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and some background comments misleading—as with inquisitions (175) or remarks about the Counter Reformation. Bishops or friars are said to be among the leading anti-Jewish campaigners for marking and exclusion but are not necessarily named or documented. Cassen raises (99–100) the interesting debate of how far Jews were linguistically identifiable—a topic needing further research. Despite these limitations, her book is a stimulating and informative contribution to Jewish–Christian studies.

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Chapman, George.

***Homer's Odyssey*. Ed. Gordon Kendal.**

MHRA Tudor and Stuart Translations 21. London: Modern Humanities Research Association, 2016. Pp ix., 505. ISBN 978-1-78188-121-7 (hardcover) US\$45.

When George Chapman published his first translations from Homer in 1598, he pointedly addressed them “to the understander,” noting: “I suppose you to be no mere reader, since you intend to read Homer.” With Gordon Kendal’s richly annotated and glossed edition of Chapman’s English *Odyssey*, we are brought one step closer to the translator’s ideal readership of “understanders.”

Kendal here follows the editorial model established in his critically acclaimed, two-volume edition of Gavin Douglas’s 1513 Middle Scots *Eneados* (2011). Featuring modernized spelling and punctuation and a full critical apparatus, this edition’s purpose is not only to clarify Chapman’s “often obscure language” but also to help us “understand [...] how and why he translated Homer in the particular way he did.”

The introduction discusses the immediate historical and literary context for Chapman’s *Odyssey*, including humanist editions of the classics, Hakluyt’s travel narratives, and early modern re-workings of the classical epic in the forms of prose and verse vernacular romances. The Tudor and Stuart Translation Series’ mandate to present translations “as literary texts in their own right” proves especially relevant in the case of Chapman’s Homer, and Kendal puts particular emphasis on the project’s significance to Chapman’s literary career,

in which translation represented a major creative enterprise: “the work that I was born to do.” The discussion of the translator’s interpretive stance includes a detailed exposé of Chapman’s Christian reading of the *Odyssey*—one which, Kendal notes, has “often been overlooked,” but which should not surprise readers of recent volumes in the series (Ker and Winston’s *Elizabethan Seneca* comes to mind), so widespread was the tendency at the time to re-invest ancient themes with Christian moral and religious signification. Early modern (neo)Platonism is also given specific attention, both as the source of Chapman’s conception of poetry as “divine fury” (hence his purposeful obscurity) and as an influence on his own allegorical interpretation of Homer’s poem.

Kendal’s presentation of Chapman’s diction and metre in the introduction is equally enlightening, and it offers a useful guide to the text and its accompanying apparatus. The inclusion of marginal linguistic glosses (in addition to the comprehensive, forty-five-page final glossary) makes for a comfortable reading experience, especially in the large-format, hardback edition (the text might feel a bit cramped in the smaller paperback version). The footnotes further clarify Chapman’s more intricate grammar and verse structures, and explain obscure mythological allusions. Chapman’s engagement with his source, the 1583 Greek edition by Spondanus, is also documented, as well as notable additions, interpretive choices, responses to alternative readings (which Chapman sometimes flippantly dismisses), and neologisms born of the poet’s rich engagement with Homer’s language.

The edition actually includes a full list of neologisms, some of which are not recorded in the *Oxford English Dictionary*, or for which the *OED* “provides a separate life-history.” It also features an index of names referring readers to the various characters’ appearances in the text. Kendal makes it easier to navigate the translated poem by inserting topical inter-titles in the body of the translation and by indicating the corresponding sections in Homer’s poem. These details are particularly useful towards a comparative reading of Chapman’s translation against the original Greek. It comes as a slight disappointment, by contrast, that the printed marginalia in the first edition of Chapman’s *Odyssey* by Nathaniel Butter (1614/15) were not included. Kendal clearly states his reasons in the introduction: most of the marginal comments are of a mere topical or linguistic nature, and he does discuss Chapman’s more substantial annotations, both in the introduction and in his own footnotes. Readers more specifically interested in Chapman’s framing strategies are referred to A. Nicoll’s 1956 edition—and,

of course, they have the option of going back to Butter's books (i.e., both the 1614/15 *Odyssey* volumes and the 1616 *Whole Works*) in order to gain a sense of the reading experience afforded by the printed text to Chapman's contemporary readership.

In fact, given the scope and erudition of Kendal's critical apparatus, one can only regret that it does not address the early modern reception of the translation (the introduction mainly focuses on the nineteenth century), nor Chapman's place and influence among seventeenth-century translators. Ben Jonson, for instance, celebrated his work and appropriated his imagery of translation as a form of literary metempsychosis. Later seventeenth-century translators, such as Dryden, also enlisted Chapman as a glorious precedent when discussing their own poetics of epic translation. An important complement will be found in Robert Miola's companion edition of Chapman's *Iliad* (MHRA, 2017), which more systematically engages with current scholarship on early modern translation practices and Chapman's place in the literary landscape of his times.

That being said, we should certainly be grateful for Kendal's careful, learned, and illuminating scholarship, which guides us through the twists and turns of the translated text to a fuller understanding and enjoyment of Chapman's English *Odyssey*—thus fulfilling the poet's own wish, as he urged readers of his *Homer, Prince of Poets*, to "love him / (Thus reviv'd) as born in England."

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Cossar, Roisin.

Clerical Households in Late Medieval Italy.

Cambridge, MA: Harvard University Press, 2017. Pp. 232. ISBN 978-0-674-97189-9 (hardcover) US\$49.95.

This volume analyzes an aspect of Italian community life in the late Middle Ages that, until now, has been underestimated: the organization of a priest's family life. Over the centuries we have become accustomed to thinking that the celibate religious life is a model that has always been respected and followed;