INTRODUCTION.*

The Editor of the present volumes has the gratification of being the first to restore to light a noble work which has been lying dormant for nearly two centuries and a half. Chapman’s Odyssey, originally published in folio, 1614-16, either from the limited number of the impression, or the more than ordinary ravages of time, has become so rare as to be inaccessible to the general reader, and comparatively unknown to the more curious student of old English literature. Though issued in a separate form, it is now seldom found except in conjunction with the Iliad; and the price of the united volume, besides its scarcity, places it beyond the reach of all but a few whose libraries are stored with the more precious treasures of our language. Of the Iliad, portions and the whole, we have seen there were at least four impressions published during the author’s life-time, besides Dr. Cooke Taylor’s 2 vols. 8vo. 1843, and yet it is by no means a common book, and perfect and clean copies of Chapman’s own editions are desirable volumes.

* Originally written 1857.
Of the Odyssey, however, the present is the only edition besides that superintended by the author himself. Great care has, therefore, been taken in rendering the text as accurate as possible, by reading it with the original Greek, amending the extremely faulty punctuation, judiciously, it is hoped, modernizing the orthography, and adding a few notes illustrative of Chapman's language. The reader has, therefore, now an opportunity of examining for himself the value of this fine old book.

Coleridge, in his letter to Wordsworth (cited in our Preface to the Iliad) thought Chapman's version of the Odyssey finer than his Iliad; but then it must be remembered he also generally preferred the Odyssey in the original. "He told us," says Mr. Payne Collier, "that he liked the Odyssey, as a mere story, better than the Iliad; the Odyssey was the oldest and the finest romance that has ever been written."* The same authority informs us that he preferred the ordinary ten-syllable heroic measure to the longer fourteen-syllable line employed by Chapman in his translation of the Iliad, and wished that he had always used it, as "it would have been more readable, and might have saved us from Pope." "Chapman had failed," added Coleridge, "where he had not succeeded, by endeavouring to write English as Homer had written Greek; Chapman's was Greekified English, —it did not want vigour or variety, but smoothness and facility. Detached passages could not be improved; they were Homer writing English." Opinions, however, will differ as to Chapman's metre in the Odyssey. The

* Coleridge's Seven Lectures on Shakespeare and Milton, by J. Payne Collier, Esq. p. xxxi.
late Dr. Maginn, whose Homeric Ballads have caught the true spirit of the old bard, says: "I am sorry that Chapman, whose version must be considered the most Homeric ever attempted in our language, did not apply to the Odyssey the fourteen-syllable verse, which had succeeded so well in the Iliad. There appears to me greater opportunity for its flowing use in the more discursive poem; and Chapman had by no means the same command of the ten-syllable, distich." There is some truth in this; and perhaps many readers will share in Dr. Maginn's disappointment. Chapman, however, probably yielded to the objections made against the length of his lines, to which he alludes in his Introductory Poem to the Iliad. But it is surely a mistake to say he had not command over the ordinary heroic couplet! He has certainly not the epigrannmatic smoothness of Pope and his school, but his verse has great vigour and terseness. It should be borne in mind that his Odyssey is the first, and only, considerable specimen of a poem of this measure in the Elizabethan age, and as such claims our interest and attention. "It is like the heroic measure only in its rhyme and its number of syllables. In all other respects, in the hands of Chapman, it has the freedom of blank verse. And in reading it, as well as the Iliad, the reader must not depend for aid too much on the melody of the verse."* Again, let it be remembered that "Chapman did not perform his task, as Pope was in the habit of doing, by small portions at a time, which were, each in order, burnished up to the highest polish by unremitting care and labour; but, drinking in deep draughts of his author at a time,

he became over-informed with his subject, and then breathed his spirit forth again with the enthusiasm of an original creator."* And if this be true of the liberties he takes with his original in expanding and contracting the text as suited his vein, it is not less true of his versification. He paid little regard to the polishing of his work; nay, perhaps, too little. He poured forth his sentiments, as the poetic phrenzy seized him, and consequently, if we be disappointed at not finding the rich melody of a Dryden, we cannot but be struck with his unwonted freshness and freedom. When once the ear has become habituated to the rhythm, there is a dramatic power about Chapman's Odyssey that has never been attained by any subsequent translator. It may be said, that this was not required in a simple ballad-poem like the Odyssey; but it is surely far preferable to the diluted weakness passing under Pope's name, or Cowper's abrupt lines. Gilbert Wakefield has said that the "bee of Twickenham" sipped the honey from the flowers of Chapman's garden; but a close examination will show that this was merely another phrase for simple plagiarism. Pope was indebted to Chapman for more than he was willing to acknowledge. But enthusiastic as we may be in Chapman's cause, it must not be disguised that in the present version he has too frequently wandered from his original, and not seldom curtailed passages. It was not, however, intended in the present editions to point out these passages, the object being merely to give the best possible text, and in such a form as to be accessible at a convenient price. The Editor still hopes that sufficient encouragement may be given,

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so that at some future period a more enlarged and splendid impression may be put forth. In the meanwhile the unlearned reader may rest assured that, besides the intrinsic beauty of the poems, he has far more of Homer in these noble versions than in any other translation extant. If the University of Oxford has wisely determined that greater attention should be paid by her sons to the study of Homer, for the many reasons so ably set forth by Mr. Gladstone, it is not, perhaps, too much to hope that a similar influence may be exercised over the minds of the less-educated by the aid of the labours of good old George Chapman. They will not only find Homer here, but they will read him in the language of the contemporary and friend of Shakespeare. They will read him as Shakespeare himself probably read him; and their minds will be carried back to that period of our literature which at once excites our admiration and astonishment, and when, they will not fail to remember, our present venerable and cherished translation of The Bible was called into existence.*

As it is possible that these volumes may fall into the hands of some who do not possess our edition of Chapman's Iliad, it has been thought advisable to append a concise life of the author.

