

**THE WOMEN OF THE ILIAD: A
METRICAL TRANSLATION OF THE
FIRST BOOK AND OF THE OTHER
PASSAGES IN WHICH WOMEN
APPEAR**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649325979

The Women of the Iliad: A Metrical Translation of the First Book and of the other Passages in which Women Appear by Hugh Woodruff Taylor

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

HUGH WOODRUFF TAYLOR

**THE WOMEN OF THE ILIAD: A
METRICAL TRANSLATION OF THE
FIRST BOOK AND OF THE OTHER
PASSAGES IN
WHICH WOMEN APPEAR**

Homeric

The Women of the Iliad

*A Metrical Translation of the First Book
and of the Other Passages in
which Women Appear*

BY

HUGH WOODRUFF TAYLOR



Univ. of
California

BROADWAY PUBLISHING CO.

335 Broadway, New York

BRANCH OFFICES: WASHINGTON, BALTIMORE
INDIANAPOLIS, NORFOLK, DES MOINES, IOWA

COPYRIGHT, 1912,
By
BROADWAY PUBLISHING COMPANY.

Gift of Mr. Maury Taylor

TO .VINU
ANBROFLIAO

Through all the din of war, the shout, the groan,
Of vanquisher and vanquished, 'round beleagured Troy,
Through all the wild turmoil of men's employ,
In every pause, is heard a woman's moan.

752
iETA

PREFACE

Homer never preaches, and yet there is a moral "writ large" in the story that he tells us in the Iliad. The passionate pride of Achilles, the arrogance of Agamemnon, the rather pusillanimous attitude of the other Achaean princes, except the aged Nestor, during and for quite awhile after the quarrel of the two, soon bring due punishment on them.

The self-indulgence, treachery and violation of the sacred claims of hospitality by Paris—all of which Priam and the Trojans made their own when they refused to restore Helen to her rightful husband—all these abuses of justice were atoned for in the final overthrow of Ilium's high-built towers.

The Greeks personified the just distribution of fortune "nemesis," and made of it the goddess of retribution. Nemesis, whose office it was to humble inordinate good fortune and its not unusual attendants, pride and haughtiness, and even that which they named "hubris," the wanton insolence that is not afraid to over-ride the most sacred rights of others. Retribution, then, was

Preface

thought of by the Greeks as the re-distribution of the diverse gifts of fortune.

Priam, Hector, Paris, Antenor, are the Trojan men; Agamemnon, Menelaus, Achilles, Ulysses, Nestor, are the Achaean men; and Helen, Hecabe, Andromache, Leodice, Cassandra, Theano, Chryseis, and Briseis, are the women. Zeus, Apollo, Hermes, Hephaestus are the gods and Hera, Athena, Aphrodite, Thetis and Iris are goddesses that appear in these translations. The following sketch of some of these may help the reader to a clearer understanding of the story.

The selfish, pleasure-loving Paris gave Aphrodite the golden apple, the prize of supreme beauty that Eris, the goddess of discord, because she had not been invited to the wedding of Peleus and Thetis to which all the other gods had been asked, was angered and threw among the guests a golden apple with this inscription, "For the most beautiful." Hera, Aphrodite and Pallas-Athena, each claimed it for herself. Zeus prudently declined to act as umpire, but sent them to Priam's son Paris, who was tending his flocks on the slopes of Mount Ida. So thither they went and each one offered him a bribe. Hera promised power and wealth; Athena, glory and renown in war; and Aphrodite, the fairest of women to be his wife, whom he well knew was

Preface

the wedded wife of another and whom he could only get by stealing her from her husband by the help of Aphrodite. Helen was the price, the beautiful and lovable Helen, who calls herself bad names at times, and her mother-in-law and sisters-in-law upbraid her, as she says, "with gibing insolence," there is no record, however, of anyone else doing so—such wonder-workers are beauty and winsomeness. She was restored to her husband finally and reinstated in her former and rightful position, not only in her home but also in the heart of her husband.

Priam, the king, was an old man during this war, and was over-borne by bad councilors who had been bribed by the stolen wealth of Paris not to restore Helen. He lived to see his city taken and ravaged, and was slain by Achilles' son, Pyrrhus. Hecuba, his wife, was sitting by his side at the time, and was haled away to slavery along with her daughter Laodice, who was married to Prince Helicaon. Cassandra is a pathetic figure in later mythology, a prophetess whose predictions no one would believe. Theano was a sister of Hecuba and wife of Antenor. He was one of the few princes that advocated returning Helen to her husband, Chriseis and Briseis are patronymics, their own names were Astynome and Hippodamia. Helen, after the fall of Troy, returned to Menelaus, whom she

Preface

had never ceased to love, even while under the magic power of Aphrodite she looked upon herself as the wife of Paris—the feminine mind is not always logical.

Hector and Andromache are the two noblest characters in the Iliad, either among Trojans or Achaeans, and it is worthy of notice that a Greek poet should have allotted such distinction to an alien race.

An unrhymed six-beat iambic-trochaic blank verse has been used in this version. It seemed that I was able thereby to keep my rendering almost as close to the original as a prose translation, and at the same-time rhythmical and worthy.

If it shall prove acceptable, it will be followed by "The Women of the Odyssey."

Stockton, Calif., 1911.