Visible Translation: A Study of Christopher Logue's *War Music*

Submitted by Megan Rosamund Dyson
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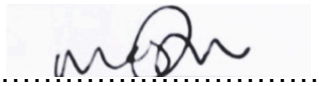
I certify that all material in this thesis which is not my own work has been identified and that any material that has previously been submitted and approved for the award of a degree by this or any other University has been acknowledged.

Signed  ……

Abstract

This thesis is a study of Christopher Logue's *War Music* – in his words, an 'account' of Homer's *Iliad*, and a poem that pushes at the boundaries of both translation and poetry. I position *War Music* in the poetic contexts of the mid-late twentieth century, comparing it to other recent works of classical reception, including Alice Oswald's *Memorial* and Elizabeth Cook's *Achilles*, and to other poetic movements, such as the international concrete poetry movement, and the "Martian" style. I suggest that *War Music* can and should be analysed as a translation of Homer, and argue that translation is in fact both method and subject matter: Logue makes his translation of the *Iliad* a visible, active part of the poem, and puts on display the poem's difference and distance from Homer. My thesis is divided into chapters which analyse the techniques and themes used by Logue to pursue this representation of translation: memory, anachronism, allusion, sound, and typography. Within and across these themes, I focus on similes as a microcosm and a model for translation, and argue that Logue also makes visible the processes that underpin metaphoric comparison. In the final chapter, I suggest that this making-visible in fact extends not only onto translation and comparison, but onto the significatory processes of language itself, as Logue deconstructs and represents the ways in which we construe meaning from language in its material forms: speech, writing, print.

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INTRODUCTION

‘Cook an egg and you change its molecular structure, but it’s still an egg. The best translation can only hope for that – poached Dante, scrambled Rimbaud, fried Baudelaire, hard-boiled Hofmannsthal.’

Craig Raine (1987)

‘The building itself is inside out. In other words what you usually see inside, which are those long dark dank corridors which you have in big institutional buildings – and it is an institution, theoretically, although I dislike the word – those long dark corridors are on the outside. They’re actually the fun.’

Richard Rogers (1980)

LOGUE’S HOMER

Christopher Logue knew no ancient Greek when he wrote *War Music*, his ‘account of Homer’s *Iliad*’, and for many readers this fact alone might disqualify the project from the category of ‘translation’. Logue disagreed. He recounts Donald Carne-Ross, the classicist and BBC producer who first commissioned Logue to ‘translate’ Homer, advising him: ‘a translator must know one language well. Preferably, his own’ (Logue 1991a, 221). Even ‘traditional’ translations are haunted by issues of categorisation and naming, exemplified by Richard Bentley’s infamous (but potentially apocryphal) critique of Alexander Pope’s *Iliad*: ‘a pretty poem, Mr. Pope, but you must not call it Homer’.[1] The translator must toe that precarious line between Lawrence Venuti’s ‘invisibility’ – humble deference to the ‘original’ author – and marketable individuality; the successful publicising of Emily Wilson’s *Odyssey,* the first by a woman in English, created unprecedented media hype for a modern translation of Homer, to Wilson’s

[1] In Johnson’s *Works* (ed. Hawkins 1788), note to page 126. For similar formulations of this phrase, see Johnson’s *Lives of the Poets* (ed. Lonsdale 2006), 314.

apparent discomfort.[2] *War Music* – political, highly anachronistic, and unfaithful by most measures of linguistic fidelity – was written and published in numerous instalments over a period of fifty years, from the 1950s to the early twenty-first century. It has been called an 'account', a 'version', an 'adaptation', 'Logue's Homer', or even 'my Homer poems', the epithet Logue used 'when talking to myself' (Logue in Guppy 1993, 253). Early instalments of the poem, though, were published as 'Homer translated by Christopher Logue', and correspondences from this period make clear that Logue and those connected to the project viewed it as translation from its inception. The titling, subtitling, and marketing of Logue's Homer encapsulates the text's self-conscious relationship with its source; the poem itself both performs and problematises that relationship, putting translation and its attendant processes on display.

In this thesis, I argue that through this 'making visible' of comparative and translational processes, *War Music* poses a challenge to conceptions of translation. This introduction foregrounds Logue's radical position both within the field of classical translation and in the British poetry scene of the mid-late twentieth century, detailing his resistance to traditional definitions of translation, and even of poetry. Logue's work is experiencing the beginning of a resurgence of interest: his archives were recently acquired by the British Library, an occasion which was marked by a 'special event in memory of one of the great modern British poets'.[3] In this thesis, I analyse *War Music* both as 'modern British poem' and as a translation of Homer. Logue's position in post-war poetry is a context that has been neglected in scholarship; his relationship with the poetic contexts of the 1950s onwards is particularly relevant in my final chapter, in which I

[2] E.g. Anna North, 'Historically, men translated the *Odyssey*. Here's what happened when a woman took the job' *Vox,* 20/11/2017; Wyatt Mason, 'The First Woman to Translate the *Odyssey* into English" *The New York Times Magazine*, 2/11/2017. In 2019, Wilson wrote on Twitter: 'I don't want to be Smurfette. I don't want to be made to represent THE WOMAN'S PERSPECTIVE, as if there were only one woman in the universe, or even among classicists, or even among Homerists' (@EmilyRCWilson, 2019).

[3] "The Arrival of the Poet in the Library: A Celebration of Christopher Logue", www.bl.uk/events/the-arrival-of-the-poet-in-the-library-a-celebration-of-christopher-logue#.

compare *War Music* with the radical visual poetics of the international concrete poetry movement. A key comparison throughout my analysis is the poem's relationship with "Martian" poetry, a form popularised in the 1970s and 80s by Logue's contemporaries Craig Raine and Christopher Reid (both of whom edited instalments of his work). As will be discussed below, the question of the poem's status as translation has received more attention; however, conclusions on this question have been limited by the fact that no full-length study of *War Music* exists as yet, and by a persistent resistance, in scholarship on the poem, to move beyond the traditional definitions of the term 'translation', despite Logue's clear attempts to do so.

War Music is a quintessentially twentieth-century work, spanning from the 1950s to the turn of the millennium, and concerned with war, technology, power, and the limits of art and language. It combines oral performance and visual art, sunlight glittering off Trojan armour and the threat of nuclear destruction, Homeric and "Martian" similes. The project occupied half a century, and the majority of Logue's life: it began with a translation for radio in 1958, and continued until Logue's death in 2011, with new sections or edited versions of older instalments appearing at regular intervals between 1962 and 2005.[4] The corpus of Logue's Homer translations therefore offers an unusually detailed history of a poem's (and a poet's) development – the progression of the work through social and political contexts in the second half of the twentieth century; the variation in the poem's physical presentation, including typography and the choice of cover images; and the evolution of Logue's attitude to translation and to the *Iliad* itself.

In addition to the published instalments, archival evidence provides further versions of the text, and an insight into Logue's plans for his account of Homer. At no point in his lifetime was the poem a complete, unified text that covered the narrative arc of the *Iliad*, but Logue clearly intended it to become so. Archival material (some of which is collated by Christopher Reid in an appendix to the collected *War Music*) shows that Logue had planned a final instalment, 'Big Men

[4] See appendix for detailed publication history.

Falling a Long Way', which would cover Achilles' re-entry into the battle, Hector's death, the meeting between Priam and Achilles, and Hector's funeral, which ends the *Iliad.*[5] Although different instalments have distinctive stylistic registers (as argued by Simeon Underwood, 2014), the text overall has a conceptual stability that reflects Logue's intention to produce a cohesive 'account' of the *Iliad*. The best proof of this is perhaps its exception: the translation for radio that began the project in 1958 – 'The Battle for the River' – was never retroactively included under the umbrella of the *War Music* project, presumably deemed inconsistent with the rest of the text. The first instalment of *War Music* proper was 'Patrocleia' in 1962, published initially in *Arion* as 'The Iliad: Book XVI. An English Version', followed by 'Pax' in 1963, which likewise appeared first in *Arion* as '"Pax": Episodes from the *Iliad,* Book XIX. Translated by Christopher Logue'. The name *War Music* was first used as the title of a stage production based on sections of Logue's translations. 'War Music' opened at the Old Vic in 1977, and was not well-received – *The Times* called it 'a flash, attention-grabbing, pseudo-experiment to be ranked with past mistakes' (Wardle 1977). But the title struck a chord, and when Logue picked up his translations of Homer in the 1980s after a hiatus from the project, collected editions of the text were published under the name *War Music*. It is also at this point that Logue began using the subtitle 'An Account of Homer's *Iliad*'.

The range of categorisations applied to *War Music*'s various editions and instalments, such as 'translation', 'version', 'adaptation', and 'account', demonstrates both Logue's uncertainty about his project's identity – whether to 'call it Homer' – and his commitment to representing and interrogating that uncertainty in the poem itself. In the introduction to the 1988 collected *War Music*, he explains that 'I was not making a translation in the accepted sense of the word'

[5] In fact, as Reid explains, Logue's notes suggest that the final additions to the poem 'would have done much more than simply to take Homer's narrative from *War Music* to the end. It would have subsumed the whole of *War Music* itself, adding both preceding and subsequent incidents, and inserting at least one detail of the story omitted from previous editions: the fashioning of Achilles' new shield and armour' ('Editor's Note', *War Music* 2015, 299).

(viii), suggesting that he was 'making a translation' in an 'unaccepted sense'. The introduction to 1991's *Kings* repeats this statement but replaces 'accepted' with 'proper' (ix), a term with connotations not only of legitimacy and conventionality, but also of politeness, even decorum. Logue's uncertainty around categorisation, then, seems to stem not from a conviction that *War Music* is something other than 'translation', but from an understanding of the limits of the word's contemporary usage. Logue's use of the phrase 'making a translation', furthermore, is suggestive of his attention to the text's materiality – the 'making' of the narrative, of the book as an object, of the poem as a 'translation'. Logue's working practices included the physical gathering of clippings from external sources, as discussed by Henry Power: 'He often scribbled nothing himself, simply cutting – or tearing – an apposite turn of phrase or an adaptable image out of a newspaper or magazine' (2018a, 251). Beyond his Homer, Logue's poetry is likewise characterised by mixed-media experiments and an attention to the material form of poetry (both written and oral), suggesting a broader attention to interrogating the limits of form and genre. He invented – or at least popularised –poster poetry, and experimented with typography throughout his work. In his 1959 collection *Songs*, for example, he varies the font and typography of each poem's title. 'To My Fellow Artists' (an anti-nuclear manifesto which Logue had also published as a poster poem in 1958) is titled with bold, sans-serif capitals, but for 'From Book XXI of Homer's Iliad' – a version of 'The Battle for the River' – Logue uses an ornate, serif font. He recorded poetry set to jazz, and took part in the 1965 International Poetry Incarnation at the Royal Albert Hall, 'one of the largest poetry readings in recorded memory' (Virtanen 2017, 27). Logue is a poet deeply concerned with the question of what poetry *is*: how it functions materially, in performance; how it might change if illustrated, or sung, or printed in a different font. 'The *Iliad* would go marvellously on a poster except that it would be a fucking large poster,' he remarked in 1968 (in Lloyd, 46). The question of whether *War Music* can be called a translation, then, is a facet of Logue's career-long practical enquiry into what can be called a poem.

This thesis argues that in *War Music*, Logue makes visible the poetic construction of the text: he puts on display processes of comparison and signification, from similes to translation to the creation of linguistic meaning itself. His versions of Homer's similes, for example, make clear Logue's role in the text, and allude to the uncertainty or failure of their own comparison: 'And why, I cannot say, but as he sat / Our answering cheer was like the wave foreseen' (2015, 79).[6] The failure of comparison emphasises the potential unknowability of Logue's source material; at other points, the text nods at its own distance from Homer: 'in words / Something like those written above, / Patroclus begged for death' (1962a, 5). Logue's representation of his own distance and difference from Homer suggests a 'foreignising' approach to translation, according to the framework articulated by Friedrich Schleiermacher and adapted by Lawrence Venuti:

> Either the translator leaves the reader alone as much as possible and moves the writer toward the reader, [or] he leaves the writer alone as much as possible and moves the reader toward the writer. (Schleiermacher [1813], tr. Bartscht 1992, 42)
>
> A domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignising method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad. (Venuti 1995, 20)

War Music registers the foreignness of the *Iliad,* a poem that Logue describes (largely inaccurately) as 'representing an age as remote from its own as it is from ours' (1988, viii). But the contrast established by Schleiermacher and Venuti – between the strangeness of the foreign text and the familiarity of the target language and culture – is complicated by Logue's commitment not only to foreignising the ancient text, but to disrupting and estranging the comparative processes that underpin the modern text, too. Some similes undercut themselves not via the admission of uncertainty about the grounds of the comparison ('I

[6] Future references to *War Music* are from this 2015 Faber & Faber edition, unless otherwise stated.

cannot say'), but through the foreignness of the comparative object itself. When Logue's Diomedes throws a stone 'as heavy as a cabbage made of lead' (191), the unfamiliar element is not the simile's Homeric tenor – a large stone on the Trojan battlefield – but the object introduced by Logue: the strange image of a 'cabbage made of lead'. As Greenwood points out regarding another simile in *War Music*, Logue 'appeals to the audience's shared frame of reference, only to poke holes in it' (2007, 170). Likewise, Alice Oswald, in her poem *Memorial* ('an Excavation of Homer's *Iliad*') uses the recursive comparison 'like snow falling like snow' (2011, 18). These similes put the processes involved in metaphoric comparison on display, allowing Logue and Oswald to problematise similarity, both between the tenor and the vehicle of the similes, and between these texts and their sources. For Logue, moreover, the deconstruction of comparison means that both the foreign and the domestic become uncertain, unfamiliar.

Logue's anachronistic references to modern technology, meanwhile, initially appear to place the text in Venuti's category of 'domesticating' translation, 'bringing the author back home' to a world characterised by – among other things – nuclear weapons, barber shops, lipstick cases, and sardine tins. But Logue's anachronising representations of modernity, like his apparently comparative similes, in fact re-foreignise many of these symbols of familiarity. A satellite dish, for example, becomes a 'smooth dish that listens to the void' (254), an abstracting description that briefly prompts the reader to adopt the perspective of someone from the distant past viewing unfamiliar 'new' technology. Similarly, Logue's references to post-Homeric literature, another potentially domesticating technique, function as representations of the text's constructedness. Reflexive, self-conscious allusions offer models of intertextuality, producing what Heather Van Tress, writing about intertextuality in Latin poetry, describes as 'intentional textual confrontation […] the reader's attention is drawn to the process of literary creation within the text. In other words, the seams of artistic creation show' (2004, 10). Logue makes modernity unfamiliar, makes comparison dissimilar, calls the Trojan war 'now' and 'today' in comparison to the 'once' of the twentieth century (52; 168). In doing so, he deconstructs the binaries of source and target, ancient

and modern, unknown and known. Moreover, as I argue in my final chapter, Logue's attention to the materiality of the text allows him to explore the 'seams of artistic creation' in a deeper sense, questioning how meaning is conveyed by language in its material forms – speech, writing, print. Throughout, then, the issue of translational categorisation is sublimated into a wider question about how translation functions comparatively, orally, visually, and, in its most fundamental form, as a transfer of linguistic meaning.

HOMER ALIVE

The existing research on Logue's poetry is not extensive. *War Music*'s position between modern poetry and Homeric translation – a product of the poem's categorical uncertainty, which I argue is a key aspect of Logue's poetics of visibility – has perhaps meant that it has received little attention from scholars of either field. The variety and oddity of Logue's non-Homeric work, and his reputation as something of a radical, may also have affected the state of formal scholarship on *War Music*. His public persona and journalistic reception suggest a central (but subversive) status in British poetry which is belied by the paucity of criticism; at the time of writing, no full length study of *War Music* exists.

Scholarship on *War Music* has tended to emphasise either specific aspects of the text (the most discussed themes are war and sound, reflecting the poem's title) or Logue's relationship to other poets. Matthew Reynolds (2011) and Emily Greenwood (2007) go into the most detail about the text's relationship with Homer. Greenwood compiles a useful collection of evidence relating to Logue's Homer project, both textual and contextual, but leaves some important questions open to further enquiry, particularly the status of the poem as translation, and the significance of Logue's use of typography. Matthew Reynolds (2011) discusses *War Music* in detail, specifically focusing on Logue's use of similes, in one of the most helpful general commentaries on the poem. I am indebted to both Greenwood and Reynolds, but, as explained below, I diverge from them in my understanding of *War Music* as a translation, rather than, in Reynolds' words, 'a poem including translation' (2011, 222). Greenwood has published specifically on the role of sound in the poem (2009), as has Simeon Underwood (1998), who also discusses the instalment 'Cold Calls' specifically (2014). Paschalis Nikolaou (2007) and David Damrosch (2018) have both discussed the poem's presentation of conflict – a key theme for any translation of the *Iliad* – in relation to Logue's anachronistic references to modern warfare and technology, which I explore in detail in the second chapter of this thesis. Oliver Taplin (2007) also considers Logue's anachronism, which he renames 'time-tension' seemingly on the basis that the poem exists across time frames rather than within them, effectively

eliminating the concept of anachronism. Nikolaou, likewise, writes that Logue's anachronisms and allusions 'help to enunciate a sense of timelessness' (2007, 88). I take issue with this universalising reading, arguing instead that Logue's use of anachronism constitutes a deliberate disruption of time, rather than functioning as evidence for its absence; Logue's anachronisms and allusions contribute to his re-foreignisation of modernity and the world of the reader.

Henry Power has discussed the importance of performance in *War Music* (2018a), and, separately, has argued that Logue's working methods are comparable with those of Alexander Pope, whose translation of the *Iliad* was an important source text for *War Music* (2018b). Power's analysis of Logue's reworking of Milton (in the context of Milton's influence on Pope) informs my analysis of Logue's allusive practice in the third chapter of this thesis. Seth Schein discusses Logue in comparison with Alice Oswald, also in the context of warfare (2015), and Logue in fact mentions Oswald in a 2003 interview: 'The *Iliad* enjoys making wonderful sounds. Two hexameters just describing the movement of water. […] Alice Oswald can do it, too. See her *Dart*' (*Areté* 121). Oswald's later poem *Memorial* (2011) is a version of the *Iliad* – Logue and Oswald thus share an attention both to Homer and to 'making wonderful sounds'. Specifically, I compare their use of similes, arguing that both Logue and Oswald complicate the Homeric simile in order to draw focus to the internal processes of comparison.

War Music is often mentioned briefly in scholarship on translation and reception, particularly as an example of a Greekless poet translating Homer. The *Oxford History of Classical Reception in English Literature*, for example, refers to him in the context of the BBC's programme of 'poetic versions' of ancient texts, written for radio, and as a successor to Yeats' strategy of translating through earlier translations (2019, 64-65). The notion of a 'poetic version' responds to BBC producer Donald Carne-Ross' description of the radio *Iliad* translations, including Logue's, as 'poet's translations rather than dons' translations' (letter to Robert Graves, 1957), and also to Lawrence Venuti's concept of a 'poet's version':

> The past century witnessed the creation and conceptualisation of an unprecedented form of translating poetry and poetic drama practiced mainly by poets. Variously called a 'translation' or 'adaptation', an 'imitation' or 'version', the resulting text derives from a specified source, but it may depart so widely from that source as to constitute a wholesale revision that answers primarily to the poet-translator's literary interests. Or it may involve a source language of which the poet has limited knowledge or is completely ignorant, therefore requiring the use of close rendering prepared by a native informant, an academic specialist, or a professional translator. (2013, 174-5)[7]

The categorical uncertainty in *War Music*'s subtitles and paratext, then, is reflective of broader trends in poetic translation, evident in Venuti's emphasis on the 'various' terminologies applied to this new 'unprecedented form'. Venuti's discussion of the poet's potential lack of linguistic ability in the source language, and the use of 'close rendering prepared by an academic specialist', are also of clear relevance to Logue's translation practice – he worked initially from cribs prepared for him by Donald Carne-Ross, as well as through earlier translations by George Chapman and Alexander Pope, among others. Venuti in fact mentions 'Christopher Logue's Homeric adaptations' a page later, pointing to Logue as a practitioner of this new form, and specifically as a Greekless poet (2013, 176).

Logue's lack of Greek and his radical approach to Homer have also drawn negative attention. Lorna Hardwick notes the debates around the status of Logue's Homer, arguing that they 'show that it is not only translational norms but also the classical tradition itself which is fiercely contested' (2004, 60). Mary Beard is quoted in the *Guardian* as saying of Logue:

> To get someone who admits he doesn't know a word of Greek and yet who makes Homer work in a different way for a contemporary world – that makes certain people uncomfortable. After all, we are the classicists. There is a sense in which, you know, Logue doesn't know his place. (In Campbell 2001)

[7] Cf. Fiona Sampson: the term 'version […] brings together the stimulating constraints of a given original with room for manoeuvre' (2012, 130).

Beard describes herself as an ‘admirer’ of Logue’s, and the uncomfortable classicists go unnamed. She might be alluding to Bernard Knox, who, a few years earlier, had described Logue’s Homer as ‘trivialising’, ‘crude’, and ‘not in any sense a translation of the *Iliad*’ (1995). Looking at Logue’s approach to translation and his attitude towards the institution of academic classics, it is not hard to see how he became a controversial figure in some circles. In 1990 the classicist Oliver Taplin summarised the state of English-language *Iliad*-translations:

> There have been hundreds of translations of the *Iliad* into dozens of languages since the eighteenth century. In English in the second half of the twentieth we have been fortunate to have had two outstanding verse translations (plus at least six others I shall not mention). Both are by Americans who were poets. Richmond Lattimore in 1951 chose a long, free six-beat line; Robert Fitzgerald in 1974 went for a tighter iambic blank verse, the traditional narrative meter of English. (1990)

For Taplin, both Lattimore and Fitzgerald are ‘outstanding’ translators of Homer – and he goes on to praise Robert Fagles’ *Iliad*, published in 1990, as even ‘more readable’. Logue, on the other hand, says of Fagles and Lattimore that ‘they may have been reading Homer all their lives, but he’s failed to teach them what verse is […] The professors love it. They are the translation police. It’s easy to see why: it keeps Homer in their hands’ (in Guppy 1993). Here Logue echoes Carne-Ross, who describes Lattimore’s translation as ‘verse only by typographical courtesy’ (2010 [1968] 133).[8] Lattimore and Fagles emerge as prosaic, sanitised versions of Homer, translations in the ‘proper’ and ‘accepted’ sense. What does that make Logue? He got into trouble with the real police, as well as with their translation counterparts – he was arrested twice, once for stealing army pay-books during his brief stint as a soldier in 1945, and again in 1961, during a demonstration for nuclear disarmament.[9] This is unusual behaviour for an adaptor of Homer (but not unprecedented: George Chapman, whose Homer was so enjoyed by Keats,

[8] H.A. Mason likens the experience of reading Lattimore’s *Odyssey* to that of ‘some poor rat forced to wade up to the whiskers through an endless morass of chewed tram tickets’ (1968).

[9] As detailed in his autobiography, *Prince Charming* (1991a).

was briefly imprisoned in 1605 for spreading anti-Scottish sentiment).[10] Unusual too is Logue's dismissal of a fairly key text in the field: 'The *Odyssey* doesn't interest me at all' (2003, 132).[11] In the introduction to the 1988 *War Music* he suggests that the *Iliad*'s continued survival can be explained by the fact that 'those who have kept it alive are mad' – and so, he continues, 'any deficiencies of length or of vigour in what follows may be ascribed to my concern for public health' (viii). Homer's scholars and translators may be 'mad', but Logue reserves even greater concern for 'those whom we may choose to count among the hopelessly insane: the hard core of Unprofessional Greek Readers, Homer's lay fans' (1988, ix). Nor does he limit his disdain to Greek literature, complaining in one interview that he thought Ted Hughes' Whitbread Award-winning *Tales from Ovid* (1997) was 'terrible. *Choked*. Ovid is witty, cheeky, sexy – it flows' (2003, 128).

Logue's refusal to show deference to the academy, to fellow translators and adaptors of ancient texts, even to Homer, demonstrates the uniqueness of his translation project: he was neither a reverent fan nor a learned scholar of the texts and culture that formed the backdrop to his life's work. His political views, too, set him apart: 'I'd never vote on the right. I think that they've basically got it wrong. On the other hand, who do you vote for? Here we have this right-wing government masquerading as a left-wing government,' he said in 2003 (126). Logue was a member of the Committee of 100 alongside Bertrand Russell, Hugh MacDiarmid, and Ralph Miliband, and his first 'poster poem' – a genre which 'Logue can lay

[10] The anti-Scottish satire in Chapman's play *Eastward Ho!* (1605) – co-authored with Ben Jonson and John Marston – offended King James I; both Jonson and Chapman spent time in prison. See Donaldson (2011), 209.

[11] Logue's lack of interest in the *Odyssey* makes itself clear at certain moments in *War Music*: in 'Pax' he describes Odysseus with the words 'as close to tears / As he will ever be' (290), a statement proved false within the first sixty lines of the *Odyssey* (1.55, ὀδυρόμενον, oduromenon, weeping or lamenting). Whether Logue's dry-eyed Odysseus is the result of genuine ignorance or deliberate irony is unclear.

valid claim to having invented' (Campbell 2001)[12] – articulates the contradiction of poetry in the nuclear age:

> If I tell you how sunlight glitters off
> Intricate visions etched into breastplates
> By Trojan silversmiths – you believe me,
> You sanction my desires.
>
> [….]
>
> But if I speak straight out and say:
> Infatuated by cheap immortality…
> Distinguished each from each by pains
> You measure against pains… you stand
> To lose the world, and look alike
> As if you spat each other out, you say:
> Logue grinds his axe again. He's red.
> Or cashing in.
>
> [….]
>
> Why should I seek to puzzle you with words
> When your beds are near sopping with blood?
> And yet I puzzle you with words.
>
> (*To My Fellow Artists*, 1958)

Again, Homeric translation – here even Logue's – is 'proper', apolitical; something the establishment will 'believe' and 'sanction', in contrast to what Logue wants to 'speak straight out and say': 'you stand / To lose the world'. In 1958, Logue had only just begun to translate the *Iliad*, and later instalments collapse this aesthetic and moral separation between Homer and the threat of nuclear destruction. In 'The Husbands', which was first published in 1994, Athena's appearance on the Trojan battlefield is compared to hydrogen bomb testing in the 1940s: 'a gleam /

[12] See August Kleinzahler on Logue as the originator of the genre: 'It's unclear what made Logue think of producing poster poems. Ian Hamilton Finlay later scoffed at the notion that Logue invented the format, but Finlay, a congenital scoffer, didn't produce "Le Circus" until 1964, six years after Logue' (2015).