* Of course I do not mean that the Bible was translated at this time. Much of the language is that of former times and translations, but the standard was now fixed.
FEW are the details of which the biographer can avail himself in the life of George Chapman. That Hertfordshire can boast the honour of his birth, and that in that county he translated at least the earlier portion of his Homer, we gather from one of his own writings. In a small poem entitled "Euthymiæ Raptus, or the Teares of Peace," 4to, 1609, he introduces himself in a reverie, when the Shade of Homer appears, and in reply to the poet's enquiry:—

"What may I reckon thee,
Whose heav'nly look showes not, nor voice sounds, man?
'I am,' sayd he, 'that spirit Elysian
That in thy native ayre, and on the Hill
Next Hitchin's left hand, did thy bosome fill
With such a floode of soule that thou wert faine
(With acclamations of her rapture then)
To vent it to the echoes of the vale;
When meditating of me, a sweet gale
Brought me upon thee; and thou didst inherit
My true sense (for the time then) in my spirit,
And I invisible went prompting thee
To those sayre greenes where thou didst English me.'"

His contemporary and friend, William Browne, in his "Britannia's Pastorals" (Book I. Song 5), also styles him

"The learned shepherd of fair Hitching Hill."

The date of his birth we fix by inference in 1559, from the inscription round the portrait attached to the title of the Complete Homer, "Georgius Chapmanus Homeri Metaphrastes Età. LVII. M.DC.XVI." The Oxford antiquary, Antony Wood, gives the date as 1557, but the evidence of the portrait published in the poet's lifetime, and probably under his own immediate eye, is the better. Besides, Wood was ignorant of Chapman's
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birthplace, and conjectures him to have been of a family seated at Stone Castle in Kent. The Parish Registers of Hitchin unfortunately only commence with the year 1562, so we cannot arrive at any facts relative to his parentage. There are, however, several entries relating to the families of John and Thomas Chapman, who were possibly the poet's brothers. In 1593, Aug. 5, was baptized George, the son of John Chapman; and from Easter, 1603, to Easter, 1605, the same John Chapman was one of the churchwardens, and has signed the Parish Registers in a bold and scholarly hand. Amongst the Additional MSS. in the British Museum (No. 16,273) is a "Survey of the King's timber and woods in Hertfordshire and Essex in 1608," and under the "Maner de Hutchin" (Hitchin) is "Upon the Copy-hold of Thomas Chapman, in Longe Cloze 27 Saplings £4. In Beerton Clozes 260 Elmes £18, Firewood £35." This Thomas Chapman was probably a man of respectability and substance, for in the Harleian MSS., No. 781, p. 28, is a petition to Prince Charles from Thomas Chapman, in 1619, for the bailiwick of Hitchin, which he formerly held under the Exchequer Seal, but of which the Earl of Salisbury had deprived him. On November 30 of the same year the claim was referred to the Commissioners of the Revenue of the Prince of Wales. The relationship, however, to the poet is mere conjecture, as we have no positive proof of any facts connected with his family. I have carefully examined the various Heraldic Visitations of Hertfordshire and the County Histories, but have been unable to discover any traces of him. I have been informed, however, that there is still a family of the name of Chapman
resident at Hitchin, claiming collateral descent from that of the poet. Nothing is known of his youth, or where he was educated.

"In 1574, or thereabouts," says Antony Wood, "he, being well-grounded in school-learning, was sent to the University, but whether first to this of Oxon, or that of Cambridge, is to me unknown. Sure I am that he spent some time in Oxon, where he was observed to be most excellent in the Latin and Greek tongues, but not in logic and philosophy, and therefore I presume that that was the reason why he took no degree here." Warton also says (from the information of Mr. Wise, Radcliffe's Librarian, and Keeper of the Archives at Oxford) "that he passed two years at Trinity College, with a contempt of philosophy, but in a close attention to the Greek and Roman Classics." The present Keeper of the Archives,* however, has been unable to discover Chapman's name. It is probable from the date of his birth (1559) that he would have been matriculated before the year 1581, when subscription to the Articles began. Before that date the Matriculation Register is very incomplete. Mr. Wise's communication to Warton seems merely a repetition of Wood's information, with the addition of the name of the college (Trinity) of which Chapman is supposed to have been a member. But even this point cannot be ascertained. The records of admissions to Trinity, at the time Chapman would have entered, are either lost or destroyed. We must be content then with Antony Wood's assurance "that he spent some time in Oxon." Researches as to his

* Rev. John Griffiths, now Warden of Wadham.
residence or admission at Cambridge would probably be
equally fruitless, as he is not mentioned in the excellent
"Athenae Cantabrigienses" of the Messrs. Cooper. At
the same time it may not be improbable that he received
some portion of his education there, as it was not an
unusual custom for young men to study at both Uni-
versities, and the vicinity of Hitchin to Cambridge
might countenance the supposition. One part of Antony
Wood's statement seems worthy of examination. He
observes that Chapman at Oxford was "most excel-
lent in the Latin and Greek tongues, but not in logic or
philosophy." It appears to me that in many of his
writings he was eminently of a philosophical turn of
mind, and he speaks in his Preface to the Iliad of his
friendship with Thomas Harriot and Robert Hews, two
of the most remarkable mathematicians of the day, the
pensioners of Henry, Earl of Northumberland, who,
with Walter Warner, kept him company in the Tower,
and were called his "magi." Harriot, whose name is
well-known to mathematicians, was a native of Oxford,
and there probably Chapman became acquainted with
him. "The Shield of Achilles," taken from the
xvith Book of the Iliad, and published in 1598,
concludes with a poetical address, "To my admired &
soule-loved friend, mayster of all essentiaall and true
knowledge, M. HARRIOTS." It may also be mentioned
that in a small 4to. tract of thirty-two leaves published
in 1596, entitled, "A relation of the Second Voyage to
Guiana, performed and written in the yeare 1596.
By Lawrence Keymis, Gent." is an English poem in
blank verse, "De Guiana Carmen Epicurn, by G. C."
George Steevens, writing to Bishop Percy (Nichols')
"Literary Illustrations," vol. vii. p. 121) assigned this to Chapman, and it bears evidence of his style. It is interesting as an early specimen of blank verse. In the same volume is a short Latin poem, "Ad Thomam Hariotum Mathescos et universe philosophie perissimum, by L. K." Harriot accompanied Sir Walter Raleigh in his voyage to America. In Maty's Review (vol. ix. p. 394) is an account of the discovery of a large amount of Harriot's correspondence at Petworth, the seat of the Earl of Egremont, to whom it had descended from the Earl of Northumberland. I think I have read somewhere that Lord Egremont presented the correspondence to the British Museum. Though these papers were chiefly mathematical, it is not improbable that some notice of Chapman may be found in them. That Chapman certainly was fond of philosophy seems sufficiently indicated by one of his earliest publications (1595), "Ovid's Banquet of Sense a Coronet for his Mistresse Philosophie &c. &c.," and also by the title of his "Petrarch's Seven Penitentiall Psalmes, paraphrasically translated: with other philosophical poems, &c. &c." (12mo. 1612). In the inscription, too, on his tomb, as given by Wood and Le Neve, he is described as "Philosophus verus (etsi Christianus poeta) plusquam celebris."

