

Leonid TARUASHVILI

## TECTONICS OF DIVINE BODY IN THE *ILIAD* AND ITS EARLY MODERN TRANSLATIONS: DREAM AND ATHENA

### PREFACE

When I was about to write a study on how the plastic images of Homer's epics were perceived and rendered in early modern time, I had a mind to concentrate first and foremost on book illustration. What is quite understandable, since pictorial interpretation more than any other one must have to do – or so it seems at least – with the plastic values of verbal *interpretandum*. Furthermore, the material of Homer illustration in itself (it's sufficient to recall the famous engravings after John Flaxman, decorating numerous editions of the Iliad and Odyssey) is rich and appealing enough to constitute a subject of special study.

However on mature reflection I have rejected the first idea and chosen the translations of Homer's epics as a material of paramount importance for the conceived study. The point is that exactly such translations constitute primary stage of image interpretation, for if not exclusively, then at least mainly from them illustrators drew stuff and inspiration for their figurative versions of Homeric poems; those translations and not original epics were for illustrators the real *interpretandum*. So the adequate analysis of illustrations to Homer cannot manage without taking into account the character and structure of visual images contained in translations, as well as without meticulous collation of these images with their correspondences in Homer text. But the both require a separate study.

I don't dare to affirm that visual side of Homeric figurativeness were disregarded by researchers. However, I am inclined to think that their attention to such a matter was to a certain degree one-sided, being concentrated chiefly on optical effects<sup>1</sup>. In a general way, it was spoken sometimes of plastics, whereas the basis of Homer's plastic figurativeness, his classical (or *positive* as I shall call it here) tectonics, moreover in the aspect of its reflection in translations, became the subject of analytical treatment extremely seldom<sup>2</sup>.

Now let us determine more precisely the subject matter of the prospective study. This subject matter has two sides – material and theoretical. What concerns the first, all is intelligible without any special elucidations; nevertheless I should repeat that concrete historical stuff of the study is texts of early modern translations of Homer's poems. However, in this texts we shall examine not everything that they contain, but only one certain facet. In its turn, this facet possesses two sides, one of which is the outer, looking at us, readers and representing the verbal significant, or else the plan of wordy expression of text. As to the other side, it is turned inside, to figurative contents of text and constitutes its plastic-tectonic significate, or else the plan of content. Just that very double-sidedness determines methodological double-sidedness (or interdisciplinarity) of this study, which in its operating with verbal significant acts as philological, whereas in its turning to the plastic-tectonic content, as art-critical one.

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<sup>1</sup> Starting with the research work of Gladstone (Gladstone W.E. "Homer's Perceptions and Use of Colour". *Studies n Homer and Homeric Age*. Vol. 3. Oxford, 1858. P. 457 – 499) the volume of literature completely or partly devoted to the perception and rendition of light and color by Homer incessantly grew. Here I point out only few from a big number of studies on this topic: Müller-Bore K. *Stilistische Untersuchungen zum Farbwort und zur Verwendung der Farbe in der älteren griechischen Poesie*. Kiel; Berlin. 1922; Wallace F.E. *Color in Homer and in Ancient Art*. Northampton (Mass.). 1927; Riemschneider-Hoerner M. „Farbe und Licht bei Homer“, *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft*, vol. 45 (1941), p. 81 – 109; Handschur E. *Farb- und Glanzwörter bei Homer und Hesiod, in den homerischen Hymnen und den Fragmenten des epischen Kyklos*. Vienna. 1968; Malinauskene N.K. "Nekotorye osobennosti sistemy cveooboznačenij v jazyke Gomera", *Živoje nasledie antičnosti*, vol. 9. Moscow. 1987, p. 24 – 39; Edgeworth R.J. "Color Clusters in Homer", *Eos*, vol. 77 (1989), p. 195 – 198; Družinina E.A. *Oboznačenie choldnyh cvetov spectra v drevnegrečeskoj literature VIII – IV c BC*. St Petersburg. 2009.

<sup>2</sup> Risking to seem immodest, I must, however, mention here my own works, published in different time periods, of which summarizing one is: "Tectonika božestvennych obrazov v "Iliade" Gomera i v ee novoevropskikh perevodach: K voprosu ob orderotvorčskoj potencii", *Vvedenie v chram*. Moscow: Jazyki russkoj kul'tury. 1998, p. 78 – 84. German language version of this article v.: „Tektonik der Göttergestalten in *Ilias* von Homer und ihren neuzeitlichen Übersetzungen“, Propylaeum-DOK: Publikationsplattform Altertumswissenschaften (Heidelberger Dokumentenserver für die Sondersammelgebiete. Universitätsbibliothek Heidelberg): <http://archiv.ub.uni-heidelberg.de/propylaeumdok/volltexte/2011/1025/>

I am fully aware that in art studies the term “tectonics” was accepted more than a century and a half ago and the notion itself of tectonics can be traced back to the classical antiquity. At the same time, however, I understand well that now this term (except in the field of architectural studies) is not very widespread. That’s why I consider it necessary to explain myself.

What is tectonics?

Summing up numerous usages of this word in art- and, first of all, architectural studies<sup>3</sup> one can preliminarily establish two basic meanings attached to it: 1) sensibly evident image of mechanical steadiness (alias of stability) and; 2) sensibly evident show of the statics of construction. But essentially, there is no contradiction between these two significances. Both reflect different aspects of the same aesthetic phenomenon, for the first, i.e. the image of steadiness, presupposes the second one, i.e. the show of the construction’s static work as necessary condition of its sensibly evident persuasiveness and thus of its realization in the capacity of image, while the second (the show of static work) entails the first one (the image of steadiness) as its natural consequence. Nevertheless, because the first formula comes closer to the essence of notion principal to our study, we shall choose exactly it as the definition of tectonics.

In order to make the limits of tectonics more definite, it’s necessary to point out two art-critical notions external to it although of the same genus, to wit the atectonic and the static. The term “atectonic” (i.e. a-tectonic) is comprehensible enough from itself. This is the absence of tectonics i.e. of visual steadiness effect that can be manifested in three ways: either 1) as the image of unsteadiness and accordingly of particular liability to external mechanical impacts, or 2) as the image of “steadiness” (or better to say of a simple motionlessness) determined by causes of non-mechanical origin, intangible and/or invisible and so making the image contradictory and paradoxical for the sensual perception or at last 3) as the image of an object whose locomotion seems to be (though not indispensably is) free of the gravitation influence. A close example is the flight our mind comprehends as a process determined by the laws of mechanics whereas our perception and after it imagination refuse to do so.

More important, however, is to point out a difference between the tectonics i.e. sensual appearance of steadiness (alias stability) and the effect of statics or stiffness. The latter also is represented by two varieties, being 1) an image of inert, clumsily heavy object and 2) image of object tightly fastened to something other than itself, for instance of deep-rooted or partly dug-in object. To note the essential difference of tectonics and statics is necessary because, according to experience, these notions often become confused in the course of polemics. So the following should be emphasized: Unlike the statics, the stability does not presuppose any doomedness of object to motionlessness, but points only at its capability to be motionless. (This meaning is motivated already by Latin etymology of the word “stability”; cf. the word “mobility” formally analogous and signifying not the state of motion as such, but the capability to motion.) Accordingly, in the tectonically expressive image – be it statuary figure or architectural order, – the motionlessness is shown to beholder as its – i.e. of this image – self-determination, but not as a predetermined state, the latter being clearly perceptible in images of the visible statics. Meanwhile, just this visual statics – no matter how strange it may seem – has the same aesthetic nature as the seemingly opposite effect of weightlessness being connected with this through the

<sup>3</sup> Here I indicate only several works dealing with the theoretical and historical problems of tectonics (this term – or similar ones – appears not in all of them): Bötticher C. *Die Tektonik der Hellenen*. Potsdam 1852 (it’s due to this book that the term “tectonics” has come into the art historical vocabulary); Schopenhauer A. *Die Welt als Wille und Vorstellung*, vol. 2. Leipzig. 1859, p. 466 – 476 (Chapter 35: Zur Aesthetik der Architektur); Vischer R. *Das optische Formlgefüh: Ein Beitrag zur Aesthetik*. Leipzig. 1872; Wölfflin H. *Renaissance und Barock*. Munich, 1888; ; Adamy R. *Architektonik auf historischer und ästhetischer Grundlage*, vol. 1 – 3. Berlin. 1881 – 1896; Sedlmair H. *Verlust der Mitte: Die bildende Kunst des 19. und 20. Jahrhunderts als Symptom und Symbol der Zeit*. Frankfurt a. M. 1955; Thiis Evesen Th. „Søylen”, *Ord og Bild: En Essaysamling*, [Oslo]. S.a., p. 11 – 27; Punin A. “Architekturnyj obraz i tektonika: O “sodruzestve” form i formul v arhitekture”, *Sodruzestvo nauk i tajny tvorčestva*. Moscow. 1968, p. 270 – 285; Vipper B.R. *Iskusstvo Drevnej Grecii*. Moscow. 1972; Markuzon V. “Simvolika i tektonika postrojki”, *Dekorativnoe iskusstvo SSSR*, 3 (1972), p. 40 – 44; Jastrebova N.A. “Prostranstvenno-tektoničeskie osnovy arhitekturnoj obraznosti”, *Ritm, prostranstvo i vremja v literature i iskusstve*. Leningrad. 1974, p. 220 – 229; Bloomer K.C., Moore Ch. W. *Body, Memory and Architecture*. New Haven, L. 1977.

universal image of sleep/dream, which combines in itself such contrasting aspects as irresistible heaviness (falling-to-sleep) and liberation from heaviness (dreaming)<sup>4</sup>.

I find it, however, necessary to give the reader advance notice that the term “tectonics” is further used by me in somewhat broadened sense, as the sum total of all possible indications of visual image, one way or another determining its relation to tectonics, be this relation positive or negative. Accordingly, the stability represented by visual image will be termed here as positively tectonic, whereas the properties deflecting the image to one or another side from the stability effect will be characterized by me as negatively tectonic ones.

At this point there should be said some words about peculiarities of quoting, which take place here.

Texts of several French translations have become accessible to me through the Internet portal “Iliade Odyssee: Textes”<sup>5</sup>, where verse and page numbers are as a rule not indicated. That’s why when quoting these translations, I could cite neither verse numbers nor page numbers; however web addresses are given by me in the “List of quoted translations”. In the rest of cases, the absence of such indications means that translation is equilinear, hence the translation verse has the same number as its counterpart in original.

All passages from translations are italicized. In English translations of these passages, as well as of passages from Homer, equivalents of words and phrases that have negatively tectonic expression or shade are printed in italics (in quotations of English translations, which, as they are printed in italics anyway, are additionally accentuated by underlining); equivalents of words and phrases having positively tectonic expression or shade are emphasized by bold type.

In quotations the spelling and punctuation of quoted editions are retained.

#### LIST OF QUOTED TRANSLATIONS

[Aignan]: L’Iliade / Traduite en vers françois par *Etienne Aignan*, suivie de notes critiques, des morceaux empruntés d’Homère par les poètes anciens et modernes les plus célèbres. 2 volumes, 2de édition. Paris: Adrien Egron, 1812.