(As when Bikini flashlit the Pacific) / Staggered the Ilian sky' (126). Sunlight still 'glitters off' Trojan armour, but so too does the light of thermonuclear fusion.

All of this, presumably, contributes to the 'sense that Logue does not know his place' which Mary Beard attributes to other classicists. Campbell's article on Logue in the *Guardian* concludes that 'as a poet, Logue's legacy will be his Homer. Admirers say that his example lies in his refusal to be boxed in – by cliques, by genres, by forms: he is a walking instruction manual on the art of doing your own thing' (2001). The difficulty of categorising *War Music*, then, may be representative of a quality in Logue himself. In a 1993 interview, he comments:

> My time has been passed with painters, antique dealers, musicians, booksellers, journalists, actors, and film people. I find it natural to collaborate with others on such things as posters, songs, films, shows. This is unusual in literary London. (In Guppy 1993)

Logue's output is indeed as collaborative as it is diverse, characterised by innovative forms, generic variety, and mixed-media projects. As discussed above, Logue started translating Homer in the late 1950s; this was a decade in which he had moved to Paris, released an adaptation of Neruda's *Twenty Love Poems* which he performed on the radio set to jazz, and published a pornographic novel called *Lust*– a 'fiery tale of sexual abandon and revolution as couples make love to staccato machine gun bursts!', according to one edition's subtitle – under the penname 'Count Palmiro Vicarion'.[13] Back in 'literary London' in the 1960s, Logue's work included film and play scripts, a *Private Eye* column, and the first instalments of *War Music* proper in 1962 and 1963. Translating the *Iliad* would become his life's work, eclipsing most of his earlier projects, but it is clear that Logue considered *War Music* a continuation of the radical and collaborative themes of his other early work. He claims: 'it may be that without Homer I would have stopped writing, would have had nothing more to say. Homer, through his translators, scholars, critics, lovers, became my chance, my inspiration.' Before

[13] *Lust* was first published in 1954 by the Olympia Press; this subtitle appears on the front cover of the 1967 Pendulum edition.

War Music, he continues, 'I didn't really have a project' (2003, 124). It is precisely through the diversity of influences on Logue's Homer ('translators, scholars, critics, lovers'; 'painters, antique dealers, musicians, booksellers, journalists, actors, and film people') that it emerged as his 'project', or his 'legacy', in Campbell's words.

In an interview with Logue for *The Observer*, Liz Hoggard suggests that the variety of Logue's work has allowed him to resist and indeed challenge the traditionally highbrow status of poetry: 'Logue has been credited with helping to throw off poetry's stuffy image; his own verse has been read to jazz accompaniment, sung, and printed on posters' (2006). Testament to Logue's un-stuffy reputation is *War Music*'s appearance in an episode of the sitcom *Peep Show*, in which a university lecturer (played by Peter Capaldi) tries to persuade one of his students to stay at a party: 'We're gonna smoke a joint and read Logue's Homer. You can play Helen' ('University Challenge', 2004). But the notion of combating 'poetry's stuffy image' with a poet most famous for translating ancient Greek epic is perhaps another apparent contradiction; Logue is not (or not only) credited with making Homeric translation specifically more modern and/or accessible – in which case the contrast between high- and low-brow material would be precisely the point – but with achieving this for twentieth-century British poetry more broadly. The 1985 anthology *British Poetry Since 1945*, edited by Edward Lucie-Smith, places Logue (along with Adrian Mitchell) in a section called 'Dissenters', and Andrew Marr writes in *The Independent* in 1996:

> What I believe helps separate Logue from most others is the public nature of his poetry. He is a political writer, interested in the events of the day and in power, in violence as well as natural beauty, a poet who has clearly grazed among newspapers and mulched news events all his adult life. This publicness would have been assumed and taken for granted in earlier eras; it is a mark of how narrow, internalised, and self-referential English poetry has become since the modernist revolution that Logue, and a few others (including Douglas Dunn, Edwin Morgan, and Adrian Mitchell) stand out so starkly now. But in these islands, it has become

> unusual; perhaps that's the reason Logue seems reminiscent of poets from earlier centuries. (1996, 40)

Again, it is Logue's politics and 'publicness', his 'dissent', that sets him apart – making him unusual not just in 'literary London' or among translators of Homer, but in the British poetry scene as a whole. The potential contradiction between an 'interest in the events of the day' and a career dominated by the translation of a three-thousand-year-old poem perhaps contributes to the fact that he 'stands out so starkly', both in Marr's positive terms and in the 'sense that he doesn't know his place', as reported by Mary Beard. Marr contends that an involvement in public and political life would have been 'assumed' for poets 'in earlier eras', and Logue, too, seems to resist the separation between poetry and politics (e.g. in 'To My Fellow Artists'), or between poetry and the everyday: 'As for poetry, this fostered, pampered child of the arts, you suddenly realise it's a wide-open thing, not a literary thing' (Logue in Lloyd 1968, 45).

But alongside his reputation as the wildcard of classical translation – even of British poetry in general – is a sense of Logue as having understood something deep and implicit in Homer, not in spite of his obvious disconnect from scholarship but because of it. Garry Wills writes in his introduction to the 1997 edition of *War Music*: 'It is given to few poets to bring Homer crashing into their own time, like a giant trampling forests. In English, only three have done it – George Chapman, Alexander Pope, and Christopher Logue' (in Logue 1997, xi). Henry Miller apparently wrote to Lawrence Durrell in 1962: 'Just stumbled on Chris Logue's extraordinary rendition of Book 16 of the *Iliad*. I can't get over it. If only Homer were anywhere near as good.'[14] Wyatt Mason, reviewing the collected *War Music* for the *New York Times,* calls the poem 'a vision of Homer as intimate and alive as a breath', and concludes:

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[14] This quotation appears in Campbell's 2001 article on Logue in the *Guardian,* and – possibly his source – on the blurb of the 1988 edition of *War Music*. I have not been able to independently track down its source: it does not appear in either of the collected editions of the correspondences between Durrell and Miller, but may well be from an unpublished letter in archives relating to either writer.

> This is not Homer: it's Logue's Homer. Like all translations, it departs fundamentally from the language of the original. Unlike many translations, it arrives at a version that, because of its radical departures, gets us closer to the original than many more defensibly 'faithful' translations have ever managed. (2015, 26)

Mason's understanding of the paradoxical closeness and distance between Logue and Homer is reiterated in scholarship; Emily Greenwood argues that 'this is Homer from a distance: Logue routes Homer through the canon of English literature and his poem crackles with the interference of modern-day technologies' (2007, 145). Echoing Mason's description of *War Music* as 'alive as a breath', Carne-Ross writes that Logue 'has managed to get inside the poem again and has discovered that, after all these years, it is still breathing' (2010, 164). Similarly, Garry Wills' review of 1991's *Kings* is titled 'Homer Alive' (1992), and Carol Ann Duffy's concludes: 'This is a poem that breathes' (1991).

The metaphor of ancient literature still 'breathing' or 'alive' (which Logue himself seems to draw on in describing Hughes' *Tales from Ovid* as 'choked') suggests an understanding of translation in which change is both necessary and ultimately positive, resulting in a successful 'intimacy' with the source text, which, as Mason suggests, might be impossible in more 'traditional' translation. In the preface to the collected *War Music*, Logue's editor Christopher Reid seems to disagree:

> Although he used the *Iliad* as his guiding text, Logue's purpose was decidedly not to make a translation. He enters the fray more actively than any translator could have done. The given material – setting, principal characters, plot – are recognisably Homeric, but so much had to be changed if this was to become a work fit to address, however obliquely, the realities of our own bellicose era. (In Logue 2015, ix-x)

As with Mason and Greenwood's emphasis on 'radical departures' and 'Homer from a distance', this description of Logue's relationship with the *Iliad* foregrounds 'change' – but for Reid, Logue's distance from Homer is not a paradoxical intimacy but a quality that disqualifies *War Music* from the category of translation. The poem is 'recognisably Homeric', faint praise that contrasts starkly with the vivid metaphor of Homer 'alive' or 'still breathing' within *War Music*. Reid's

comment that Logue 'enters the fray more actively than any translator could have done' borrows a martial metaphor, positioning Logue as an active combatant in contrast to the real translators, who (presumably) watch from the side-lines, invisible. Prefacing an 'account' of the *Iliad* – a poem that turns on the question of whether, or when, or in what guise, to 'enter the fray' – Reid's metaphor suggests an almost ethical element to Logue's 'active' involvement in the text, his decision to make 'a work fit to address the realities of our own bellicose era'. Reid implies the existence of a threshold of change – perhaps ethically or aesthetically necessary change – beyond which a poem is not a translation. But his conviction that 'Logue's purpose was decidedly not to make a translation' follows a different logic, proposing instead that the deciding factor in whether a poem is a 'translation' is the writer's 'purpose'. Moreover, the phrase 'make a translation' suggests that Reid is paraphrasing Logue's 1988 introduction: 'I was not, then, making a translation in the accepted sense of the word' (viii); if so, Reid inserts the reference to 'purpose' and omits Logue's significant caveat about translation's 'accepted sense'. Reid's definition of translation as a text in which the poet does not 'enter the fray', though, is precisely what we might call a traditional or 'accepted' sense of the word 'translation' – the sense that Logue explicitly rejects.

Greenwood, too, seems to be paraphrasing Logue when she writes that *War Music* is not a 'translation in the strict sense of the word' (2009, 505). In an earlier piece on Logue, she discusses this issue in more detail:

> In spite of the glaring differences and the obvious distance that separates Logue from Homer, many critics have insisted on holding Logue's free adaptation to the rigours and strictures of translation […] Logue has tried to outwit this rhetoric [of fidelity in translation] by referring to his Homer poems as 'accounts' of Homer. However, in the Introduction to the 2001 edition of *War Music*, Christopher Reid observes that Logue has not been taken at his word, and that academic critics have persisted in treating the poems as 'translations'. (2007, 151-152)

Again, Greenwood acknowledges that Logue's work pushes the boundaries of 'translation', but in the same breath implicitly defines translation as a form without 'difference' and 'distance', one characterised by 'rigours and strictures'. Her

argument, as quoted above, is that *War Music* is Homer 'from a distance': 'routed through the canon of English literature', and 'crackling with the interference of modern-day technologies', features which presumably make up the 'glaring differences' between Logue and Homer. Here Greenwood agrees with Matthew Reynolds, another key voice in scholarship on Logue, who proposes that *War Music* combines 'translation' with 'modernising, colloquialising shifts' (2011, 221), the latter apparently incompatible with the former. He continues: 'The zooming in and out of verbal proximity to the Greek is typical of Logue's way with Homer. Pound once said that the Cantos were a "poem including history": Logue's Homer is a poem including translation' (2011, 222). Greenwood and Reynolds, then, see *War Music* as containing aspects or moments of translation, but both ultimately view Logue's differences from Homer, his infidelities and 'modernising shifts', as irreconcilable with 'translation' as a category.

But difference is inherent to translation, both theoretically – as will be discussed below – and etymologically: 'difference' derives from the Latin words *dis* (apart) and *ferre* (to carry or bear), and 'translation' is from Latin *translatum,* the supine form of *transferre:* 'to carry or bear across', or, more figuratively, to transfer or translate. Both words describe a carrying over or across, an active movement from one state to another. This thesis draws on and is indebted to both Greenwood and Reynolds, particularly Reynolds' understanding of the poem as oscillating between closeness and distance. However, I disagree with their shared view that translation is incompatible with distance; instead of Reynolds' 'poem including translation', I view *War Music* as a translation including difference – or, in other words, a translation. As the poetry critic William Logan points out in a review of Logue's *Kings,* 'no translator, however faithful to his text, can entirely avoid deceit or compromise; since infidelity is inescapable, we can only mediate on its degree and design' (1992, 166). I argue that translation itself, not Logue's commitment to it, is the oscillatory element here, and that the 'zooming in and out' inherent to translation is one of the many comparative processes that Logue deliberately makes visible in order to emphasise the text's artifice and constructedness.

Simeon Underwood comments:

> One question I will not be addressing in this essay is whether Logue's Homer counts as translation. Logue does not claim that it does. In an interview in the *Paris Review* in 1997 he said: '... when talking about *War Music* and *Kings* to myself, I call them my "Homer poems". But in public I call them "an account", a word I chose because it has a neutral, police-file air to it.' (253). To put down my own marker on this issue: this question seems to me sterile and an obstacle to our appreciation of the work. Part of my interest in Logue's Homer is that it exposes the weaknesses and inadequacies of the efforts to define 'translation'. As I hope to show in this essay, there are other ways of reading it. (2014, 85)[15]

I agree broadly with Underwood, especially with his position that the question is fundamentally 'sterile', but there is a further issue here. Like Reid, Underwood invokes Logue's individual categorisation of the text; unlike Reid, he avoids intentional fallacy, quoting Logue's public 'claim' rather than a sense of his inner 'purpose'. The problem is that both Reid and Underwood are wrong on a factual level. If we do enter the topic of Logue's personal approach to the poem's categorisation, we will find that he *does* claim that *War Music* 'counts as a translation'. He asserts the text's identity as translation on multiple occasions over a period of several decades, in subtitles, other paratext, correspondences, and interviews. The poem that began *War Music,* 1958's 'The Battle with the River', was billed as a 'translation by Christopher Logue' (*Radio Times* 1958, 23), and 'Pax' was published as 'the *Iliad* translated by Christopher Logue', both in its original appearance in *Arion* (1963), and as a book in 1967. As we have seen, Logue's introductions to instalments of the poem in 1988 and 1991 implicitly categorise the text as 'translation', with the caveat that it goes beyond the 'accepted' or 'proper' sense of the word. Archival evidence from the early years of the project demonstrates that those connected to *War Music* viewed the work as translation from its inception, for example Donald Carne-Ross's claim that the

[15] Logue refers to *War Music* and *Kings* as separate texts because at this point the title 'War Music' referred to 'Patrocleia', 'Pax', and 'GBH' – other instalments were included under the title in later collected editions (see appendix).

versions of the *Iliad* for radio – including Logue's – were 'poets' translations rather than dons' translations' (letter to Robert Graves, 1957). Other producers at the BBC also use the term: 'Logue has been translating Homer' (letter from Huw Wheldon to David Jones, 1962); 'Christopher Logue's new translation of the *Iliad'* (letter from George Macbeth to a *Radio Times* editor, 1963). Forty years later, in the *Areté* interview, Logue himself describes *War Music* as 'a translation from English to English' (2003, 117).

I am not claiming that any of these examples are evidence of a total, unwavering categorisation of translation – only that the poem has, throughout its fifty-year history, been understood as translation by Logue and by those close to him. More importantly, Logue's eventual (and inconsistent) adoption of vaguer terms (like 'Logue's Homer' and 'account') must be viewed in the context of his comments about the 'accepted sense of the word', and the 'translation police' who want to 'keep Homer in their hands'. Underwood is right that 'Logue's Homer exposes the weaknesses and inadequacies of the efforts to define "translation"', but refusing to read *War Music* as translation on this basis runs the risk of further entrenching or 'policing' the limits of the term, rather than exposing them; on a practical level, it also ignores the fact that the project's origins and development are entirely enmeshed in the word and concept of 'translation'. Henry Power positions *War Music* in the context of the establishment of *Arion* and *Delos*, small literary magazines that emphasised the overlap between poetry and translation, both of which were co-founded by Donald Carne-Ross and published early work by Logue. 'Logue's accounts of Homer', then, 'were at the centre of a project which sought to establish the creative value of translation', 'precisely because they stretched accepted definitions of what a translation might be' (Power 2018b, 748). Or, in Mary Beard's words, *War Music* 'forces us to look more closely at past translations of Homer. It puts the whole notion of translation from classical languages on the line' (in Campbell 2001). Likewise, the point made by Logue's editor Reid and expanded by Greenwood, that 'Logue has not been taken at his word, and academic critics have persisted in treating the poems as "translations"' (Greenwood 2007, 151-152), not only assumes a definition of 'translation' that

Logue explicitly resists, but also positions his ‘word’ as a single or simple proclamation. We might be better to speak of Logue’s ‘words’ in the plural – a half-century’s worth of ways to call it Homer, including ‘account’, ‘version’, ‘adaptation’, and, throughout, ‘translation’.

THINGS LIKE OTHER THINGS

Logue's resistance to the 'proper' and 'accepted' boundaries of translation is reflected in approaches to translation proposed by other practitioners, theorists, and critics of translation. William Logan's point that 'infidelity is inescapable' is echoed by translation theorist Theo Hermans, who argues that the translator always 'enters the fray' – to use Reid's metaphor – in a translated narrative: 'It is only the ideology of translation, the illusion of transparency and coincidence, the illusion of one voice, that blinds us to the presence of [the translator's] voice' (1996, 27). Using the same metaphor, Venuti argues that 'a "faithful rendition" is defined partly by the illusion of transparency' (1995, 310). As Paul Davis suggests in his study of Augustan translation, it is possible that 'translation is not in fact a distinctive mode of imaginative conduct' (2008, 3), that 'no watertight theoretical distinction between "translation" and "imitation" is possible' (2008, 5) – here Davis references the poet-translator John Dryden's categories of metaphrase, paraphrase, and imitation, the latter exercising the most poetic freedom.[16] As Davis makes clear, both the essentially divergent, 'unfaithful' nature of translation and the broadly intertextual nature of poetry pose challenges to 'theoretical distinctions' between individual categories.

Venuti in fact attempts a further categorisation, distinguishing between 'imitation' in Dryden's sense and the 'poet's version' of the twentieth century, discussed above. For Dryden and his contemporaries, Venuti argues, 'departures [from the source text] are deliberate, reflecting not ignorance of the source language but knowledge of it' (2013, 175), whereas the poet-translators of the twentieth century were motivated to alter their source texts either 'by the imposition of a different poetics or by mere ignorance of the source language', or both (2013, 176). For Logue, though, resistance to categorisation is neither the result of 'ignorance' nor of linguistic capability in the source language; nor is it the product of a passive eccentricity of style. Instead, Logue openly and deliberately

[16] Dryden advocates the middle option; see the preface to his 1680 translation of Ovid's *Epistles,* 182-185 (ed. Kinsley 1958).

complicates the concept of translation in order to make visible the text's relationship with its source, revealing the 'illusion of transparency and coincidence', as Hermans puts it.

Even in texts clearly labelled as 'translation' by their writers and readers, the 'illusion of transparency' and the fickle demands of 'proper translation' cause ambiguity and disagreement. Colin Burrow, in a review of *Odyssey* translations by Emily Wilson and Peter Green, also draws on the metaphor of 'transparency' in translation:

> Wilson and Green pursue rather different tacks. Green is an out-and-out Helleniser, who wants to avoid what he calls 'factitious pseudo-similarity to familiar English landmarks'. He repeats Homer's repeated epithets, so Odysseus is almost always 'resourceful'; and he gives transliterations of Greek place names rather than anglicised equivalents. Wilson, on the other hand, is a moderniser. […] It is commonplace now to say, as Wilson does in her introduction, that 'translation always, necessarily, involves interpretation; there is no such thing as a translation that provides anything like a transparent window through which a reader can see the original'. But there are different degrees and kinds of interpretation as there are of transparency. Green doesn't avoid the 'factitious' parallels between Greek and English simply in order to provide a transparent window onto Homer; he thickens the glass to show that this is a stranger poem than it might appear. (Burrow 2018)

There is a slippage here, in Burrow's continuation of Wilson's metaphor of a 'transparent window through which a reader can see the original'. Wilson's point is that any act of translation is also an act of interpretation, so the translational 'window' through which a modern reader sees the original text can never be clear or 'transparent'. This is Hermans' argument too, that transparency and identification between the source and target text is 'an illusion'. Burrow claims that Green's rejection of 'parallels between Greek and English' (including his decision not to anglicise, or 'interpret', the Greek names) does not provide a 'transparent window', and instead 'thickens the glass'. But this inverts the metaphor: for Wilson, the 'transparent window' is the desired but impossible unfiltered access to the epics in translation – an image of Homer clear and unblemished before us. But for Burrow, the glass represents the reader's

familiarity with and understanding of Homer, not the quality of our access. In Wilson's metaphor, Green's approach would represent a *more* transparent window – Homer less interpreted, though not necessarily more familiar. Or, in other words, a clearer window showing us a stranger Homer.

Burrow's point seems to be that translators who claim a more traditional fidelity to their sources ('out and out Hellenisers') are no less aware of translation's inherently interpretative nature than 'modernisers' like Wilson. Green's use of non-anglicised Greek names is its own interpretation, one which Venuti might call 'foreignising': it shows us 'a stranger poem'. Burrow's inversion of Wilson's metaphor thus exemplifies the apparent paradox that the closer we get to Homer, the more foreign he seems – a contradiction at the heart of translation (and one we have already seen, reversed, in the metaphor of Logue revitalising Homer precisely because of the poem's 'radical departures' (Mason 2015, 26)). A 'perfect' translation, Wilson's utterly clear window, would be identical to the original text, and therefore incomprehensible to most: 'the illusion can never be complete. If it were, the translation would cease to be a translation' (Hermans 2003, 40). Or, as Logue comments of his translation of Brecht, 'if people want an inviolate text, it's there in the German' (in Banner 1986), echoing Carne-Ross: 'The point about good translation is not that it "gives you the original". It doesn't and can't and shouldn't try to. There is one place to get Homer's *Iliad* and only one place: in the fifteen thousand lines or so of the Greek text' (2010, 152). Translation is (as Logan, Hermans, and Wilson point out) inherently interpretative, and it is also inherently incomplete, at both ends of Venuti's translational spectrum: 'the domesticating process is totalising, [but] never total, never seamless or final' (Venuti 2004, 482). A totally foreignising translation would *become* the source text; a totally domesticating translation would contain nothing of it. In Alexandra Lianeri's words, 'translating never achieves its goal' (2006, 147).

Burrow's merging of two aspects of translation – the interpretative 'window' through which we view Homer, and the clarity or success of our understanding – demonstrates the complexity of translational 'visibility', the multiple layers and

processes involved in ‘seeing’ Homer, or the text, or translation itself. Likewise, Damrosch explains that ‘Lefevere argued, very cogently, that translations never genuinely “reflect” their original, whether faithfully or not: instead, they *refract* their originals’ (2012, 426). The window has become a mirror, and then a prism, Pink Floyd style. Craig Raine offers a culinary alternative to refraction – ‘poached Dante, scrambled Rimbaud’ (in Karr 1987, 143). Scrambling is an act of interpretation, of re-assembly, one which makes obvious the inherency of change in translation: the ‘glaring differences and obvious distance’ (as Greenwood puts it) that in fact separate not only Logue and Homer, but all translations and their sources.

Burrow ends his review of Wilson’s *Odyssey* by describing it as ‘a perceptive reading of *The Odyssey*, but a partial one’ (2018). In the next issue of the *LRB,* Wilson responds to Burrow: ‘I would like to point out a feature of the review that reflects some problematic contemporary Anglo-American attitudes to literary translation. […] Burrow concludes that my reading of the poem is “a partial one”. This is quite true, but it is not true only of mine’ (2018). She offers rebuttals to specific points made by Burrow, and wraps up with a reminder that ‘translations are always partial, always interpretative, always products of the manifold choices and long, hard labours of their creators’ (2018). Wilson’s own review of Logue’s ‘interpretation’ of Homer, though, concludes:

> This is not always a pretty poem, and it is certainly not Homer – but then, smuggling the whole *Iliad* out of the vault of antiquity would have been a tall order. Even if Logue cannot bring us all Homer’s treasures, he certainly manages to convey some good licks of his ice cream. (2016, 389)

In other words, to paraphrase Burrow, Wilson views *War Music* as ‘a perceptive reading of the *Iliad*, but a partial one’, and, quoting Bentley, ‘certainly not Homer’. Gary Wills disagrees: ‘Great poetry. But is it Homer? Yes – all the way down, in deepening gyres, to the *Iliad’*s inmost core’ (in Logue 1997, xix). The question of whether *War Music* is ‘Homer’, given what we know and don’t know about Homer (or indeed about the *Iliad*’s ‘inmost core’), seems even more ‘sterile’ than that of

whether the text is a translation.[17] There are, as I have discussed and will discuss further below, more productive ways of approaching the text. But like Burrow's merging of sight and understanding, the slight slippage in Wilson's approach to the issue – between translation as inherently partial, and *War Music* as a few 'good licks' but not the real deal – is indicative of the contradictions intrinsic to most approaches to translation and adaptation; more importantly, Wilson's review makes clear, again, the challenge posed by *War Music* to those approaches.

Wilson's archaeological metaphor of 'smuggling the whole *Iliad* out of the vault of antiquity' is echoed by Laura Jansen in the volume *Deep Classics: Rethinking Classical Reception*:

> We often experience a methodological anxiety in our long-standing pursuit of the classical world. As we strive to obtain the fullest image of Greco-Roman antiquity possible, a simple fact stands true for us: the distant past will remain mostly buried or ruined, even lost, and our spoils, unlike those of Epicurus, will only ever amount to a partial haul. (2016, 292)

It is not just translation, then, that is fundamentally incomplete, or 'partial', to borrow the word used by Burrow, Wilson, and Jansen. Any 'pursuit' of antiquity is frustrated by the fact that, Jansen continues, 'our knowledge of that past will always be transmitted to us in parts' (2016, 292). *Deep Classics* offers – according to the volume's editor Shane Butler – 'a *tertium quid* […] between "tradition" and "reception"' (2016, 3), questioning 'the very pose by which the human present turns its attention to the distant human past' (2016, 14). The volume is alert (as Jansen makes clear) to the fragmented nature of the past and past literature, but also to the continuities, or 'unlikely likenesses', as Brooke Holmes puts it in her chapter, between the past and present (2016, 271). Butler expresses this dialectic between similarity and difference as an attention to 'the Homer who endures and the Homer who is endlessly reinvented', continuing:

[17] Indeed, earlier in her review of *War Music*, Wilson comments: 'it seems pointless to quibble over the ways that Logue's descriptive mode is or is not "Homeric". It is good, which matters more' (2016, 385).