Quitting the University without a degree, he afterwards settled, says Wood, in the metropolis, and associated with Shakespeare, Spenser, Marlowe, Daniel, and other celebrated persons of the day. Though he undoubtedly knew Marlowe, it is not very probable that they were very intimate, as their dispositions and characters were very dissimilar. Chapman, in the midst
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of a dissolute age, seems always, by the universal testimony of his contemporaries, to have maintained a character for uprightness, respectability, and piety. Upon his arrival in London he appears to have been taken under the patronage of Sir Thomas Walsingham. There arises, however, the question, did Chapman resort to the metropolis immediately on leaving Oxford? I am sorry to disturb the faith that is usually placed in the gossip of old Anthony Wood. My investigations have led me to conclude that much of his information is unreliable. That his work is of immense value to the literary student is unquestionable, but too much credence must not be given to many of his anecdotes. Chapman would have left Oxford, according to Wood's date, in 1576; the true date would be 1578. His first acknowledged publication is in 1594. Sixteen years must have elapsed, then, before he appeared in public. This seems too long a time for a man of Chapman's energy to have been silent amidst the wits of London. Mr. Singer conjectures that he appeared as a writer anonymously, although we have no clue to his earlier performances. A very ingenious suggestion has been lately made, which appears plausible. In 1867 was published at Leipzic, "George Chapman's Tragedy of Alphonsus, Emperor of Germany, edited with an Introduction and Notes by Karl Elze." I have not yet seen this work, but the extracts from it which I have met with show that Herr Elze has taken great pains to investigate Chapman's writings. "Alphonsus" was originally published in 1654, twenty years after the poet's death. Herr Elze observes that the writer displays an intimate knowledge of the German language.
(much of the dialogue being in German) and German manners, and he conjectures that Chapman must have travelled to some of the German Courts. Chapman was undoubtedly a learned man for his age, and seems to have been well acquainted with modern languages, as he mentions the French and Italian translations of Homer. Though the fact cannot now be ascertained, it appears probable that he acquired this knowledge in Continental travel. It is possible that he might have picked up his knowledge from books, or from associating with members of foreign legations at the English Court; for he is said to have had some small appointment at Court, though I have been unable to verify the fact. If Chapman proceeded to the Continent on quitting the University, it would account for the long interval before his appearance as an author. The only reason I have to doubt the circumstance is that the old poet, who certainly did not hide his light under a bushel, would have mentioned it in some of his self-laudations. He is very particular in wishing us to appreciate his scholarship, and that it was derived from original sources, and I think he would hardly have left us in ignorance of such an important era of his life as a tour or sojourn on the Continent, where he would have acquired his knowledge of modern languages. But whether Chapman did travel or not, it appears that he spent much time occasionally at Hitchin, as he informs us that he there translated Homer. With the year 1594 his career of authorship begins. In that year he published two fine poems: "The Shadow of Night: containing two poetical Hymns, devised by G.*C. Gent.," 4to., and dedicated to his "deare and most worthy friend" Master
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Mathew Roydon.” They have been reprinted by Mr. Singer in his edition of “Chapman’s Hymns of Homer” (Chiswick, 1818). In 1595 appeared “Ovid’s Banquet of Sense, a Coronet for his Mistresse Philosophie, and his amorous Zodiacke: with a translation of a Latine Copie (sc. of verses) written by a fryer, Anno Dom. 1400,” 4to. This was also dedicated to Matthew Roydon, with commendatory verses by Richard Stapilton, Thomas Williams, and I. D. of the Middle Temple. It was reprinted in 1639, 12mo., without the dedication and verses. John Davis of Hereford has an epigram “To the right-well-deserving Mr. Mathew Roydon.” Of Richard Stapilton I should like to know more, as Chapman at the conclusion of his Preface to the Iliad says: “Nor can I forget here (but with all hearty gratitude remember) my most ancient, learned, and right noble friend, M. Richard Stapilton, first most desertful mover in the frame of our Homer. For which (and much other most ingenious and utterly undeserved desert) God make me amply his requiter; and be his honourable family’s speedy and full restorer.” At first this would seem as if Stapilton had translated Homer before Chapman; but this is not true. The only version that had appeared previous to Chapman’s was that of “Ten Books of the Iliad,” translated from the French metrical version of Salel by Arthur Hall, and published in 1581. I presume Chapman’s allusion is to some support or patronage given by Stapilton to encourage the poet in his undertaking. In Burke’s “Peerage and Baronetage,” under the article “Stapleton, Bart.” I find “Richard Stapleton, who obtained in 1566, from Queen Elizabeth, an exemplification of a
grant from King John to Sir John Stapleton, Knt., of some confiscated lands." This is probably Chapman’s friend, and we can thus understand the wish that “God would be his honourable family’s speedy and full restorer.” In 1595 Chapman began his dramatic career, if indeed he had not written and exhibited plays previous to this date which have not come down to us. It will, perhaps, be most convenient to treat his dramas apart from his other numerous writings. Though one of the earliest Elizabethan playwrights, he cannot be placed in the foremost rank. He obtained great popularity in his day, and perhaps too little attention has been paid to him. Charles Lamb, in his well-known “Specimens of English Dramatic Poets,” first published in 1808, says: “The selections which I have made from this poet are sufficient to give an idea of that full and heightened style which Webster makes characteristic of Chapman. Of all the English play-writers, Chapman perhaps approaches nearest to Shakespeare in the descriptive and didactic, in passages which are less purely dramatic. Dramatic imitation was not his talent. He could not go out of himself, as Shakespeare could shift at pleasure, to inform and animate other existences; but in himself he had an eye to perceive and a soul to embrace all forms.” The reader who would wish to examine an able and thorough criticism on Chapman’s plays will find such in the fourth and fifth volumes of the “Retrospective Review,” and I have given many details of them at some length, in my Introduction to the Iliad. Mr. John Pearson, the bookseller, of York Street, Covent Garden, has during the present year (1873) given them to the
public in three prettily-printed volumes. Mr. Pearson, however, has printed verbatim from the original 4tos., and reproduced with marvellous fidelity all the faults, misprints, and inaccuracies, and thus rendered all but antiquaries his edition useless. My friend the late Rev. Alexander Dyce within the last twelve months of his life wrote to me, announcing his intention of thoroughly editing them; but he was called away before his project could be executed, and thus we have lost an edition which would have doubtless been worthy of the fame of that most learned of Elizabethan scholars, and done justice to the author’s text.