<http://iliadeodyssee.texte.free.fr/aatexte/aignan/accueilaignan/iliadaignan.htm>

[Baresté]: Iliade / Traduction nouvelle accompagnée des notes, d’explications et de commentaires et précédée d’une introduction par *Eugène Baresté*. Illustrations par *A. Titeux et A. De Lemud*. Paris: Lavigne, 1843; Odyssee / Traduction nouvelle accompagnée de notes, d’explications et de commentaires par *Eugène Baresté*, illustrée par *Th. Devilly et A. Titeux*. Paris: Lavigne, 1842.

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[Beaumanoir]: L’Iliade d’Homère, en vers / Par M. le Baron *de Beaumanoir*. T. 1 – 2. Paris, 1781.

[Bignan]: L’Iliade / Traduction nouvelle en vers français par *Anne Bignan*. T. 2. Paris: Belin-Mandard, 1830.

[Bitaubé]: L’Iliade et l’Odyssee / Par *P.J. Bitaubé*. 6 vol.. Paris: J.G. Dentu, 1810.

<http://iliadeodyssee.texte.free.fr/aatexte/bitaubé/accueilbitaubé/iliadbiteaubé1810.htm>

<sup>4</sup> At greater length on this paradoxical connection, I have written in: “Ambivalentnost’ i jasnost’ kak èstetièskie kategorii / Ambiguity and Clearness as Aesthetic Categories”, *Arhitektura mira*, 7. Moscow.1998, p. 27 – 34.

<sup>5</sup> <http://iliadeodyssee.texte.free.fr/accueil/accueil.htm>

[Blohm]: Versuch einer gebundenen Übersetzung der Ilias des Homers von *Mich. Dietrich Blohm*, M.D. Erster Band (Verbesserte Auflage). Altona: Verlegts David Iversen, 1756.

[Bürger]: Homers Ilias // *Gottfried August Bürgers* vermischte Gedichte / Hrsg. von K. Reinhard. 1. Theil. Göttingen: Dieterich, 1797.

[Chapman]: Chapman's Homer: The Iliad; The Odyssey / Translated by *George Chapman*. Ware: Wordsworth Editions Ltd, 2000 (Wordsworth Classics of World Literature).

[Cowper]: The Iliad of Homer / Translated into English Blank Verse by *William Cowper*. Ed. by R. Southy. New York: D. Appleton & Co, 1860.

[Dacier]: L'Iliade d'Homère / Traduit en françois avec des remarques par M-me [*Anne*] *Dacier*. T. 1 – 2. Paris: Rigaud, 1711.

[Dryden]: *Dryden J.* Fables Ancient and Modern / Translated into Verse from Homer, Ovid, Boccace and Chaucer with Original Poems. London: Jacob Tonson, 1721.

[Dubois de Rochefort]: L'Iliade d'Homère / Traduction en vers avec remarques & un discours sur Homère par M. [*Guillaume Dubois*] *de Rochefort*, de l'Académie des Inscriptions & Belles Lettres. Paris: L'Imprimerie royale, 1781; L'Odysée d'Homère / Traduite en vers françois par M. [*Guillaume Dubois*] *de Rochefort*, de l'Académie des Inscriptions & Belles Lettres. Nouvelle édition. Paris: L'Imprimerie royale, 1782.

[Dugas Montbel]: L'Iliade et L'Odysée. Texte grec avec texte en juxtalinéaire français. / [Traduites par *Jean-Baptiste Dugas Montbel*]. En 9 volumes. Paris: Firmin Didot, 1828 – 1833. <http://iliadeodyssee.texte.free.fr/aatexte/dugasmontbel/accueildugas/iliaddugas1828.htm>

[Francesco Gussano]: Il libro primo de la Iliade di Homero / Tradotta di greco in volgare per *M. Francesco Gussano*. Venetia: Comin da Trino di Monferratto, 1544.

[Gnedič]: Gomer. Iliada / Perevod *N.I. Gnediča*. Leningrad, 1990 (Literaturnye pamjatniki).

[Gries]: Homers Ilias / In deutsche Verse übersetzt und mit Anmerkungen begleitet von *Johann Adolph Peter Gries*. 1. und 2. Buch. Altona: Burmester, 1752.

[Hessus]: Poetarum omnium seculorum longe principis Homeri Ilias, hoc est de rebus ad Troiam gestis description / Iam recens Latino carmine reddita, *Helio Eobano Hesso* Interprete. Basiliae, [1540].

[Hobbes]: The Iliads and Odysseys of Homer / Translated out of Greek into English by *Thomas Hobbes, of Malmesbury* (The English Works of Thomas Hobbes of Malmesbury / Ed. by Sir William Molesworth. [London, Bohn, 1839-45]. 11 vol. Vol. 10.

[Houdar de La Motte]: L'Iliade / Avec un discours sur Homère, par Monsieur [*Antoine Houdar*] *de La Motte*, de l'Académie française. 13 planches gravées hors-texte d'après Roettiers, Nattier, A Dieu, Delamonce, par Edelinck et Chaufourier dont 1 en frontispice. A Paris, chez Grégoire Dupuis, 1714. <http://iliadeodyssee.texte.free.fr/aatexte/houdar/accueilhoudart/iliadhoudart.htm>

[Jamyn]: V. [Salel and Jamyn].

[Kostrov]: Gomerova Iliada / Perevedennaja Ermilom Kostrovym. St. Petersburg, 1787.

[Lagerlöf]: Homeros' Iliad / Från grekiskan af *Erland Lagerlöf*. Stockholm: A.-B.:s boktr., 1912.

[Latin Iliad]: *Baebi Italici Ilias latina* / Ed. M. Scaffei. Bologna, 1997.

[Leprince Lebrun]: Iliade / Traduite du grec par [*Charles-François*] *Leprince Lebrun*. En 2 volumes. Paris: Bardoux, 1785.

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[Lorenzo Valla]: Homeri poëtarum omnium principis Ilias / Per *Laurentium Vallam* Latio donata. Lugduni: Apud Seb. Gryphium, 1541.

[Macpherson]: The Iliad of Homer / Translated by *James Macpherson*, Esq. In 2 vol. Vol. 1. London: T. Becket and De Hondt, 1773.

[Malipiero]: L'Iliada d'Omero / Traportata dalla Greca nella Toscana Lingua da *Federico Malipiero*, nobile Veneto. Libri uentiquattro. In Venetia: Baglioni, 1642.

[Monti]: Iliade di Omero / Traduzione del cav. *Vincenzo Monti*. Quarta edizione. Milano: Società tipografica de' classici italiani, 1825.

[Morrice]: The Iliad of Homer / Translated into English Blank Verse by *James Morrice*. London: J. White, R. Taylor, 1809.

[Paolo la Badessa]: L'Iliade d'Homero / Tradotta in lingua Italiana per *Paolo la Badessa* Messinese [Libri I – V]. In Padoa: Appresso Gratoso Perchacino, 1564.

[Pope]: The Iliad and Odyssey of Homer / Translated by *Alexander Pope*, with notes and introduction by the Rev. Theodore Alois Buckley ... and [*John*] *Flaxman*'s designs. London: Frederick Warne & Co, [1880?]

[Salel and Jamyn]: Les XXIII livres de l'Iliade d'Homere, prince des poetes Grecs / Traduit de Grec en vers François. XI premiers par M. *Hugues Salel* Abbé de Saint Cheron. Et XIII derniers par *Amadis Jamyn*, Secetaire de la chambre du Roy; tous les XXIII reueus & corrigez par ledit Am. Jamyn. A Rouan: Chez Iacques Besonone, 1577.

[Salel]: Les dix premiers livres de l'Iliade de'Homere, prince des poetes / Traduit en vers francois par M. *Hugue Salel*. Paris: Iehan Lois, 1545.

[Sotheby]: The Iliad and Odyssey of Homer / Translated by *William Sotheby*. Vol. 1: [Iliad. Books I – XII]. London: G. and W. Nicol, Murray, 1834.

[Souhait]: L'Iliade avec la suite d'icelle. Ensemble le Ravissement d'Helene, sugiect de l'Histoire de Troie / Le tout de la traduction et Invention de [*François*] *Sieur de Souhait*. Paris: Nicolas Buon, 1614. <http://iliadeodysee.texte.free.fr/aatexte/souhait/accueilsouhait/accueilsouhait.htm>

[Stolberg]: Homers Ilias / Verdeutscht von *Friedrich Leopold Graf zu Stolberg*. Bd.1 2. 2. Auflage. Flensburg, Leipzig: Kortens Buchhandlung, 1781.

[Voss]: Homer. Ilias. / Übertragung von *Johann Heinrich Voß*. Leipzig: Philipp Reclam jun., 1988.

Also the collection of iconographic programs is cited:

[de Caylus]: *Caylus A.C.Ph. de. Tableaux tirés de l'Iliade, de l'Odyssée d'Homère et de l'Énéide de Virgile. Paris: Tilliard, 1757.*

## INTRODUCTION

There is no need of specially discussing the fact that the gods of Olympus take active part in events of both Homeric poems, passionately involving themselves in affairs and conflicts of mortals: it is well known to everyone who is acquainted at least with the plot of those epics. I would only note that a necessary condition of divine intervention effectiveness is, according to Homer, the physical presence of gods either beside the place of events or in the thick of them. Gods do not act from a great distance; that's why they have to move constantly from places of their permanent residence onto the earth, closer to the objects of their interests. Meanwhile, tectonically significant expressions, marking their divine essence and hence important for us, concentrate exactly there where Homer says about the journey of deity to the humans and consequently the question about its locomotion can arise. These expressions or else shortest descriptions of bodily qualities, conditions and postures – the expressions, namely, whose presence in verbal works of art is if not indispensable, then at least quite usual, – abound in Homer, standing out as one of the marks typical for his poetic style.

In the Iliad and Odyssey, the god sets off to humans as a rule with an errand from another god, of higher rank, but sometimes on his/her own initiative. The role of sending god is played usually by Zeus, less often by Hera, still less often by Athena. Meanwhile, gods who carry out the mission are the goddess-messenger Iris (more often than others in the Iliad), Athena (more often than others, except Iris, in the Iliad and more often than all others in the Odyssey) as well as Apollo and Hermes. In addition, Athena not infrequently sets out into the world of mortals as an independent actor.

Such mission is distinctly divisible into stages, mentions of which are every now and then accompanied by tectonic terms. In unfolded form this division may be roughly represented thus:

1. The initial situation (more often having place on Olympus, but also elsewhere, on the top of Ida or sometimes even among the humans).
2. The dispatch/The pre-departure.
  - 2.1. The origin of intention to dispatch/depart.
  - 2.2. The address of dispatching deity to would-be-dispatched with an errand/The announcement of own intention to depart.
  - 2.3. The formulation of an errand/intention.
3. The way to a place of destination.
  - 3.1. The departure.
    - 3.1.1. The preparation for departure.
    - 3.1.2. The getting-ready for departure.
    - 3.1.3. The departure properly.
  - 3.2. The passing of the way.
    - 3.2.1. The initial stage of the way.
    - 3.2.2. The stop at an intermediary point (in a halfway from Olympus to a place of events; such points in the Iliad are the top of Ida or Pieria).
    - 3.2.3. The final stage of the way.
  - 3.3. The arrival at the destination.
    - 3.3.1. The landing.
    - 3.3.2. The approach to addressee.
    - 3.3.3. The appeal to addressee.