> While most works of reception studies for the academic market have tended to prefer the latter perspective, the field as a whole continues to offer a similarly mixed message. On the one hand, 'meaning […] is always realized at the point of reception'; on the other, the author of those often quoted words, reception-studies pioneer Charles Martindale, properly frames them as a question, regards the points to which they refer as connected by a 'chain of receptions', and in his recent work has emphasized still other kinds of 'transhistorical' continuities. (2016, 2)

Deep Classics, then, responds to the interaction between 'endurance and reinvention' within classical reception and reception theory. Martindale suggests that we cannot experience 'Homer himself, untouched by any taint of modernity' (2006, 7), even if engaging directly with the 'fifteen thousand lines or so of the Greek text', as Carne-Ross recommends, because Homer's 'meaning' is located within the reader's reception, conditioned and subjective. This is a more profound incompleteness, isolating the reader within the margins of their own interpretation. But, as Butler points out, Martindale is also attentive to 'transhistorical continuities', and his metaphor of a 'chain of reception' between texts and readers is one that emphasises connectedness as well as fragmentation.

This combination of approaches allows *Deep Classics* to position the partiality of our understanding of the past and past literature as a potentially productive, creative, and illuminating force. Holmes' 'unlikely likenesses' are revealed via 'modes of engaging with Greco-Roman antiquity that neither presume the unity of their object nor even its fragmentation, but instead self-consciously and actively participate in the formation of their objects', thereby revealing 'less obvious' comparisons and similarities (2016, 272; 271). She continues:

> Rethinking our agency means acknowledging that we are so very often, implicitly or explicitly, tracing lines of affinity and difference between past and present ('the ancients' as children or fathers, friends or lovers, strangers or rivals, primitives or gods, and so on). This logic of likeness and otherness is why I locate the relation between past and present within the larger framework of comparatism that I sketch here. (2016, 273)

Again, Holmes emphasises the interaction between 'likeness and otherness', advocating a 'comparatist' method of investigating 'the relation between past and present'. Similarly, Sebastian Matzner's chapter proposes that our relationship with the past is not one of disconnection, but 'a complex and shifting web in which proximity and distance, similarity and difference are constantly (re-)negotiated, and in which changing desires give rise to moments of communion and of forging community, both in and across time' (2016, 192). Matzner, like Holmes, emphasises the unlikeliness or strangeness of some of these 'moments of communion'. His chapter considers the phrase 'straight Classics' as a 'demarcation of intellectual territory', asking: 'Straight Classics – as opposed to? The implication seems to be that there is a "straight" form of Classics whose "other" is "not straight", in other words: queer' (2016, 179). In this framework – in which 'comparative studies and reception studies are the queer Other of traditional classics' – similarity can be as disruptive as difference; 'the inherently oppositional dimension of queerness' offers 'not a sub-discipline of Classics, but a disturbing way of doing Classics' (Matzner 2016, 180; 192).

Matzner's conception of 'straight classics' thus provides a parallel to Logue's rejection of 'proper' and 'accepted' definitions of translation. Disruptive similarities underpin *War Music*, most obviously in the form of similes, which are also a key aspect of Holmes' 'unlikely likenesses'. She writes that 'in practice, the objective comparison – that is, the comparison that is supposed to be premised on a really existing relationship or similarity – is always created by a mind "co-remembering" two things, as the Stoics would say' (2016, 275). Logue's similes often draw attention to the unlikeliness of the comparison or 'co-remembering' that brings them into existence, sometimes explicitly – 'And why, I cannot say, but as he sat / Our answering cheer was like the wave foreseen' (79), discussed above – and other times more subtly, for example in a simile about Achilles' horses: 'And as in dreams, or at Cape Kennedy, they rise' (292). In the latter simile, the unlikeliness of the likeness is registered by the anachronism and incongruity of 'Cape Kennedy', and the destabilising presence of the alternative comparison 'as in dreams': the horses are only as much like space shuttles as

‘dreams’ are. Here, ‘lines of affinity and difference’ (Holmes) are drawn simultaneously, as Logue introduces otherness and uncertainty into ostensible likenesses. In these similes, the ‘problem’ is primarily in the grounds of comparison: we can imagine a wave crashing, or a space shuttle taking off at Cape Kennedy, but we may struggle to understand their likeness to the objects of comparison. In other similes, it is the comparative vehicle itself that becomes strange, as mentioned above: ‘smooth as a dish that listens to the void / Merionez’ face swings up’ (254). Again, this is an anachronistic and unlikely comparison, between the face of a Greek soldier and that of a satellite dish. But that unlikeliness and otherness here extends into the vehicle, which has been presented in abstract, anthropomorphised, and unfamiliar terms.

How might we understand this coalition between ‘proximity and distance, similarity and difference’, in Matzner’s words, within *War Music*? The contributors to *Deep Classics* argue that the ‘negotiation’ between these concepts is a fundamental aspect of reception, of our relationship to the past and past literature. This suggestion certainly applies to Logue’s account of Homer, and throughout my thesis I draw on the volume’s understanding of partiality as a creatively productive force. But likeness and estrangement are also pillars of poetry itself. Similarity underpins poetic structure, as expressed by Barbara Smith’s oft-cited claim that ‘repetition is the fundamental phenomenon of poetic form’ (1968, 38), as well as poetry’s thematic concerns. And poems also use ‘foreign words and metaphor and the lengthening of words, and everything that goes beyond approved use’ (Aristotle, *Poetics* 1458a), or ‘difficult, roughened, impeded language’ that aims to ‘make objects “unfamiliar”’, as Victor Shklovsky suggests in his influential manifesto for strange-making, or *ostranenie* (Shklovsky [1917], in Lodge 1988, 27; 20). The interaction between ‘likeness and otherness’ (Holmes 2016, 273) is not unique to *Deep Classics* (nor do they claim it is), or to the reception of ancient literature, or to Logue. Derek Attridge argues that ‘the desire to make one’s text different drives every writer other than the scribe (and not even the scribe is always exempt from it)’ (1988, 1-2). The translator, too, operates in

that strange margin between ‘affinity and difference’ (Holmes) – between ‘calling it Homer’ and successful individuality, successful poetry.

But Logue, as we have seen, is not a straightforward translator. The oscillation between comparison and otherness in his similes is a microcosm and a product of his unique attitude to translation: the urge to address both ‘breastplates etched / by Trojan silversmiths’ and nuclear destruction, the loss of the world entire; the combination of visual art, oral performance, and written text; the rejection of the ‘accepted sense’ of translation in favour of learning from Homer ‘what verse is’ (in Guppy 1993). These numerous contradictions, some explicitly acknowledged by Logue, characterise his work and his public reception. His dismissal of ‘proper’ translation and its limits provides a context for his merging of alienation and comparison: these two poetic impulses, fundamental to poetry and translation but often conceived of as opposing forces (foreignisation and domestication, for example), are made compatible in Logue’s rejection of traditional boundaries, from the poem’s complex paratextual categorisation to the breakdown of similes within the text itself.

‘Alienation’ is made literal in Martian poetry, a form associated with a number of Logue’s contemporaries (including his later editor Christopher Reid). Clive James writes that ‘in the seventies and eighties Martian poetry was the dominant poetic tone in Great Britain: exponents such as Craig Raine seemed to see anything as looking like something else’ (2012, 174). Raine’s poem ‘A Martian Sends a Postcard Home’ (1979) is the eponymous exemplar of the form:

> Rain is when the earth is television.
> It has the property of making colours darker.
>
> Model T is a room with the lock inside –
> a key is turned to free the world
>
> for movement, so quick there is a film
> to watch for anything missed.
>
> But time is tied to the wrist
> or kept in a box, ticking with impatience.

Martian poetry is frequently linked to Shklovsky and *ostranenie* – Bayley describes it as 'a technique ultimately to be identified with the Russian formalists, and their perception of the ways in which certain kinds of literature turn the familiar into the unfamiliar' (1985, 231; see also Pollard 2015). Martian poetry, then, unites difference and similarity: it 'turns the familiar into the unfamiliar', but is also a fundamentally comparative form, concerned with things looking or being 'like other things'. The poet Paul Muldoon comments of Raine that 'his images – "similes" is the key word – can be very rewarding', and even suggests that Martian poetry and similes are so interlinked that some 'short-sighted commentators would suggest that the simile is something that was invented [by the Martian poets] over the past five or six years' (in Donaghy 1985, 83). James Fenton popularised the notion of a "Martian" form in his review of Raine's collection *A Martian Sends a Postcard Home*: 'what could be called the Martian, or phenomenological, style pays particular attention to a level of perception in which the imagination is allowed to work freely, discovering new and surprising analogies' (1979), or perhaps 'unlikely likenesses'. In Natalie Pollard's words, Fenton's review 'characterises the Martian style as using a "twist and mix" of language that, through unusual metaphors and similes, crystallises and compacts experiences, rendering the familiar strange' (Pollard 2015, 100). Logue's similes can therefore be understood in parallel with the simultaneous linking and estranging that takes place in Martian poetry. The 'smooth dish that listens to the void' in particular offers what Muldoon calls 'an innocent or naive view of everyday objects' in relation to Raine's poem (in Donaghy 1985, 83) – comparison as estrangement, and as the defamiliarisation of material modernity, like 'time tied to the wrist / or kept in a box'. Logue's satellite dish simile may well be directly inspired by Martian poetry: it first appears in the version of 'GBH' published in 1980, a year after Raine's poem. Emily Wilson seems to pick up on the Martian strand of Logue's work when she writes: 'The narrator assumes that we, like him, have noticed the colours of things, and everything is familiar, until, almost imperceptibly, it becomes disturbingly alien' (2016, 385).

‘A Martian Sends a Postcard Home’ defamiliarises via the perspective of the titular alien, making estrangement a product of imagined tourism. There are no Martians in *War Music*, but as an account of the *Iliad* it nonetheless includes an alternative perspective – that of the poem it translates. Translation introduces another juncture in the interaction between similarity and difference, as argued by Venuti: ‘a domesticating method […] bringing the author back home, and a foreignising method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad’ (1995, 20). *War Music* at points combines the two approaches, adopting the perspective of ancient poetry in order to make ‘back home’ a foreign and unfamiliar place, known until suddenly ‘disturbingly alien’. Logue comments in an interview that one challenge for his ‘account’ of Homer is the representation of ‘confusion’, for example in violent battle scenes: ‘How do you change from something that is very clear – so clear that you forget it – and go into something deliberately obscure?’ (2003, 127), a statement that also reflects his approach to translation and defamiliarisation (‘puzzling you with words’, as he writes in ‘To My Fellow Artists’). Here, estrangement operates not just within poetic language but between poetic languages; Logue ‘deliberately obscures’ even the ‘domestic’ elements of the poem – satellite dishes, for example – and in the process doubly foreignises, or *re*-foreignises, the experience of encountering the *Iliad*.

My use of the term ‘reforeignisation’ is informed by Venuti’s concept of a ‘foreignising method’, but also by Peter McDonald, who argues that James Joyce, with *Finnegans Wake,* ‘chose neither to recuperate Gaelic in the interests of reclaiming the dignity of the Irish people, nor to remake colonial English by indigenizing it as an independent Ireland’s second official language’ (2017, 26). Instead, McDonald claims, the *Wake* ‘disintegrates and reforeignises’ the English language, ‘disabling its capacity to be the bearer of any one culture’ (2017, 26). McDonald’s term emphasises the deconstruction or ‘disintegration’ (or the ‘scrambling’) achieved by reforeignisation, again demonstrating the possibility of estrangement between and across languages. Joyce’s reforeignisation of English, and Raine’s alienation of contemporary material culture, therefore both

offer parallels for Logue's translational approach, one which creates strangeness out of fundamentally comparative processes.

For Venuti, the 'translator's invisibility' results from 'the illusion of transparency' in fluent, domesticating translations (1995, 267). Logue's combination of domestication and (re-)foreignisation means that the translator and the act of translation become visible as a result of estrangement within both the 'foreign' and familiar parts of the text. Seemingly domesticating similes have the potential to reforeignise the modern world of the reader's experience, 'disintegrating' English and anachronistic modernity as markers of the text's 'fluency' or familiarity. Shklovsky's argument about de-familiarisation, quoted above, continues as follows:

> The technique of art is to make objects 'unfamiliar', to make forms difficult, to increase the difficulty and length of perception, because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object: the object is not important. (Shklovsky [1917], tr. Lennon and Reis, in Lodge 1988, 20; 27)

The last line of this excerpt is a key tenet of Shklovsky's argument, but Lennon and Reis' translation has been criticised; Robert Scholes offers the following alternative: 'In art, it is our experience of the process of construction that counts, not the finished product' (1974, 84). In Scholes' translation, the relationship between visibility and defamiliarisation becomes clearer, via the concept of constructedness: the visibility of translation in *War Music* is the result of Logue's strange-making attention to the 'processes of construction', including the process of translating between languages.

As quoted above, Van Tress describes a category of allusion in Latin poetry in which 'the reader's attention is drawn to the process of literary creation within the text. In other words, the seams of artistic creation show' (2004, 10). The notion of 'artistic seams' is echoed by the artist and filmmaker Isaac Julien, who describes his 'deconstructionist approach to documentary form' as a method which 'foregrounds the apparatus of documentary and makes visible the various ways in which conventions are usually smoothed over' (in Dyer 2004, 29). The

architect Richard Rogers describes his design for the Centre Pompidou in Paris as follows: 'The building itself is inside out […] those long dark corridors are on the outside. They're actually the fun.'[18] The building is a 'vast exercise in Bowellism' (Glancey 2018, 31);[19] 'from the outset we said that the movement through the building should be visible', explains Rogers (in Walker 2015, 57). Similarly, Alistair Fowler's concept of a 'poioumenon' refers to a type of meta-fiction in which attention is drawn to 'the work's artefactual status' – 'the work makes itself' (1990, 160). This 'work-in-progress fiction', he argues, originated with *Tristram Shandy* (1987, 95). Fowler is analysing a specific form of prose meta-fiction, but it is perhaps telling that his coinage 'poioumenon' is borrowed from the ancient Greek word ποιούμενος (*poioumenos,* a product; literally a 'thing-being-made'), which in turn derives from the verb ποιέω (*poiēō,* I make or do) – the root of the word 'poem'. *War Music* functions as a poioumenon both in Fowler's sense and in its etymological roots: a Greek-derived poem which pays attention to its own artifice and artifactuality, which puts the inside on the outside, and makes visible what is normally 'smoothed over'.

[18] *Building for a Change,* dir. Julia Cave, 1980.

[19] A term used by the style's detractors but somewhat reclaimed by its proponents; see Colomina and Buckley (eds.) 2010, 22.

CHAPTER SUMMARIES

The first chapter of my thesis focuses on memory and similarity. I compare *War Music* with Alice Oswald's *Memorial*, exploring how these poets represent their distance and difference from Homer through the themes of remembering and forgetting, and through their use of similes. At the beginning of this chapter, I trace the tradition of the representation of distance back to ancient epics which interact with the *Iliad*, such as Virgil's *Aeneid* and Lucan's *Bellum Civile*. Furthermore, although this chapter does not comment on the *Iliad* itself in any detail, it draws on scholarship about Homer and other ancient epic to illuminate Logue's attitude towards the *Iliad*. Egbert Bakker (1997) and Jenny Strauss-Clay (2011) discuss Homer's presentation of the distance between two timeframes: that of the *Iliad*'s composition and/or performance, and that of the events described in the poem. I argue that this distance as represented by Homer is mirrored by Logue's representation of the distance between *War Music* and the *Iliad*; both poets rely on techniques of 'remembering' to bridge these gaps. My analysis of these themes of distance and proximity is presented alongside similar concepts from translation theory, such as Venuti's articulation of the difference between domesticating and foreignizing translation as 'bringing the author back home' or 'sending the reader abroad' (1995, 20). I argue that Logue positions his readers as 'tourists' within the foreign world of the text, in similes and more broadly. The latter part of this chapter focuses on comparisons between *War Music* and Oswald's *Memorial*, and specifically on how both writers use similes as a microcosm for translation in their representation of texts as sites of memorialisation. In *Memorial*, the way in which the dead of the Trojan war are remembered and memorialised is set against how target texts commemorate their sources. For both Logue and Oswald, though, the processes of remembering and memorialising earlier texts are problematised – memory functions as a register of the text's potential failure to translate or compare.

Chapter two discusses Logue's use of anachronism, particularly his references to modern military technologies such as nuclear weapons and helicopters. Again, this discussion is situated within both the historical context of

anachronism and theoretical frameworks which offer methods for understanding the relationship between the present and the past. For example, I draw on debates regarding presentism and historicism, including the position of the 'new queer unhistoricists', the stance offered by *Deep Classics* (as discussed above), and the concept of 'creative misreadings' in receptions of past literature, as explored by Colin Burrow (2004) and Maguire and Smith (2015). This discussion is expanded in the first section of my third chapter, which explores how allusions between texts can also be examined under the framework of historicism, presentism, and creative misreading. My analysis of anachronism within historical translations and within theoretical frameworks also explores how anachronism can function as a method of marking but also disrupting time, as argued by Jeremy Tambling in his book *Anachronism* (2010). The rest of this chapter focuses on anachronisms in *War Music*: I argue that Logue alienates the reader from his presentation of modernity, contributing to his re-foreignisation of the *Iliad*, and to his process of making translation visible. Logue's choice of anachronisms presents the modern world as artificial and/or unreal, drawing on Martian poetry as a context, and again calling our attention to the constructedness and artifice of the text itself. Logue's military anachronisms have obvious relevance for a translation of the *Iliad*, but the themes of war and violence in the poem are often simplified in scholarship, possibly due to unhelpful elisions between the poem's representation of conflict and Logue's personal attitude to war; he served briefly in the army after the Second World War, and adopted a passionate anti-nuclear stance in the 1960s. Nikolaou, for example, argues that Logue's depiction of war contributes to his representation of 'universal' conflict – 'a battle we are still fighting' (2007, 90). I dispute this universalising reading, and argue that Logue's military anachronisms instead reforeignise the reader from both the Trojan war and the ostensibly more familiar world of modern conflict.

The third chapter, 'Allusion', explores Logue's use of intertextual references. *War Music* is heavily allusive: Logue references a broad range of material, from earlier translators of Homer to contemporary music and journalism. I argue that – as with anachronism and memory – allusion in Logue's hands becomes an

experiment into comparison and similarity, problematising the comparative and meta-translational function of references to other texts. This chapter situates translational allusion in the context of intertextuality more broadly, engaging with concepts such as Gadamer's 'traditionary text' and Paul Davis' 'culture text'. I argue that Logue's allusions provide models for different types of intertextual traditions, e.g. oral and written transmission of literature. I draw on analysis by Ricks, Conte, and Garner to analyse the metatextual potential of allusion, for example in analysis of Achilles' relationship with his mother as a parallel to the text's relationship with earlier literature. Henry Power examines Logue's working methods – including the physical construction of the poem – in comparison to those of Alexander Pope (2018b). Power articulates the way in which both Logue and Pope incorporate other poetic material into their translations, and I draw on his analysis in this chapter. The chapter concludes with analysis of Logue's most obvious and 'obtrusive' allusion: the direct quotation of five lines from *Paradise Lost.* Building on Power's work, and drawing on analysis of the intertextual relationship between Pope and Milton by other scholars, I argue that Logue's engagement with both Milton and Pope allows him to make the reader aware of the limits of their own reception – or, in other words, the conditioning of their reading of Homer by these intermediary texts.

The fourth chapter of this thesis covers the theme of 'sound'. It is divided into two sections: the sound *of* the poem, the importance of radio and oral performance to Logue's work; and sound *in* the poem – Logue's representation of external sound, and of Homer's orality. The potential orality of *War Music*, in both the above senses, has received more scholarly attention than most other aspects of the poem. Across this chapter and chapter five, which focuses on typography, I make the case that the importance of sound in Logue's work has been simultaneously under- and over-stated. *War Music* has been described as a 're-oralising' of Homer (Nikolaou 2007), and an emphasis on the poem's relationship with radio and with oral epic is also evident in more nuanced analyses of the poem, including Greenwood (2009). I argue that *War Music* is not an attempt to revert to a pre-print form of literature, as is evident from Logue's

parallel attention to the visual form of the text. But orality is *underappreciated* as an aspect of Logue's poetics of visibility – his attention to sound contributes to his revelation of the linguistic materiality of the text, and the potential failure of comparison, translation, and representation. Chapter four is therefore shorter than the rest of the chapters in this thesis: it foregrounds the theme of sound, and considers some of Logue's key oral and aural similes and descriptions, but the bulk of my analysis of Logue's representation of language, including spoken language and orality, takes place in chapter five.

Chapter five, then, explores how Logue reckons with the text's materiality: its written form, its potential orality, its 'performance in the reader's head', as he explains in one interview (in Guppy 1993, 257). I analyse the formal elements of how *War Music* looks on the page – font, typography, line breaks – alongside Logue's other predominantly visual work, most obviously his pioneering 'poster poems'. In this chapter, I explore Logue's use of typography alongside the work of other poets and artists interested in the materiality of language and the resulting intersection of text, sound, and image: for example the concrete poets of the mid-twentieth century, the artist Cy Twombly, and David Melnick's homophonic translation of the *Iliad*. I argue that Logue's multi-modal works cannot be considered a prioritisation of orality over text (or sound / vision), as has been suggested by some critics, or vice versa. Instead, Logue's entire output – from *War Music* to his poster poems to his radio performances – evinces a concern with how text and speech represent each-other, and, on a deeper level, how language is able to represent and express meaning. This chapter also suggests that the use of divergent typography within receptions and adaptations of classical literature constitutes a mode of poetry that is essentially understudied: I analyse typography in the work of Alice Oswald and Elizabeth Cook, both of whom foreground the visual and textual aspects of language in their receptions of ancient literature.

CHAPTER ONE: MEMORY

‘What keeps the poems alive is a little forgetting. In Homer you get the sense that anything could happen because the poet might not remember.’

Alice Oswald, *Memorial* (2011)

INTRODUCTION: TROY STORIES

In the first published instalment of *War Music* proper, 1962’s ‘Patrocleia’, Logue translates the pivotal passage in which Patroclus asks Achilles for permission to borrow his armour and fight in his place. He follows Patroclus’ speech with the words: ‘In this way, in words / Something like those written above, / Patroclus begged for death’ (1962, 5). In this passage, which will be discussed in further detail later in this chapter, Logue explicitly and metapoetically acknowledges the text as a written construction, and perhaps as a translation – ‘something like those written above’. The phrase uses the vocabulary of comparison, and indeed specifically of simile (‘like’), but also seems to evoke descriptions of memory, as if Logue is trying to remember what it was exactly that Patroclus said, or that Homer said that Patroclus said. The relevance of memory in these lines is exacerbated by the fact that the instalment in which they appear, ‘Patrocleia’, is specifically concerned with Patroclus’ failure to remember the warning Achilles gives him about entering the battle. As will be argued below, this instalment revolves around the themes of textual memory and forgetfulness. These lines, then, offer a useful summary of the relationship between comparison, memory, and translation in *War Music*: passages concerning memory, as well as similes as an act of ‘co-remembering’ (Holmes 2016, 275), have the potential to function as microcosmic representations of translation and other comparative processes. In his emphasis on the text as ‘something like’ an existing source, and as ‘written’, Logue makes visible the processes of translation and of textual construction more broadly, making the reader aware of the artifice of the text both as a material work of literature and as a version of an earlier text. In the 2015 collected *War Music*, these lines become: ‘And so he begged for death’ (226). The publication history

of ‘Patrocleia’ aptly reflects the uncertainty suggested in the 1962 version of this passage: Logue’s words, though ‘written’, are subject to change, and differ from year to year as the poem shifts and resettles.

Stanley Lombardo begins his translation of the *Odyssey* with ‘Speak, Memory’ (2000, 1), explicitly identifying the unnamed μοῦσα (*mousa,* muse) of the poem’s first line as Mnemosyne, the personification of memory and the mother of the muses.[20] Simultaneously, he quotes the title of Vladimir Nabokov’s autobiography, *Speak, Memory*; Lombardo’s postscript acknowledges the source of the words, and explains that ‘this is the way of translation as art, a kind of anamnesis in which we remember our own voice as the poet’s’ (2000, 383).[21] Even for Homer, returning to the story of Troy requires an act of supernatural memory:

> I could not speak of the crowd or name them,
> not if I had ten tongues, or ten mouths,
> or unbroken speech, or a bronze heart,
> unless the Muses of Olympia, daughters of aegis-bearing Zeus,
> remembered those who came to Ilium.
>
> (*Il*.2.488-92)[22]

The poet presents his access to the muses’ memories as ‘a special kind of knowledge, visual in its immediacy’, in Jenny Strauss-Clay’s words (2011, 16). But there remains an enormous temporal gap between Homer and the events he describes. Strauss-Clay argues that while the first invocation to the muse in line 1 of the *Iliad* introduces us to the heroic realm, later invocations, including this one in book 2, ‘reinforce our distance from the heroic past’ (2011, 22) – the bard’s

[20] See Hesiod *Theogony* 54. Re. the identity of the muse, Nagy argues for Calliope, the muse of epic (2018). In other ancient literature, though, the condition of performing epic oral poetry is represented as almost inseparable from worshipping Mnemosyne, e.g. Euripides *Herakles* 679, Aristophanes *Lysistrata* 1247, Plato *Euthydemus* 275d.

[21] Nabokov complains in the foreword to his memoir that he had wanted the title to be ‘Speak, Mnemosyne’, but was persuaded otherwise by his publishers (1998, x).

[22] Unless otherwise stated, all translations of Greek and Latin are my own.

dependence on the muses serves as a paradoxical reminder of the fact that otherwise he 'could not speak of the multitude or name them', and the fact that the audience are likewise cut off from this mythic world. Like Logue's 'words / Something like those written above', the invocations represent the text's connection with its source, but simultaneously draw attention to the distance or change between them.

Strauss-Clay describes Homer's attempts to bridge this gap:

> The poet seems to convey his audience to another place and another time. Yet it would not be quite accurate to say that his audience is transported. Rather, through the agency of the Muses and his performance, the poet brings the deeds of the heroes enacted in a distant time and faraway places into the immediate present and imagined proximity of his audience. (2011, 17)

The dichotomy suggested here, between the poet transporting either his audience or his source material, closely echoes the language of Venuti's distinction between modes of translation: 'a foreignising method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad' and 'a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home' (1995, 20). The epic poet and the translator, then, share the problem of the distance – spatial, temporal, and cultural – between themselves and their source. Strauss-Clay seems to suggest that the epic poet ultimately follows a 'domesticating' poetic method to bridge this distance, bringing the heroes into 'proximity' with the audience. Like Venuti, Strauss-Clay conceptualises these different approaches as forms of 'travel' – 'another time and place', 'faraway places'; 'abroad', 'back home'.

