madame Dacier's translation, published in 1975.

René Ménard (1862-1930)

Homer

Oil on canvas, ca. 1885.

Lent by The David and Alfred Smart Museum of Art, The University of Chicago, Gift of Mr. and Mrs. Eugene Davidson.

René Ménard's painting shows Homer accompanied by a harp, reciting his poetry to three shepherd boys with sheep in the background. Ménard combined classical and rural themes, setting his antique subject in a pastoral landscape. He was influenced by Camille Corot (1796-1875), who had painted the same subject nearly a half-century earlier, inspired by a verse by the eighteenth-century poet André Chénier. This painting, depicting Ménard's version of the bucolic poet and his audience, was exhibited at the Paris Salon in 1885 and again in 1896.

Ferdinand Barbedienne (1810-92)

Homer

Bronze, late 19th century, after the antique

On loan from the Classics Reading Room, Regenstein Library.