Referring, then, the reader to my Introduction to the Iliad, and the Retrospective Review, I shall merely here set down a list of the poet’s numerous dramas.

(1). The Blind Beggar of Alexandria, a comedy, first exhibited Feb. 12, 1595, and continued to be acted till April, 1597, when it was withdrawn, and published in the following year, 1598. It was revived in 1601.

(2). An Humorous Day’s Mirth, a comedy; published in 1599.

(3). Eastward Ho! a comedy; written in conjunction with Ben Jonson and Marston; published in 1605.

(4). All Fools, a comedy; from Terence’s Heauton- timorumenos; published in 1605.

(5). Monsieur d’Olive, a comedy, one of his best; published 1606.

(6). The Gentleman Usher, a comedy; published 1606.
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(7). Bussy d'Ambois, a tragedy; published 1607.

(8). The Conspiracy and Tragedy of Charles Duke of Byron, a tragedy acted in two plays; the best of his tragedies; published 1608.

(9). May Day, a comedy; published 1611.

(10). The Widow's Tears, a comedy; published 1612.

(11). The Revenge of Bussy d'Ambois, a tragedy; published 1613.

(12). A Masque of the Inns of Court; published 1614.

(13). Two Wise Men, and all the rest Fools, a comedy, or, as the title expresses it, "A Comical Moral, censuring the Follies of this Age." It is questionable whether this is by Chapman.

(14). Caesar and Pompey, a Roman Tragedy; published 1631. This is said to have been printed in 1607, but I think this is a mistake.

This was the last work published by Chapman. After his death appeared:

(15). The Tragedy of Chabot, Admiral of France, written in conjunction with Shirley; published 1639.

(16). The Ball, a comedy, also written conjointly with Shirley; published 1639.

(17). Revenge for Honour, a tragedy; published 1654.

(18). Tragedy of Alphonso, Emperor of Germany; published 1654.

Besides these published dramas, Dr. Bliss mentions five plays in MS. which were in the library of the late Richard Heber, viz.

(19). The Fountain of New Fashions, 1598.

(20). The Will of a Woman, 1598.

(21). The Fatal Love, a tragedy.
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(22). Tragedy of a Yorkshire Gentleman.
(23). The Second Maiden’s Tragedy. This was published as No. I. of “The Old English Drama,” London, 1825.

In addition to this long list there are indications in Henslowe’s Diary (Shakespeare Society) of other dramas, the names of which are lost, with the exception of a tragedy of “Benjamin’s Plot.” Mr. Charles Knight, in his editions of Shakespeare, thinks that the parts in the drama of “The Two Noble Kinsmen,” in which Shakespeare is asserted to have assisted Fletcher, are more probably by Chapman than the great poet. The reader may possibly like to see the following criticism before we dismiss this portion of the poet’s writings. “Chapman’s dramas, although works of much significance in the history of our old literature, are not the most valuable of his works. They are among the many productions of his time which were written by men tempted, through the fashion of the day, into a walk of composition for which they were but indifferently qualified. In comedy, which had been formed into a native school more completely than tragedy, Chapman adapts himself readily, and not without success, to the teaching of his juniors, especially Jonson and Fletcher; while he gives to the tone of his works not unfrequently an elevation of thought and a fulness of descriptive imagery which make some amends for the pervading stiffness of his portraiture of character and the forced and artificial turn of his incidents. In his tragic dramas he is, in point of plan and form, a semi-classic. He attempts at once to gratify the taste of his age and nation for the direct and vivid representation of dramatic horror-
and to maintain that tone of didactic reflection which Seneca had taught him, and to which his cast of mind made him naturally prone."

Active, however, as Chapman was as a writer for the stage, his literary efforts were by no means confined to that field. His greatest fame will always rest on his Homer, the various portions of which we will consider by and by. In 1600† he found time to continue and publish "Marlowe's Hero and Leander," a poem of great beauty. It has been supposed that Marlowe had, at some time or other, expressed a wish that Chapman should continue this work. This he did, and divided the work into its present form of sestyads. On the publication of "Eastward Ho!" in 1605, he was thrown into prison with his colleagues Jonson and Marston, at the instigation of Sir John Murray, for a supposed reflection on the Scotch. On their release, Jonson's mother, at an entertainment which he gave, showed him a packet of poison which she had designed to have mixed with his wine, if a report that the prisoners were to have had their noses and ears slit had proved true. "To show that she was no churl," adds the story, "she designed to have first drunk it herself." Chapman seems to have undergone a second imprisonment with Jonson, and to have been released by the intervention of the Earl of Salisbury, who probably knew him as a Hertfordshire man. In 1609 appeared a small 4to., "Euthymius Raptus; or the Teares of Peace, with interlocutions," a poem dedicated to Prince Henry.

* English Cyclopædia.
† I believe an edition has been found of the date of 1598 or 9. It has been very frequently reprinted. See my Introduction to the Iliad, p. xxxii.
This work is interesting, as informing us of the birthplace of the poet, and the spot where he translated Homer.

In 1612, he published "Petrarch's Seven Penitential Psalms, paraphrastically translated: with other philosophical poems, and a Hymne to Christ upon the Crosse," a small 12mo. dedicated to Sir Edward Philips,* Master of the Rolls. This is a singularly rare volume, and an exquisite copy is in the Bodleian Library.