Similarly, Egbert Bakker argues that Homer's presentation of time and use of grammatical tense not only enacts a merging of the past with the speaker's present, but also positions that present as the 'future' in relation to the epic past:

> Not only is the past turned into the present, but also is the present turned into a future, a future from which the epic event is perceived with the knowledge and understanding of the present. The epic event, then, is

> both close and distant, both here-and-now and 'beyond'. […] Insofar as the past intrudes into the present, the speech event of the present and the event of the past form a unity; but insofar as the present is conceived of as a future, the two consciousnesses form a duality. (1997, 17 […] 23)[23]

Bakker quotes Hector's claim about his the grave of his potential victim, ποτέ τις εἴπῃσι καὶ ὀψιγόνων ἀνθρώπων' […] ἀνδρὸς μὲν τόδε σῆμα πάλαι κατατεθνηῶτος ('some day, one of the men who will come later will say […] this is the tomb of a man who died in battle long ago' (7.87, 7.89)), as an example of duality between the present of the action and the future of the performance: 'The tomb (sehma) of his victim, Hector thinks, will serve as a sign pointing to the past' (Bakker 1997, 33). Epic references to the 'future' allude to the existence of the poet and the audience's present, the narration of the story – Hector uses the future tense to imagine this future memory (Homer's present, and our present) of the past (his present). In contrast, Bakker points out, Odysseus speaks in the present tense when making a similar speech in the Odyssey: καί μευ κλέος οὐρανὸν ἵκει ('and my fame reaches into heaven' (*Od.*9.19)). Drawing on Segal (1983), Bakker argues that 'Odysseus is outside the heroic action […] he is in the future, listening to poetry that celebrates his own kleos' (1997, 34).

Later epics likewise evoke their own belatedness, responding not only to their historical or mythical subject matter but also to the literary source constituted by the Homeric epics. Virgil's *Aeneid*, like the *Odyssey*, describes the journey of a warrior at Troy after the city's destruction, and Aeneas, like Odysseus, is deeply preoccupied with remembering his past. Both epics contain first-person inset narratives, in which these heroes describe their experiences during and after the fall of Troy. Aaron Seider argues that Aeneas and his men are compelled to 'consider both how they remember their earlier home now, and how generations to come will remember them in the future' (2013, 14). The *Aeneid*, Seider suggests, consequently offers multiple models for remembrance as a method of

[23] Strauss-Clay also comes to a similar conclusion about this duality: 'the space constituted by epic is paradoxically both near and far' (2011, 18).

overcoming past trauma. In one such model, Aeneas visits Buthrotum, the city founded by Andromache (Hector's wife) and Helenus after Troy's fall. It is 'a location where Troy seems to have been literally reconstructed' (Seider 2013, 87): there is a *falsi Simoentis* ('false Simois river' (*Aen*.3.302)), and Aeneas describes the city as a *parvam Troiam* ('little Troy' (3.348)). Seider reads 'little Troy' as a deliberate contrast with Helenus' prophecy that Aeneas will make Troy *ingentem* (huge, mighty (3.462)) when he founds a new city – Rome – in the future. 'A literal commemoration can never replace the original', but Aeneas, 'by honouring the city metaphorically' (Seider 2013, 91), will make his future Troy great (again). David Quint, on whom Seider draws, summarises these geographical and temporal shifts: 'the thematic argument of the Buthrotum episode [is that] the dead Trojan past of Hector cannot be brought back to life; the Roman future of Aeneas has taken its place' (1993, 59).

Virgil takes his characters on a journey to a not-quite-Troy, an uncanny failed double of the city reproduced from memory, and suggests that Aeneas' city-founding success will operate on a different model. The 'play on size', between Buthrotum as a 'small Troy' and Aeneas' new city as 'huge' or 'mighty', is also reflected in Virgil's own description of the *Aeneid*: *maior rerum mihi nascitur ordo / maius opus moveo* ('A greater order of things is being born for me / I begin a greater work' (*Aen*.7.44-5)), as well as Propertius' more specifically comparative claim: *nescioquid maius nascitur Iliade* ('Something greater than the *Iliad* is being born' (*Elegies* 2.34.66)). The word *magnus* (great), of which *maius* (greater) is the comparative, is the traditional antonym for *parvus* (little) – Virgil's 'great' poem, then, offers another alternative to Buthrotum's 'little Troy'. The insurmountable gap between the past and the present disqualifies attempts at exactitude or literal replication as methods of commemoration and reception, and Virgil advocates a 'greater' method, one characterised by difference and freedom of interpretation, and perhaps by the abandonment of memory, echoing later debates about closeness and distance in translations of ancient literature.

Onwards, to another not-quite-Troy – we arrive at the ruins of Troy that Julius Caesar visits in the *Bellum Civile*, Lucan's first-century AD epic about the

Roman civil war. Caesar's Trojan holiday is historical fiction; there is no evidence to suggest that he made the trip, which appears only in Lucan's account of the war.[24] But the fact that it is literary invention is oddly appropriate, given how Lucan describes Troy: *circumit exaustae nomen memorabile Troiae* ('[Caesar] encircles the memorable name of burnt-down Troy' (9.964)). While the actual city has been 'burnt down', Caesar visits its *nomen*, the name, story, and literary space that Troy occupies or possesses, a product of its 'memorable' nature. He fails to understand this 'story', though: *nullum est sine nomine saxum. / inscius in sicco serpentem puluere riuum / transierat, qui Xanthus erat* ('no stone is without a name. / Unknowing, he has crossed a stream snaking through the dry dust / which was the Xanthus (9.973-975)). When Lucan claims that every stone has a name (where *nomen*, again, also suggests 'story'), using the present tense *est* (is), he suggests that the physical ruins of Troy have continuing relevance. Caesar, though, is *inscius* (unknowing, ignorant) of the importance of the river he has just crossed (he has a habit of this; the passage also functions as a sly allusion to the Rubicon).[25] Moreover, the words 'a stream […] which was the Xanthus', with Lucan's use of the past tense 'was' (*erat*), suggest a broader loss of meaning, the degradation of Troy's ability to be understood and interpreted in the present. Lucan offers a Roman guide to travel through the *nomen* of Troy, and metapoetically points out the potential failure of the visitor to comprehend the meaning of what they see, or read.

Each of these poets engages with the challenge of interpreting source material (a city, a myth, a text) across increasingly large temporal and spatial gaps. Their characters' memories of and visits to Troy offer models for reading and/or translating the *Iliad* – Odysseus, Andromache, Helenus, Aeneas, and Caesar all re-visit this city/source either literally or metaphorically, attempting to

[24] See e.g. Rossi 2001, 313.

[25] Ormand argues that Caesar's ignorance is deliberate and calculated, suggesting that when Caesar visits the 'nomen' of Troy, he 'reads selectively, and always to his advantage' by ignoring the aspects of Trojan history that do not correspond with the idea of Rome as a second Troy (1994, 51).

remember and commemorate, but also to distance themselves. Lucan's model of the visitor to Troy as a tourist in a foreign place offers as a helpful introduction to Logue's re-foreignisation of the *Iliad* in English; the rest of this chapter will consider how *War Music*, along with Alice Oswald's *Memorial*, responds to the challenges of crossing the gap, wider than ever, between the present and the mythic past.

TRANSLATION AS TOURISM

In another example of the simultaneous linking and distancing between the present and the heroic past, Homer makes several references to the 'βροτοι νυν' (*brotoi nun,* men of now) in comparison to the characters of the epic. In book five of the *Iliad*, we read:

> […] ὃ δὲ χερμάδιον λάβε χειρὶ
> Τυδεΐδης μέγα ἔργον ὃ οὐ δύο γ᾽ ἄνδρε φέροιεν,
> οἷοι νῦν βροτοί εἰσ᾽: ὃ δέ μιν ῥέα πάλλε καὶ οἷος.
>
> (5.302-4)
>
> Tydeides then took up a large boulder with his hands,
> a huge task; two men could not carry it,
> such as men are now, but he easily lifted it alone.

This passage follows a formula which is repeated throughout the *Iliad*: Homer mentions 'men now' in order to demonstrate the strength of a warrior at Troy (here Diomedes (Tydeides, 'son of Tydeus'), later Ajax, Hector, and Aeneas). This explanatory intervention resembles a simile, in that the situation at Troy is explained through reference to the world of the listener or reader. At various points in *War Music,* Logue adapts aspects of this comparative formula: in 'Cold Calls', presumably following the Homeric passage above, he writes that 'Diomed found, and threw, a stone / Heavy as a cabbage made of lead' (191). While Logue alters Homer's pattern, these passages have in common the difficulty of imagining the comparative image. Homer's boulder is too heavy even for two of the *brotoi nun* – the men of 'now', or, in other words, those listening to the poem; their incompetence and incompatibility with the heroic world are the subject of the passage. Logue's 'cabbage made of lead' appears to offer comparison and recognition, but proceeds to alienate the reader: the image of the 'cabbage' as a comparison for the weight of the stone is rendered unfamiliar, perhaps meaningless, by the addendum that it is 'made of lead'. Similarly, Logue describes thunder with the following comparison: 'The kind that sounds like cloud-

sized snooker balls / knocking together' (327).[26] Again, a familiar object is used as a comparison, but presented in unfamiliar terms, via the significant caveat that the snooker-balls are 'cloud-sized'. Here, the irony of this deliberate illogic is heightened by the semantic relationship between 'thunder' and 'clouds' – the snooker-balls in Logue's vehicle are visibly, obviously altered to correspond with the 'thunder' of the tenor, suggesting a collapse of the boundaries between tenor and vehicle, and thus the failure of the comparison itself. The point here is not whether the similes 'work', whether they produce meaning in the imagination – I think they do – but that their effect is achieved by the deliberate destabilisation of simile-logic, and by the alienation of the reader from apparently familiar objects. They are an example of Logue's desire to 'change from something that is very clear – so clear that you forget it – and go into something deliberately obscure' (2003, 127).

Similarly, Logue describes Achilles' grief-cries for Patroclus as 'a terrifying noise. / The like of which the likes of you and me have never heard' (270). In Matthew Reynolds' words, here Logue asks the reader 'to imagine a sound that we cannot imagine' (2011, 234). Like the 'cabbage made of lead' or 'cloud-sized snooker balls', this is an impossible comparison; like Homer's boulder so large that 'two men could not carry it', it revolves around the lack of similarity and the negative capability of the audience, or the audience's community: 'the likes of you and me'; 'such as men are now'. Like Homer, then, Logue uses comparative devices that alienate the reader from that comparison. But while the 'likes of you and me' and the *brotoi nun* suggest the failure of imagination, memory, or physical strength, Logue's illogical cabbage and snooker-ball similes turn on a more fundamental impossibility: it is not just that the reader cannot picture the unfamiliar Homeric scene, but that even familiar objects – cabbages and snooker balls – have failed as objects of recognition and comparison. In other words,

[26] This passage is reproduced by Christopher Reid in the Appendix to *War Music*, which details the previously unpublished excerpts of 'Big Men Falling a Long Way', the intended final section that would have completed the poem.

through the passages discussed so far, both the ancient and the modern are rendered unfamiliar.

The de-familiarising effect of Logue's anachronistic similes is fundamental to his combination of domestication and foreignisation, in Venuti's terms. Homer's similes frequently reference the natural and agricultural world, or the world of domestic and manual labour (e.g. Menelaus, stained with his own blood, is compared to a woman dyeing cloth purple (*Il*.4.141-145)), and Logue's vehicles are likewise drawn from contemporary technology, people, and events. Similes in both texts, then, might generally be said to be 'domesticating' devices, in that they recontextualise the foreign text or time period in the world of the target text or contemporary experience. Homer's similes are linguistically closer to the experience of their listeners, too; Richard Martin explains that Homeric similes contain a much higher proportion of 'late' linguistic forms than the main narrative (1997, 152; citing Shipp 1953). Likewise, Logue's anachronisms are more prevalent in his similes than in the main narrative, suggesting a parallel desire to make the unfamiliar familiar through comparison to the experience and memory of the 'modern' reader. As we have seen, though, many of Logue's similes in fact deliberately alienate their readers, asking them to imagine impossible sounds or images. The anachronistic similes – which will be discussed specifically as anachronisms more thoroughly in chapter two – therefore disrupt the implicit association between the world of the reader and the suggestion of domestication and familiarity.

In 'GBH', we read the following simile: 'smooth as a dish that listens to the void / Merionez' face swings up' (254). The motion of 'Merionez' face' is compared to a 'dish that listens to the void' – the satellite dish, a symbol of modernity and technology, has here been anthropomorphised ('listens') and abstracted ('to the void'). The reframing of this commonplace, fairly prosaic piece of modern technology into an unnamed, anthropomorphised object with an abstract purpose re-foreignises it from the reader, forcing them into the phenomenon of 'jamais vu', the sudden, eerie de-familiarisation of known and familiar objects, people, or situations. The abstracted, de-technicalised phrasing

evokes the incongruity of this object's appearance in a text based on a story set in the Bronze age, as if this 'smooth dish that listens to the void' is how Logue would attempt to describe a satellite dish to a soldier from 1200 BC. The simile can be understood as a brief example of Martian poetry, popularised by Logue's contemporaries Christopher Reid (who edited the collected *War Music*) and Craig Raine, the latter of whom, in his poem 'A Martian Sends a Postcard Home', writes that 'time is tied to the wrist / or kept in a box, ticking with impatience' (1979). Logue's 'smooth dish that listens to the void', then, is a reception of modernity in the ancient world – a Trojan sending a postcard home – producing a newly alienating, unfamiliar view of the twentieth century, and deliberately complicating the association of the reader's own experience and memory with the function of a domesticating translation or simile.

This type of alienation abounds in *War Music*'s similes. Another notable example, from 'Pax' (originally published in 1963), is a double-simile about Achilles' horses: 'And as in dreams, or at Cape Kennedy, they rise' (292). The space shuttles 'rising' out of the Kennedy Space Centre are only as similar to the motion of the horses as 'dreams' are; both the modern technology in the vehicle and the comparison itself are made to seem dreamlike, unrealistic, and unfamiliar. Similarly, one of the most commented-upon features of *War Music* is Logue's use of what Emily Greenwood calls 'film syntax' (2007, 163) – 'Cut to the strip between the rampart and the ditch' (228), 'Go left along the ridge' (167). Critics have discussed whether Logue's 'film syntax' might be a version of Homeric narrative techniques (e.g. Greenwood 2007 and Wrigley 2015), and whether this visual emphasis differs between instalments of *War Music* (Underwood 2014). An under-appreciated aspect of Logue's cinematic language, though, is how it partakes in his self-conscious construction of the poem's artificial world. For example:

> Now I must ask you to forget reality,
> And be a momentary bird above those men
> And watch their filings gather round
> The rumour of a conference.
> From a low angle the army looks oval, whitish centred

(282)

This instruction in this passage mimics the ‘film syntax’ of the above quotes, asking the reader to be a ‘bird above those men’, viewing the scene from a cinematographic ‘low angle’. But primarily Logue is asking the reader ‘to forget reality’ – the camera suggested by ‘low angle’ is part of a surreal, abstracted world. Even in the more traditional descriptions of cinematography, like ‘cut to the strip’ and ‘go left’, Logue centres the reader’s perspective, alerting us to the construction of this ‘image’, and then to the fact that – in fact – we are not watching a film but reading a poem. These behind-the-scenes depictions of cinematography, then, pose the question: what are the parallel process in the construction of a poem, a translation, a sentence?

When asked in *Areté* about *War Music*’s ‘cinematic qualities’ – ‘Do you always have an eye on the cinematography of a scene, the light source, for example?’ – Logue responds: ‘The light in my poems is artificial light. Not necessarily stage or film-set lighting. Light is important to me, though. I think of this ‘light’ as an indication of the non-realistic world my work inhabits’ (2003, 131). What Logue borrows from film is not cinematography itself, but the meta-cinematic vocabulary of perspective and angle, a poetics of visibility and constructedness: the poem is not a ‘stage or film-set’ but a more profoundly ‘artificial’, ‘non-realistic world’, one in which disbelief is frequently and deliberately unsuspended. In one brief simile, Logue writes: ‘sunlight like lamplight’ (172), confirming his claim that ‘the light in my poems is artificial light’. The substitution of real and remembered objects or natural phenomena with abstracted, dreamlike, and artificial replacements contributes to Logue’s construction of an unrecognisable world: the act of comparison or ‘co-remembering’ (Holmes) is destabilised in this ersatz, unfamiliar landscape.

Longer similes, moreover, enact a more complex process of defamiliarisation, or foreignisation through domestication. In the following passage from ‘Kings’, the reader is ‘sent abroad’ (Venuti 1995, 20):

Their voices rising through the still, sweet air

As once, as tourists, my friends and I
Smoked as we watched
The people of the town of Skopje
Stroll back and forth across their fountained square
Safe in their murmur on our balcony
At dusk, not long before an earthquake tipped
Themselves and their society aside.

Now,
Almost by touch, the Council's tumult died, as
Down the flight of steps that join
The Temple's precinct to the court,
Surrounded by Troy's dukes, Prince Hector comes.

(52)

This simile, like many others in *War Music* (and almost all in Alice Oswald's *Memorial*, as will be discussed below*),* does not make an exact comparison between two points – it is not immediately easy to identify a vehicle and a tenor. The set-up of the simile ('voices rising'… 'as once'… 'my friends and I') appears to suggest that the 'voices' from the first line, which belong to the Trojan council, are the tenor, corresponding to the narrator and their 'friends' as the vehicle – maybe their own voices (although they are characterised as 'watching', not speaking), or the smoke from their cigarettes, which is presumably also 'rising through the air'. The appearance of the 'murmur' of 'the people of the town of Skopje', however, usurps this correspondence by initiating a more appropriate comparison between Trojan 'voices' and the 'murmur' in Skopje. An odd start to the simile, perhaps, but we now seem to have arrived at the vehicle, and retrospectively accept 'voices' as the tenor. But the return to the main narrative fractures the accepted structure once more, as a new tenor is latched onto the end: Hector's entrance, which silences the voices of the council meeting, parallels the earthquake which 'tipped aside' the people of Skopje, ending their 'murmur'. There is also perhaps a further correspondence here, between the destruction of Skopje and that of Troy: Hector, in killing Patroclus later in the text, sets into motion a series of events that will 'tip their society aside' as surely as any earthquake. The use of the word 'tumult' complicates the simile further, as what

were previously the Trojan council's 'voices' in 'still, sweet air' have become violent and confused, perhaps influenced by the introduction of the earthquake to the vehicle. It is almost as if the earthquake is representative of the sudden intrusion of this simile itself, which tips the Trojan scene aside. The abruptness of the earthquake's arrival, and the violence with which it disrupts the city of Skopje, corresponds to the simile's failure to link – or co-remember – two specific objects of comparison.

Furthermore, the introduction to the simile – 'as once, as tourists' – suggests a similarity between the content of the vehicle and its comparative structure. This simile is set in a city that is foreign to its narrator, and the word that introduces the vehicle, 'as' (a standard simile-indicator, along with 'like'), also introduces the status of the narrator and their friends '**as** tourists'. Through the repetition of the word 'as', then, the condition of being a tourist in Skopje is implicitly compared to the condition of being within the simile's vehicle: the geographic – and presumably linguistic – unfamiliarity of 'the town of Skopje' is mirrored by the conceptual unfamiliarity enacted by the simile's failure to explicitly link the vehicle with a specific or singular tenor. While the setting of the vehicle is a world closer to the reader than Homer's – the reference to Skopje and an earthquake dates it to 1963 – the construction of the simile disrupts this familiarity with literally 'foreignising' techniques, sending the reader 'abroad' by casting them in the role of a tourist in an unfamiliar landscape, like Lucan's Caesar or Raine's Martian. Moreover, the strangeness of place is expounded by an extreme oddity of time. The vehicle, set in 1963, is initiated by the words 'as once', while the return to the Trojan War, and the Homeric narrative, is 'Now'. The reader is given the historical information necessary to work out that the vehicle takes place in recent history (perhaps in their lifetime) but is simultaneously told that it is in the past, possibly the distant past, relative to the present (the here and 'now') of the Trojan narrative. While the satellite dish simile offers a reception of modernity from the point of view of antiquity, here the past and the present have switched places: the reader is therefore a tourist in the past within both the simile and the main narrative. On three axes of potential comparison – metaphorical, geographical,

and temporal – this simile instead enacts difference, distance, and unfamiliarity, foreignising the reader from the aspects of the text that initially appear to be closest to their own experiences.

David Damrosch interprets the Skopje simile as follows:

> Throughout *War Music*, Logue plays both with and against Homer, giving modern expression to a tale of enmity and bloodshed that resonates with the violent history of the entire twentieth century, from World War One to the civil war that tore Yugoslavia apart in the 1990s. (2018, 88)

This type of universalising reading is common in analysis of Logue's presentation of war; Paschalis Nikolaou argues in relation to a different passage that Logue offers us a 'timeless topos of global conflict' (2007, 90). But these broad readings eschew specificity and therefore accuracy. Damrosch's desire to make *War Music* a comment on 'the violent history of the entire twentieth century' ignores the fact that the first conflict in the Yugoslav wars took place several months after the publication of 'Kings', the instalment in which the Skopje simile appears. A more likely candidate for the 'earthquake' in 'Skopje' is, as I have suggested, the 1963 Skopje earthquake. In reducing *War Music* to a commentary on the enduring unpleasantness of war, Damrosch misses the factual point of the simile (and its effects – it is surely significant that Hector is compared to a natural disaster, rather than a war), and collapses the complexity of Logue's presentation of conflict both ancient and modern.

Other passages similarly disrupt Logue's temporal depiction of modern warfare. We read:

> King Richard calling for another horse (his fifth).
> King Marshal Ney shattering his sabre on a cannon ball.
> King Ivan Kursk, 22.30 hrs,
> July 4th to 14th '43, 7000 tanks engaged,
> '. . . he clambered up and pushed a stable-bolt
> Into that Tiger-tank's red-hot-machine-gun's mouth
> And bent the bastard up. Woweee!'
> Where would we be if he had lost?

Back to today.

(167-8)

This description of warfare through the ages is not introduced as a simile, with the words ‘as’ or ‘like’; nor does it correspond with a specific event in the Trojan narrative. Instead, it seems to be triggered by Logue’s description of battlefield ecstasy a few lines earlier: ‘Happy in danger in a dangerous place / Yourself another self you found at Troy’ (167). The phrasing ‘Yourself another self’, apparently addressed to the reader, again suggests the reforeignisation of the familiar, and prompts a flurry of additional selves, ‘happy in danger’ – this passage exemplifies Logue’s desire to ‘go into something deliberately obscure […] to recreate that feeling of *lostness* and violent movement when you’re in the middle of it’ (2003, 127). Bosworth Field, Waterloo, and Kursk flit by our eyes as ‘dangerous places’, all, like the Skopje earthquake, identifiable in time, and indeed described with quotations from modern literature: Logue’s notes explain that ‘the lines from “King Ivan Kursk” to “if we had lost?” derive from John Erickson’s *The Road to Berlin: Stalin’s War with Germany*, Volume 2, and from Boris Slutsky’s *Things that Happened*, translated with commentaries by G. S. Smith’ (340). But then the narrator instructs us to go ‘back to today’ – the present is apparently the main narrative, rather than the other world glimpsed in its lapses.

Nikolaou interprets the extreme confusion of timeframes in this passage as contributing to Logue’s ‘report on human nature that remains unchanging’ (2007, 88), and the presentation of Troy as a ‘timeless topos of global conflict’ (2007, 89), as mentioned above. He analyses ‘back to today’ as follows: ‘This “today” [is] a Troy of always […] these are choices we are still making, battles we are still fighting’ (2007, 90). Like Damrosch, Nikolaou interprets *War Music* as a universalisation of all battles ever fought, and in doing so attempts to straighten out Logue’s disrupted timelines: he makes the illogic of ‘back to today’ (like ‘now’ in the Skopje simile) a product not of deliberate confusion and anachrony but of Logue’s desire to demonstrate that the Trojan war is ‘a battle we are still fighting’. Again, like Damrosch’s reading of the Skopje passage, this reading reduces *War*

Music to an extension of Logue's pacifism – a broad critique of the concept of war, and an exercise in similarity.

Greenwood discusses Logue's presentation of 'familiarity' as follows:

> Logue's vivid adaptation tricks the reader into a fictional familiarity with Homer – a familiarity which none of us possesses. However, so that we do not get too familiar, Logue repeatedly interrupts this conceit with deliberate historical ironies, which remind the reader that this is not Homer, and that we are not Homeric Greeks. (2007, 168)

Logue certainly does this, alternating (or 'oscillating', in Reynolds' phrasing) between closeness and distance in his presentation of Homer. Crucially, though, he also applies this method to his depiction of the present, making sure that we do not get 'too familiar' with the modern world, either. In the passages described above, Logue evokes known, recent events – some within living memory – only to alienate them from the reader. We are 'tourists' in these similes, estranged both temporally and spatially, and, here, displaced even from our own identities: 'yourself another self'. Nikolaou's emphasis on similarity continues in his discussion of Logue's use of non-Homeric names (e.g. 'Chylabborak'), arguing that 'the brutal acts of this international cast acquire a universal relevance; these characters are never far away from home' (2007, 89). In the context of Logue's strategy of re-foreignisation, the names in fact suggest an alternative interpretation – their 'international' range contributes to a world in which nothing is familiar, in which the reader is 'far from home' (and far from Homer) in both the main narrative and the similes. The text performs not the absence of space and time but their deliberate deconstruction: the extension of 'tourism' to that which should be familiar, and the reversal of the chronological relationship between the present and the past.

TEXTUAL COMMEMORATION

In a passage from an early version of 'Patrocleia', quoted in the introduction to this chapter, Logue describes Patroclus' request to Achilles to enter the battle in his place – a suggestion which eventually leads to the deaths of Patroclus, Hector, and, beyond the *Iliad*, Achilles himself. Logue writes: 'In this way, in words / Something like those written above / Patroclus begged for death' (1962a, 5). As I have suggested, here Logue makes visible the processes of translation, comparison, and memory; the lines suggest his own attempt to remember Patroclus' precise 'words', which are only 'something like' Logue's version, an admission that clearly evokes the pitfalls of translation; the text's 'likeness' to Homer. This passage also (self-consciously, therefore) translates both the narrator's and Achilles' response to Patroclus' request in the *Iliad*:

> Ὣς φάτο λισσόμενος μέγα νήπιος· ἦ γὰρ ἔμελλεν
> οἳ αὐτῷ θάνατόν τε κακὸν καὶ κῆρα λιτέσθαι.
> τὸν δὲ μέγ᾽ ὀχθήσας προσέφη πόδας ὠκὺς Ἀχιλλεύς:
> ὤ μοι διογενὲς Πατρόκλεες οἷον ἔειπες.
>
> (16.46–49)

> So he spoke, praying, great fool, for he was fated
> To have prayed for his own terrible death and ruin.
> Then, deeply moved, swift-footed Achilles replied:
> 'Oh me, Zeus-born Patroclus, what sort of thing have you said?'

