

thesis. Her interpretation is, in fact, highly subjective, supported by many references to Jungian psychology; and Blake's 'enormously modern insight' turns out to be largely a lecture on How to be Happy Though Married.

There are factual errors which a less cavalier attitude to scholarship might have avoided. Moreover, there is a jarring streak of vulgarity about the writing: the cast of mind which makes Miss Rudd a firm adherent of the punning school of Blakean etymology and leads her to such identifications as 'evil=Eve-ill' and 'despair=dis-pair' is responsible also for the many skittish colloquialisms—Urizen 'goes completely off the rails', Vala 'goes off the deep end', and so on. The references to Swift and Thurber show no great understanding of either of those writers; but the remarkable diagrams at the end do perhaps owe something, inappropriately, to the author of *Let Your Mind Alone*.

R. P. C. MUTTER

VIRGIL: THE AENEID. A new translation by W. F. Jackson Knight. (Penguin Classics; 3s. 6d.)

The 'modern' style in verse translations has produced some remarkable successes (see *The Times Literary Supplement* of November 2, 1956). It aims at a public which is *not* acquainted with the original, and it excludes above all the literary cliché. But a prose translation must resign itself to not communicating the original rhythm, associations and overtones, and must accept the false division of story and conceptual 'prose' meaning from its expression. The *Odyssey* as a story has been an immense success in Dr Rieu's version. Can 'secondary' or literary epic, Virgil's or Milton's, survive being reduced to 'what counts most of all, the story, the drama and the meanings which they reveal'? For Mr Knight, 'the primary need' is 'to keep the narrative clear and fluent', and to let Virgil himself 'pass on what he has to say with as little impeding as possible'. The manner must obviously be that of 'contemporary English, reasonably smooth, and free from any serious jolts' (such as Mr C. Day Lewis's translation not infrequently gives). Mr Knight claims that in Virgil 'there is occasionally an effective colloquialism and even here and there something like slang'; but they are few, compared to the archaisms, and Virgil was famous rather for giving a subtle new turn to ordinary phrases.

Mr Knight begins briskly: 'this is a tale of arms and of a man'. Virgil's first seven lines are one periodic sentence, and become seven main verbs in five sentences. The effect is like that of prose translations of *Beowulf*. 'Out came the wide-meshed nets . . . up came the Trojan party, too, including the delighted Iulus'. If literary cliché is on the whole avoided, a kind of latinized officialese is even cultivated: 'to

this proposal the Cytherean raised no objection. She nodded her assent, with a smile at so ingenious a deception.' What is wrong with 'join in making a lasting peace' that we need have 'collaborate in arranging a permanent' one? At IV, 75 *urbemque paratam* becomes 'and how far the construction of her city had progressed', missing the echo of I, 557 *sedesque paratas* ('where a place awaits us'). The famous *lacrimae rerum* reads 'even here high merit has its due; there is pity for a world's distress and sympathy for short-lived humanity'. Mr Knight well knows how much he has had to sacrifice to this new but not quite consistent style. He has vigour and speed, but nobility and dignity have gone. The 'unusually sharp conflict' between 'the necessity to express enough and the fear of expressing too much' has resulted in the compromise of 'Aeneas the True' for *pius Aeneas*.

In his fourteen pages of introduction Mr Knight says some illuminating and some questionable things. He adds an interesting list of sixty-five variations from the Oxford text, and a useful, but not always accurate or apt, glossary of names. There are four sketch maps and two genealogical tables. But the map of Latium is not adequate for the Catalogue.

COLIN HARDIE

## NOTICES

Two remarkably cheap paper-backed aids to the new liturgy of Holy Week have recently appeared in this country. *THE NEW HOLY WEEK BOOK IN ENGLISH* (John S. Burns, 1s.) limits itself to providing a translation of the liturgy 'as it will usually be carried out in the ordinary parish church'. *THE MASSES OF HOLY WEEK AND THE EASTER VIGIL*, published in England by Messrs Longmans at 2s. 9d., and edited by Dom Godfrey L. Dickmann, o.s.b., the Editor of *Worship*, while providing a spirited and fresh translation, is principally designed to encourage the widest possible participation by its users. Not only does it indicate clearly where the laity's co-operation is now definitely enjoined by the rubrics, but by a skilful use of succinct notes, photograph, illustration, typography and even music, positively invites the layman into the heart of the liturgical action.

If philosophy is the handmaid of theology, rubrics may perhaps be regarded as the tightly-buttoned page-boy of the liturgy. For all concerned, in sanctuary or choir, with keeping this usually unruly youngster spick-and-span and in order during Holy Week, *THE CEREMONIAL OF HOLY WEEK* by D. R. Ward, s.j. (C.T.S., 1s. 6d.) may be warmly recommended.