In November, 1612, Henry Prince of Wales died, and in him, to whom he had dedicated his Iliad, Chapman lost his best patron. He deeply lamented the young prince, and published on the occasion "An Epicede, or Funerall Song," 4to., dedicated to Mr. Henry Jones. It is a beautiful poem, and has been reprinted at the Lee Priory Press, 4to., 1818. In the early part of 1613 he wrote the poetry for the masque performed at Whitehall by the societies of Lincoln's Inn and the Middle Temple, in honour of the nuptials of the Princess Elizabeth and the Palsgrave. His friend Inigo Jones designed the machinery. The magnificence displayed by these learned societies may be estimated from the fact that, according to Dugdale, the expenses incurred amounted to the then enormous sum of £1,086 8s. 11d. Ben Jonson told Drummond that, "Next himself (i.e. Jonson) only Fletcher and Chapman could make a mask." Chapman published the masque in 1614 (4to.), and dedicated it to Sir Edward Philips, Master of the Rolls, from whose house the masquers proceeded to Whitehall. At the close of the volume is an epitaphalumium. Mr. Payne Collier possesses

* The name is now spelt Philips.
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a copy with Chapman's autograph corrections. It has been reprinted in Nichols' "Progresses of King James I.," and in Mr. Pearson's edition of Chapman's plays. In 1614 also appeared "Andromeda Liberata, or the Nuptials of Perseus and Andromeda," a poem with a long dedicatory epistle to Robert Carr, Earl of Somerset, and Frances, his Countess. According to Wood, "This being not rightly understood, and carped at by many, came out soon after a pamphlet written in prose and poetry, entitled, 'A free and offenceless justification of a late published and most maliciously misinterpreted Poem,' &c., London, 1614, 4to., in two sheets, penned, I presume, by Chapman." It may be readily supposed that a dedication to two such persons would be cavilled at. According to Mr. Payne Collier, Somerset had himself conceived that "Andromeda Liberata" was a covert attack upon himself, and from this notion Chapman was anxious to relieve himself. It does not appear when Carr had become Chapman's patron, but in the early part of this year (1614) appeared the first "Twelve Books of the Odyssey," dedicated to him. It is to be feared Chapman was suffering under the pressure of poverty at this period, for in this Dedication he says:

"Twelve labours of your Thespian Hercules
I now present your Lordship; do but please
To lend life means, till th' other twelve receive
Equal achievement."

In this same year (1614) also appeared "Eugenia; or True Nobilitie's Trance, For the memorable death of the thrice noble and religious William Lord Russel, &c. Divided into foure vigils of the nighte," 4to., pp. 44, not numbered. (See Brydges' "Restituta," vol. ii. p. 57.) Lord Russell had died, August 9th, 1613.
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In 1616 he published his "Translation of Musæus." He informs us in the Preface that it is a different work from the continuation of Marlowe's poem. This extremely rare volume, not two inches long and scarcely one broad, is fully described by Dr. Bliss in vol. ii. col. 9 of his admirable edition of Wood's "Athenæ Oxonienses." The only known copy is in the Bodleian. I have reprinted it in the fifth volume of the present edition of Chapman's Translations. "The Georgics of Hesiod, translated elaborately out of the Greek," appeared in a thin 4to., London, 1618. This volume is so rare that Warton was not aware of its existence. It is amusing to see how pertinaciously he refused to believe that it had been printed, although he discovered its entry in the Stationers' Registers ("Hist. English Poetry," iii. 360, ed. 1840). Elton, who, from his own noble version of Hesiod, was a competent judge, pronounces it "close, vigorous, and elegant." (Habington's "Castara," p. 155, ed. Elton, Bristol, 1812.) It has commendatory verses by Ben Jonson and Drayton, and is dedicated to Sir Francis Bacon, Lord Chancellor, who had been a student of Gray's Inn, which gave Chapman the opportunity of punning: "All judgments of this season (savouring anything the truth) preferring to the wisdom of all other nations these most wise, learned, and circularly-spoken Grecians; according to that of the poet,

* GRAII INGENIUM, GRAII DEDIT ORE ROTUNDO

MUSA LOQVI.

And why may not this Romane elogie of the Graians extend in praisefull intention (by waie of prophetick
poesie) to Graies-Inne wits and orators?" In the same Dedication is an allusion to Lord Bacon’s "Advancement of Learning." From the extreme rarity of Chapman’s Hesiod, its price is usually very great.* It will be found, however, reprinted in our fifth volume above-mentioned, with a facsimile of the original title. In 1622, we have a small poem, "Pro Vere Autumni La-achrymae," to the memory of Sir Horatio Vere. In 1629 appeared, "A justification of a strange Action of Nero in burying with a solemn Funerall one of the cast hayres of his Mistress Poppaea; also a just reprofe of a Roman Smell-feast, being the fift Satyre of Juvenall," 4to. The version of Juvenal is spirited and good, and is included in our above-cited fifth volume.

We have only now to refer to the various editions of his Homer. Though Chapman claims the merit of being the first who gave an original and complete version of Homer, he had been anticipated in the honour of introducing him to the English reader. We have elsewhere shown that Arthur Hall, M.P. for Grantham, had translated Ten Books of the Iliad from the French of Salel, and published them in 1581. With this exception, Chapman is the first of our nation who has ventured upon translating the Father of Poetry. His first essay was the publication, in 1598, of "Seaven Bookes of the Iliades of Homere, Prince of Poetes, &c., printed by John Windle, and are to be sold at the signe of the Crosse-Keyes neare Paules Wharf." These are not the first seven books continuously, but the first and second, and then the seventh to the eleventh,

* Mr. Corser’s copy, a very fine one, sold in 1871 for, I think, £20.
inclusive. In explaining this circumstance, Chapman denies that Homer set the books together, but they were collected into an entire poem at a subsequent period. "In the next edition," he adds "when they come out by the dozen, I will reserve the ancient and common received forme." The volume is dedicated to Lord Essex, who is described as "the most honoured now living instance of the Achillesian virtues." These books are written in the fourteen-syllable measure. The copy of them in the British Museum has the autograph, "Sum Ben Jonsonii."