4. The execution of errand/intention.
  - 4.1. The preparation for execution of errand/intention.
  - 4.2. The getting-ready for execution of errand/intention
  - 4.3. The execution of errand/intention properly.
5. The reaction of addressee.
6. The way back/to another place.
  - 6.1. The departure on the way back/to another place.
  - 6.2. The passing of the way back/to another place.
  - 6.3. The arrival back/at another place.
7. The recommencement of initial situation (as usual – of Olympian bliss).

Notwithstanding all the minuteness of Homer's narrative style, both in the Iliad and Odyssey there is not to be found one passage where each item of this list would be explicitly, or even implicitly, represented. Actually, it is a collection of those narration entities, which always in the same sequence, although each time with different gaps are mentioned (or merely meant) in every Homer's account of divine mission onto the earth. These mentions are, as a rule, accompanied with the more or less pronounced tectonic characteristics that are frequent enough to judge about difference in the perception and rendition of god's images between Homer and his translators on the basis of collation of those characteristics' wording in the former with that in these latter.

So the question will be chiefly about the verbal depiction of gods during their travellings from Olympus into the earthen world and back. As can be seen from what is said above, it is Athena, which of all Olympians interferes most actively in human affairs and, hence, travels to the earth more often than others. And since her mythological image is perhaps the most consequent personification of Olympian – i.e. heavenly – principle (the especially developed intellect, the high degree of self-possession as well as the chastity, which singles her out of all superior gods of Greek pantheon, are indications of that), it will be expedient to begin the comparative consideration of our materials, namely, with her or rather with the collation of Homeric and translators' tectonic interpretations that are given to her visual image.

#### THE JOURNEY OF A DREAM

For all that, before to begin consequent examination of our material, it were desirable to give a general notion of the course, aims and expected results of the following analysis by using a convenient example. It's the image of the evil dreams' god (Dream) appearing in the beginning of book II of the Iliad that seems me to be such an example. Although in that mythological system, to which he belongs, Dream is a figure of relatively little importance, he is nevertheless participating in the Olympian hierarchy in a broader sense (so contrary to his custom, Zeus calls upon him to come without making use of mediators, which means that Dream is somewhere nearby). At the same time, the textual parts concerning this image are sufficiently revealing and besides short enough to serve as the required introductory instance, clearly illustrating the general thesis exposed above. The point is that the image of Dream by Homer is not approximated at all to its archetypal prototype, the soaring and incorporeal deity of sleepy visions, while several shades even remove this Homeric character from the latter. Meanwhile the early modern translators had taken such an approach for not quite poetical; hence, some of them have introduced their specific amendments also here.

Now I shall cite appropriate passages, several of which seem to be significant in that respect: some of them – from Homer's story about the journey of Dream from Olympus in the Agamemnon's tent and back, some others – from translations of that story. Its beginning is a scene on Olympus (1. Initial situation), where Zeus meditates upon how to punish Achaeans for the offence inflicted on Achilles by Agamemnon. Then the narrative comes to a decision taken by Zeus and to his ordering the god of evil dreams to visit Agamemnon (2. The dispatch).

ἦδε δέ οἱ κατὰ θυμὸν ἀρίστη φαίνετο βουλή,  
πέμψαι ἐπ' Ἀτρεΐδῃ Ἀγαμέμνονι οὐλον ὄνειρον:  
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα:  
βάσκ' ἴθι οὐλε ὄνειρε θοὰς ἐπὶ νῆας Ἀχαιῶν:  
ἐλθῶν ἐς κλισίην Ἀγαμέμνονος Ἀτρεΐδαο  
πάντα μάλ' ἀτρεκέως ἀγορευέμεν ὡς ἐπιτέλλω:

(‘Such him [i.d. Zeus] after meditation [the] best had seemed decision; | to send on Atreid Agamemnon [the] pernicious dream. | And [to] him having appealed, [Zeus] the words winged [otherwise: ‘sonorous’] spake: | “Let you **step**, pernicious dream, to nimble ships [of] Achaeans; | having come into [the] tent [of] Atreid Agamemnon, | all very exactly communicate as I command...” – II. 5 – 10).

Nothing here, as it seems, tells about Dream’s faculty of flight: there is not even a hint of lightness or wings (the attribute πτερόεντα applies to ἔπεα, ‘words’). Nevertheless, Pope in his translation conveys the address of Zeus in that way:

*Then bids an empty phantom rise to sight | And thus commands the vision of the night: |  
"Fly hence deluding dream and light as air, | To Agamemnon's ample tent repair (7 – 10).*

The enforcing of incorporeal lightness effect is here on hand. To be sure, it is fully in keeping with the dream motif, but at the same time contradicts the letter as well as the spirit of Homeric text: *empty phantom, vision, fly, light as air*. And though in such kind of interpretation, Pope – as we shall see below – is especially consistent but nevertheless far from being alone, for a highly rich tradition of translating Homer, no matter English or other, anticipates as well as continues him in this respect. Let us see what some different examples will tell of it.

Already in the Latin Iliad, the mode of Dream’s locomotion in his forthcoming journey to the Achaean camp is so defined by Zeus:

*Vade age per tenues auras, lenissime diuum, | Argolicique ducis celeri pete castra uolatu*  
(‘Let you **walk** on *unsteady air*, [you,] tenderest of the gods, | And make your way to the headquarters of Argive chief by quick *flight*’ – 114 – 5).

It is not difficult to notice that here the tectonic strain of corresponding Homer’s verse is changed. Though at the outset of quoted passage the spatial shifting of Dream is conveyed correctly enough by Latin *vade* (‘walk’ that in general corresponds with Homeric βάσκ’), the following specification (*per tenues auras*, ‘on unsteady air’) renders its literal interpretation doubtful. Besides, at the end of this phrase (and also of the verse, which fact in itself accentuates the word), the locomotion of Dream is defined by tectonically negative adverbial modifier of manner, *volatu* (‘by flight’). At last, other expressions of the first verse provide the image with atectonic associations: *tenues auras* (‘unsteady air’), *lenissime diuum* (‘tenderest [of] the gods’).

Similar inadequacies in the interpretation of given Homeric verse may be found in the later translators too. So we read in Dubois de Rochefort:

*Songe imposteur, dit-il, descends d’un vol rapide | Vers les vaisseaux des Grecs, vers les tentes d’Atride*

(‘Deceiver Dream, – he says, – descend by *quick flight* | To vessels of Greeks, to the tents of Atreid’).

Similarly – in Malipiero (*Vola, o Dio pernizioso, ‘Fly, O pernicious god’* – p. 18), in Cowper (*Haste, evil dream! Fly to the Grecian fleet* – 9), in Sotheby (*Fly, baleful Dream...* – vol. 1, p. 35), in Kostrov (*K argivcev korabljam leti s vysot bezbednych, ‘To the ships of Argives fly from heights untroubled’* – 9-11), and also in Bitaubé (*Va, Songe séducteur; vole aux vaisseaux des Grecs, ‘Go, seducer-Dream, fly to the ships of Greeks’*) and Houdar de La Motte (*Va, lui dit Jupiter, vole aux tentes d’Atride, ‘Go, – says him Jove, – fly to tents of Atreid’*). As



for the latter, having by himself added a phrase about arrival of Dream at Zeus, he renders it thus:

*Volant à sa voix, | Le Songe séducteur vient recevoir ses loix* ('...Flying to his voice, | Seducer-Dream comes to receive his commands').

Here and there, the idea of the flight also coordinates itself clearly with the description of Dream as an incorporeal being, – which description are absent in the original. We have already seen one example in Pope; here are another three. In addition to *Le Songe* (The Dream), Le Prince Lebrun – by the mouth of Zeus – calls this deity *le phantôme* ('apparition', 'ghost'). Amplifying Homer's equivalent, MacPherson defines Dream as *shade*, Morrice – as *airy form* and *vision*<sup>6</sup>. Meanwhile, according to Beaumanoir's translation, Zeus calling Dream *phantôme*, directly urges him to fly (*va, pars, vole* – p. 31).

Randering this passage, many translators, who don't dare to depart from the original so far as those aforementioned, have recourse to tectonically weakened or even tectonically neutral expressions. The translation of Blohm can serve as an example of tectonic weakening. In Blohm's "Ilias", the sovereign of Olympus tells:

*Verführerischer Traum, schleich, sprach er, schleich verstellt | Durch Flott und Lager hin im Königes Gezelt* ('Seductive Dream, – told he, – steal [otherwise 'crawl'] having changed your aspect | Through the mooring into the camp and tent of king' – p. 35).

As we can see, the discrete image of pedestrian (i.e. divided by rests and pushes) motion is washed out due to the verb with meaning of hidden pace or even crawling.

In the interpretation of this passage, another translator, also German and also close to Blohm by the time and style, a certain Gries diverges from the original (and at the same time from the positive tectonics) more boldly. In him, the narrator defines Dream as a resident of 'the realm of delusive dreams' (*Beruft er aus dem Reich der täuschenden Gestalten* – 8; there is certainly no mention of such a place in Homer) and calls him 'light' one (*den leichten Traum* – 9; in Homer, he is 'pernitious'). And the main thing is that Zeus in Gries ascribes to Dream quick wings (*und laß die schnellen Schwingen | Ins innere Gezelt des Agamemmons dringen*; in corresponding words of Homer's Zeus there is not a hint of any flight organ).

These were some examples of replacement of Homer's positive tectonics by the contrary, negative one. As for the simple neutralization of tectonic expression usual in Homeric translations, it takes place in them relatively often. The motion ascribed by Zeus to Dream, here conveys itself with various verbs that signify the motion as such and sometimes also pointing to its velocity or direction, but not to its mode, its mechanism: dynamics is substituted for kinematics.

Thus, there are used the verbs in imperative mood and with comparatively broad meaning 'to move oneself', 'to change one's own place' [*go* (Hobbes, 6; Chapman, 6), *vanne* (Paolo la Badessa, f. 22r), *va* (Souhait; Bareste; Dugas Montbel), *allez* (Dacier, vol. 1, p. 43)] as well as with somewhat narrower meaning 'to haste' [*hie* (Hobbes, 6), *cours* (Bareste), *eile* (Stolberg, 8; Voß), *tumple dich* (Bürger-hex.<sup>7</sup>, 8), *mčisja* (Gnedič, 9)] or else 'to come down', 'to descend' [*descends* (Salel, p. 54; Le Prince Lebrun), *scendi* (Monti, 11)].

In short, the locomotion of Dream as treated by Homeric Zeus in his speech is tending to be represented in early modern translations as something more or less near to the flight. This notwithstanding, several correct renderings of this Homeric passage also take place. One of them is from translation of Lorenzo Valla: *Vade, inquit* ('Let you walk, – says [Zeus] – p. 24). Nevertheless, deviations from correct renderings in translations – even if these deviations were not numerous – are more significant in respect of hidden aesthetic attitudes of translators than

<sup>6</sup> As regards the iconographic program of count de Caylus, containing minutely description of would-be picture of this episode, it recommends to paint Dream as *une figure légère & participante de l'air* ('a figure, [which is] light and participating in the air' – p. 21).