Logue's 'begged for death' translates the first two lines of this passage from Homer, the narrator's knowledge of Patroclus' fate – 'terrible death and ruin'. Achilles asks Patroclus 'οἷον ἔειπες' (hoion eeipes), 'what sort of thing have you said', expressing shock and outrage at Patroclus' suggestion.[27] Logue seems to translate 'οἷον' ('what sort') as 'something like', turning Achilles' concern into narrational and translational ambiguity, and contrasting this uncertainty with the

27 Cf. Emily Allen-Hornblower: 'Following the poet's comment, Achilles himself remarks on Patroclus' utterance in a manner that is heavily ironic, although its ironic nature remains unknown to the speaker himself […] Patroclus is indeed misguided, but for a far graver reason than Achilles suspects: that in thus begging Achilles, he is asking for death' (2020).

certain knowledge (in both *War Music* and the *Iliad*) that Patroclus is asking for his own death. This passage enacts a complex oscillation between closeness and distance; confidence in the plot of the *Iliad* is contrasted with a deliberate display of translational failure. Moreover, while Homer's Achilles asks Patroclus what he has 'said' (εἶπον),[28] in 'Patrocleia' Patroclus' 'words' are 'written above'. Logue thus foregrounds the text's materiality and its separation from its source: in the *Iliad*, words are spoken rather than written, and earlier statements are not spatially 'above' later ones. Oral speech cannot be revisited like 'written words', and 'Patrocleia' – in the collected *War Music* as well as in the 1962 version – takes as a key subject the potential failure to remember spoken words.

After Patroclus asks to borrow Achilles' armour in *War Music*, the latter agrees, but warns him:

> So mark my word:
> No matter how, how much, how often, or how easily you win,
> Once you have forced the Trojans back, you stop.
> There is a certain brightness in the air.
> It means the Lord Apollo is too close
> For you to disobey me and be safe.
> You know Apollo loves the Trojans; and you know
> That even God, our Father, hesitates
> To check the Lord of Light.
>
> (228)

Achilles instructs Patroclus to 'mark my word', a commonplace metaphor for 'listen to me' or 'remember what I've said', but one that again foregrounds the materiality of language, of 'words'. Fifteen pages later, as Patroclus battles the Trojans in Achilles' armour, Logue repeats sections of this passage:

> '*You know Apollo loves the Trojans: so,*
> *Once you have forced them back, you stop.*'
> Remember it, Patroclus? Or was it years ago
> Achilles cautioned you outside his tent?

[28] Related to ἔπος (*epos*; word, speech, story) – the source of the word 'epic' – which Homer uses later to lament that Patroclus did not remember Achilles 'speech' (16.686).

Remembering or not you stripped Sarpedon's gear
And went for Troy alone.

(243)

The narrator here addresses Patroclus directly, in language that explicitly frames Patroclus' fatal mistake in terms of a failure of memory: 'Remember it?', 'Remembering or not'. At the equivalent moment in the *Iliad*, Homer likewise addresses Patroclus in the second person (16.692), and shortly before that laments (in the third person) that Patroclus did not 'keep in mind the speech of the son of Peleus' (ἔπος Πηληϊάδαο φύλαξεν (16.686)). Logue goes further, actually incorporating what appears to be a quotation from Achilles' direct speech to Patroclus, fifteen pages earlier. In fact, the narrator has edited and re-ordered Achilles' words: 'Once you have forced the Trojans back, you stop […] You know Apollo loves the Trojans' (228), '*you know Apollo loves the Trojans: so, / Once you have forced them back, you stop'* (243). The narrator admonishes Patroclus – 'remember it?' – but the text's own recollection is flawed, edited.

The two lines in italics and direct speech in the later passage in fact more closely resemble Achilles' words to Patroclus in the *Iliad*: μάλα τούς γε φιλεῖ ἑκάεργος Ἀπόλλων / ἀλλὰ πάλιν τροπάασθαι, ἐπὴν φάος ἐν νήεσσι / θήῃς ('Apollo who works from afar dearly loves them, / so you must turn back, once you have brought salvation to the ships' (6.94-96)). In other words, these passages are not just altered versions of each-other, but alternative translations of a passage from the *Iliad*. The relationship between the two versions of Achilles' speech, and between both and the *Iliad,* reminds us that even the 'first' version of Achilles' speech in Logue's 'Patrocleia' is a repetition, an adaptation of an earlier source, and one that might be affected by a failure of memory – 'something like'; 'remembering or not'. Another twenty pages after the second version of Achilles' speech – in fact in the next instalment, 'GBH' – Logue offers a third version of the passage:

Achilles: struggling to blimp
The premonitions of his heart:
'*No matter how, how much, how often, or how easily you win –*

O my Patroclus, are you bitten off?'

(267)

Achilles' memory is exact: although he only quotes a single line of his earlier speech, he does so verbatim – the italicised line within his direct speech is lifted directly from the passage on page 228. Logue contrasts Achilles' memory with that of Patroclus, and indeed with that of the narrator of *War Music*, representing both the plot of the poem (whether or not Patroclus takes Achilles' advice) and the process of translation (whether *War Music* is an accurate or comparable version of the *Iliad*).

Achilles' concern for Patroclus – 'are you bitten off?' – is followed immediately by the passage in which he learns that Patroclus has been killed:

Antilochos appearing through these words.
Standing before his lord of lords;
Of all alive, the man he most admired;
Whose word – that he should go through arrow-fire like rain –
He would obey unhesitatingly,
Weakening Odysseus' message to: 'Is gone.'

(268)

The metapoetic significance of the earlier repeated sections of text is continued here, in Logue's reference to 'these words', as Antilochos interrupts Achilles' memory of his earlier speech, or 'words', to Patroclus: *'No matter how, how much, how often […]'.* Moreover, Logue specifies that Antilochos would 'obey unhesitatingly' Achilles' 'word', contrasting this fidelity with Patroclus' failure to remember Achilles' instruction: 'mark my word' (228). When Antilochos arrives, 'appearing through these words', he seems to interrupt the text itself, collapsing its repetitive return to the earlier passage, which is now redundant: 'remembering or not', Patroclus 'is gone'. The use of metalinguistic vocabulary ('words') allows Logue to register the plot of the poem at the level of narrative structure, representing themes such as Patroclus' ambition, Achilles' anxiety, and Antilochos' loyalty through the pattern of repeated passages. Across these versions of Achilles' speech, then, Logue describes and performs the process of

change between ‘accounts’ or versions of a text, inviting the reader to make comparisons on multiple intra- and inter-textual levels: within ‘Patrocleia’, across ‘Patrocleia’ and ‘GBH’, and between *War Music* and the *Iliad*. The similes above, as discussed, call into question the comparative and mnemonic abilities of the reader – here, Logue poses the same questions, but applies them to the characters, the translator, and the text itself.

‘Patrocleia’ also includes Logue’s description of the commemoration of Sarpedon, a son of Zeus who is destined to die at Patroclus’ hand. The representation of Sarpedon’s death and burial likewise includes significant textual repetition: Logue offers us Hera’s advice to Zeus about whether to intervene and save Sarpedon, or whether to let Patroclus kill him, and then a lengthy (and repetitive) passage which describes Sarpedon’s actual death and burial. First is Hera’s suggestion:

> Let him fight bravely for a while; then, when
> Patroclus severs him from care and misery
> Sleep and Death shall carry him to Lycia by Taurus,
> Remembered by wise men throughout the world,
> And buried royally.
>
> (239)

This passage appears after Achilles’ initial speech to Patroclus warning him not to attack Troy alone (228), but before the narrator’s reminder to Patroclus: ‘Remember it?’ (243). Hera’s words emphasise the connection between death and memory, and the passage specifically evokes the importance of correct burial and ritual memorialisation to Homer’s audience (and characters), who believed these to be essential for the dead to enter the afterlife – ‘remembered […] and buried royally’.[29]

[29] See e.g. Toohey (2010), 363.

Patroclus does kill Sarpedon, and five pages later, immediately following the ‘Remember it, Patroclus?’ passage (243), we read Logue’s account of Sarpedon’s commemoration:

> Remembering or not you stripped Sarpedon’s gear
> And went for Troy alone.
>
> And God turned to Apollo, saying:
> ‘Mousegod, take My Sarpedon out of range
> And clarify his wounds with mountain water.
> Moisten his body with tinctures of white myrrh
> And violet Iodine; and when these chrisms dry
> Fold him in miniver that never wears
> And lints that never fade
> And call My two blind footmen, Sleep and Death,
> To carry him to Lycia by Taurus,
> Where, playing stone chimes and tambourines,
> The Lycians will consecrate his death,
> Before whose memory the stones shall fade.’
> And Apollo took Sarpedon out of range
> And clarified his wounds with mountain water;
> Moistened his body with tinctures of white myrrh
> And violet iodine; and when these chrisms dried
> He folded him in miniver and lints
> That never wear, that never fade,
> And called God’s two blind footmen, Sleep and Death,
> Who carried him
> Before whose memory the stones shall fade
> To Lycia by Taurus.
>
> (243-44)

The register of this passage is markedly different from the rest of *War Music,* which is particularly noteworthy given the huge variety of tones and voices adopted by Logue – even against this backdrop of variation, it stands out. It is also, for Logue, an unusually literal translation of the equivalent passage in Homer (*Il.*16.667-683), particularly in Logue’s fidelity to the passage’s extensive repetition. Multiple reasons suggest themselves for the sudden appearance of this slow, ritual register, and Logue’s unusual repetition. The first is the immediate context: Apollo is following Zeus’ orders, so the repetition within this passage

dramatises Apollo's strict adherence to his instructions (as it does in Homer). The second is the wider context, which is that Zeus has allowed his own son's death, because Sarpedon was fated to die at Patroclus' hand. The echo of Hera's speech and the repetition within these lines therefore evokes the predestined nature of the events – they happen as Hera suggested, and as the fates demanded. Thirdly, the formal language, intensified by its uncommonness in Logue and by the repetition, is suggestive of ritual remembrance or prayer, obviously relevant in the context of Sarpedon's burial and commemoration.

An additional reason is that the repetition in the passage functions in the context of Logue's other textual echoes. The first two passages about Achilles' speech to Patroclus (i.e., the speech itself and the 'remember it' passage), which we will call A, and the two passages about Sarpedon's death and burial (Hera's speech to Zeus and the repetitive 'Sleep and Death' passage) (B) appear in an interlocking structure: A-B-A-B. Achilles warns Patroclus (228), Hera advises Zeus (239), Patroclus kills Sarpedon and strips his armour (243), and Zeus follows Hera's advice and arranges Sarpedon's burial (243-44). These scenes are all obviously connected at the level of plot: it is precisely because Patroclus ignores Achilles' warning to withdraw, and because Zeus *does* take Hera's advice not to intervene, that Sarpedon dies at Patroclus' hand. But the thread of metapoetic representations of 'words' and memory running throughout this section means that the relationship between these four passages takes on further significance. When the reader is faced with this final, commemorative passage about Sarpedon – the second 'B' – the text has already instructed its reader, through the Patroclus passages, to (co-)remember sections of text alongside previous versions, noticing how they differ from each-other, and from the poem's earlier source(s). Here, given the content of the Sarpedon passage, the theme of memory is doubly relevant: Logue invites a comparison between the memory required to repeat or receive an earlier text, and that which is needed to memorialise a person. And just as Achilles' speech is forgotten by Patroclus and mis-remembered by the narrator, here textual change or forgetfulness is performed across the two halves of the Sarpedon passage.

The most obvious change is that the first half of the passage ends with the words:

> To carry him to Lycia by Taurus,
> Where, playing stone chimes and tambourines,
> The Lycians will consecrate his death
> Before whose memory the stones shall fade.

The second half, in contrast, ends at 'To Lycia by Taurus', omitting any reference to the 'stone chimes and tambourines'. A similar change happens in the *Iliad* – Zeus' instructions end with Sleep and Death laying Sarpedon 'in the rich country of broad Lycia, / where his brothers and kinsmen will bury him solemnly / with a tomb and gravestone (16.673-675), whereas the action itself stops at 'the rich country of broad Lycia' (16.683). Logue replaces 'tomb and gravestone' (τύμβῳ τε στήλῃ, *tumbōi te stēlēi*) with 'stone chimes and tambourines', in which 'stone' responds to *stēlēi* (stele, gravestone), and 'tambourines' seems to homophonically translate *tumbōi* (tomb, burial mound). Again, Logue visibly alters both the *Iliad* and his own earlier lines. The addition and subsequent removal of the 'stone chimes and tambourines' perhaps suggests that the passage itself has become the method by which Sarpedon is 'consecrated' – an alternative commemorative medium with which to accompany him into the afterlife. This substitution casts *War Music* as funerary music, simultaneously describing and enacting memorialisation; however, the changes between the *Iliad* and this translation, and across the two halves of the passage, also draw attention to the text's alteration and the loss of information, just as we saw with presentation of Patroclus' (and the narrator's) memory of Achilles' speech.

Similarly, Logue re-organises the lines 'Fold him in miniver that never wears /And lints that never fade' to 'He folded him in miniver and lints / That never wear, that never fade' in the second half of the passage, an alteration which does not appear in the Homeric lines – the words 'anoint him with ambrosia, dress him in ambrosial clothing' are repeated almost exactly in the *Iliad*, with only the mood and tense of the verb changed (*Il.*16.670; 16.680). The primary result of Logue's re-organisation is that 'never wear' and 'never fade' are juxtaposed in the second

half. Read in conjunction with the line ‘before whose memory the stones shall fade’, which appears in both halves of the passage, the enduring qualities of the ‘miniver and lints’ seem to be transferred to Sarpedon’s commemoration: his memory will never wear, will never fade. However, the alteration of the passage suggests the opposite: the words have already shifted, and, as Logue’s earlier words make clear (‘something like those written above’, ‘Remember it?’), the alteration of language between versions of a text or passage is presented in *War Music* as a function of the failure of memory. Even between these almost identical iterations, therefore, Logue suggests the possibility of forgetfulness and change.

The final twist in this conflicting presentation of memory is the way in which the line ‘before whose memory the stones shall fade’ takes on a self-fulfilling, self-conscious aspect. As with Hector’s reference to what ‘men who will come later will say’ (*Il.*7.87), or Odysseus’ suggestion that ‘my fame reaches into heaven’ (*Od.*9.19), the existence of the line confirms its own suggestion – Sarpedon’s memory has endured into Homer’s telling of the story, and into Logue’s version of the text. Logue’s textual commemoration of Sarpedon functions, like a tomb, as a ‘sign pointing to the past’ (Bakker 1997, 33), successfully performing the memorialisation it describes. Simultaneously, as I have argued, the passage nonetheless emphasises difference and alteration, both in its own internal changes and in its relationship with the passages concerning Achilles’ speech to Patroclus.[30] Logue’s textual repetitions demonstrate the power of memorialisation hand in hand with its fallibility, and position memory – successful or otherwise (remembering or not) – as a microcosm and a model of translation.

[30] Logue’s articulation of this conflict echoes a broader contradiction within translation – what Lianeri and Zajko call the ‘choice between timelessness and historical contingency’: ‘translation stems from and confirms this contradiction: the necessity of translation indicates that no aspect of the classic can survive in the present in an unmediated form; while, at the same time, the very existence of translation affirms that it is impossible simply to repudiate the idea of cultural survival’ (2008, 10).

‘IT'S EXACTLY LIKE THAT’

Although unusual in *War Music*, the Sarpedon passage closely resembles the tone of Alice Oswald’s *Memorial*, which is, according to its subtitle, ‘an excavation of the *Iliad*’. Oswald’s preface explains: ‘This is a translation of the *Iliad*’s atmosphere, not its story […] this version, trying to retrieve the poem’s energeia, takes away its narrative, as you might lift the roof off a church in order to remember what you’re worshipping’ (2011, 1). The metaphors of excavation and ‘lifting the roof off a church’ both suggest re-discovery, while Oswald’s reference to energeia emphasises her desire to remember the *Iliad* as something present and vivid – she explains that the poem is in keeping with ‘the spirit of oral poetry’, which is ‘alive and kicking’ (2011, 2). Memory informs the content of the poem as well as Oswald’s translation method; *Memorial* is made up of two distinct elements drawn from the *Iliad* – biographies of soldiers and translations of similes, or in her words, ‘a series of memories and similes laid side by side’ (2011, 2). However, as her description of Protesilaus in the first biography makes clear, the memorialisation of soldiers in Oswald’s poem takes place at a great remove from their deaths: ‘he’s been in the black earth now for thousands of years’ (2011, 13). The two types of memory in *Memorial* therefore evince a conflict: while Oswald’s translational method strives for energeia and the ability to vividly remember the source’s ‘bright unbearable reality’ (2011, 1), her emphasis on memorialisation, most obviously in the title of the poem, evokes the ‘thousands of years’ that have passed. Oswald’s poem evinces a split down the middle of memory, between energeia (which Bakker calls ‘pretended immediacy’ in relation to Homer (1997, 15)) and the deliberate evocation of distance or unfamiliarity.

Oswald’s ‘reckless dismissal of seven eighths of the poem’ (2011, 2), including most of its plot, enables her to represent the complexities of translation and textual memory. The main body of the poem, with its similes and biographies, is preceded by an eight-page long list of names, for example:

DEMUCHUS
LAOGONUS
DARDANUS

TROS
MULIUS
RHIGMOS

(2011, 12)

This list contains each of the names of the men (and one horse) who die in the *Iliad*. Its deliberate resemblance to war memorials is one of the most obviously 'memorialising' aspects of the poem, according to the distinction between remembering and memorialising made above. Although monuments inscribed with the names of war-dead were also found in ancient Athens, to most readers Oswald's list is clearly based on the stone war memorials that became commonplace after the First World War.[31] The appearance of the names of these ancient war dead in a format popularised in the early twentieth century, reminding readers of structures found in towns and villages across the country, simultaneously links the Trojan War with modern conflicts and graphically represents the distance between Oswald's memorialisation and the past she aims to commemorate. The monumental, capitalised form of the names also contrasts with the biographies in the middle section, which, Oswald claims, are ultimately drawn from lament poetry performed at the funerals of ancient war dead.

In the preface to the poem, Oswald states that she reads the *Iliad*'s biographical details as 'the recollection' (2011, 2) of 'women offering personal accounts of the deceased' (2011, 1); in other words, Oswald's biographies are written recollections of the *Iliad*'s oral recollections of earlier oral lament songs performed at funerals. The biographies, then, are third-hand memories, perhaps even more distant from their sources than twentieth-century stone memorials are from Homer. Oswald emphasises the orality of lament throughout the middle section of the poem, for example in the following passage, which explicitly incorporates the role of female family members at funerals:

What was that shrill sound

---

[31] See Borg (1991, xii) and Low (2012, 15).

Five sisters at the grave
Calling the ghost of DOLON
They remember an ugly man but quick

(2011, 33)

Lament, burial, and memory are referenced in quick succession here ('shrill sound'; 'grave'; 'remember') and the words 'sound' and 'calling' allude specifically to the orality of lament. Throughout *Memorial*, Oswald mediates the deaths of the soldiers through their family connections, providing echoes of lament songs as well as the contemporary diction of bereavement – Koiranus was 'a light to his loved ones' (66), and of Euchenor we are told 'his mother was in tears' (50). At points, however, Oswald inverts or problematises the paradigm of oral lament preserving the memory of a soldier. For example, she writes that Simoisius 'collapsed instantly an unspeakable sorrow to his parents' (15), where 'unspeakable' suggests the absence of oral lament, while Elphenor is described with the words 'Son of Chalcodon nothing is known of his mother' (15), disrupting the poem's emphasis on the role of mothers, sisters, and wives, and suggesting forgetfulness as much as memorialisation (as with Logue's phrase 'in words / Something like those written above'). In other biographies, Oswald admits uncertainty about the soldiers themselves, as well as their family members: 'What happened to that man from Alybe far away in the east / What happened to ODIOS what happened to PHAESTUS / He came from Tarne where the soil is loose and crumbly' (2011, 8). The anaphora of 'what happened to' represents the dominance of Oswald's questions over her answers, the deficiency of information that would enable her and her readers to 'remember people's names and lives', as her preface claims (2011, 2). The odd detail 'where the soil is loose and crumbly' likewise implies that the narrator knows more about the properties of Tarne's soil than about Phaestus' life.

The simile-vehicle that follows this passage contributes further to its uncertainty:

Like snow falling like snow
When the living winds shake the clouds into pieces
Like flutters of silence hurrying down

To put a stop to the earth at her leafwork

(2011, 8)

Like most similes in *Memorial* (and some in *War Music*), this vehicle is unattached to a specific tenor, pointing to Oswald's broader deconstruction of formal comparison. The line 'Like snow falling like snow' in particular, so obviously recursive and redundant even beyond the lack of eventual tenor, exhibits the failure of the simile to make a comparison between two objects. Like Logue, Oswald here refuses the 'co-remembering' of the simile, echoing and emphasising the lack of memory in the biography which precedes it. The words 'flutters of silence' also suggest the absence of sound – the orality of lament poetry that should underpin the recollections of soldier's lives. In one interview, Oswald expands on her view of orality and memory: 'It's good to remember how to forget. I'm interested in the oral tradition: what keeps the poems alive is a little forgetting. In Homer you get the sense that anything could happen because the poet might not remember' (in Armitstead, 2016). The orality of the *Iliad*, the capability of its language to be 'never stable but always adapting […] alive and kicking' (2011, 2), is attributed to the potential failure of memory. Oswald's biographies, infused with the themes and language of remembering, are thus conceptualised, via their oral source, as dependent on forgetting. Battling with the same demands of memory and innovation as Aeneas in his mission to conceptualise a new Troy, Oswald 'remembers how to forget' the *Iliad* in order to effectively memorialise its 'atmosphere'.

Another link between *Memorial* and the description of Sarpedon's commemoration in *War Music* is Oswald's use of repetition. In the middle section of the poem, each simile is repeated:

And the last one RHESUS was a king
He should never have come here
Bringing over the water those huge white horses
With their chains and painted cheek guards
Extraordinary creatures almost marble but moving

Like wolves always wanting something

Thin shapes always working the hills
When a shepherd lets his flocks wander
And the weaklings bleat their fear
Within seconds wolves will appear

Like wolves always wanting something
Thin shapes always working the hills
When a shepherd lets his flocks wander
And the weaklings bleat their fear
Within seconds wolves will appear

Two more metal ornaments
Knocked down anonymous in their helmets
And when those iron heads opened
Everyone whispered listen
That was ISOS and ANTIPHOS

(2011, 35)

Again, repetition contributes to a sense of ritual commemoration, and, like Logue's Sarpedon passage, asks the reader to consider what they have previously read, or indeed heard (she has frequently performed the poem, and always from memory); this demanded close attention draws attention to the fact that, as is the case in most of Oswald's similes, there is no explicit tenor. The description of wolves attacking those weaker than them has obvious relevance to the Iliadic narrative (and is clearly based on similar similes in Homer), but it has no specific link to the stories on either side. The repetition of Oswald's similes is compounded by the fact that she also frequently includes two vehicles in one passage; in the 'like snow' passage, there are in fact three: 'like snow […] like snow […] like flutters of silence', all of which refer recursively back to snow rather than to anything in the surrounding narrative. The only indication that these are intended to be compared to the soldier-biographies that precede or follow them is the inclusion of simile markers such as 'like' or sometimes 'as', and, of course, the fact that they are adaptations of Homer's traditional vehicle/tenor similes. Oswald delegates to the reader the responsibility of linking one point of reference to another, relinquishing control over the workings of the reader's memory and

drawing attention to the processes of comparison – or 'co-remembering' – that underpin the text.

There is one simile, however, in which Oswald provides a specific, unambiguous tenor:

> As if it was June
> A poppy being hammered by the rain
> Sinks its head down
> It's exactly like that
> When a man's neck gives in
> And the bronze calyx of his helmet
> Sinks his head down
>
> (2011, 32)

Oswald exaggerates the unexpected appearance of a tenor with the phrase 'It's exactly like that', both illuminating and ironically poking fun at the fundamental structure of similes – the comparison between two things, which may in fact be quite different. The phrase 'it's exactly like that' bears similarities, in its usage here, to Logue's description of Achilles grief: 'a terrifying noise. / The like of which the likes of you and me have never heard', discussed above. While Logue repeats the word 'likes', Oswald amplifies similarity with 'exactly like', evincing doubt in the comparison through ironic hyperbole. However, in *War Music,* similes are almost uniformly un-uniform, differing from each to the next; Oswald's, in contrast, follow a fairly strict pattern, and are thus particularly noticeable and significant when they do depart from this pattern. Compared to the tenor-less vehicles that we have encountered so far, which make no claim to specific comparisons, the words 'it's exactly like that' seem almost sarcastic as well as ironic, mocking the reader's desire to have an object of co-remembrance alongside the soldiers' memorialising biographies.

The words also raise an important question: why does Oswald designate this comparison, between a poppy and a man's neck, as the only complete long-

form simile in the entire poem?[32] The simile's source and later tradition play a role in the significance of its appearance and unusual form in *Memorial*. In the *Iliad*, as here, it describes the death of Gorgythion:

> ἦ ῥα καὶ ἄλλον ὀϊστὸν ἀπὸ νευρῆφιν ἴαλλεν
> Ἕκτορος ἀντικρύ, βαλέειν δέ ἑ ἵετο θυμός:
> καὶ τοῦ μέν ῥ᾽ ἀφάμαρθ᾽, ὃ δ᾽ ἀμύμονα Γοργυθίωνα
> υἱὸν ἐΰν Πριάμοιο κατὰ στῆθος βάλεν ἰῷ,
> τόν ῥ᾽ ἐξ Αἰσύμηθεν ὀπυιομένη τέκε μήτηρ
> καλὴ Καστιάνειρα δέμας εἴκυῖα θεῇσι.
> μήκων δ᾽ ὡς ἑτέρωσε κάρη βάλεν, ἥ τ᾽ ἐνὶ κήπῳ
> καρπῷ βριθομένη νοτίῃσί τε εἰαρινῇσιν,
> ὣς ἑτέρωσ᾽ ἤμυσε κάρη πήληκι βαρυνθέν.
>
> (Iliad 8.300-308)
>
> He freed another arrow from the bowstring
> straight for Hector, his whole spirit wanting to hit him
> but he missed and instead cut blameless Gorgythion down,
> son of Priam, the arrow punctured his chest,
> whose mother was beautiful Kastianera,
> Priam's bride from Aisyme, with a goddess' form,
> He bent his head down drooping to one side, as a garden poppy
> droops weighed down by its heavy seeds and spring rains,
> so Gorgythion's head fell limp on one side under the weight of his helmet.