Later in the same year he published "Achilles' Shield, translated as the other seven Bookes of Homer, out of his Eighteenth booke of Iliades. By George Chapman, Gent." This is also printed by Windet, and also dedicated to Lord Essex, "the most honoured Earle Marshall." It is in the ordinary ten-syllable metre. The Epistle Dedicatory is well worth reading, and the Preface "To the Understannder" commences, "You are not every-body : to you (as to one of my very few friends) I may be bold to utter my mind." He alludes to his already published "Seven Books." "My Epistle Dedicatory before my Seven Books is accounted dark and too much laboured." He declares, "That it could only be dark to ranke riders or readers, that have no more soules than burbolts." As for the labour, "I protest two mornings both ended it, and the Reader's Epistle." This is a very interesting Preface, and in it Chapman shows his thorough enthusiasm for Homer. He also alludes to the new words and epithets with which he has enriched our language from Homer.

These two volumes rarely occur for sale.
INTRODUCTION.

Warton is in error in saying that *Fifteen Books* were printed about the year 1600 in a thin folio; an error in which he has been followed by every subsequent writer. We have seen that Chapman had mentioned, in his Preface to the Seven Books of 1598, that his next issue should be of *Twelve Books*, and consequently in 1609 there appeared a small thin folio, the title of which is: "*Homer, Prince of Poets, translated according to the Greek in Twelve Books of his Iliads, by George Chapman. At London, printed for Samuel Matcham.*" This work is printed in italic type, and has (in a smaller size) the engraved title by William Hole, which was used in an enlarged form for the subsequent editions of the "Complete Iliad," and the "Whole Works," and a facsimile of which accompanies our present edition of the Iliad. It contains the Epistle Dedicatory to Prince Henry, the Poem to the Reader, and the Sonnet to Queen Anne. The version is the same (with little or no alteration) as that of the edition of 1598, with the addition of the Third, Fourth, Fifth, Sixth, and Twelfth Books. The volume is closed with fourteen Sonnets. The date may be pretty accurately inferred from the following facts. In the Stationers' Register is the entry of "*Seven Booke of Homer's Iliades, translated into English by George Chapman, to Samuel Matcham, by assignment from Mr. Windet, November, 14, 1608.*" Here we find the assignment of the copyright of the Seven Books from Windet to Matcham to enable the latter to publish the Twelve. Now one of the Sonnets is addressed to the Earl of Salisbury, who is styled Lord Treasurer, which office was conferred on him on May 4, 1609. The volume, therefore, was probably published a little later in that year. This small folio
is also a rare book. Mr. Payne Collier possesses an interesting copy with Chapman's autograph: "For Love to the true Love of Virtue in ye worthye Knighte, and his constant friende, Sr Henrye Crofts: Geo. Chapman gaves this as testimonie of his true inclination with this most affectionate inscription."

The Complete version of the Iliad appeared without date, "printed for Nathaniell Butter," but from an entry in the Stationers' Books, and internal evidence, it must have been published in 1611, or early in 1612. The entry in the Stationers' Registers is, "Nath Butter, April 8, 1611. A booke called Homer's Iliades in English, containing 24 Bookes." Chapman tells us, in the Commentary on the First Book, that he had entirely rewritten the two first Books, but had left the viiith, viiiith, ixith, and xith untouched. I do not find much correction, except a few verbal alterations, in the others. He mentions that he had translated the last twelve in less than fifteen weeks, and considers these the best portion of his work. To this edition he added the Prose Preface to the Reader, and the Commentaries on various Books, to obviate the accusation that had been made against him that he did not translate direct from the Greek, but through the medium of the Latin. These Commentaries do not tend to raise the estimate of his scholarship;* yet I think it evident from his version that he really did understand and thoroughly feel the Greek. Three of the Sonnets (those to the Lady Arabella, who had fallen into disgrace in 1609, to the Lord Wotton, and to Lord Arundel) were withdrawn, and five newly added. The volume (though not mentioned in the title) was printed

*I discover that all his interpretations are from Scapula.
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by Richard Field, upon a fine paper, with good clear type and very antiquated orthography. I have styled it the first folio in my edition of the Iliad. The fine engraved title by William Hole was the same as that of the folio of 1609 on an enlarged scale.

In 1614 appeared the "First Twelve Books of the Odyssey," with a dedication to Robert Carr, Earl of Somerset. It is a thin folio. In the Douce Collection is a copy with Chapman's autograph: "For my right worthie Knighte, my exceeding noble friende, Sir Henry Fanshawe. A pore Homericall new yeare's gift." At the end of the Twelfth Book is "Finis duodecimi Hom. Odyss. Opus novem dierum. Ξων Θεώ." I can hardly imagine that Chapman meant by this that he had translated the Twelve Books in nine days; which would be incredible, and, as Coleridge observes (in a MS. note to his copy mentioned below), would "indeed be a nine days' wonder:" but probably he meant to indicate the time he took in translating the last book. In the Douce copy he has run his pen through the words, as he had probably been joked about them. The remaining Twelve Books were finished in the same year, and published probably in 1615, as the entry in the Stationers' Register is, "November 2: 1614, Twenty-four Bookes of Homer's Odisses by George Chapman to Nathaniell Butter." When the last twelve books were printed they were united to the previous twelve, a blank page being inserted between them, and the pagination was continued to give the volume the appearance of being printed at one and the same time. There is an observable difference, however, which we have preserved in our edition; the con-
clusions to the first twelve books are in Latin, while those of the latter part of the volume are in English. I presume the complete volume of the Odyssey appeared in a separate form, although I have never met with a copy which was not united with the Iliad, to form "The Whole Works of Homer, &c." I have met with two or three copies of the First Twelve Books—that in the Douce Collection for instance. The engraved title to the Odyssey, reproduced in our edition, is very rare. To some copies a printed title is given, which is not of usual occurrence.