<sup>7</sup> Here and below quotations from Bürger's hexameter translation of the Iliad's several books are marked thus for the purpose of distinguishing these from quotations from the Iliad's iambic translation by the same Bürger.

their correctness, for the latter reflects not the aesthetics of those who translate, but of those who are translated.

In three following verses Homer tells about Dream's going away with the errand received from Zeus (3.1.3. The departure properly), as well as about his way down to the camp of Achaeans (3.2. The passing of the way) and his arrival into the Achaean camp (3.3. The arrival at the destination):

ὥς φάτο, βῆ δ' ἄρ' ὄνειρος ἐπεὶ τὸν μῦθον ἄκουσε:  
καρπαλίμως δ' ἴκανε θοὰς ἐπὶ νῆας Ἀχαιῶν,  
βῆ δ' ἄρ' ἐπ' Ἀτρεΐδην Ἀγαμέμνονα...

(‘Thus [Zeus] told and Dream **stepped**, as soon as [he] the words heard; | [he] quickly reached nimble ships [of] Achaeans, | **stepped** to Atreid Agamemnon...’ – Ibid. 16-8).

As we can see, also here the flight is by no means mentioned: the motion of Dream is rendered at first by tectonically neutral<sup>8</sup> ἴκανε (‘reached’) and then by tectonically positive βῆ. However, also that short passage was interpreted by many early European translators according to their own atectonic taste. And in that as well as in the interpretation of preceding verse, the ancient translator has anticipated them. In the Latin Iliad we read:

*Nec mora: Somnus abit levibusque per aera pennis | devolat in thalamos Agamemnonis* (‘And without delay, Dream departs and *on light wings by air* | *flies* down in the sleeping chamber of Agamemnon’ – 120-1).

Atectonic strain of given excerpt is evident even without special explanations; nevertheless it would be advisable to take notice where exactly Dream in the Latin Iliad ‘[on] light wings by air | flies’? According to Homer, Dream reaches at first the mooring of Achaean ships and from there only he steps (just so!) in the king’s tent. Meanwhile here he is literally descending straight into the tent, so, doing it by flight. Thus, there is no pedestrian locomotion, even on the very last stage of the way, and the penetration to the bed of Agamemnon paints itself to a reader’s imagination like a kind of immaterial slipping-through.

Many early modern translators have gone in the same direction, by abolishing tectonic accents and making a picture, where sometimes the image of light and soaring body prevails. Already in 16th c, Hessus defines the motion of Dream by the word *devolat* (‘flies down’, p. 28) and Houdar de La Motte renders this passage thus:

*Il dit. Le Songe part, et d’une aile rapide | Fend les airs* (‘He [i.e. Zeus] speaks. Dream parts and by quick *wing* | Cleaves the air...’).

Accordingly, the vignette illustrating this episode in the 1714 year’s edition of that translation represents Dream in the tent of sleeping Agamemnon as an adolescent on the cloud and with the wings spectacularly stretched out.

Still greater lightness is imparted to the winged flight of Dream in the Latin translation of the Iliad by Poliziano: here this flight, absent in the original, is presented as silent, *nullos strepitus facientibus alis* (20)<sup>9</sup>.

Bitaubé expresses himself less definitely; he doesn’t mention wings, but in him Dream *arrive d’un vol rapide aux vaisseaux des Grecs* (‘arrives by a swift flight to the vessels of the Greek’). In Dubois de Rochefort, *Le Songe vole aux camps du vaillant fils d’Atrée* (‘Dream *flies* into the camp of the brave son of Atreus’); in Dugas Montbel, *le Songe s’envole* (‘Dream *flies* away’); in Beaumanoir *le phantôme s’envole* (‘the *spectre flies* away’ – p. 32); in Baresté *Onirus s’envole après avoir entendu cet ordre* (‘Onirus [i.e. Dream] *flies* away having heard this

<sup>8</sup> But at the same time with the terminative meaning, which is one of conditions intensifying positive tectonic expression.

<sup>9</sup> As if insisting on image of the winged Dream, Poliziano tells quite soon, after only one verse, that, being come to Agamemnon, Dream ‘has lowered wings’ (*pennasque resolvit*).

command'). Meanwhile in Sotheby, the way of Dream is presented as the flight on wings: *The baleful Dream, without delay, | Down to the Grecian navy wing'd his way* – t. 1, p. 35). For his part, MacPherson conveys the same otherwise: although in him the predicate denoting the motion (*descended*), like the corresponding predicate in Homer, is tectonically neutral, but in return the subject, by which Dream is denoted (again the same *shade*) has obvious tectonically negative colouring (p. 32). The Pope's interpretation – *Swift as the word the vain illusion fled* (19) – is similar, however it deserves special mention because, together with preceding verses of the same translation (v.s.), has induced J. Flaxman while illustrating this passage to picture Dream leaving Olympus as a figure sailing above the cloud, in attitude near to horizontal, with outstretched legs.

Gries interprets the journey of Dream tectonically in similar way, but, from his side introduces a moment of passivity into the image, likening swiftness of Dream to the swiftness of a shot arrow and denoting Dream with direct object at the subject that means 'flight':

*Ein pfeilgeschwinder Flug | Die leichte Phantasey nach dem Gezelte trug* (*A flight swift like an arrow | Carried the light fantasy to the tent* – 21-2; by the way, the Dream is 'light' also here).

Likewise the Dream's journey is represented by Gnedič:

*Son otletel, poveljenjam Zevsu pokornyj. | Bystrym poletom dostig korablej morechodnyh argivskich* ('Dream flew away being obedient to orders of Zeus. | By quick flight, he reached seafaring ships [of] Argives').

In his turn Beaumanoir, developing the image of Dream leaving Olympus, and departing still further from the original, depicts Dream's flight as winged (*Le songe fend les airs... d'une aile rapide* – p. 32)<sup>10</sup>.

Dream's entry in the tent, which Homer has shown in tectonically positive ( $\beta\eta$ ) manner, is treated neutrally in tectonic respect by translators. Here are several examples: *The ships reach'd, and Atrides' tent...* (Chapman, 13); *And quickly was at Agamemnon's tent* (Hobbes, 16); *Il... va droit à Agamemnon* ('He... comes directly to Agamemnon' – Dacier, vol. 1, p. 43); *Eilte hinein zu Atreus Sohn* ('[Dream] hurried inwards to [the] son of Atreus' – Bürger-hex., 18).

There are, however, also cases of tectonically adequate rendering, for instance: *...Ingressumque augustale...* ('...And [Dream] having **stepped** into the monarchal [tent]' – Lorenzo Valla, p.25); *Vstupil nemedlenno v šater voždja voždej* ('[Dream] **stepped** immediately in the tent of captain of captains' – Kostrov, 20).

The narrative tells further that Dream finds in the tent the sleeping Agamemnon and, on the instructions of Zeus, suggests to him sleepy vision. But before beginning his work, Dream occupies a convenient position over the head of sleeping king (4.2. The getting-ready for execution of errand) or, as Homer says:

στῆ δ' ἄρ' ὑπὲρ κεφαλῆς...

('[Dream] stood then over [the] head [of Agamemnon]...' – Ibid. 20).

The translators render these words differently: now in tectonically positive (adequate), now in tectonically neutral as well as negative (inadequate) way.

Here I list several examples of more or less tectonically positive (adequate) rendition:

<sup>10</sup> One among numerous evidences of the fact that aesthetic proclivity towards negative tectonics told sporadically also after the expiry of the time, by which this research is limited, may serve the rendition of this passage in the Swedish translation of the Iliad, 1908 (being made by Erland Lagerlöf, it has become in Sweden, together with his translation of the Odyssey, the classical one): *...Drömmen flog hen* ('...Dream flew away'). Ibid. supra (9), Zeus' command to enter the Agamemnon's tent is interpreted as *Sväfva i tältet där in...* ('Soar into [the] tent thither in...').

...*Ad cuius caput adstans...* ('...At whose head **standing**...' – Lorenzo Valla, p. 25);  
*Ipsius ergo ducis capiti adstitit* ('Thus, at the head of captain himself **stood**' – Hessus, p. 28);

*Und er stellte sich über sein Haupt* ('And he **stood** over his head' – Stolberg, 19);  
*Und er trat ihm zu Haupt* ('And he **stepped** towards his head' – Bürger-hex.);  
*V sem vide nad glavoj carevoj stav* ('**Having stood** in this shape over [the] head of king...' – Kostrov, 24);

*Jener trat ihm zum Haupt* ('That [one] **stepped** to his head' – Voss).

Tectonically neutral rendition:

*De lui s'approche* ('...Approaches him' – Salel, p. 54);  
*Le Sommeil... se mit aupres de son chevet* ('The Sleep... settled next to his bed-head' – Souhait);  
*Up presently unto his head he went* (Hobbes, 16);  
*Il se place sur la tête d'Agamemnon* ('He takes place on the head of Agamemnon'<sup>11</sup> – Dugas Montbel).

It's interesting that, in three of four given examples of neutral tectonics, the verbal forms bearing on Dream (*s'approche*, *went*, *se place*; passé simple *se mit* in Souhait is the exception), are void of terminative meaning. These three denote the lasting action, which distinguishes them from their Homeric equivalent, aorist  $\sigma\tau\eta$ . Thus, the accent on static moment, this precondition of tectonic expression, is removed.

Tectonically negative rendition:

...*Descends and hovers o'er Atrides' head* (Pope, 20);  
 ...*Approche du monarque et planant sur sa tête...* ('...Approaches the monarch and soaring above his head...' – Dubois de Rochefort, 19);  
*Er flatterte darauf zu seinen Schläfen nieder* ('Then, he *flitted* down to his temples' – Blohm, p. 35). Something similar can be noted in Gries: *Und flatternd lies der Traum bey seinen Haupt sich nieder* ('And *flitting*, Dream sank at his head' – 24); in both cases it is noteworthy that flying Dream is endowed with lightness of butterfly – *flatterte*, *flatternd*).

As to the translation of given passage by MacPherson – *bent o'er his head the phantom stood* (p. 32), – this rendering, in spite of tectonically positive *stood*, seems rather tectonically negative, firstly, in view of the fact that the god of dream is defined here as *phantom* and, secondly, because his posture is represented as declining from steady (*bent*). Owing to indication of the same body attitude – *Le Songe se penche sur la tête du roi*, – the translation of Bitaubé may be also considered as tending to the negative tectonics.

Perhaps, the translation of this passage by Bareste – *Onirus se tient au dessus de sa tête* ('Dream is above his head') – is also worth noting, however, not so much for its own sake, as because of a print illustrating it, whose author has depicted Dream that freely soars over the head of sleeping Agamemnon. But such a transfer of the image in the field of negative tectonics did not become any kind of artistic licence on the illustrator's part: the latter has been guided here by the preceding passage of that translation, where Dream is unambiguously denoted as flying (*Onirus s'envole*; v.s.).

