

**ODES FROM THE GREEK
DRAMATISTS: TRANSLATED
INTO LYRIC METRES BY
ENGLISH POETS AND SCHOLARS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649660469

Odes from the Greek Dramatists: Translated into Lyric Metres by English Poets and Scholars by
Alfred W. Pollard

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

ALFRED W. POLLARD

**ODES FROM THE GREEK
DRAMATISTS: TRANSLATED
INTO LYRIC METRES BY
ENGLISH POETS AND SCHOLARS**

ODES FROM THE GREEK DRAMATISTS.

ODES FROM THE GREEK
DRAMATISTS

TRANSLATED INTO LYRIC METRES
BY ENGLISH POETS AND SCHOLARS
EDITED BY ALFRED W. POLLARD



CHICAGO
A. C. McCLURG & CO.
MCCCCXC.

THE NEW YORK
PUBLIC LIBRARY
ASTOR, LENOX AND
TILDEN FOUNDATIONS
1903

LONDON :
HENDERSON AND SPALDING, PRINTERS,
3 & 5, MARYLEBONE LANE, W.

TABLE OF CONTENTS.

	PAGE
PREFACE	vii
INTRODUCTION	xi
ÆSCHYLUS	I
Prometheus Vincetus ... 398—434 ... <i>Mrs. Browning</i>	
887—906 ... <i>Mrs. Browning</i>	
Septem c. Thebas ... 720—791 ... <i>Prof. Campbell</i>	
848—860 ... <i>A. E. Hourman</i>	
Persæ 65—138 ... <i>Miss Swanwick</i>	
Supplices 85—101 ... <i>Prof. Campbell</i>	
Agamemnon 105—257 ... <i>Dean Milman</i>	
160—183 ... <i>Ernest Myers</i>	
355—474 ... <i>E. D. A. Morshead</i>	
681—781 ... <i>Prof. Campbell</i>	
717—735 ... <i>W. E. Gladstone</i>	
Choephoræ 20—83 ... <i>Joseph Anstice</i>	
Eumenides 307—396 ... <i>Dean Milman</i>	
SOPHOCLES	65
Ajax 596—645 ... <i>W. M. Praed</i>	
693—718 ... <i>Prof. Campbell</i>	
Œdipus Tyrannus ... 151—215 ... <i>A. W. Verrall</i>	
863—910 ... <i>E. D. A. Morshead</i>	
Œdipus Coloneus ... 668—719 ... <i>Joseph Anstice</i>	
1211—1248 ... <i>A. E. Hourman</i>	
Antigone 332—375 ... <i>Sir Geo. Young, Bart.</i>	
583—625 ... <i>E. D. A. Morshead</i>	
781—800 ... <i>Sir Geo. Young, Bart.</i>	
1115—1154 ... <i>Prof. Campbell.</i>	

Lodge, Acad. of G. 1/10 3.16

							PAGE
EURIPIDES	...	...	..	...	...	...	99
Medea...	...	...	627—662	...	<i>George Soutar</i>		
Hippolytus	...	...	525—564	...	<i>Madame Darmesteter</i>		
Alcestis	...	...	435—454	...	<i>John Hookham Frere</i>		
			567—605	...	<i>Judge Webb</i>		
			962—1005	...	<i>A. E. Housman</i>		
Helena	...	...	1451—1511	...	<i>A. W. Verrall</i>		
Hercules Furens	...	...	348—441	...	<i>Robert Browning</i>		
			637—672	...	<i>Robert Browning</i>		
Bacchæ	...	...	370—431	...	<i>Dean Milman</i>		
			862—911	...	<i>Dean Milman</i>		
Hecuba	...	...	444—483	...	<i>G. Kegan Paul</i>		
			905—952	...	<i>Sir J. T. Coleridge</i>		
Iphigenia in Aulide	...	1036—1097	...	<i>Joseph Anstice</i>			
Cyclops	41—54	68—81	...	<i>Percy Bysshe Shelley</i>			
	...	...	511—520	...	<i>Percy Bysshe Shelley</i>		
ARISTOPHANES	...	...	...	...	...	...	147
Nubes	...	275—290	298—313	...	<i>Oscar Wilde</i>		
Aves	...	211—222	227—262	...	<i>Prof. Kennedy</i>		
			685—722	...	<i>A. C. Swinburne</i>		
		737—752	769—783	...	<i>John Hookham Frere</i>		
Ranæ	...	324—336	340—352	...	<i>John Hookham Frere</i>		

PREFACE.

To the average school-boy the Chorus of a Greek Tragedy is an object of mingled hatred and derision—of derision, because at any call for action the attitude of the Chorus is generally characterized by helpless indecision—of hatred, because it was its wont to sing particularly hard Greek. Of the two feelings the hatred arising from the increased labour of "preparation" is probably the stronger, and in some cases it survives so long, that I have heard one of the most successful headmasters of modern times spitefully describe the great ode at the beginning of the *Agamemnon*, as "that chorus of Red Indians." Yet, all difficulties of text or interpretation notwithstanding, it may well be that the choral odes from which the Greek drama took its rise may prove in the end one of its most enduring claims to our admiration. The loss of the greater and, as we may conjecture, the better, part of the works of Pindar has raised these choral odes from the Greek dramatists to a position of greatly increased interest and importance, and there is a whole realm of Greek thought and of Greek religion to which they are our only guide. To print a collection of these odes apart from their contexts may at first sight seem a literary offence, but I would plead that the contexts are likely to be well known to most of my readers, and that in case this little