In 1616 the Iliad and Odyssey were united in one volume. The title-page by Hole, which had previously served for the edition of the Iliad, was altered to "The Whole Works of Homer, &c.," as accompanies our edition of the Iliad. To the back of the title was affixed the fine portrait of Chapman, and another engraved plate was added "To the immortall memorye of Henrye Prince of Wales, &c." To the title of some copies the portrait of Chapman is not affixed, and such titles are rarer than the others. In some copies of the "Whole Works," the Iliad is found of an evidently later impression. The paper is thin and poor, the type is bleared and inelegant, and the orthography somewhat modernized; it is, moreover, disfigured by many misprints, and, judging from the general appearance of the volume, it is considerably later in date than 1616.* I have never yet met with a copy which was separate.

*A writer in the "Gentleman's Magazine," vol. lvi. p. 300, states, I know not upon what authority, that "Chapman's Homer was likewise published in 1620." He does not mention what portion of Homer; probably it was the folio of the "Hymns," which came out a little later.
from the Odyssey. This impression differs in many places from the first complete Iliad. I have called it in our edition of the Iliad the second folio. I hazard the conjecture that it may have been printed to bind up with the surplus copies of the Odyssey, as the Iliad had been in circulation for the five preceding years.

Dr. Cooke Taylor printed from this copy, but he seems to have been ignorant of its worthlessness in comparison with the first folio of 1611. He simply says he had adopted the “third edition” (what he means I do not know) “in which were many valuable corrections.” The two folios have been most accurately collated, and the chief variations noted, by me, and the value of this “third” edition can thus be properly estimated. I must apologize for using the terms first and second folios, which may appear pedantic, but I could not well apply the word Edition, as I refer solely to the complete version, there having been two previous editions of portions of the Iliad. The folios may easily be distinguished from their general appearance, and from the vignettes or headings to the books, those of Richard Field’s (or the best copy) being cornucopias of flowers, &c., while the inferior copy has a sort of Gothic ornament. The Grenville copy, in the British Museum, is the second folio, while that in the General Library is of the first impression. In different copies of the best impression (Richard Field’s) there are minute differences, arising probably from corrections being made as the press was kept standing (as is well known to have been the case with early-printed books). I do not think there was a new edition printed by Field for the complete volume of the “Whole Works,” but that
the remaining copies of the Iliad of 1611 were bound up with the Odyssey of 1614-15 with a new and general title; and that at some subsequent period (I should think far later) the second folio was printed to bind with copies of the Odyssey when the first folio was exhausted. In the Heber Catalogue, part iv. lot 1445 was a copy of the Iliad. It had belonged to George Steevens, and was bought at Heber’s sale by the late Mr. Rodd. Park, in a note to vol. iii. of Warton’s History of English Poetry, p. 358 (ed. 1840) says that “Chapman’s own copy of his translation of Homer, corrected by him throughout for a future edition, was purchased for five shillings from the shop of Edwards by Mr. Steevens, and at the sale of his books in 1800 was transferred to the invaluable library of Mr. Heber.” This is not correct. I have traced the volume, and it is now in the magnificent library of Mr. Holford, of Dorchester House, Park Lane. It is a fine volume of the Iliad of 1611, in red morocco of the period. At the back of the title is in Chapman’s autograph, “In witness of his best love so borne to his best deserving friende Mr. Henrype Jones: George Chapman gives him theise fruits of his best labors, and desires love betwixt us as long-lived as Homer.” The corrections are merely three or four in the Preface and one in the text, which I have specified in my Introduction to the Iliad. I subsequently bought a similar copy (though not in morocco), and Mr. Aldis Wright informs me that there is one in the Library of Trinity College Cambridge, with the same corrections. My friend the late Rev. John Mitford possessed Pope’s copy of
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Chapman's Iliad. It was a most interesting volume, having Pope's autograph, "Ex libris Alexandri Popei, Pret. 3s," and marked in the margins by him. On Pope's death it passed to Bishop Warburton, who gave it to Thomas Warton. The last time I saw it was in the shop of the late Mr. Joseph Lilly, who had marked it at £16 16s. Mr. Lilly also showed me a copy of the "Whole Works—Iliad, Odyssey, and Hymns"—which Coleridge had sent to Wordsworth (see Introduction to Iliad); it was full of Coleridge's MS. notes.

Having completed the Iliad and Odyssey, Chapman was determined to translate every possible or probable portion of Homer. Hence he published "The Crowne of all Homer's Workes, Batrachomyomachia; or, the Batallie of Frogs and Mice. His Hymnes and Epigrams. Translated according to the Originall, by George Chapman. London: Printed by John Bill, his Majesties Printer." This very rare volume is a thin folio; it has an exquisitely engraved title by William Pass, which is very spirited, and called forth Coleridge's admiration. The date of this folio is assigned by my friend the late Mr. S. W. Singer to about the year 1624 by comparing it with other books by Bill, and it could hardly have been earlier. I once saw a beautiful copy at the shop of Messrs. Boone of Bond Street (now retired from business) which had the following autograph inscription by Chapman:—"In love and honour of ye Righte virtuouse and worthie Gent: Mr. Henry Reynolds, and to crowne all his deserving with eternall memorie, Geo. Chapman forms this Crowne & conclusion of all the Homericall meritts with his accomplisht Improvements; advising
that if at first sight he seeme darcke or too stierie, He will yet holde him fast (like Proteus) till he appere in his proper similitude, and he will then shewe himselfe

"——venem egregium, cui non sit publica vena,
Qui nihil exposition solet deducere; nec qui
Communs feriat carmen triviale monet."

Chapman had made with his pen an alteration in his portrait as possessing too much beard, and one or two verbal alterations in the text. I have reprinted this folio with Chapman's Hesiod, Musæus and Juvenal in a fifth volume, and given a facsimile of the beautiful engraved title by Pass. I may mention that there is a magnificent large copy in the Archiepiscopal Library at Lambeth, though not on Large Paper, as I mentioned in my former Introduction.

I have thus detailed all Chapman's writings. There are some few poems in "Poetical Essays on the Turtle and Phoenix," published with others on the same subject by Shakespeare, Jonson, and Marston, at the end of Chester's "Love's Martyr, or Rosalind's Complaint," 4to., 1601; a volume of great rarity.

Those who would wish to see many criticisms on the merits of Chapman's Homer I must refer to my Introduction to the Iliad. To the remarks there cited may be added the following† (the writer is speaking of the Iliad): "The republication of this fine old poem is a judicious tribute to the improved taste of our time in poetical literature. \*\*\* for vigour of fancy, for a loose kind of faithfulness to the spirit of the original, for constant strength and frequent felicity of diction, the

\* Juvenal, Sat. vii. 53.
† English Cyclopaedia, art. Chapman.
work is one of the finest poems which our language possesses."