Further, the epic says about how Dream, having assumed the appearance of wise old Nestor, tells Agamemnon false tidings that Olympian gods have unanimously decided to grant

<sup>11</sup> Here, the tectonically negative instability of Dream's seat – "on the head of Agamemnon" – is, however, noteworthy.

his forces near victory over Troy and thus induces him to precipitate mighty offensive (4.3. The execution of errand properly). The narration of this event ends with the following words:

ὥς ἄρα φωνήσας ἀπεβήσεται...

(‘Having hardly said [it, Dream] **stepped back**’ – Ibid. 35).

According to the actional scheme presented by me above, the action, which is denoted by these words, can be referred to the item 6.1. The departure on the way back. This short phrase contains one, but obvious tectonic accent, that of the word ἀπεβήσεται (‘stepped back’) and it is undoubtedly positive. How then our translators cope with it? Approximately so, as in already considered cases, i.e. wavering between restraining force of the translator’s conscientiousness and a temptation originated from their own poetical fancy. What is the result of such wavering? To judge from what we have seen above, one can expect instances of tectonically adequate (positive), as well as inadequate (neutral and negative) interpretation. Let us see to what extent this expectation is justified?

As to the tectonic adequacy, I did not succeed in finding examples of it in relevant translations I have looked through, therefore now I immediately go over to the instances of tectonically neutral interpretation:

*Thus said, the Dream departed* (Hobbes, 30);

*So der Traum, und verschwand* (‘So [said] the Dream and disappeared’ – Stolberg, 34);

*Also sprach er, entwich, und verließ daselbst den Atreiden* (‘So he spake, moved away and at once leaved Atreid’ – Bürger-hex.);

*Traum... wandte sich* (‘Dream... turned back’ – Voss);

*A ces mots il s’éloigne* (‘With these words, he moves away’ – Baresté).

Here are some other examples, these of negative interpretation.

One of them is already from the Latin Iliad:

*Dixit et has repetit per quas modo venerat auras* (‘He said and again *moved ahead in the airy element, through which he just had come*’ – 129).

Many centuries later, the poetic imagination of Poliziano has painted Dream departing – as well as coming (v.s.) – in the shape of a winged soaring creature:

*Sic fatus, paribus liquidum petit aethera pennis* (‘Having said so, he, *soaring on wings, moves ahead into unsteady ether*’ –41).

But, here as well perhaps as in most other similar cases, the translation of Pope is especially significant. For in Pope, the Homer’s short phrase has proved to be sufficient for unfolding two-verses-long spectacular picture of an apparition melting away in the air:

*The phantom said; then vanish’d from his sight, | Resolves to air, and mixes with the night* (43-4).

Direct meaning of what is said seems to be evident enough: a body of some fluid substance, i.e. such a body that easily loses its own shape, dissipating in the ambience, is here presented<sup>12</sup>. Similarly, but more briefly is translated this phrase by MacPherson: *This saying the phantom mixed with the night* (p. 33). As for Gries, he, being led by his inspiration the same way, misinterprets the original thus:

<sup>12</sup> The choice of exactly the verb *to vanish* of all synonyms available in the dictionary of classical English poetry in capacity of a word designating the process of disappearance seems to be especially effective. The most suitable alternative for this context should be perhaps *to disappear*. But in it, the disappearance of an object image only is expressed: *to disappear* literally signifies ‘to cease to be evident, visible’, i.e. the image disappears, but the object can remain. But the verb used by Pope is kindred to the adjective *vain* with its connotations ‘empty’, ‘non-existent’ and in poetic context may be easily associated with it, thus engendering the idea of existence cessation.

*Nach diesen flieht der leichte Traum von hinnen | Und läßt den falschen Leib in Luft und Nacht zerrinen* ('These words spoken, the *light* Dream flees from here | And lets *spill* [his] *false* body in air and night' – 47-8)<sup>13</sup>.

There are some more examples of negatively tectonic treatment:

*Lors s'envola* ('Then [he] *flew away*' – Salel, p. 55);

*Après tous ces discours cette vision disparue des yeux d'Agamemnon* ('After this speech, this *vision* disappeared from the eyes of Agamemnon' – Souhait; pointing out the absence of the flesh is here noteworthy);

*Drauf schwand die Fantasie* ('Then the *vision* disappeared' – Blohm, p. 36; also pointing out the absence of the flesh);

*A ces mots il s'envole* ('With this words he *flies away*' – Le Prince Lebrun);

*On rek i proč' letit* ('He spake and *flies off*' – Kostrov, 38);

*Thus having said, the vision disappear'd* (Morrice, 34);

*The vision fled and left the king alone* (Sotheby, vol.1, p.36);

*Tak govorja, otletel i ostavil Atreeva syna* ('So saying [he] *flied* off and left the Atreus' son' (Gnedič)<sup>14</sup>.

Having left the king, the god of dreams does not further participate in events told by Homer. But his image appears to the reader somewhat later, when in the morning, Agamemnon, having convened the council of Achaean captains, tells them the content of his night vision and communicates of promise of near victory in order to convince them to begin preparations for large-scale offensive on Troy. In Agamemnon's account (its place here may be referred to under the heading 5. The reaction of addressee), there are besides also mentions about the arrival and departure of Dream. The arrival is mentioned thus:

στῆ δ' ἄρ' ὑπὲρ κεφαλῆς καί με πρὸς μῦθον ἔειπεν:  
( '...**stood** then over my head and told me the word' – II. 59).

The first hemistich of this verse, στῆ δ' ἄρ' ὑπὲρ κεφαλῆς, is a formula, many times repeated by Homer, when narrating about the dream that is sent from above to somebody, whereas the whole verse reproduces almost exactly verse II. 20 quoted here earlier, where the same is said on behalf of epic narrator. In both verses, tectonically expressive στῆ ('stood') is located in the initial position, accentuating the expressiveness. Besides, being the predicate, i.e. grammatical nucleus of the sentence, it is significant also semantically. And at last, the versification form of the phrase it initiates is hemistich closed with the so-called semiquinaria or else pentemimera, a kind of masculine caesura, imparting an expression of concentrated force to the hemistich it closes<sup>15</sup>.

What did the translators make out of this verse and especially out of its first hemistich?

Naturally, there are such among their interpretations, which reproduce tectonic imagery of this fragment correctly enough. For example:

<sup>13</sup> On the one hand, we can say almost with certainty that the translation of this verse by Gries is definitely influenced by Pope's translation of it (which is quoted above), considering the Gries' praises lavished upon the Iliad of Pope in the notes to his own translation. On the other hand, however, the fact of Pope's influence is important here not so much by itself, but rather as an index of Gries' readiness to accept such influence and consequently the same predisposition to the non-Homeric tectonics.

<sup>14</sup> The already above mentioned Lagerlöf conveys this passage thus: *Så han sade och sväfvade bort* ('He said so and *soared off*').

<sup>15</sup> Thus, for example, M. Gasparov defines this caesura as "masculine, more sharp" as compared with "a soft feminine caesura". Gasparov M.L. *Očerk istorii evropejskogo sticha*. Moscow: Nauka. 1989, p. 72.

*Astat ille mihi supra caput, atque ita fatur* ('He **stands** over my head and speaks thus' – Hesus, p. 294; like in Homer, tectonically significant word is the predicate heading the sentence);

*He stood above my head* (Chapman, 47; like in Homer, – the predicate);

*Dieser trat mir zu Haupt* ('This one **stepped** to my head' – Bürger-hex., 58; like in Homer, – the predicate);

*I stavši nad glavoj, veščal mne* ('And **having stood** over the head, [he] told me' – Kostrov, 65; instead of predicate – the modifier of manner).

However, already Lorenzo Valla's translation, *Visus est mihi quidam... ad caput stare* ('Someone **standing** at the head was seen by me' – p. 25), makes the tectonics of Homer unsteady by transferring the image from physical reality to that of visual impressions. In addition, the pronoun *quidam* ('someone') rather washes out the outlines of image, deprives it of image-associative connection with a solid form.

In some other translations, the positive, Homeric tectonics is apparently neutralized. For instance, Baresté translates: *Il s'est placé au-dessus de ma tête* ('He took a place above my head'). In somewhat earlier translation, that of Dugas Montbel (which had served as a pattern for Baresté) we read: *Il s'est placé sur ma tête* ('He took a place over my head [or else 'on my head' that, as is generally known, can be a foothold only for light enough creature]'. Gries went still further, since in him Agamemnon represents his own vision as winged: *Um mein gesenktes Haupt schloß er die heitern Schwingen* (75). As to Pope, he has remained true to himself, while substituting the negative tectonics for Homer's positive one: *The heavenly phantom hover'd over my head* (75). Obviously, also the fantasy of Dubois de Rochefort was working in the same direction, when he translated the passage so: *Il s'avance, il me parle, en planant sur ma tête* ('He moves forth, he speaks *hovering* above my head').

And at last, Agamemnon's words about the departure of Dream:

...ὡς ὁ μὲν εἰπὼν

ῥχεται' ἀποπτάμενος...

('Having said, | [he] moved away, *flying*' – II. 70-1).

In this final mentioning of Dream's visit, Homer, for the first time in this narration, allows himself one tectonically negative expression – ἀποπτάμενος, ('having flown away'). What may be the reason of that? As in other similar cases (which, however, occur relatively seldom in Homer), the cause of it seems to be the integration of subjective, perceptive-psychological aspect into a narrative account. Speaking more precisely, the poet renders here a humanly limited apprehension of the speed, with which the god are moving and which is so great that the human eye is unable to grasp (and hence the human fancy to conceive) mechanics of his movement. Thus, if it is the velocity running, the eye does not discern pushing-off movements of legs; in the act of perception they merge into a continuous, scarcely visible shroud, so that the perceiving person is inclined to associate the idea of real running with the that of flight. In some other – relatively few – cases, Homer, as we shall see later, makes use of such association of ideas to underline a speed, which is extraordinary even of gods (e.g. when the messenger Hermes is mentioned); in this case, however, the speech of Agamemnon is presented, where he is conveying his own, human perception of divine locomotion and besides wishes to accentuate the divine nature of Dream in order to impart to Dream's words a significance of the highest instance.

So in given case one may speak of the flight image as of reflection of super-high-speed running in the humanly limited Agamemnon's perception and in its verbal rendering. But if in Homer, Agamemnon could fail to catch sight of impetuous flashing of legs and so take the

running for a flight, several early modern translators, for their part, read a completely absent indication of flight mechanism, i.e. wings, into Homer's words:

*This express'd, he took wing, and away* (Chapman, 57);  
*Drauf trug sein Fittich ihn im schnellsten Flug zurück* ('Thereupon his wings bored him back in impetuous flight' – Blohm, p. 38);  
*On rek i ot menja krile v polet napravil* ('He spake and directed wings from me away' – Kostrov, 77);  
*A ces mots il a fui d'une aile légère* ('Having said this words, he fled with a light wing' – Dugas Montbel).

What influence did the introduction of wings motif exert over the tectonics of given image?