Without knowledge of this passage in Homer, Oswald's biography for Gorgythion – 'And now the arrow flies through GORGYTHION / Somebody's darling son' (2011, 32) – evokes modern phrases that we might find on gravestones ('beloved son' or 'much loved brother'), or descriptions of victims of crime: 'that was somebody's daughter'. With the Homeric context, however, the words 'somebody's darling son' instead make clear the glaring omission of Priam – king of Troy – and become an advertisement of how much information has apparently

[32] There are short similes of less than a line that appear in the main narrative, all of which include both a tenor and a vehicle, e.g. 'seed-like concentration' (2011, 13) and 'cold as a coin' (2011, 49).

been lost or forgotten, as with the line ‘nothing is known of his mother’ about Elphenor. The connection between forgetfulness in biographies and the failure of co-remembering in similes is complicated by this pairing – the only explicit comparison in the text – where the simile claims ‘it’s exactly like that’, but the biography supplies no exact remembrance of Gorgythion, son of Priam.

The question of exactitude in Homer’s simile, of why a poppy is compared and co-remembered with a dying soldier, has been investigated extensively in Homeric scholarship, both specifically in relation to this passage and in terms of difference in Homeric similes more broadly. Alexander Pope, in the ‘observations’ attached to his translation of the *Iliad,* describes one nature simile as ‘one of those that draw along with it some foreign Circumstances’, pointing out that ‘we must not often expect from *Homer* those minute Resemblances in every Branch of a Comparison which are the Pride of modern Similes’ (note to 5.116-23).[33] Some critics suggest that nature-vehicles for scenes of violence and gore in the *Iliad* help to aestheticise and temper the poem’s depiction of death,[34] while others argue that the disconnect between violent conflict and natural beauty is deliberate. David Porter suggests that ‘what strikes us [in the Gorgythion simile] is the vast distance between the two situations’ (1972, 12), while Susanne Wofford writes:

> The likenesses posited by the similes are important fictions; they show how meaning is constructed, but in doing so they also reveal its arbitrary patterns, the way in which it responds to desires rather than actualities. Thus similes also distort what they attempt to represent […] for to make death seem beautiful is to transform it into something different. (1992, 51)

As I have suggested with regard to other aspects of Logue and Oswald’s poetry, then, similes ‘show how meaning is constructed’, revealing the ‘arbitrary’ nature of comparison and the ‘vast distance’, as Porter puts it, between the vehicle and tenor. Homer’s nature similes, and specifically the Gorgythion/poppy comparison,

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[33] Quotations from Pope’s works are from the Twickenham edition.

[34] E.g. Rood 2008.

therefore have an existing interpretative history in which conflict and difference, rather than similarity and correspondence, are emphasised as its main features; Oswald's words 'it's exactly like that' can, in this light, be read as an ironic exaggeration of comparison that reflects the potential failure of comparison in the 'original' simile.

Perhaps more importantly, the Gorgythion passage also has a significant reception history in poetry. It is one of Homer's most prolifically re-worked similes: first adapted by Stesichoros, the drooping flower re-appears in Catullus and Virgil,[35] and is invoked specifically as the product of an intertextual tradition in Michael Longley's 'A Poppy':

> An image in Homer picks out the individual
> Tommy and the doughboy in his doughboy helmet:
> 'Lolling to one side like a poppy in a garden
> Weighed down by its seed capsule and rainwater,
> His head drooped under the heavy, crestfallen
> Helmet' (an image Virgil steals – lasso papavera
> Collo – and so do I), and so Gorgythion dies,
> And the poppy that sheds its flower-heads in a day
> Grows in one summer four hundred more, which means
> Two thousand petals overlapping as though to make
> A cape for the corn-goddess or a soldier's soul.
>
> (1998, 255)

Longley, far more explicitly than Oswald, draws on the new significance of the poppy as a symbol of remembrance after the First World War, turning the epic simile into a lyric poem about an 'individual Tommy'. The link between the war and Gorgythion may itself be a reference to the poet Isaac Rosenberg, who was killed in France in 1918, and who adapted the poppy simile in his 1916 poem 'Break of Day in the Trenches': 'Poppies whose roots are in man's veins / Drop, and are ever dropping' (2004, 128). Longley's explicit reference to and quotation of Virgil 'steal[ing]' this image evokes the simile's enduring history in literature

[35] Stesichoros *Geryoneis* S15 (P.Oxy.2617), 12-17; Catullus *Elegies* 11.19-27; Virgil *Aeneid* 9.433-437.

after Homer, making an implicit link between the individual memorialisation of a dying soldier and the textual memory that translations and receptions hold of their sources. Oliver Taplin argues that a specific aspect of the disconnect in the original simile is used here as a metaphor for the prevalence of Homeric receptions: 'In the *Iliad* the fertility in the simile mismatches the sterility of Gorgythion's death; yet the *Iliad* has proven teemingly fertile in later poetry, and Longley reflects this in finding a future for the soldier's soul and for the battlefield growing underneath the poppy-flowers' (2007, 188).

In her reception of this simile, Oswald offers a hyperbolic, ironic appraisal of its co-remembrance of two things, drawing attention to the dissimilarity between the two images. Simultaneously, however, she represents the astonishing success of the textual memory that has enabled her, across almost three millennia, to interpret and translate this simile. For both Oswald and Logue, translating the *Iliad* inherently involves a complex interaction between remembering and forgetting: textual memory of the source cannot be achieved or represented without deliberate admissions of difference and distance, just as Homeric similes include 'vast distances' (Porter) and 'unlikely likenesses', to borrow Brooke Holmes' phrase. What Logue and Oswald have in common is their attention to this contradictory interaction between memory and forgetfulness, and the extent to which it is put on display; in both *War Music* and *Memorial,* similes advertise their own construction, and the potential failure of comparison. As with Logue's representations of memory in the form of textual repetition, these similes can function as models for translation – they draw attention to the artificiality of the text and the 'important fiction' (Wofford) of comparison, within similes and in the text as a version of an earlier source. Throughout, as Matthew Reynolds argues, 'the likeness is unlike what it is a likeness of' (2011, 234).

The making visible of this comparative 'fiction' – and of the artifice of translation – continues in similes in which Logue combines his use of counterintuitive or 'impossible' images, discussed at the beginning of this chapter, and his emphasis on textual memory and constructedness. In a simile analysed

above, he writes ‘And why, I cannot say, but as he sat / Our answering cheer was like the wave foreseen,’ (79), and in another:

> Recall those sequences
> When horsemen ride out of the trees and down into a stream
> Somewhere in Kansas or Missouri, say.
> So – save they were thousands, mostly on foot – the Greeks
> Into Scamander’s ford.
>
> (199)

Both of these similes incorporate a tenor, a vehicle, and, unusually, a comment or caveat on the grounds for comparison between the two. In the first, Logue compares the cheer of Greek soldiers with an ocean ‘wave’, but admits that he ‘cannot say’, or perhaps cannot remember, why they might have been similar. In the second, with the laconic simile-indicator ‘so’, Logue claims a relationship between the Greeks entering ‘Scamander’s ford’ and ‘those sequences / When horsemen ride out of the trees and down into a stream / Somewhere in Kansas or Missouri, say’. But he adds two caveats to the similarity between the Greeks and these ‘horsemen’: the Greeks ‘were thousands’, and ‘mostly on foot’. The extent of this disclaimer is highlighted by Logue’s use of the word ‘save’ – which normally implies a single or minimal exception – to describe what are in fact ‘thousands’. As Greenwood explains, in this simile ‘Logue appeals to the audience's shared frame of reference, only to poke holes in it’ (2007, 170), like his addition of ‘made of lead’ to a ‘cabbage’ (191). In the ‘Kansas or Missouri’ simile, comparative failure is deliberate, explicit, and advertised within the comparison itself. Again, this is an apparently domesticating vehicle – the simile uses anachronistic images to update and recontextualise the ancient passage – but its domesticating or familiarising properties are heavily undercut by Logue’s focus on dissimilarity and disconnection.

The ‘Kansas or Missouri’ simile begins with an instruction to ‘recall’, one of many imperatives that invoke not a muse but the reader’s memory or imagination. Later in the poem, Logue asks the reader:

> See if you can imagine how it looked:

An opened fan, held flat; its pin
(Which marks the ditch) towards yourself;
its curve (Which spans the plain) remote.
The left guard points at Troy; the right
Covers the dunes that front the Aegean coast.
Like crabs disturbed by flame the Trojans run
This way and that across its radiants.
Patroclus thrusts his fighters at the mid
Point of the pleated leaf; a painted sun.

(237)

Here, he invokes not memory but imagination – the simile opens with a self-conscious examination of the text's comparative, translational, and indeed poetic function: 'see if you can imagine how it looked'. The suggestion is that we might *not* be able to imagine how 'it' (the tenor of the simile, the Iliadic scene, the image in Logue's head) looked, just as two of Homer's *brotoi nun* (men today) could not carry the boulder thrown by Diomedes. The simile itself, as if in response to this uncertainty in its opening line, presents the reader with a complex and unfamiliar image. Logue superimposes the image of a fan over the description of Patroclus attacking Troy, so that the Trojans 'run / this way and that across its radiants' – the tenor (the Trojan army) has been inserted into the vehicle (the fan), collapsing the boundaries between the formal components of the simile. The resulting image is hard to imagine, and is complicated by the appearance of another simile: 'like crabs disturbed by flame'. This recursive comparison contributes to a further deconstruction of the simile, as the word 'radiants' (referring to the straight lines of the fan, the original vehicle) is semantically influenced by the 'flame' of the crab simile. When Patroclus 'thrusts his fighters at the mid / Point of the pleated leaf; a painted sun', this semantic field of light is reinforced by the 'painted sun' – presumably a decoration on the imaginary fan, but also perhaps a reference to Apollo, the sun-god and 'Lord of Light' (12), whom Patroclus fights later in the text. The simile builds to a complex and deeply unfamiliar image – crabs running across a hand-held fan that may also be on fire – which highlights at once the potential failure of comparison and the constructedness of the text: 'See if you can imagine how it looked'.

Again adopting the vocabulary of 'imagination', Logue describes Achilles' troops with the following comparison: 'Imagine wolves: an hour ago the pack / Hustled a stag, then tore it into shreds' (230). This simile is singled out by Claude Rawson, in his 1981 review of one edition of *War Music,* as a particularly heinous example of Logue's reworking of Homer. Rawson calls *War Music* 'grating', 'an *Iliad* rewritten by Thersites' (1981) – 'the ugliest man who came to Ilion', according to Homer, and a crude, disorderly soldier, but one who 'knew many words in his head' (*Il.*2.216; 2.213).[36] Regarding the 'Imagine wolves' simile, Rawson writes:

> Similes are not sacrosanct, but they take for granted the primacy of the literal narrative, which they exist to illustrate or amplify. The removal here effects no economy, since the content (as distinct from the form) of the simile is preserved and given a new prominence as substantive information. The fussiness of the conversion, as well as some of its details, produce a situation in which what is now evoked is not the reek of war but the poet's jaunty presence […] 'An hour ago' is bogus, since the instruction to 'imagine wolves' makes it clear that it didn't happen, and the pretence of recent news adds yet another layer of phoney immediacy. (1981)[37]

Rawson rejects *War Music* as translation and as a poem in English. But in his analysis of this simile, he is alert to Logue's deliberate 'conversion' of Homer, the ways in which the poem makes clear 'the poet's jaunty presence', and its obvious artificiality – 'the instruction to "imagine wolves" makes clear that it didn't happen'.

The following simile likewise seems to query its own existence, or function; its ability to 'illustrate or amplify' (as Rawson puts it):

> Picture a yacht

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[36] Cf. Bernard Knox's description of *War Music* as 'crude' and 'trivialising' (1995). Hardwick suggests this crudity is a deliberate feature of the poem: 'Logue's poetics construct a window in the crude sub-surface of the Homeric text' (2004, 60).

[37] Interestingly, Rawson's critique of Logue's 'phoney immediacy' uses near-identical language to Egbert Bakker's description of Homer's use of the historical present tense: a 'strategy to achieve pseudo-immediacy that we call "vividness"'; '*energeia* is pretended immediacy, doing as if one verbalises what one sees' (1997, 14; 15).

Canting at speed
Over ripple-ribbed sand.
Change its mast to a man,
Change its boom to a bow,
Change its sail to a shield:
Notice Merionez
Breasting the whalebacks to picket the corpse of Patroclus.

(253)

An epic simile is, Ziva Ben-Porat explains, 'first and foremost, an explicit comparison between two different things' (1992, 738). But this is Thersites' *Iliad*, and Logue makes the difference just as explicit as the comparison – he dissects the simile, putting its inner workings on display as he instructs the reader to 'change' (and change and change) the vehicle until it resembles the tenor. This articulation of the 'fiction' of the simile is twofold: it de-familiarises the vehicle, prioritising 'change' over similarity, but also makes visible the fact that the simile is a literary construction, here pared down to its essential components. Throughout *War Music,* Logue presents memory as a model for his own translation. He does this through literal depictions of remembering; through repeated sections of texts; and finally – as I have explained with reference to Brooke Holmes' concept of 'co-remembering' – in his deconstruction of epic similes. Like Oswald, Logue draws attention to the limits of memory and likeness, and therefore translation, by suspending the assumption that comparisons are based on similarity; in doing so, he also uncovers the fiction of the text itself, revealing a work-in-progress poem, or the seams of poetic construction: 'Picture […] change […] change […] change […] notice'.

CHAPTER TWO: ANACHRONISM

‘Applying later conceptions of anachronism to antiquity is, as we have noted, necessarily anachronistic.’

Tim Rood et al., *Anachronism and Antiquity* (2020)

‘Homer is full of anachronisms, so it seemed the natural thing to do.’

Christopher Logue (1993)

‘It was rash to say that [Homer is full of anachronisms]. I was being defensive about my use of modern imagery. I will take anything from anywhere, of any time, if it serves the moment in the poem on which I am working. Rommel was a figure from my youth. I liked his goggles, his hats, his gear.’

Christopher Logue (2003)

INTRODUCTION: WORDS FOR THE PRESENT

In 1957, Robert Burchfield, editor of the then-upcoming second Supplement to the Oxford English Dictionary, listed the twenty-one words that he ‘thought would help us to unlock the language of the twentieth-century’:

action painting	mesom	self-service
automation	morpheme	skiffle
cybernetics	myxomatosis	sound barrier
chain-reaction	nylon	trafficator
disinflation	paratroop	welfare State
ionosphere	penicillin	jet engine
megaton	plutonium	radar

(in Burchfield 1989, 7)

Burchfield’s words are a vocabulary tied to material circumstances, primarily those of technological development. If these are the keys to language, they suggest that the twentieth century was concerned with articulating certain themes: air and space travel (ionosphere, jet engine, sound barrier); weaponry and war, with an emphasis on nuclear technology (megaton, meson, plutonium, radar, paratroop); the interaction between humans and machines (automation, cybernetics, trafficator, self-service);

and other social and material developments, like ‘penicillin’ and ‘skiffle’. Carlos Spoerhase warns that ‘making sense of the past in the vocabulary of the present involves serious risks’ (2008, 49). This use of ‘vocabulary’ is partially metaphorical – his subject is the ‘availability principle’, a historiographical tenet that ‘disallows the use of knowledge, descriptive terms or classification schemes in interpretations which were unavailable or inaccessible to the contemporaries of the object of interpretation’ (2008, 49). This ‘historicist’ rather than ‘presentist’ understanding of the past denounces modern information, under the metaphor of the present’s ‘vocabulary’, as anachronistic. The twentieth century’s words symbolise knowledge incompatible with history: the historian might ‘profit by forgetting, as far as possible, many of the things he knows or takes to be true’ (Alexander 1988, 205). In a more literal sense, the vocabulary of the present – the language we speak – is unavoidable and unforgettable when making sense of the past: the ‘modern’ languages into which ancient texts are translated are anachronistic as ‘descriptive terms’, ‘classification schemes’, and ‘interpretations’ of past literature. Translation inscribes its temporal and geo-linguistic situation into the text using both the literal vocabulary of modern English and the conceptual vocabulary of contemporary knowledge.

But while all words are anachronistic (in this context), some seem to be more anachronistic than others, as exemplified by Burchfield’s exceptionally modern twenty-one words. This is also borne out in the popular reception of anachronism within translation – Cecil Day-Lewis’s *Aeneid* has Turnus refer to his men as ‘my storm troops’ (1952, 190), translating *vos, o lecti* (‘you, o chosen men’ (9.146)), prompting a *Spectator* reviewer to forcefully remonstrate against his linguistic ‘modernisms’: ‘what is meant as cocktail tastes like castor-oil’ (Wilkinson 1952). According to this striking culinary metaphor, Day-Lewis’ more explicit anachronisms unlock an unpleasant, practical modernity – an unwanted one, perhaps – rather than adding flavour and variety to an updated Virgil. The *New York Times* concludes that Day-Lewis’ translation as a whole is ‘inert, a mass of language’ (Fitts 1952), and, seventy years later, calls Emily Wilson’s use of the word ‘canapes’ in her *Odyssey* (2017, 154) a ‘daring choice’ (Hays 2017). Logue’s references to modernity span a similar range to storm-troops and canapes, from ‘sardine[s] from a tin’ (238) to ‘fighter-planes’ (133)

and ‘Rommel after Alamein’ (15). At one stage Logue positioned his use of anachronism as a form of fidelity to his source text, claiming that ‘Homer is full of anachronisms, so it seemed the natural thing to do’ (in Guppy 1993). His point is perhaps related to the great distance between Homer and the events of the epics, as discussed in the previous chapter. But Logue later rejects his own lofty defence of anachronism as a Homeric inheritance in favour of a sense of its material modernity: ‘I liked [Rommel’s] goggles, his hats, his gear’ (2003). Logue’s anachronisms therefore operate in a similar semantic field to Burchfield’s twentieth-century words, a vocabulary tied to technological and material developments.

Anachronism, then, can be understood as the metaphorical or literal ‘vocabulary of the present’. However, it has not been extensively theorised in relation to these concepts, or within translation theory, possibly because the essential anachronism of translation itself makes studying its individual occurrences a daunting task. The concepts of ‘presentism’, ‘historicism’, and ‘availability’, meanwhile, have been discussed in relation to the reception of classical literature, though not often with reference to anachronism specifically. An infamous example of a ‘presentist’ reading of ancient history and literature is the contentious application of modern sexual identity categories to Achilles and Patroclus in the *Iliad*, as discussed by Shane Butler in *Deep Classics*. Butler explores the potential anachronism of this kind of contact between the past and the present, explaining that the volume is named for ‘deep time’ – time that confronts us simultaneously with ‘almost unthinkable timespans’ and ‘the no less awe inspiring presence of the distant past’ (2016, 4) – and an exemplary deep classicist is therefore one who reads the past ‘anachronistically, synchronically’ (2016, 42). For the deep classicists, anachronism is the inevitable result of contact across these ‘unthinkable timespans’, and is therefore not the impediment to interpretation that historicists might claim. Regarding the question of the precise relationship between Achilles and Patroclus, Butler turns to what he views as another crucial aspect of deep classicism, the fact that the reader of the past is ‘directed towards something that is as fundamentally unknowable’ (2016, 42). In the case of the Trojan War’s most debated relationship, that something is ‘love’:

> Our inability to 'define' the love between Achilles and Patroclus, whether or not Homer himself was indifferent to the task of doing so, is part of what makes that love believable as love. […] Were Achilles and Patroclus friends, or battlefield comrades, or lovers? When it comes to true love, the best answer is always 'yes'. (2016, 28)

Embracing anachronism results in an increased emphasis on uncertainty, another traditionally anathemic element of interpreting the past and past literature; Butler continues: 'time has given us the love stories that a single age perhaps could not' (2016, 28).

In the same volume, Sebastian Matzner explores the relationship between presentism, anachronism, and uncertainty in relation to classical reception. His starting point is a controversy among queer theorists regarding 'the new queer unhistoricism', a theoretical position summarised by Valerie Traub:

> These scholars resist historicism on the grounds that it exaggerates the self-identity of any given moment and therefore exaggerates the differences between any two moments. Against what they view as a compulsory regime of historical alterity, they elevate anachronism and similitude as the expressions of queer identity. (2013, 29)

Unhistoricism, then, refutes historicism's insistence on stark differences of 'availability' between contemporary knowledge and the subjects of historical inquiry (while both unhistoricism and presentism can be construed as oppositions to historicism, the unhistoricists would presumably avoid the term 'presentism' on the grounds that it might also 'exaggerate the self-identity' of this 'present moment'). Like deep classicism, queer unhistoricism is correlated with anachronism and an increased uncertainty of identity, as well as with the possibilities of 'similitude'; Rood et al. explain that 'one of the goals of Queer Theory is to disrupt the normative assumptions of "straight" time, that is, of time as linear and oriented around transgenerational reproduction' (2020, 9-10). The association between presentism or unhistoricism and similitude is echoed from the opposite perspective by Lynn Hunt in her article 'Against Presentism': 'History should not just be the study of sameness, based on the search for our individual or collective roots of identity. It should also be about difference' (2002).

Matzner follows the themes of anachronism, similitude, and difference into two novels that fall under the niche category of 'historiographic metafiction with queer protagonists who are themselves scholars' (Matzner 2016, 180): Jose Luis de Juan's *Este Latente Mundo* (1999) and Jeremy Reed's *Boy Caesar* (2003). Both novels appear to collapse the distance between the academically studied classical past and the present moment through various forms of narrative 'metalepsis': 'in each, we witness how two narratives – one ancient, one contemporary – gradually dissolve into each other' (2016, 182). In *Este Latente Mundo,* Matzner claims, 'the subsequent struggle to make sense of the intruding modern narratives in their own terms derives its poignant defamiliarising effect precisely from the novel's inversion of the conventional direction of reception criticism' (2016, 187). The uncertainty and anachronism that result from this 'inversion' are key facets of 'deep classics', and Matzner concludes that they contribute to the creation of 'moments of communion and of forging community, both in and across time' (2016, 192) within the reception of classical literature. Brooke Holmes, in another *Deep Classics* chapter, issues 'a demand that we at least try to articulate the claims that these worlds make on the attention of people in the present' (2016, 272). She argues for a 'comparatist' method that allows for the understanding of 'unlikely likenesses' between the past and the present, but that does not 'presume the unity' of Greco-Roman antiquity (2016, 271; 272). For the unhistoricists and deep classicists, then, anachronism can be a method with which to 'forge community' with the 'fundamentally unknowable' past without overstating the identity and homogeneity of given historical and literary periods.

These historiographical and literary debates resonate with the translation strategies articulated by Friedrich Schleiermacher in 1813, and discussed in the previous chapter: 'Either the translator leaves the writer alone as much as possible and moves the reader toward the writer, or he leaves the reader alone as much as possible and moves the writer toward the reader' (tr. Bartscht 1992, 42). In *The Translator's Invisibility*, Venuti famously reformulates Schleiermacher's argument using a similar spatial metaphor: the translator has a choice between 'a foreignising method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad' and 'a domesticating method,

an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home' (1995, 20). There have been further versions of this distinction; the terms 'alienating' and 'familiarising' are sometimes used, connecting these concepts more closely to the Russian Formalists' concept of literature as 'defamiliarisation'. V.P. Rudnev's version of the distinction, 'analytic' versus 'synthetic' translation (1996), is paraphrased by Alexandra Borisenko: 'Analytic translation is like Brecht's theatre, where spectators never forget that they are watching a performance; synthetic translation is like Stanislavsky's theatre, where spectators shed real tears and "believe" everything they see on stage' (2012, 178). Although making a clear distinction, this theatrical metaphor emphasises the mimetic, artificial nature of either method of translation, and indeed of all processes by which we understand other languages, cultures, and historical periods. The 'theatre' of academic study into history and literature, even in its most historicist or analytic iteration, performs an act of interpretation.

In Venuti's formulation, domesticating translation (or 'Stanislavsky's theatre') 'erases the fact of translation' (1998, 31). He claims that this process of erasure – of making translation 'invisible', as the title of his most famous work suggests – is achieved through the use of 'fluent' English. Venuti defines a 'fluent' (and thus domesticating) translation as, among other things, one 'written in English that is current ("modern") instead of archaic' (1995, 4). Again, modern words are construed as an impediment to critical engagement with the past and past literature. A foreignising translation, in contrast, never lets us forget that we are 'watching a performance', as Borisenko puts it – the translator pursues an 'ethical politics of difference' (Venuti 2004, 483) by respecting and retaining elements of the source text's foreignness, a formulation that echoes the association between historicism and difference discussed above: 'history should not just be the study of sameness' (Hunt 2002). From the point of view of their critics, then, presentism and domestication share a dangerous reliance on 'vocabulary' irrevocably linked to the present, enabling these strategies to collapse the differences between periods of time, and thus to produce 'fluency', similitude, and anachronism.

Maguire and Smith offer an alternative model for reception across timeframes, one which acknowledges contact between the past and the present without essentialising this contact as either a danger or an inevitability. Using the example of Shakespeare, they argue: 'the source for *The Tempest* is the alternately receding and intrusive memory of, or even the trauma of, Marlowe's *Dido*' (2015, 25). For Maguire and Smith, reception is an uneven and sometimes inexplicable process, as represented in their use of the metaphors of 'memory', 'trauma' and, later in the article, 'haunting'.[38] Their emphasis on the 'alternately receding and intrusive' nature of the source resonates with the 'uncertainty' of Butler's deep classics: the resulting inconsistency of the reception allows for non-linear and anachronistic readings. Colin Burrow, on whose work Maguire and Smith draw for their argument, suggests that Shakespeare can be seen to perform ignorance and uncertainty about his classical sources. Burrow cites scenes in which characters act out microcosmic receptions of ancient literature with varying degrees of success: 'there are several moments when bad memories of a classical education create both broad comedy and exquisitely subtle attempts to retrieve, and to dramatise the dissemination of, classical works' (2004, 14). In these meta-receptions, 'misremembering and mishearing the classical tongues can be as much a response to "the classics" as careful imitations and artful echoes' (2004, 15). Genuine and performed uncertainty about classical sources thus produces interpretations in which mistakes – including anachronism – are a source of creative productivity. In this respect, the Coen brothers can be seen as successors to Shakespeare in their use of apparent ignorance as a receptive technique: they consistently claim in interviews that they had not read the *Odyssey* when they wrote, produced, and directed *O Brother Where art Thou* (2000), and that the only person involved in the film with any detailed knowledge of Homer was one of the actors – Tim Blake Nelson, who happened to have studied Classics at university (in Romney 2000).