The Odyssey, even in the original, is less known than the Iliad to general readers, though I must confess that I share Coleridge's preference for it. In an able article on my editions of Chapman's Homer in the "Times" (December 29, 1865) the writer observes, "The 'Odyssey' is an unknown book to many. Let those who know it not, read it in Chapman's verse. They will find it a beautiful story rendered with grace and vigour into English which is not too antique to have lost its quaintness, and in a verse which, if it is not as neat and musical as Pope's, has far more of the life and power of the Homeric original." And again, "Whether the 'Odyssey' be more beautiful than the 'Iliad' or not may be a question, but there can be none that Chapman's 'Odyssey' far exceeds his 'Iliad.' The style is smoother, and the metre more manageable than the fourteen-syllable lines he used in the 'Iliad.'"

"At length," said old Antony Wood, "this most eminent and reverend poet, having lived 77 years* in this vain and transitory world, made his last exit in the Parish of St. Giles' in the Fields, near London, on the twelfth day of May, in sixteen hundred and thirty-four, and was buried in the yard on the south side of the Church of St. Giles. Soon after was a monument erected over his grave, built after the way of the old Romans, by the care and charge of his most beloved friend Inigo Jones; whereon is engraven, "Georgius Chapmanus, poeta Homericus, Philosophus verus (etsi

*Chapman would have only been seventy-five by the date of his birth on his portrait, but Wood places that date two years earlier.
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Christianus Poeta) plusquam celebris, &c."
Le Neve also gives us the inscription "D. O. M. Here lyeth George Chapman, a Christian Philosopher and Homer-call Poet; he liv'd 77 yeeres, and died ye. 12 of May 1634, for whose worth and memory to posterity, Inigo Jones, Architect to the King, for antient friendshipp made this." Le Neve's information was from Peter Le Neve's (Norroy's) MSS. This monument, which escaped the destruction of the old church, is still standing; but the present inscription, which was recut on an inserted slab some few years ago, does not tally with that of Wood and Le Neve. I had hoped to have at least discovered the register of the poet's burial, but in this I was disappointed, as the Burial Register of St. Giles's between the years 1610 and 1637 was stolen some few years since. Habington, who published his "Castara" in the year of Chapman's death, has the following lines (p. 155, ed. Elton):

"'Tis true that Chapman's reverend ashes must
Lye rudely mingled with the vulgar dust,
'Cause carefull heyers the wealthy only have,
To build a glorious trouble o're the grave.
Yet doe I not despaiire some one may be
So seriously devout to poesie,
As to translate his reliques, and find roome
In the warme church to build him up a tombe,
Since Spenser hath a stone," &c.

Habington's pious wish, I am sure, will find an echo in many a breast. The great translator of Homer at least deserves a record in the aisles of Westminster, as 'his respectable character forms a happy contrast to many less deserving recipients of that honour.

For his learning and for his literary eminence Chapman was held in great esteem by all his contemporaries;
nor was his personal character held in less respect. Antony Wood describes him as "a person of most reverend aspect, religious and temperate, qualities rarely meeting in a poet." Oldys, in his MS. notes on Longhain's "Dramatic Poets" (British Museum), says: "Indeed his head was a poetical treasury, magazine, or chronicle, of whatsoever was memorable amongst the poets of the time, which made him latterly much resorted to by young gentlemen of good taste and occupation. But he was choice of his company, shy of loose, shallow, and sordid associates, and preserved in his own conduct the true dignity of poetry, which he compared to the flower of the sun, that disdains to open its leaves to the eye of a smoking taper." Ben Jonson declared to Drummond that "he loved Chapman;" and Michael Drayton has some lines which we must quote:

"Others againe here lived in my dayes
That have of us deserved no lesse praise
For their translations, than the daintiest wit
That on Parnassus thinks he high'st doth sit,
And for a chaire may 'mongst the Muses call,
As the most curious maker of them all;
As Reverent Chapman, who hath brought to us
Musæus, Homer, and Hesiodus
Out of the Greeke; and by his skill hath rear'd
Them to that height, and to our tongue endear'd,
That were those Poets at this day alive,
To see their bookes thus with us to survive,
They would think, having neglected them so long,
They had bin written in the English tongue."

But there is no need of further eulogy. Chapman, I fear, suffered from the poet's fate of poverty, though he numbered amongst his friends and patrons Henry

* "Elegie to my most dearely-loved friend Henry Reynolds Esquire, of Poets and Poesie." (ed. 1627.)
Prince of Wales, Carr Earl of Somerset, Sir Thomas Walsingham, Sir Edward Philips, Inigo Jones, and others. His goodness of heart and gratitude are shown in the steadiness of his adherence to the fallen fortunes of Somerset. He had dedicated his Odyssey to the Earl when the favourite was still basking in the sunshine of his declining career, and when that sun was set in sad obscurity the old poet did not forget his former friend. The Hymns and Batrachomyomachia are dedicated to him in a noble strain. We may lament the unworthiness of the subject of his panegyric, but we must admire the kindness of the once-befriended bard.

Of the incidents of his personal life we have no record. What he was, where he lived, whether he was married, are all unknown to us. We are only made cognizant of the fact that he died and was buried in the parish of St. Giles, "near London," then, probably, a pleasant hamlet in the fields. I caused enquiries to be made at Montacute, in Somersetshire, the ancient seat of the Phelps family, and built by Sir Edward Philips, Master of the Rolls, and the poet's patron; but though there is a vast amount of valuable State Papers of the time of James I. amongst the family archives, there is no trace of George Chapman. The old folio of the Homer (probably a presentation copy) was missing from its accustomed shelf!

In bidding you farewell, reader, "if," in purchasing these volumes (to use Chapman's own words), "you be quicke and acceptive," I trust they will induce you to also purchase the other three, containing the Iliad and Hymns, and thus add to your library a storehouse of
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poetry of almost magic beauty, the acquisition of which you will never regret. In the perusal, too, remember, I pray you, the estimable character of good and grand old George.