Obviously, this motif has brought the image of dream's god somewhat nearer to the world of ponderable material bodies by attributing to his flight not supernatural, but mechanical conditionality. At the same time, the wings motif has communicated to the flight unequivocal status of literal sense, minimizing the possibility of perceiving it in metaphorical way. Thus, according to these translations, Agamemnon in his speech is meaning properly flight and not anybody similar in speed. As for other translators, they keep – some of them more and some less – to the letter of Homeric text, while rendering ἀποπτάμενος as *entflog* ('flew away' – Bürgerhex. and Stolberg, 70), *flog* ('flew' – Voss) or *a fui en s'envolant* ('fled flying away' – Bareste); some, in their turn deviating from literal rendition, replace it with the motif of solution in air, which is absent in Homer here as well as anywhere else: *Deus in tenues evanuit auras* ('The god has melted into unsteady air' – Hessus, p. 30), *The vision spoke, and pass'd in air away* (Pope, 92); there is also at least one that has replaced what is formulated as a fixation of fact by that of its sensuous perception: *Cosi detto dagl' occhi mi disparue* ('So having said, [he] disappeared from my eyes' – La Badessa, f.23v.).

Ending to consider the translatorial treatment of given Homeric passage, it would be advisable to say in a few words about how Anne Dacier had commented upon this passage in the notes to her own prose translation of the Iliad.

One must notice that, being bound by the commitment to present to the reader a "veritable" Homer, she tried, so far as she could, to remain true to the letter of original in all respects, including, to be sure, also the tectonic one. As some instances will show, all her diligence and learning proved nevertheless to be insufficient: sympathy for the negative tectonics breaks here and there through the fence of translatorial strictness. However, when translating this fragment, no contradiction could arise between her own aesthetics and the duty of faithful interpreter, so that, remaining in complete agreement with herself as Homer's representative in a cultural milieu alien to him, Dacier could translate this fragment thus: *Il a disparu d'un vol rapide*<sup>16</sup> ('At these words he disappeared by rapid flight'); here the poet himself had entitled her to be romantic.

Meantime, it seems that it turned out to be not enough: Dacier had used this Homeric passage as a justification of inclination for the effect of lightness conveyed by means of flight motif, – a kind of predisposition, which is not alien to her, but alien completely to Homer. Here is her note commenting significantly on this passage:

*Homere est le premier qui ait donné des aîles aux songes*<sup>17</sup> ('Homer is the first who would have given wings to the dreams').

In her statement, Dacier had committed one inaccuracy, which is of importance to us. And the point is not so much that without any sufficient cause she visualized the flight of Dream as the winged one. The main thing is that she had ascribed an image of flying Dream to Homer

<sup>16</sup> *L'Iliade* d'Homere traduite en françois, avec des remarques par Madame Dacier. T. 1, Martin etc. 1741, p. 107.

<sup>17</sup> *Ibid.* P. 172.



himself, whereas, strictly speaking, it is Agamemnon who says of Dream as flying, since he is incapable of conceiving so extraordinary quick locomotion otherwise than as a flight. On the contrary, from the height of his epic point of view, Homer the narrator has discerned (as we have already seen) the pedestrian although unusually rapid motion. However, to all appearances, Dacier would like so much to see in Homer an advocate of her poetic licences; that's why to him she ascribed the idea of dreams' wings.

As we can see, the narrative basis of that Iliad's episode, whose interpretations we have considered in this chapter, had given the author an opportunity in full measure to show the inclination for tectonically negative fancies. That opportunity has been left unused by him being basically alien to his aesthetics. The "omission" of Homer – as we have seen – was lavishly made up by his translators: in their rendition the deity of dream flies on the wings as well as without them, even flits (in Blohm and Gries) and quite often dissolves itself in the air. If in Homer it is the deity inducing dreams, in the translators it itself is frequently a dream, "vision", "spectre".

What has provoked such a bold deviation from the original text? May it be that the translators had been impelled to this deviation by the connection of that image with the realm of sleepy visions and, at the same time, by taking into account Dream's belonging to the class of inferior deities? If this is the cause, then we can expect translators' figurative treatment of superior gods – Athena, Apollo, Zeus, Hermes and others – will prove to be much closer to Homer in tectonic respect. Let us see whether such an expectation will come true.

#### ATHENA IN THE ILIAD

It was already said above that, judging by the narrative of both Homeric poems taken in total, Athena must be acknowledged as the most mobile of all Olympian gods, at least what concerns the frequency of her travelings. So the way how her spatial shiftings are treated in mechanical respect by different interpreters is to provide us with an especially reach material for solving the question of what kind of tectonics, exactly, had seemed to those interpreters – i.e. to Homer and his translators – the most suitable for dignity of the gods. Meanwhile this very question confronts us here. That's why I find it expedient to give main consideration to the journeys of Athena.

*The First Journey.* The Purpose: To keep Achilles from making short work of Agamemnon

The account of this journey can be found in the book I of the Iliad. Here, as well as, however, in other similar cases, Athena, while using her own discretion, simultaneously serves as an instrument of the fateful divine will that corrects the course of earthen events. Encouraged by Hera, she descends from Olympus into the camp of Achaeans besieging to Troy, holds infuriated Achilles back from killing his offender Agamemnon and in reward for self-possession promises him the intercession of gods as well as restoration of equity violated by Agamemnon. Achilles obeys Athena, so that she being content with the achieved, returns to Olympus in the assembly of gods.

In Homer, tectonically significant moments of this episode are concentrated in phrases telling us about Athena's coming into the camp (3.3. The arrival at the destination) – and in particular of her descending onto the earth (3.3.1. The landing) and coming nearer to Achilles (3.3.2. The approach to addressee) – as well as about her returning to Olympus (6.3. Arrival back) and her occupying there the former place (7. The recommencement of initial situation). It must be said that in respect of these items, the translators have shown comparative restraint: the majority of them did not give free rein to their imagination – whether because during the initial stage of work on the translation they were stopped by the piety towards the illustrious original or

for some other reason. Nevertheless, some instances of deviations from the original to the side of negative tectonics – and, in addition, instances revealing enough – may be easily found.

At first, however, let us consider two initial tectonic moments of this episode. In Homer they verbally presented so:

...ἦλθε δ' Ἀθήνη  
οὐρανόθεν...

...

στῆ δ' ὄπιθεν...

(‘Athena has come | from Heaven,.. | ... | **stood still** behind [Achilles]... – I. 194-5, 197).

The first tectonically significant word, ἦλθε (‘has come’, ‘has arrived’) is tectonically neutral: the action it signifies is nowise defined in regard of the mode or, more exactly, of the mechanics of its fulfillment, although the aorist form adds a static moment, – which can strengthen the positive tectonic expression if some other conditions are available, – to the lexical meaning of this word. The other similar word is στῆ (‘stood still’); it also has the form of aorist but, unlike the first, its basic, lexical meaning is tectonically positive.

Despite a comparatively small number of the tectonically negative interpretations of words ἦλθε and στῆ, they are sufficient enough to exclude the assumption about their fortuity. Especially significant is their presence in Latin translations that were intended for the circle of readers more trained philologically than others and hence sooner than others capable of noticing various kinds of deviation from Homer’s original. E.g. Lorenzo Valla and Hessus translate the phrase with ἦλθε resp. as *coelo delapsa* (‘having *glided* down from Heaven’ – p. 10) and *aërias coelo delapsa per auras* (‘having *glided* down from Heaven through the *puffs*’ – p. 9). Thus the motion of Athena is definitely represented as passive and continual, indiscrete, not divided in itself by rests and pushes and in addition, according to Hessus indication, taking place in the fluid milieu of air.

In Malipiero, this moment is rendered otherwise, though also negatively in respect of tectonics: *Ma Pallade ben tosto traboccò a precipizio del cielo* (‘And straight away Pallas rushed [literally ‘*streamed off*’] headlong from Heaven’ – p. 7). The use of the verb, commonly referable to the liquid flowing over the edge of a vessel, in order to define Athena’s shifting entails the imaginative association with a formless substance, passive by itself but now put in violent motion.

Dubois de Rochefort renders the same phrase this way: *Quant Minerve aussitôt s’élançant de la nue...* (‘When Minerva immediately rushing *from the cloud...*’ – 210). By Aignan the same passage is translated similarly: *Quand Pallas tout-à coup s’élançe de la nue...* (‘When Pallas right away rushes *from the cloud...*’) so one presupposition of this text consists in that before going to the earth Athena stood on a lightest and extremely unsteady support. It is clear how light Athena itself must be imagined under such a condition!

Also Beaumanoir interprets this phrase in tectonically negative key: *...Quand la sage Junon | Fait descendre Pallas de la voûte azurée, | Qui vole au même instant près de fils de Pélée* (‘...When the wise Juno | Makes Pallas descend from the azure vault, | Who *flies* immediately to the son of Peleus’ – p. 13). As we see, the translator, denotes the shifting of Athena by means of two tectonically different verbs, *descendre* and *voler*. But doing it by the use of tectonically neutral *descendre*, he represents this motion as incited by the other’s will (*Junon fait descendre*), whereas, tectonically negative *voler* is used here in active form, (*vole*).

The same flight motif appears here in Gnedič:

*Javilas’ Afina, | S neba sletev* (‘Athena presented herself | By *flying* down from Heaven’).

Exactly in the opposite way this passage is translated by the Gnedič’s predecessor in translation of the Iliad, Kostrov:

*Minerva s nebesi prevysprennja grjadet* ('Minerva comes [literally "stalks along"] from Heaven' – 245).

Meanwhile a number of other translations occupy an intermediate position between these two, deviating from any definiteness, both negative, like in Gnedič, and positive, like in Kostrov. For instance:

- Down from heaven Athenia stooped* (Chapman, 196);  
*...Feit promptement Pallas en bas descendre* ('[Juno] makes Pallas descend downwards' – Salel, p. 30);  
*Pallas... descendit du ciel* ('Pallas... descended from Heaven – Souhait) ;  
*...[Juno] sent Pallas down* (Hobbes, 190);  
*Minerve descendit du ciel* ('Minerva descended from Heaven' – Dacier, vol. 1, p. 14);  
*Minerva swift descended from above* (Pope, 261);  
*...Kam Athäna vom Himmel herab* ('Athena came from the Heaven down' – Stolberg, 191);  
*...Kam Pallas von Olymp, | Herab gesandt von Juno* ('Athena came from Olymp, | Sent down by Juno' – Bürger-iambi, 274-5);  
*Pallas descended* (Cowper, 246);  
*...Naht' ihm vom Himmel | Pallas Athen'* ('Athena Pallas approached him [i.e. Achilles] from the Heaven' – Voss);  
*Minerve se précipita des cieux* ('Minerva rushed from heavens' – Bitaubé).

Thus, we have seen that while interpreting this small segment of text, the translators mentioned by me here are divided in tectonic respect so: 12 of them have shown comparative correctness, whereas six others arbitrarily introduced various tectonically negative accents. It will be interesting to see how the same translators have interpreted the following Homer's indication of Athena's stopping behind the back of Achilles, – the indication, which is given by Homer in unambiguously explicit form and even underlined by imparting to it the grammatical function of the predicate,  $\sigma\tau\tilde{\eta}$ .