[38] Maguire and Smith's use of the language of 'haunting' corresponds with a queer unhistoricist method of historiography suggested by Carla Freccero, which she calls 'queer spectrality': 'ghostly returns suffused with affective materiality that work through the ways trauma, mourning, and event are registered on the level of subjectivity and history' (2007, 489). The word 'haunting' is also used by the poet Michael Longley to describe his own contact with the Homeric epics: 'I have been Homer-haunted for fifty years' (2009, 97).

The close parallels between their film and the *Odyssey* are thus implicitly construed as at least partially accidental or coincidental: a creatively productive ‘haunting’ by a Homeric source. Using the impetus of ‘creative misreading’, we can thus examine anachronisms neither as the impediment to understanding that proponents of historicism and foreignisation claim, nor necessarily as an unhistoricist ‘forging of community’, but as a deliberate ‘dramatisation’ – or a making visible – of the creative and uneven process of receiving past literature.

STRIKING ANACHRONISMS

Shakespeare's reference to a striking clock in *Julius Caesar* has been called his 'most notorious boner' (Burckhardt 1968, 4); it can be read as a mistake that reveals his apparent ignorance or apathy about the technology of Rome in the first century BC, or as a domesticating alteration of the historical source towards the play's Elizabethan composition and performance date. The offending lines are as follows:

> BRUTUS: Peace, count the clock.
>
> CASSIUS: The clock hath stricken three.
>
> (2.1.192)[39]

Part of this anachronism's infamy surely derives from its pleasingly doubled temporal significance: the striking clock is a time-marker that marks itself as strikingly out of time. Burckhardt, although acknowledging the anachronism's notoriety, disputes the conception that it is a mistake.[40] He argues instead that it is a deliberate anachronism – a creative mis-remembering of the play's historical setting – and links its temporal incongruity to 'two historical circumstances' (1968, 6). The first is Caesar's establishment of the Julian calendar in 45 BC (praised by Plutarch, on whom Shakespeare draws significantly for this play), and the second is Pope Gregory's reform of the Julian calendar in 1582, seventeen years before the first performance of *Julius Caesar*. 'Time', explains Burckhardt, 'had drifted almost ten days out of phase' under the Julian calendar, but Gregory's reforms 'immediately became an issue in the bitter politico-religious struggles of the age; the Catholic countries accepted it and so adopted the "New Style", while the Protestant countries rejected it and clung to the "Old Style"' (1968, 6). Comparing these historical circumstances to the scene in *Julius Caesar* that prompts the anachronism – the conspirators discussing how to kill Caesar – Burckhardt suggests that Brutus is proposing his own 'old style' for the murder: 'not a bare assassination, but a tragedy of classical, almost Aristotelian purity' (1968, 8).

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[39] Quotations from Shakespeare are from the *Oxford Shakespeare* (2005).

[40] This anachronism and others in Shakespeare are also discussed by Rackin (1990, 86-130) and Tambling (2010, 88-116).

The futuristic clock therefore strikes 'at the very moment when Brutus has persuaded the conspirators to adopt the classical style', making the anachronism 'signify to us – although not to him [Brutus] – that time is now reckoned in a new, Caesarean style' (1968, 9). The clock, as a technology that is both temporal and anachronistic, represents time overtaking Brutus. It is too late for the Roman Republic: even with Caesar dead, new technologies of state persevere, a 'new style' of rule that is prophetically signified here by the intrusion of modern technology.[41] Burckhardt's argument might itself be a 'creative misreading', but it demonstrates the potential significance of anachronisms as symbols of temporality and change in receptions of the ancient world.

In the translator's postscript to his 1961 translation of the *Odyssey*, Robert Fitzgerald also positions a timepiece as a symbol of modernity, and indeed of the 'future':

> Why care about an old work in a dead language that no-one reads, or at least none of those who, glancing at their Rolex watches, guides us into the future? Well, I love the future myself and expect everything of it: better artists than Homer, better works of art than the *Odyssey*. The prospect of looking back at our planet from the moon seems to me to promise a marvellous enlargement of our views. But let us hold fast to what is good, hoping that if we do anything good those who come after us will pay us the same compliment. ([1961] 1987, 50)

For Fitzgerald, Rolex watches and space travel symbolise the future, in contrast to the 'old' work he has translated. This postscript uses the technologies of the future – its vocabulary – to question the relevance of the Homeric epics in the space-age world of the 1960s. Fitzgerald's choice of these modern technological emblems in fact ironically dates his idea of 'the future': while space travel has retained much of its mystery and

[41] Burckhardt's concept of 'time' in a 'new, Caesarean style' is intriguingly echoed by scholarship on the figure of Caesar in Lucan's *Bellum Civile*. Masters (1992), following Henderson (1987), argues that Lucan both represents and resists Caesar's 'fast' and inevitable progress, in contrast to Pompey's slower, doomed pace. Masters further suggests that the sections of the poem relating to each man differ accordingly in narrative pace and structure, with Lucan rushing through his Caesar sections and dwelling, reluctant to move on, in the passages about Pompey.

futurism in the last sixty years, Rolex watches have long since ceased to be symbols of fast-paced modernity or technological development. Barnes and Barnes explore this relativity of anachronism in relation to the striking clock in *Julius Caesar*: 'Portraying a clock as striking may, given the trend towards digital time pieces, be anachronistic in 44 BC, not anachronistic in AD 1944, and anachronistic in AD 2044' (1989, 258). We are not yet in 2044, but 'striking clocks', while not fully anachronistic, are already antiquated; as Barnes and Barnes point out, they have shifted from too early to too late (or, perhaps, from 'slow' to 'fast', as clocks sometimes do).[42] Striking clocks and Rolexes (*qua* watches as evocative of 'the future') thus signify stretches of history retrospectively bookended by boundaries of temporal acceptability. In Fitzgerald's vision, the future of literature ('better works of art than the *Odyssey*') is implicitly linked to technological developments – the 'marvellous enlargement of our views' promised by the dawn of moon-landings. His hope that humans will 'look back at our planet from the moon' is thus not only a representation of the jarring juxtaposition between Homeric epic and the space race, but also a metaphor for the imaginative possibilities of receiving and creating literature. How can this 'old work' still be relevant when we are about to touch the stars, Fitzgerald seems to ask; in the same breath, he answers: because works of art have been 'enlarging our views' since long before the invention of the telescope. The potentially timeless power of ancient literature is compared to

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[42] Indeed, striking clocks for some now explicitly evoke the past, as evidenced by reactions to the silencing of Big Ben in 2017. A CNN article comments:

> Many people in Britain are sincerely upset. Some of the responses to the final bongs have been faintly farcical -- such as the members of Parliament who wanted to stand with heads bowed, as if in prayer. Other reactions, such as the claim that "even the Luftwaffe" never silenced Big Ben, reveal a backward-looking Britain, never happier than when recalling past victories, rather than forging a new future. (John Mcternan, *CNN*, 21 Aug. 2017)

Big Ben's association with 'past victories' rather than a 'new future', and the idea of 'heads bowed, as if in prayer', suggest mourning for something lost. The clock's silence perhaps symbolises the end of another 'old style', usurping and reversing the signification process in *Julius Caesar*, where striking clocks were associated instead with the 'new style' and new time. As Mcternan's article hints at, the discourse around Big Ben was closely linked to the concurrent developments in the UK's Brexit vote. Leave campaigners attempted to raise money for the clock to strike as the UK officially left the EU, overtly associating the political circumstances with a return to an older time.

the shifting, relative impact of technology, again demonstrating the creative potential of anachronism to symbolise the relationship between timeframes in the past, present, and future.

The association between Homer and space travel continues with Stanley Lombardo's 2000 translation of the *Odyssey.* The front cover of this translation features the very image envisioned in Fitzgerald's postscript – 'Earthrise', a photograph taken by Michael Collins from the command capsule of Apollo 11 in 1969. Between Fitzgerald and Lombardo, the future has gained pace: as technology allows ever-enlarged views and perspectives, an imagined future has solidified into reality. Like Fitzgerald's postscript, then, Lombardo's cover juxtaposes the technological developments of the twentieth century – specifically, the view of the earth from the moon – with the Homeric epics, offering the former as a metaphor for reading the latter. Furthermore, the continuing link between the *Odyssey* and space, established in the cover image (and indeed reflected in the reference to the 'Apollo' missions, evidence for a wider association between ancient Greece and the nomenclature of the space race), is also evoked with another allusion: 'the cover illustration situates Lombardo's translation in the context of Stanley Kubrick's *2001: A Space Odyssey* (1968)' (Greenwood 2007, 157). The Earthrise image, combined with the publication of Lombardo's translation in 2000, points tantalisingly to the future imagined in *A Space Odyssey*, in which Homer continues to symbolise 'enlarged views', as Kubrick explains: 'It occurred to us that for the Greeks the vast stretches of the sea must have had the same sort of mystery and remoteness that space has for our generation' (in Agel 1970, 25). The cross-temporal linking of Homer with the space race – with vastness, mystery, and remoteness – thus marks a specific period of classical reception, one concerned with the un-timely juxtaposition between ancient poetry and the modern technology that allowed humans to fly to the moon.

COBWEB LAWS

Neither Lombardo, Kubrick, or Fitzgerald can claim to have made the first or most iconic association between Homer and space. That honour probably belongs to Keats, whose sonnet ‘On First Looking into Chapman’s Homer’ (1816) articulates the transcendent, unearthly experience of meeting with a good translation of Homer:

> Much have I travell’d in the realms of gold,
> And many goodly states and kingdoms seen;
> Round many western islands have I been
> Which bards in fealty to Apollo hold.
> Oft of one wide expanse had I been told
> That deep-brow’d Homer ruled as his demesne;
> Yet did I never breathe its pure serene
> Till I heard Chapman speak out loud and bold:
> Then felt I like some watcher of the skies
> When a new planet swims into his ken;
> Or like stout Cortez when with eagle eyes
> He star’d at the Pacific—and all his men
> Look'd at each other with a wild surmise—
> Silent, upon a peak in Darien.[43]

Keats expresses the ‘pure serene’ of Homer through metaphors of various post-Homeric discoverers, including the ‘watcher of the skies / When a new planet swims into his ken’ and ‘stout Cortez’ who ‘star’d at the pacific’. His ‘new planet’ metaphor can thus be seen as a predecessor to the link forged between Homer and ‘planets’ in the age of space travel. In this respect, Fitzgerald and Lombardo perhaps sharpen the metaphor: their *Odyssey*s are compared not to the appearance of an entirely ‘new planet’, ‘swim[ming]’ into view, but to the dreamt-of, view-enlarging sight of our own planet, seen from the almost impossibly modern perspective of the moon. The ‘watchers’ imagined by Fitzgerald and made flesh in the ‘Earthrise’ photo look back at their home – themselves – experiencing something familiar as a sudden revelation. The futuristic technologies that allow these discoveries and new perspectives, anachronistic in the context of Homer, thus symbolise various experiences of

[43] In Stillinger (ed.) 1978, 64.

translational revelation: the conceptual and literal distances between the watcher and the seen, bridged by technology, are compared to the temporal, cultural, and linguistic gaps which a good translation is perceived to cross.[44]

Furthermore, although the 'Earthrise' metaphor in Fitzgerald and Lombardo shifts Keats' 'new planet' away from discovery and towards perspective, this emphasis is already present in Keats' second metaphor, that of 'Cortez', 'when with eagle eyes/ He star'd at the Pacific […] upon a peak in Darien'. The Norton Anthology explains that 'it was Balboa, not Cortez, who caught his first sight of the Pacific from the heights of Darien' (Abrams (ed.) 1999, 86), and Tennyson is credited with the first correction of this 'error': 'History requires here *Balboa* – (A.T.)' (in Palgrave (ed.) 1932, 298). Various critics have attempted to explain this mistake, and some have argued that it is not a mistake at all; Carl Woodring appeals to Keats' 'creative imagination', summarising the poet's thought processes thus: 'Then I felt like an astronomer, or like Cortez – or Balboa, or somebody like that' (1990, 34). C.V. Wicker disputes the deeper premise of the correction – 'the erroneous assumption that the basic metaphor of the poem is concerned with discovery in the sense of finding what has never been found before' (1956, 383).[45] Neither Cortez nor Balboa – both European 'conquadistors' – were the first to see the Pacific. Nor was Keats the first person to read Homer, nor, indeed, was Chapman Keats' first experience of Homer, but instead his first sight of Homer's 'pure serene'.[46] Keats' metaphor is concerned not with historical sequence but with 'discovery' as the revelation of a new personal perspective – in the sense that 'we might speak of discovering sex, or pesto, or Joan Armatrading' (Power 2021, 369). The historical inconsistency of Keats' Cortez can thus be read as a parallel to the creative potential of temporal inconsistencies, or anachronisms. These mutinies

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[44] See also Greenwood – 'If the effect of Chapman struck Keats as being akin to looking through a telescope in the early nineteenth century, then the effect of Logue in the twentieth and twenty-first century is like a television, relaying Homer in sight and sound' (2007, 168).

[45] See Rzepka (2002, 36-37) for a helpful summary of Woodring, Wicker, and other opinions on the subject. Rzepka similarly argues that Keats' reference to Cortez should not be seen as a mistake.

[46] 'For most of the eighteenth century the standard translation had been that of Alexander Pope; this is almost certainly how Keats would initially have read his Homer' (Power 2021, 362).

against what 'history requires' can signify and indeed result in alternative perspectives and new imaginative possibilities: they can be prompts to see or read anachronistically and in disorder.

Keats' use of these disordered creative images reflects what Robert Miola calls the 'clash of entirely different historicities' in Chapman's translations themselves – the 'intersection of the timeless and time' that emerges from the search for 'eternal truth in mutable texts' (1996, 49).[47] Chapman's Homer, like all translations, is historically contingent; Miola, engaging explicitly with modern translation theory, argues that Chapman's *Iliad* 'domesticates' Homer towards a 'rational, Stoicised, and Christianised' belief system (1996, 48), citing in particular Chapman's presentation of the death and the afterlife. Chapman's description of the Homeric underworld as 'the house that hath no lights' (16.855-7), Miola argues, 'may strike the proper note of strangeness and mystery', but ultimately 'domesticates the infernal kingdom' (1996, 59). Some material anachronisms 'risk bathos', such as the line in which Peisander is compared to a 'football' (Miola 2017, 14; Chapman 11.136). Chapman's anachronisms include material technologies and domesticating belief systems, and contribute to a translation characterised both by its 'radical discontinuity' (Miola 1996, 59) and by its 'loud and bold' articulation of Homer – a contradiction also present in journalistic response to *War Music*, as discussed in the introduction to this thesis. It is clear, then, that anachronisms in translation invite multiple strategies of reading, enabling them to be understood (as with Keats' Cortez confusion) either as errors or as a creative emphasis on disorder.

In several of his translation dedications in the late seventeenth century, John Dryden expounds an anachronistic and disordered method of translation that prematurely defies Venuti and the historicists in the strongest terms. In his 1697 translation of the *Aeneid,* for example, he claims: 'I have endeavour'd to make *Virgil* speak such *English*, as he wou'd himself have spoken, if he had been born in *England*,

[47] See Lianeri and Zajko on the contradiction of timelessness and time in the concept of 'the classic' (2008, 1).

and in this present Age' (330-331).[48] Providing an early praise of domesticating and presentist reception, Dryden invites the positioning of his *Aeneid* in dialogue with the belief systems and concerns of 'England' and 'this present Age', echoing John Denham's assertion in his *The Destruction of Troy*: 'if *Virgil* must needs speak English, it were fit he should speak not only as a man of this Nation but as a man of this age' (1656, A3r-A4v).[49] In Dryden's *Aeneid* itself, ambiguous lexis allows his Virgil to speak to ancient and contemporary concerns simultaneously, for example in book eight: 'With Arms, their King to Punishment require: / Their num'rous Troops, now muster'd on the Strand' (8.649-650). Dryden's reference to 'the Strand' prompts the reader to witness the gathering of soldiers in Latium and London simultaneously and anachronistically. In the twentieth century, Michael Longley's 1989 poem 'The Butchers' likewise uses loaded vocabulary, linking the murder of the slave girls in *Odyssey* 22.465-72 to the Shankill Butchers in 1970s Northern Ireland. Encapsulating the deliberate double vision suggested in these poems, William Frost argues that Dryden's *Aeneid* was created to be read 'not simply as the restatement, or re-presentation, of Old Rome, but also as related, directly or obliquely, to much more recent, local, and urgent matters' (1984, 195). Frost offers the example of Dryden's translation of *Aeneid* 2.752, in which Priam becomes the 'Royal victim', 'a phrase which deepens the implication of sacrilege as well as regicide, as though Priam was an earlier Charles I' (1984, 196). Frost also points to the further importance of Dryden's Preface in setting up the possibility of reading these 'recent, local, and urgent matters'; when Dryden describes Virgil as 'a Commonwealth's man', he 'leaves it open to the reader to reflect that the translator's heart was still loyal to a former order of things in the English nation' (1984, 196).

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[48] Quotations from Dryden's translations of Virgil are from the University of California Press edition (1987).

[49] This formulaic translation justification is echoed by Sir Walter Scott in the preface to his novel *Ivanhoe*, where translation is used as a metaphor for the process of representing one time frame in the context of another: 'It is necessary for exciting interest of any kind that the subject assumed should be, as it were, translated into the manners as well as the language of the age we live in' (1820, xvii). On *The Destruction of Troy*, see also Venuti 1995 (35-50) and 1993.

As well as prompting his readers to consider the creative potential of anachronism in his *Aeneid*, Dryden examines its appearance in Virgil's. Barrett Kalter describes the seventeenth century as a time of increased awareness about 'connections between things and time' (2012, 1): 'the distinctiveness of historical periods was apparent to early humanists, and they were adept at detecting temporal irregularities in texts' (2012, 53). The most famous of these was the ahistorical meeting between Dido and Aeneas in the *Aeneid*: by the early nineteenth century, Rood et al. explain, it had been 'long established as the anachronism above all others' (2020, 88). Virgil's anachronistic representation of Dido and Aeneas 'threw into relief the central problem of imagining the past at a time when representations of history were being held accountable to new standards of facticity' (Kalter 2012, 57), or the problem articulated by Rood et al., that 'applying later conceptions of anachronism to antiquity is […] necessarily anachronistic' (2020, 56). In the period in which Dryden was writing, then, the burgeoning historicists of the seventeenth century were confronting the anachronistic and unhistoricist poetry of the ancient world: 'Anachronism might be understood as a highly charged moment in which social conflict has been compressed into a startling image' (Kalter 2012, 56).

Dryden's dedication to his *Aeneid* acknowledges the 'startling' – or striking – image of Aeneas and Dido in the same timeframe: 'This naturally leads me to the defence of the Famous Anachronism, in making *Æneas* and *Dido* Contemporaries. For 'tis certain that the Heroe liv'd almost two hundred years before the Building of *Carthage*' (299). His defence of this anachronism, despite the 'certainty' of the historical fact, is as follows:

> His great Judgment made the Laws of Poetry, but he never made himself a Slave to them: Chronology at best is but a Cobweb-Law, and he broke through it with his weight. […] he might make this Anachronism, by superseding the mechanick Rules of Poetry, for the same Reason, that a Monarch may dispense with, or suspend his own Laws, when he finds it necessary so to do; especially if those Laws are not altogether fundamental. (300-301)

Like the scholars who understand Keats' 'error' of Cortez for Balboa as a creative misreading, Dryden appeals to the supremacy of creative licence over fact, and here specifically over 'chronology' – that 'cobweb law' – and the 'mechanic rules of poetry'.

For Kalter, ‘this is a barely veiled reference to the debates around the “Dispensing Power” of the monarch, which James invoked in his Declaration of Indulgence to justify selectively waiving the oath of allegiance to the Anglican church’ (2012, 64); while James ‘had only broken a “cobweb law”, Parliament on the other hand broke the “fundamental law” of patrilineal succession by deposing the rightful heir to the throne’ (2012, 65). Dryden thus ‘signified his anachronistic allegiance to the deposed king by means of an ancient anachronism’ (2012, 66). The conceptual disorder of words or things ‘out of time’, such as seventeenth-century place names and phrases in translations of ancient literature, or mytho-historical figures meeting across a temporal distance of ‘almost two hundred years’, invites the possibility of reading anachronistically – of allowing the past to comment on the present just as the present has infiltrated the past.[50]

[50] A metapoetic approach possibly present in the original anachronism itself; Rood et al. note that in more recent scholarship, ‘Virgil is seen rather as offering a self-conscious comment on the anachronism through the allegorical figure of Fama , “Rumour” or “Renown”, that haunts the fourth book of the Aeneid, or else through chronological inconsistencies internal to the poem: it is still, oddly, the seventh summer of his wanderings when Aeneas finds himself back in Sicily, despite spending a winter in Carthage – an ‘annihilation’ of time and space that marks his stay in Carthage as nothing but a fictional interlude’ (2020, 92).

UNTIMELY EVENTS

Logue's 'Kings' was first published in 1990, over thirty years into his translation project, but corresponds to books 1-2 of the *Iliad.* It is a self-conscious new 'beginning' for *War Music*, and one which, perhaps consequently, is concerned with textual non-linearity. The instalment plays with its own narrational structure, using analepsis and prolepsis to complicate both the temporal construction of the instalment and its relationship with the equivalent scenes in the *Iliad*. 'Kings' begins with action narrated in the third person (and the second person, as much of the opening sequence takes the grammatical form of second person singular imperatives: 'Picture the east Aegean sea by night'); the third-person narrator describes Achilles running to the beach and calling to his mother. Achilles' first-person direct speech to Thetis forms the next portion of the narrative, as he describes the events of the previous three weeks – namely, Cryzez' visit to the Greek camp to ask Agamemnon to return his daughter Cryzia (these are Logue's versions of Homer's Chryses and Chryseis). When Achilles' speech ends, the third-person narration continues:

> Barely a pace
> Above the Mediterranean's neon edge,
> Mother and child.
> And as she asks: 'And then . . .?'
> Their early pietà dissolves,
> And we move ten days back.
>
> Long after midnight when you park, and stand
> Just for a moment in the chromium wash,
> Far off – between the river and the tower belt, say –
> The roofs show black on pomegranate red
> As if they stood in fire.
> Lights similar to these were seen
> By those who looked from Troy towards the Fleet
> After Apollo answered Cryzez' prayer.
>
> (13-14)

The 'pieta' of Thetis and Achilles is 'early' in three senses. Firstly, it is narratologically early, because the meeting between the two, including Achilles' narration, is a prolepsis: 'Kings' starts with the flash-forward to the conversation between Achilles

and Thetis, before returning to the events themselves. The words 'and we move ten days back' (as well as the verb 'dissolves', which evokes cinematic scene-transitions) announce this return, or analepsis, picking up the story where Achilles's speech left off. The poem's textual clock is running fast – especially since there is no switch between timeframes at this point in the *Iliad,* so the conversation between Achilles and Thetis takes place later in Logue's source text. This temporal jump is also signified twenty pages later, as the main narrative catches up to the meeting, and Logue writes that Achilles leaves 'to call his mother from the sea. As we have seen' (34), as if the poem might continue with a second narration of a scene that the reader was offered too early.

The premature appearance of Achilles and Thetis' meeting, and Logue's pointed comment 'as we have seen', perhaps reflect the narrative of the *Iliad* itself: precisely because there is no prolepsis or analepsis, the reader or listener does experience the story twice – once as it happens, and again as Achilles relates it to Thetis. When Achilles 'calls his mother from the sea' in Homer, he complains 'οἶσθα: τί ἤ τοι ταῦτα ἰδυίῃ πάντ' ἀγορεύω;' ('You know! Why should I tell all these things to you, who knows already?' (Il.1.365)). His point is Thetis' divinity and supernatural intelligence, but 'it is easy to find an ironic wink or apology to the audience in Achilles' initial response to his mother's request for the story' (Russell 2013, 22). Achilles' speech to Thetis, which repeats at such length (and sometimes word-for-word) information already offered to the audience earlier in book 1, has been frequently discussed in scholarship and even considered a later addition by an interpolator.[51] Logue's 'early pieta' thus metapoetically evokes the untimely narration of this passage within his own text and, in a different sense, within the *Iliad,* where it is told twice. By drawing attention to his re-working of the Iliadic timeframe, Logue reminds the reader that *War Music* is, itself, a repetition. The metapoetic irony of 'as we have seen' is multifold: it registers the poem as a translation of an earlier source, translates that source's own potential ironic

[51] See Russell (2013), Kirk (1985).

nod at its repetitiveness (‘You know!’), and alludes to the construction and the limits of the narrative itself, beyond its status as translation.

The second sense in which this scene is out of time is that it is early specifically as a ‘pieta’, a term usually applied to representations of the corpse of Jesus in the lap or arms of the Virgin Mary. Achilles and Thetis are figures from earlier literature (and/or history) than Jesus and Mary; the New Testament and the figures it describes postdate the *Iliad* and this ‘mother and child’ by several centuries. Logue’s reference to Mary and Jesus continues the text’s broader anachronistic allusion to Christianity, such as Logue’s use of the word ‘God’ in place of Zeus’ name, but also contributes to the third sense in which this scene is out of time: as well as being narratologically and historically anachronistic, the ‘pieta’ is too early for Achilles personally – he is not yet dead. His mother’s care for him in this scene is an early reflection of her grief over his death, an event which is covered neither by *War Music* nor the *Iliad.* The image of the pieta of Mary and Jesus overlays this meeting, so that Thetis’ conversation with Achilles takes on the aspect of a grieving mother holding her son, before this palimpsestic early image ‘dissolves’, and the narrative moves backwards. Furthermore, Achilles’ death, although predestined, is set in motion by the events that he describes to Thetis in this passage: the arrival of Chryses demanding the return of his daughter prompts the argument between Achilles and Agamemnon, Achilles’ withdrawal from the war, Patroclus’ entrance in his place, and Achilles’ return to the battle, which is the condition under which his death takes place. Once this sequence begins, Thetis’ eventual grief becomes specific and definite, though here anachronistic. The premature meeting in this scene is thus burdened by the narrator’s, and the reader’s, prophetic knowledge of future events. These three timeframes – the prolepsis to Achilles on the beach, the slightly earlier sequence of Chryses’ meeting with Agamemnon, and Achilles’ death, a spectral yet certain time frame which haunts each of the others – offer different temporal perspectives on this conversation between ‘mother and son’, producing a chronological multiplicity signified by the word ‘early’.