It must be admitted that almost everyone more or less closely follows here the original text (which is no wonder since we call them translators). So already Hesus renders it: *...Tunc astitit tergo furentis* ('Then [Athena] **stood still** at the back of incensed [Achilles]' – p. 9); Chapman: *She **stood** behind* – 199); Hobbes: *...Who coming **stood** behind* (190); Stolberg: *Hinter ihm **stand** sie* ('She [i.e. Athena] stood still behind him [i.e. Achilles] – 191); Cowper: *At his back she **stood*** (246); Voss: *Hinter ihn **trat** sie* ('She stepped behind him'). In this place, the strictness of the translator is shown even by Pope: *Behind she **stood*** 264). It was not by chance that J. Flaxman having illustrated his translation and at the same time conscientiously (as well as very willingly) having followed various manifestations of Pope's atectonic fantasy, here displays comparative reserve depicting Athena as almost touching the ground with her toes.<sup>18</sup>

Thus, the translators are perhaps unanimous in showing Athena's stopping by Achilles. In Kostrov and Gnedič, however, the positive tonus of tectonics is slightly weakened by denoting this action not with predicate as in Homer, but with adverbial modifier in form of adverbial participle (though of perfective aspect) – *stav*. The greatest license that Homer's translators can have permitted themselves is mere disregarding the tectonically important  $\sigma\tau\tilde{\eta}$ ; in a series of translations (Salel, Souhait, Dubois de Rochefort, Beaumanoir and some others), that stop of Athena is not mentioned at all<sup>19</sup>.

<sup>18</sup> And quite negatively the tectonics of this moment is rendered in vignette of the first (1715) edition of Pope's translation: here Athena is catching hold of Achilles' chevelure, being still in the air despite clear indication of Homer.

<sup>19</sup> More freely than those translators and like the author of abovementioned (v. preceding note) vignette, a French artist Martin Drolling has treated this subject matter in his academic canvas painted in 1810. Here Drolling has depicted Athena having already touched Achilles and attracted his attention but still remaining in the air.

Homer's account of what Athena has done straight after keeping back Achilles' wrath is such:

...ἦ δ' Οὐλυμπόνδε βεβήκει  
 δώματ' ἐς αἰγιόχοιο Διὸς μετὰ δαίμονας ἄλλους  
 ('Then she **stepped** onto the Olympus, | into the **house** of Zeus the aegis-bearer, to other deities – I. 221-2).

This verbal representation of closing stage in the episode with Athena restraining Achilles, like the representation of its initial stage, just now considered by us, is divisible into two textual segments, minimal in respect of size as well of the action represented in them. The first one denotes the arrival of Athena onto Olympus (6.3. The arrival back); it coincides with the quoted excerpt of the verse 221. The second one is that which communicates about Athena occupying her permanent and fitting position on Olympus (7. The recommencement of initial situation); this segment is identical with the verse 222.

As to the first segment, even its translations, which are the most correct in respect to the object of our interest, are marked by lowering of tectonic tonus from the positive to the neutral. Athena, who, according to Homer, "stepped" (βεβήκει) onto the Olympus, in such translations *se retire au ciel* (Souhait), *s'en retourna dans l'Olympe* (Dacier, vol. 1, p. 15), *hob sich wieder Himmel an* (Bürger-iambi, 309), *sul cielo risalì* (Monti, 296), *up to heaven did re-ascend* (Chapman, 220), *fuhr wieder gen Himmel* (Bürger-hex.), *wandte sich drauf zum Olympos* (Voss) *voznelasja k Olimpu* (Gnedič).

One may see that all eight expressions, cited here in order to show how in some translations Athena moves to the Olympus, define this movement in respect of its destination point. At the same time, four of them more or less clearly indicate this point (Olympus or else the heaven<sup>20</sup>) as due to be reached, whereas the other four (Chapman, Bürger-hex., Voss and Gnedič) do not contain in themselves such clear indication, because by the choice of prepositions (resp. *to*, *gen*, *zu*, *k*), the Olympus/heaven is explicitly represented only as movement direction. The main thing, however, is that in each of eight examples, verb of movement is void of motoric semantics telling the reader nothing about the mode of Athena's shifting in space.

In return, some other translators provide us with indications of this mode. And they define it unambiguously as the flight. Thus already in Hessus, Athena *avolat* ('flies off' – p. 10); somewhat later, in Francesco Gussano, she *al ciel riprese il uolo* ('reassumed the flight to the – Heaven' – f. 10v.). According to Malipiero, the goddess *tornò a soruolare al Cielo* ('again flew up to the Heaven' – p. 8). In French translators, she either *revoile* ('comes flying back' – Dugas Montbel, Aignan, Bitaubé) or *s'envole* ('flies away' – Leprince Lebrun). According to Morrice, Athena *wing'd to the heav'n | Her rapid flight* (220). Even in Hobbes' dryish translation, Pallas romantically *up unto Olympus flew* (210). What then to say about Pope, in whom the poet so often took the place of the translator! *The goddess swift to high Olympus flies* (293), so we read in his Iliad<sup>21</sup>.

<sup>20</sup> It is relevant to remind that *heaven*, *Himmel*, *ciel*, *cielo*, *nebo* and other similar lexemes used by translators as equivalents to the Homeric οὐρανός and Ὀλυμπος are not such regarding their figurative content. Notions of heaven and (solid) firmament, identical for Homer, gradually parted more and more from each other in the consciousness and hence in the imagination of early modern reader as the scientific ideas of nature took root in public opinion, so that the habitual image of heaven more and more became tectonically opposite to the mythopoetic image of firmament. In the poeetic vocabulary of perhaps every European language there are words for denoting a firm vault of sky: cf. French and English *firmament*, German *Firmament*, Italian *firmamento*, Russian *nebesnaja tverd'* etc. So the extremely rare use of these words in the capacity of equivalents to Homeric οὐρανός once again tells of translators' latent but staunch aversion to positive tectonics.

<sup>21</sup> In similar way, this shifting of Athena will be shown by Lagerlöf: *Hon sväfvade upp till Olympen* ('She [i.e. Athena] soared up to Olympus').

Let us note that if in the case with the show of Athena's shifting from Olympus to the place of two chieftains' quarrel, terms of flight could be partially provoked by the wish of translators to render the haste of the goddess, who is seeking to prevent the undesirable outcome of Achilles' anger, on this occasion there is no reason to hurry, so the terms of flight can be understood here in their proper meaning.

But now Athena came back into her home on the Olympus. Speaking about the return of goddess to her former state, Homer defines the latter through pointing out:

a) the inside location (δῶματ' ἐς αἰγιόχοιο Διὸς, 'into the house of Zeus the aegis-bearer') and

b) the milieu of intercourse (μετὰ δαίμονας ἄλλους, 'to other deities').

Let us begin from the first item. The transition of narration from Olympus, on which Athena 'stepped', to the edifice, which stands upon it, is justified by tectonic association of ideas: the image of firm support stressed with indication of the foot rest suggests a completion in the image of some stable object standing here. For Homer as the artist, such a completion was, to all appearances, aesthetically important. The other thing is the aesthetical approach of his translators: several of them have fully disregarded the image of Zeus palace. Thus in Salel *Athena l'en monta au Ciel avec les Dieux* ('ascended from there to the Heaven [inhabited by] the Gods' – p. 32), in Souhait she *se retire au Ciel avec Jupiter & sa troupe* ('departs to the Heaven [inhabited by] Jove and his retinue'), in Aignan – *revole au ciel* ('flies away to the heaven' – and that's all!). There is no such mention also in Leprince Lebrun, Morrice, Dubois de Rochefort and Dugas Montbel (if not to take into consideration the mention by the last of architectonically non-significant *demeure du puissant Jupiter*).

Pope also passes this building by in silence; he goes immediately over to the society into which Athena makes her way:

*And joins the sacred senate of the skies* (294).

But if the verb *to join* that Pope has used here as a predicate can stand for different kinds and levels of connection, including mechanical one (cf. the substantive *joint*, 'sectional connection', 'contact'), the direct meaning of verb *to mingle* presuppose connection, which is essentially more profound. That is why, when Couper renders the same passage of the Iliad with words: *Arriving mingled with her kindred gods* (274), he weakens, whether voluntarily or not, the aspect of body form constancy in poetical image of Athena, whereas that of Olympian society is deprived by him of explicit discreteness. Essentially the same can be found already in Dryden's translation of this verse: *And mix'd among the Senate of the Gods* (p. 141). But there are at least two French translations analogous in that to Cowper's and Dryden's: *La déesse... se mêle au reste des immortels* ('The goddess... mingles with the other immortels' – Leprince Lebrun); *Alors la déesse revole se mêler à l'assemblée des dieux* ('Then the goddess flies back to mingle in the assembly of gods' – Dugas Montbel). So we can see how different translations of that little segment (as well as of some other passages we still have to consider) show that, under the pens of some translators, even the Homeric image of Olympus as a realm of perfectly stable and clear-cut forms (cf. the Odyssey VI. 42-6) begins to lose its own stability and clearness.

*The Second Journey*. The Purpose: To keep the Achaeans from the premature return home

It is the book II, which tells us about this event. Under the influence of Agamemnon's deceptive speech that the supreme captain addresses to his army with the aim to test the fighting spirit while affectedly expressing the intention to stop hostilities against Troy, glad Achaeans impetuously rush to the ships in order to sail home immediately. Observing that from Olympian height, Hera, who already for a long time craves for destruction of Troy, is worried by this turn of events. She urges Athena to descend without delay into the Achaean camp and to keep Achaeans from abandoning the war seat. Athena, hating, like Hera, Troy and the Trojans, readily

parts to fulfil Hera's wish and immediately after the arrival in the camp finds there Odysseus, though discontented by the flight of warriors but embarrassed and inactive. Addressing Odysseus, Athena impels him to hinder this flight. Under the influence of her words, the mood of Odysseus changes. He firmly stands still on the way of flying warriors and – now by persuasion now by force – turns them back. This very action inspired by Pallas prevents the retreat of Achaean Army from under Troy.

In respect of tectonics, the interpretation of three following moments of this journey is especially interesting. These moments are:

a) the appeal to depart under Troy directed to Athena by Hera (2.3. The formulation of an errand);

b) the departure of Athena from Olympus (3.1.2. The departure properly);

c) Athena's coming near Odysseus or, more precisely, her stopping close to him (3.3.2. The approach to addressee).

As to Athena's return onto the Olympus (6. The way back), there is no mention of it here, so we must manage without it.

According to Homer, Hera expresses her appeal thus:

ἀλλ' ἴθι νῦν κατὰ λαὸν Ἀχαιῶν χαλκοχιτώνων  
(‘But go now to the host of bronze-clad Achaeans’ – 163)

Having used here the imperative mood form ἴθι of the verb εἶμι that primarily means the pedestrian movement, Homer did not give his translators any occasion to understand himself otherwise. Nevertheless, already Hesus renders this verse in that way:

*Sed nunc age labere velox | Ad Graium populos aerata veste nitentes* (‘Now then, glide [literally!], the fast, | To hosts of Greeks shining with bronzed clothes’ – p. 34).

Once more we see here a kind of locomotion without rests and pushes (*labere velox*), such a motion, which is possible only due to the weakened resistance of the medium and so differs from the walking and running, which require such (i.e. ground) resistance. In its turn, due to the association of ideas, the *labere*<sup>22</sup> attracts the *aerata veste nitentes*, since the glitter of bronze, here notably unmentioned by Homer, presupposes a polished surface of this metal and so is reminiscent of a gliding!

In reinterpretation of this passage, French translators Houdar de La Motte and Dubois de Rochefort have come still farther. The former renders parting wishes of Hera by words *cours, vole* (‘run, fly’), the latter in early edition of his translation (1772) does the same similarly, *allez, volez vers eux* (‘go, fly to them’). The rendering of Kostrov is also like those: *Speši, stremis’, leti* (‘haste, rush, fly’ (178). Thus, in last three examples Athens's way is rendered by figure of climax crowned by the verb again denoting the flight.

Such reinterpretation of image becomes more remarkable a little further, where narrator tells of Athena's motion into the Achaean camp as of an action that is already performed:

βῆ δὲ κατ' Οὐλύμποιο καρήνων ἄϊξασα:  
καρπαλίμως δ' ἴκανε θοᾶς ἐπὶ νῆας Ἀχαιῶν.  
(‘[She] **stepped** rushing from Olympus' heights, | soon reached quick ships of Achaeans’ – 167-8).

It can be plainly seen that also here the way of Athena is, at least from the outset, represented as pedestrian one (since from Olympus, the goddess ‘stepped’, βῆ), the end of her

<sup>22</sup> In classical Roman poetry, this verb denotes besides other processes also the irreversible flow of time. Cf. e.g. *labuntur anni* from Horace's reading-book poem (II. 14: Ad Posthumum).

way being by no means defined in respect of the mode of locomotion. Hence, the image tectonics is positive enough. It must be admitted that it is observed and even enhanced in the Blohm's translation, although very far from literal rendering:

*Minerva folgte dem: ihr Fuß strich von den Hügeln | Des ewigen Olympos, gleich schnellen Adlerflügeln, | Zur griechischen Flotte fort...* ('Minerva listened to it [i.e. to the command]: her foot rushed away from the hills | Of eternal Olympus, like the quick wings of eagle, | To the Greek navy' – p. 43).

Homer mentions the function of foot; here, however, there is the foot itself. Besides, it is mentioned as the motive organ. And although this foot is assimilated with eagle wings, but on the basis of speed: otherwise the comparison would lose any sense.

With such a translation of this passage, Blohm has rested alone: other interpreters preferred either rejection of tectonic expressiveness or its radical change. Among the first ones having replaced here the positive tectonics of Homer by the negative tectonics was none other than Angelo Poliziano, who represented Athena as flying (*advolat* – 88). Shortly after Lorenzo Valla with his prosaic translation of the Iliad followed in the same direction:

*Pallas autem... repente de alto coelo in Achiuorum castra deuolauit* ('And Pallas... immediately flew away from the high heaven into the camp of Achaeans' – p. 30).

Another Latin translator, Hesus develops here his own (v. above) motif of gliding Athena:

*...Repentino delata per aëra lapsu* ('...Carried away by the impetuous gliding' – p.34), the passive nature of the gliding being accentuated by the passive form of participle *delata*, 'carried away'.

Also Chapman had recourse to the motif of gliding:

*From the tops of heaven's steep hill she slid* – 140.

As to the Pope and French translators, they, while departing from tectonics of the original together with Hesus and Chapman, replaced it unlike these by the more habitual flight motif:

*Pallas obeys, and from Olympus' height | Swift to the ships precipitates her flight* (Pope, 204);

*Pour réponse Pallas descend d'un vol rapide | Aux vaisseaux...* ('In reply, Pallas descends with a rapid flight to the ships... Houdar de La Motte);

*D'un vole rapide elle franchit l'espace* ('With a rapid flight, she overcomes the space' – Leprince Lebrun);

[Minerve] *arrive d'un vol agile aux vaisseaux des Grecs* ('With a quick flight, [Minerva] reaches the ships of Greeks' – Bitaubé);

*Elle descend d'un vol rapide des sommets de l'Olympe* ('She descends with a rapid flight from the tops of the Olympus' – Bareste).

The same motif is present in Italian translation by Malipiero:

*Ella volò giù dall'Olimpo, e subit il volo rattene sopra le Navi de' Greci* ('She flew down from Olympus and immediately ceased the flight on the ships of Greeks' – p. 21).

A fidelity to the idea of flight is shown here also by German interpreters:

*...| Fliegt Palas von Olymp sofort zur Flotte hin* ('Pallas flies away from Olympus to the fleet' – Gries, 214);

*Leicht entschwebte sie den Gipfeln des hohen Olympos* ('She easily [or else "lightly"] soared away from the tops of Olympus' – Stolberg, 165);

*Und sie entfuhr den Höhn des Olympos eilenden Fluges* ('And she left the heights of Olympus with a hurried flight' – Bürger-hex.);

*Stürmenden Schwungs entflog sie den Felsenhöhn des Olympos* ('With impetuous rush, she flew away from the rocky heights of Olympus' – Voss).

One must admit, however, that the negatively tectonic bias told upon all these four examples to a different extent. It is especially noticeable in Stolberg, since the flight mentioned here is light (*leicht*) and in addition it is passive i.e. soaring one (*entschwebte*). In Gries and Bürger, it is already a mere flight (although in both cases – very quick; *sofort, eillenden Fluges*). And at last in Voss, Athena’s flying away is attended by a mighty rush (*stürmenden Schwungs*) and hence mentally associated with initial overcoming of gravity and subsequent inertial motion<sup>23</sup>.

The translation of this passage by Cowper is noteworthy in its own way:

*But darting swift from the Olympian heights, | Reach'd soon Achaia's fleet... – 195-6).*

At first glance far away from interpretations quoted above, Cowper’s translation proves to be close to them in that it is opposite to the original, because in respect of poetic figurativeness, he depicts the motion of the goddess as a flight and, in point of fact, passive flight. The key significance belongs here to the participle *darting* (“flying like an arrow”), the gerund of verb *to dart*, which denotes the motion of a flung arrow or thrown javelin. However, this motion is not only inertial, but passive from the very outset: it is quite clear that the arrow does not fly out by itself. Being present in a poetic context, the motion denoted by this verb is perceivable exactly as such, as initially passive, even if it is used metaphorically.

And, concluding the survey of translators’ interpretations of the verse 167, I shall cite another one, where there are neither effect of flight nor that of gliding, but where a neutralization of Homer’s tectonics is nevertheless notable for its radicalism. I mean a passage from the translation of Monti:

*Dalle cime d'Olimpo dispiccossi | velocissima* (‘The swiftest | detached herself [literally so!] from the tops of Olympus’ – 222-3).

As may be seen, the predicate semantics here is fully deprived of muscle-motor shades; a purely visual idea occupies the place of empathic body image.

The third and last of tectonically significant moments in Homer’s depiction of the given episode fixes the stop of Athena after having approached Odysseus:

εὔρεν ἔπειτ' Ὀδυσῆα Διῖ μῆτιν ἀτάλαντον

...

ἀγχοῦ δ' ἴσταμένη προσέφη γλαυκῶπις Ἀθήνη

(‘Then [she] found Odysseus similar to Zeus in counsel. | ... | Having **stood still** close by, the bright-eyed Athena addressed [him]’ – 169, 173).

From the viewpoint of plot action rendering, the words ἀγχοῦ δ' ἴσταμένη are redundant as well as a great deal in Homer is. Such redundancy has many causes. One of them consists in that *princeps poetarum* so far as one may judge was preoccupied with the all-roundness, the sculptural stereometry in rendering events more than with compactness of their exposition, and this is testified by the quoted syntagma. As can be seen, this syntagma recurs over and over again throughout both poems, usually anticipating the address of some deity to a mortal. And in all these instances, it exactly coincides with the hemistich-pentemimera, which circumstance accounts for a relative separateness and firmness effect peculiar to the ἀγχοῦ δ' ἴσταμένη.

<sup>23</sup> Incidentally, it may be noticed that an effect of this kind, slightly hinted and scarcely perceptible in the quoted translation excerpt, is widely and expressively elaborated in the language of music, in the famous “Ride of the Valkyries” from Richard Wagner’s opera “Die Walküre”(1856; the opera cycle “Der Ring des Nibelungen”).



Thus, the detail expressed by these words is important for Homer as the artist since it is a means for sculpturally shaping the figure. How then do early modern translators treated it?

To be sure, the standing still of Athena after her having approached Odysseus is if not mentioned then at least implied. However, by relatively few, this Athena's stop is mentioned directly, like in the original. Of those with whose translations I had occasion to acquaint myself, such are Hesus (*Quem prope **consistens** sic est affata Minerva* – p. 34), Macpherson (...*Near him **stood***), Cowper (...*Beside him **stood*** –201), Bitaubé (*La déesse s'arrêtant<sup>24</sup> auprès de lui...*) and Gnedič (***Stav** bliz nego...*), but if to take into consideration also some formulae closely related by meaning, one can refer to them the hexametrical translation of Bürger (*Neben ihm tretend...*), as well as translations of Monti (*Gli si fece<sup>25</sup> davanti la divina* – 227) and Baresté (*Minerve se place<sup>26</sup> à ses côtés*). There are more, however, those who do not mention this stop at all. It is Lorenzo Valla, Salel, Chapman, Souhait, Hobbes, Houdar de La Motte, Pope, Blohm, Stolberg, Leprince Lebrun, Dubois de Rochefort, Kostrov, Morrice, Voss. Meanwhile several of them, namely Salel, Chapman, Souhait, Hobbes, Gries, Stolberg, Morrice, mention neither the stop nor the approach to Odysseus. Such passing over in silence of Athena's way and its end results in that the figurative idea of both fades and the accent transfers itself onto the first stage of journey, which, as we have already seen, is associated in the creative imagination of the translators rather with an idea of flight.

## CONCLUSION

We succeeded above in considering instances of how the early European translators have treated the tectonical aspect of Homeric images. The number of those instances proved to be extensive enough to draw at least two preliminary conclusions whose taking into account can reduce and simplify the way of further analytical examination.

And indeed, several instances quoted above are those of adequately rendering the positive tectonics. It is exactly such quotations, which must have shown us unambiguously that no less than many translators of our interest and of different times had been able to apprehend and render tectonics of divine images as they appear in Homer himself. Moreover, we have also considered numerous cases of atectonical treatment consisting not in the substitution of negative tectonics for positive one, but in refusal of rendering any tectonically significant indications, when the empathically experienced body image gives up its place to its merely visual equivalent. Hence, the conclusion (although quite expectable, but as each similar conclusion requiring a factual substantiation) follows that in the activity of early modern translators the attitude towards negative tectonics was far from inalterable and all-determinant. Nothing predestined those translators to the role of Homer tectonics enemies or concealers, be it the nature of translating languages or the historical and cultural fate. The translators very well understood, or at least felt, in what their proper task consists. And if in cases interesting for this study, they nonetheless often enough acted contrary to their occupational imperative, it was because they were induced to it by their own aesthetics that was distinct from, if not to say opposed to, Homeric one.

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<sup>24</sup> Nevertheless, the sense of this word containing no indication of the foot rest, which ends the pedestrian motion is void of plastic expression that is present here in Homer.

<sup>25</sup> V. note 24.

<sup>26</sup> V. note 24.