The temporal jump in the narration of Achilles and Thetis’ anachronistic ‘pieta’ is further complicated by the fact that the words ‘And we move ten days back’ are immediately followed not by the continuation of the narrative but by an obviously

anachronistic simile introduced with another temporal clause: ‘Long after midnight when you park, and stand / Just for a moment in the chromium wash, / Far off – between the river and the tower belt, say […]’ (14). Adding to the existing confusion of timeframes, Logue depicts a night-time city scene involving cars and towers, and prefaces this simile with a statement that the narrative is moving ‘back’. The apparent modernity of this simile is reinforced by Logue’s reference to ‘chromium’, a metal used in car-parts and stainless-steel cutlery; later in the poem Logue refers to ‘Fierce chrome. Weapon-grade chrome.’ The existence of chromium (and neon, which Logue mentions earlier: ‘the Mediterranean’s neon edge’ (13)) is not strictly anachronistic – these elements are formed by nuclear fusion in stars – but they were discovered and named in the late eighteenth and nineteenth centuries respectively (discovery, as with Cortez and the Pacific, here has more to do with perspective than with finding something new). The terms themselves, ironically in the case of neon, are not new at all: ‘neon’ and ‘chromium’ are respectively derived from the ancient Greek words νέος (*neos*; new, young) and χρῶμα (*khroma*; colour, skin).

We frequently make sense of the present’s discoveries and inventions in the vocabulary of the (distant) past, and here Logue makes this process operate in two directions, as Ancient Greek words for modern concepts are re-applied back to the bronze age setting of the *Iliad*. The beginning of ‘Kings’ (and of the collected *War Music*) thus emphasises the essentially anachronistic nature of translation, both by acknowledging this section’s own ‘early’ qualities, and by highlighting how ancient Greek words are pressed into service as ‘modernities’: the bright, metallic futurism of neon and chromium. The poem’s anachronistic and proleptic opening also mirrors its unchronological composition and publication history – *War Music* began in 1958 with a translation of *Iliad* 21 for radio, before leaving its aural roots behind and jumping back to book 16 with the publication of ‘Patrocleia’ in 1962. ‘Kings’, which translates *Iliad* 1-2, was not published until 1990: in collected versions of *War Music*, therefore, we read it early, its position determined not by the chronology of Logue’s output but by the structure of his source. Translation makes the *Iliad* anachronistic, but the *Iliad* makes this translation unchronological.

The relationship between un-chronology and anachronism – both derived from the Greek χρόνος (*khronos,* time) but one negated by the Germanic 'un-' and the other by the Greek 'ἀνα-' (*ana*; backwards, against) – is explored by Tambling in his book *On Anachronism* (2010), in which he discusses the significance of anachronism to Shakespeare's plays: 'The history plays not only write a chronology but, because they exist in a sequential form, show the consequences of that writing; they position events as open (the plays can be read or seen out of sequence) and as closed' (2010, 73). If experienced 'in sequence', the history plays' 'sequential historical form' results in an increased sense that they are 'dominated by chronicled time' (2010, 73) – by the striking of a clock, perhaps – as the plot marches on in the way we know, with hindsight, that it must. Anachronisms thus become noticeable against this domination of chronology.[52] But, as Tambling points out, one could read or watch the plays 'out of sequence', which would also produce anachronism in the form of untimely events: characters might be mourned before they die (like Achilles in his 'pieta'), or die too early and then reappear, inexplicably living. In other words, both the chronology of events *within* a text, and the chronology of how those texts are written, read, and received, affects the production and perception of anachronism.

THE QUICK PERSPECTIVE OF THE FUTURE

Emily Wilson's translation of the *Odyssey*'s proem evokes both anachronism and unchronological sequence, in a manner comparable to Logue's use of the word 'early' in 'Kings'. She writes:

> Tell me about a complicated man.
> Muse, tell me how he wandered and was lost
> when he had wrecked the holy town of Troy,
> and where he went, and who he met, the pain
> he suffered in the storms at sea, and how
> he worked to save his life and bring his men
> back home. He failed to keep them safe; poor fools,
> they ate the Sun God's cattle, and the god

[52] See also the new queer unhistoricists' criticism of the arbitrary periodisation of time, e.g. Friedlander (2016), 7-8.

kept them from home. Now goddess, child of Zeus,
tell the old story for our modern times.
Find the beginning.

(2017, 105)

While Wilson's translation of $\pi o \lambda \acute{\upsilon} \tau \rho o \pi o \varsigma$ as 'complicated' has attracted much attention, her lines 'tell the old story for our modern times / Find the beginning' are perhaps more striking in their deliberate anachronism.[53] In asking the muse to update the 'old story' 'for modern times' (echoing Fitzgerald's reference to an 'old work in a dead language'), and to 'find the beginning', Wilson links extra- and intra-temporal concerns on multiple different levels. The temporal gap between the events described in the Homeric epics and the composition of the poems themselves, and the distance between Homer and this translation, are evoked alongside the temporal structure of the epic's narrative. The *Odyssey* starts in Ithaca, and tells the story of the majority of Odysseus' travels in a flashback episode, making 'finding the beginning' of the story a complex task on a narrational level (as we have seen with Logue's use of prolepsis). The 'beginning', however, also suggests the Homeric epics' position at beginning of the western canon; in this line, Wilson instructs her translation to find itself – to find its source – comparing the anachrony of the narrative to the anachrony of receiving it in the twenty-first century.

Wilson also seems to grapple with anachronism produced by temporal disorder in her review of Logue's 'Kings', in which she complains that 'there are far too many car park and car wash references in Logue' (2016, 383). In the collected *War Music*, there is one reference to a car wash, in 'All Day Permanent Red' (169), and none to car parks as such, though Logue does use the word 'car' nineteen times,[54] and four times mentions or alludes to parked vehicles.[55] Wilson exaggerates Logue's use of the word 'car' and domesticates it towards the present: while car parks and car washes

[53] See Wilson's comments on this aspect of her translation on her twitter thread. https://twitter.com/EmilyRCWilson/status/1108057446180945923

[54] See pages 57, 83, 113, 161, 169, 185, 194, 194, 194, 195, 200, 208, 211, 227, 233, 235, 238, 273; plus one reference in an unpublished passage quoted in Reid's appendix (310).

[55] See pages 14, 103, 152, 211, plus one in appendix (334) as above.

suggest specifically twentieth and twenty-first century situations relating to motorised vehicles, the word 'car' as used in translations of ancient literature is often a synonym for 'chariot', for example in Dryden's 1697 translation of the *Georgics*: 'To draw the Carr of *Jove's* Imperial Queen' (3.795). Some of Logue's uses of the word 'car' clearly function in this earlier sense, such as his version of the *Iliad*'s catalogue, which asks for 'good (hay-fed) car-mares, each with her rug' (83), or his mention of 'stationary cars, their horses cropping grass' (194). Others, however, are evidently references to modern cars, such as the car wash and parking references that Wilson takes issue with: 'Blood? /like a car-wash' (169), 'Dark glasses in parked cars' (211), and the simile discussed above: 'Long after midnight when you park, and stand / Just for a moment in the chromium wash' (14).

The associative movement from horses to engines, or from chemical elements to futuristic light technology ('the Mediterranean's neon edge'), also contributes to a wider artificialisation of the natural or familiar in *War Music*. This process was discussed briefly in the first chapter of this thesis, where I argued that Logue manipulates modern technology into unfamiliar, abstracted, and artificialised images; here, these artificialising representations of modernity will be reconsidered specifically as anachronisms. In book 2 of the *Iliad*, Homer uses two similes which compare the armies to the noise of the sea: στρατόν . . . ἠχῇ ὡς ὅτε κῦμα πολυφλοίσβοιο θαλάσσης (2.207-9) (the army … with a noise like a wave from the roaring sea); Ἀργεῖοι δὲ μέγ' ἴαχον ὡς ὅτε κῦμα (2.394) (The Argives made a great shout like a wave). Alternative vehicles for the sound made by the gathered troops include birds (3.2), rivers (4.452), and the wind (14.398). Although it is difficult and often impossible to match Homeric similes with precise equivalents in *War Music*, Logue also uses sound-based similes to describe the armies gathered on the plain. For example, in 'All Day Permanent Red', he writes:

> Think of a raked sky-wide Venetian blind.
> Add the receding traction of its slats
> Of its slats of its slats as a hand draws it up.
> Hear the Greek army getting to its feet.
>
> (146)

This simile exemplifies Logue's technique of structuring similes around imperatives to the reader, encouraging their active participation in the text and in the creation of anachronism. Although Venetian blinds are not specific to the twentieth century, Logue's appeal to his modern reader to 'think' positions this vehicle firmly in their own timeframe – it is drawn from their imagination.

In another simile that uses this technique, Logue initially asks the reader to picture a natural phenomenon:

> Think of the moment when far from the land
> Molested by a mile-a-minute wind
> The ocean starts to roll, then rear, then roar
> Over itself in rank on rank of waves
> Their sides so steep their smoky crests so high
> 300,000 plunging tons of aircraft carrier
> Dare not sport its beam.
> But Troy, afraid, yet more afraid
> Lest any lord of theirs should notice any one of them
> Flinching behind his mask
> Has no alternative.
>
> (166)

In this simile, Logue inserts '300,000 plunging tons of aircraft carrier' into the reader's picture of the ocean that 'starts to roll, then rear, then roar / Over itself in rank on rank of waves', lines that closely follow Homer's simile of the sea at 2.207-9. *War Music* is preoccupied with flight technology, as will be discussed further below – as well as the aircraft carrier here, Logue mentions a 'plane crash' later in the aircraft-carrier passage (166), and elsewhere references a 'fighter-plane' (133), and 'runway lights' (15), among others. The intrusion of modern technology into a simile about an ocean wave allows Logue to parallel the artificialisation of the natural with the modernisation of the ancient, again positioning the 'familiar' aspects of the poem as artificial. In an aural simile from 'All Day Permanent Red', Logue writes that 'the armies hum / As power-station outflow cables do' (143). His reference to 'Power station outflow cables' that 'hum' is suggestive of the poetic concerns of the 'Pylon Poets' of the 1930s, named for Stephen Spender's poem 'Pylons':

> But far above and far as sight endures

Like whips of anger
With lightning's danger
There runs the quick perspective of the future.

This dwarfs our emerald country by its trek
So tall with prophecy
Dreaming of cities
Where often clouds shall lean their swan-white neck.

(2004, 21)

These stanzas, which close the poem, position pylons as symbols of 'the quick perspective of the future', again suggesting the link between modernity, or 'the future', and artificiality.[56] Cecil Day-Lewis, another 'Pylon poet', incorporates contemporary material and social developments into his translation of the *Aeneid* – his use of the phrase 'storm troops' has already been mentioned. Day-Lewis' 'modernity' or futurism is also evident in his references to, for example, a 'Sky-scraping monster' (1952, 37, 2.186)[57] and a 'passport' (1952, 135, 6.632) – the former describes the Trojan horse, also referred to by Priam in Day-Lewis' translation as an 'engine of war' (36, 2.150), while the latter is the Sybil's description of the golden bough.[58] In Day-Lewis' translation and Spender's poem, as in *War Music*, the modern world is represented by

[56] Cf. Ted Hughes, 'Telegraph Wires': 'Take telegraph wires, a lonely moor, / And fit them together. The thing comes alive in your ear. / Towns whisper to towns over the heather. / But the wires cannot hide from the weather' (1995, 270).

[57] Again, the concept of a 'sky-scraper' is not necessarily anachronistic; Day-Lewis revives the metaphor behind the noun, demonstrating the role of the reader's own knowledge and experience in the perception of anachronism.

[58] In his foreword, Day-Lewis uses the golden bough as a metaphor for translation: 'You need a talisman, perhaps, as Aeneas needed the golden bough if he was to enter the kingdoms of the dead […] But, unlike Aeneas, the translator cannot be sure that he has found it' (1952, ix). His view of translation, then, may be of a mystical 'passport' to the realms of dead-language literature. Perhaps significantly, Day-Lewis' translation is dedicated to W.F Jackson Knight, a former lecturer at the University of Exeter, whose own translation of the *Aeneid* (1956) was predicated on spiritualist contact with Virgil. Knight's biography, written by his brother (the Shakespearean scholar G. Wilson Knight), describes how Virgil contacted Knight 'directly at Exeter', warning him 'to go slow and be extra careful about the second half' (1975, 383). Disappointingly, Homer has made no attempt to contact me at Exeter with advice about the second half of this thesis.

man-made developments and artificial materials; anachronisms produced by ‘the quick perspective of the future’.

The links between modernity, technology, and artificiality in *War Music* are also evident in Logue’s simile ‘sunlight like lamplight’ (172) and his claim that ‘the light in my poems is artificial light’ (2003, 131). In the first lines of ‘Kings’, he writes: ‘Picture the east Aegean sea by night, / And on a beach aslant its shimmering / Upwards of 50,000 men’ (9). Here, the grammatical confusion of ‘its shimmering’ posits the beach’s light as its own entity, further confused by the detail of ‘by night’. A few lines later, we read ‘Across the dry, then damp, then sand invisible / Beneath inch-high waves that slide / Over each other’s luminescent panes’ (9); here, the unusual word order of ‘dry, then damp, then sand invisible’ interacts with the description of the waves’ ‘luminescent panes’ to evoke a scene lit with shifting and unnatural light, perhaps the light of the moon, given the scene is still taking place ‘by night’. Two pages on, Troy is described as a ‘glow behind the dunes’ (11), and, slightly later, Logue offers the ‘chromium wash’ simile discussed above:

> Long after midnight when you park, and stand
> Just for a moment in the chromium wash,
> Far off – between the river and the tower belt, say –
> The roofs show black on pomegranate red
> As if they stood in fire.
>
> Lights similar to these were seen
> By those who looked from Troy towards the fleet
> After Apollo answered Cryzez’ prayer.
>
> (14)

Light pervades this simile: in addition to the unexplained ‘chromium wash’, the apparent purpose of the comparison is to describe the ‘lights’, ‘seen / By those who looked from Troy towards the fleet’. However, the light within the vehicle is itself explained by recourse to another simile: ‘The roofs show black on pomegranate red / As if they stood in fire’. The ‘lights’ in the tenor are thus compared to both the ‘pomegranate red’ in the vehicle and the appearance, but not the reality, of the flames in the second vehicle – ‘as if they stood in fire’. Furthermore, the fleet’s lights are still only ‘similar’ to what Logue describes in detail in the two vehicles. The light in this

simile is unfamiliar and unreal, corroborating Logue's statement about its artificiality in the poem as a whole, and problematising the function of the simile.

In another simile, describing Ajax' armour, light is the vehicle but not explicitly the tenor: 'The eyelets on his mesh like runway lights' (15). Modern, artificial, and anachronistic 'lights' again intrude into the description of a physical object from the *Iliad*. The themes of flight technology and artificial light intersect in this simile, resulting in a picture of Ajax in his armour that resembles a figure from *Star Wars* more than a Bronze age warrior. In the same interview in which Logue describes his poems' 'artificial light', he elaborates on this unreal and futuristic aspect of his work: 'I am at the "science-fiction" end of English verse. I like, but I am not influenced by, the Hardy, Kipling, Betjeman, Larkin "everyday" "real-life" "what you see about you" sort of poetry' (in Kendall 1994). In a 1993 interview, however, he describes another aspect of his poetic method: 'So, although I know it sounds a bit daft, I collect noises, the sound of steel keys hitting concrete perhaps, or a letter dropping into a half-filled post box. Lighting effects too' (in Guppy 1993). With regard to both sound and light, Logue borrows from the world around him, but in his poetry these empirical observations and aural collections are turned into 'science-fiction', an apparent contradiction that epitomises *War Music*'s abstraction, artificialisation, and re-foreignisation of the technological, the modern, and the familiar: 'How do you change from something that is very clear – so clear that you forget it – and go into something deliberately obscure?' (Logue 2003, 127)

In a simile discussed above, Logue writes that Achilles' horses rise 'as in dreams or at Cape Kennedy' (292); in relation to Logue's depiction of space-travel here and elsewhere, Greenwood argues that 'the inclusion of space age technology into Logue's account of Homer suggests that Homer has kept pace with modern science' (157). The evidence from close analysis of these similes and from paratext, though, suggests that Logue's presentation of 'modern-science' is, as he suggests, 'at the "science-fiction" end of things' – anachronisms in *War Music* offer not a familiar yardstick by which we can measure Homer's 'pace', but an unreal, dream-like experience of modernity (or the future) that draws attention to its own artifice. Logue's

defamiliarisation of modern technology continues in another simile which evokes a dream-like present:

> Consider planes at touchdown – how they poise;
> Or palms beneath a numbered hurricane;
> Or birds wheeled sideways over windswept heights;
> Or burly salmon challenging a weir;
> Right-angled, dreamy fliers as they ride
> The instep of a dying wave, or trace
> Diagonals on snowslopes.
>
> Quick cuts like these may give
> Some definition to the mind's wild eye
> That follow-spots Achilles' sacred pair –
>
> (271)

In addition to the anachronistic 'planes at touchdown', Logue depicts 'dreamy' surfers and skiers through highly abstracted descriptions of their movement, and labels them 'fliers', further connecting the simile's dream-like elements to his repeated references to air and space travel. Whether it is that of space shuttles at Cape Kennedy or the metaphorical movement of surfers and skiers, in *War Music* flight is as strange as light is artificial, both of which are exemplified in the simile of Ajax' 'runway light' armour. It is the stuff of dreams and metaphors, of science-fiction rather than 'what you see about you'. These dreamlike qualities are enhanced by additional inversions of technology and nature: planes 'poise' like predatory animals, while salmon are anthropomorphised into bouncer-like figures with the words 'burly' and 'challenging'.

The in-text justification for this simile connects it to another aspect of the unreal, in Logue's use of the language of cinema: 'Quick cuts like these may give / Some definition to the mind's wild eye'. Logue's use of cinematic phrases is a 'staple observation in both academic and other writings' on *War Music* (Underwood 2014, 89),[59] but little attention has been paid to how it interacts with his construction of an unreal and unfamiliar world. In the 1962 *Patrocleia*, we read the following cinematic simile, which was edited out in later editions: 'You know from books and talking

[59] See Greenwood on Logue's 'film syntax' (2007, 163).

pictures / How people without firearms set about / Killing a tiger that has grown too old' (Logue 1962b, 31). Taplin comments that 'back in the first Homeric foray, Logue uses the less anomalous "talking pictures" rather than "film" or "cinema" or "television"' (2007, 182). By 'less anomalous', Taplin seems to mean less anachronistic (although he uses the phrase 'time-tension', claiming that 'anachronism is not the proper word' (2007, 182)) – 'talking pictures' is a phrase made up of two words with non-anachronistic meanings, rather than a more technical term like 'cinema'. However, 'talking pictures' refers to the same technology as all of the more 'anomalous' words offered by Taplin; the difference is that 'talking pictures' describes that technology with an abstracted account of its function, like Logue's 'smooth dish that listens to the void'. The phrase in fact points to a specific timeframe – the introduction of sound into cinema in the 1920s – thereby emphasising the vehicle's anachronism both in the present day (whether the 1960s or the 2020s) and in Homer's Troy. Even in this early example of Logue's use of filmic language, then, cinema is presented in terms that re-foreignise it from the experiences of the reader through abstracting techniques.

Early cinematic technology is also the subject of the following comparison, in which Logue describes the sound of the Greek and Trojan armies meeting on the battlefield: 'The noise they make while fighting is so loud / That what you see is like a silent film' (175). Here, the oddity of Logue's filmic language manifests as the paradox of 'so loud […] silent film' – he appeals to a specific type (and era) of cinema only to invert its defining characteristic. The language and techniques of cinema allow Logue to instil a sense of unreality into the poem, which matches the 'artificial light' that illuminates these scenes. Likewise, in the collected *War Music*, Logue describes Agamemnon's army as 'imagined more than seen / (As in the sepias of Gallipoli)' (29). The parenthesis contain two co-related anachronisms: Gallipoli as an example of modern conflict, and 'sepias' as a photographic technology – again, one connected to a specific timeframe, out of place in the present as well as the distant past. Moreover, the sepia photographs of Gallipoli are a simile for an army 'imagined more than seen' – the entire simile, including both modern and ancient referents, is cast as an act of 'imagination'.

The images featured on the covers of the *War Music*'s various instalments also contribute to this atmosphere: they include a photograph of a policewoman during the 1973 bank robbery in Stockholm that led to the coinage of the phrase 'Stockholm syndrome' (*All Day Permanent Red*, 2003); a photograph of a Maasai warrior by Mirella Ricciardi (*War Music*, 1987); a still featuring a robot woman from Fritz Lang's 1927 film *Metropolis*, which imagines a dystopian future in the year 2026 (*War Music,* 1997), and an Apache attack helicopter (*War Music,* 2015; the 2017 edition features a silhouette of a helicopter instead).[60] Greenwood writes that 'the idea of the remoteness of Homeric Greece is reinforced by the cover-art used for several of the editions of Logue's Homer, which proclaims, in quasi-ethnographic fashion, that Homeric Greece is a foreign country […] and an alien one' (2007, 154). The cover images do have this effect, but – crucially – their 'foreignisation' or 'alienation' of Homeric Greece is achieved through representation of the reader's world, as we have already seen in Logue's use of anachronism in similes. They are domesticating as well as foreign and alien, again demonstrating Logue's radical combination of Venuti's translation strategies. Moreover, these images depict an interplay of real and imagined futures, juxtaposing the filmic oddity of *Metropolis* with the strange reality of Stockholm syndrome. The 'quick perspective of the future' offered to us here is both familiar and unfamiliar; real and unreal.

As discussed earlier in this thesis, Mathew Reynolds points out that when Logue describes Achilles' grief-cries with the words '"eee . . . eee . . . eee . . . eee . . . eee . . .", a terrifying noise. / The like of which, the likes of you and me have never heard' (270), the reader is asked 'to imagine a sound that we cannot imagine' (Reynolds 2011, 234). This impossible demand also exemplifies Logue's representation of 'modern' technology in *War Music*: his anachronisms are articulated with de-familiarising, re-foreignising, and abstracting techniques which disrupt and hinder their

[60] The 2015 and 2017 editions of *War Music* were published after Logue's death, but the image of a helicopter was suggested by Rosemary Hill, Logue's widow, and Rob Tufnell (and the gallerist for Logue's poster poems), as a deliberate continuation of Logue's references to modern technology, e.g., the 'helicopter whumphing in the dunes'. See further below, p121 (personal correspondence).

own invitation to the reader to view the poem in correspondence with the familiar world around them. Logue's depiction of modern technology thus suggests an alternative perspective, one which resonates with Pavel Frelik's definition of retrofuturism: 'the text's vision of the future, which comes across as anachronistic in relation to contemporary ways of viewing it' (2013, 208). Frelik's framework of textual 'visions of the future' likewise seems to correspond with Egbert Bakker's description of time in the Homeric epics, discussed in the first chapter of this thesis: 'Not only is the past turned into the present, but also is the present turned into a future, a future from which the epic event is perceived with the knowledge and understanding of the present' (1997, 17). With Homer as his source and as a temporal standpoint, Logue creates an anachronistic 'vision of the future' – our present – which appears to differ from reality. As with the 'inversion of the conventional direction of reception criticism' that Matzner locates in *Este Latente Mundo* (Matzner 2016, 187), Logue reverses the direction of anachronism, making it a foreignising rather than domesticating strategy in the reception of Homer: a technique that sends us away as often as it brings us home. The Martian perspective hinted at in the line 'smooth as a dish that listens to the void' – that of a viewer from an entirely different phase of technological development – epitomises the suggestion, made at points throughout *War Music*, that its references to the modern world should be viewed from the point of view of 'the text', that is, the *Iliad*.

ACHILLES' HELICOPTER

According to a copyright note on the back cover of the 2017 collected *War Music*, the silhouetted image of an Apache Ah-64 helicopter on the front cover is a 'Photograph taken by Petty Officer 3rd Class Shawn Hussong, U.S. Navy'. The note continues: 'Use of US Department of Defense (DoD) visual information does not imply or constitute DoD endorsement', a disclaimer that, as David Damrosch comments, 'is surely a first for any translation of Homer' (2018, 87). The poem's paratext juxtaposes modern technology and its attendant politics with an ancient mythical conflict, implicitly – and accidentally – offering guidelines as to whether the US Department of Defence would endorse the Trojan War (or, perhaps, whether Homer or Logue would endorse the Department of Defense). The collected *War Music* was published after Logue's death, but the choice of a helicopter for the front cover was inspired by material from within the text itself. Logue's widow Rosemary Hill, along with the gallerist Rob Tufnell, proposed to Faber that the cover should evoke 'power, violence, and immediacy'.[61] Tufnell suggested the image of an Apache helicopter, in order to link the cover to the passage in 'Kings' in which Achilles, in the text's most outrageous anachronism, speaks of a 'helicopter whumphing in the dunes' (25).

The relationship between the *Iliad* and modern warfare is explored by Marx in the introduction to his unfinished *Grundrisse*: 'Is Achilles possible with powder and lead? Or the *Iliad* with the printing press, not to mention the printing machine?' (tr. Nicolaus 1973, 111). Marx suggests that Achilles is conceptually attached to the technologies of his timeframe: the anachronism of his contact with 'powder and lead' casts doubt on whether he is 'possible' (*möglich*), just as the *Iliad* is made less 'possible' with each innovation in material textual production. Like Fitzgerald in his *Odyssey* preface, Marx raises concerns about the historicism of reception itself: is a text 'possible', or relevant, when received in an era of wildly different technological development? In the poem 'I Saw a Man This Morning', Patrick Shaw Stewart physicalises the contact between ancient and modern warfare, placing Achilles in the

[61] Rosemary Hill, personal correspondence, 31/7/21.

trenches of the First World War: ‘Stand in the trench, Achilles, / Flame-capped, and shout for me’ (1915; in Kendall (ed.) 2013, 117). By asking Achilles to ‘shout for me’, Shaw Stewart positions himself as an already dead Patroclus, and further prophesies his death by calling the war a ‘fatal second Helen’. The juxtaposition between ‘the trench’ as the site of his apparently certain death and the mythical warfare suggested by ‘flame-capped’ serves to highlight the technological and potentially ethical incompatibility of Shaw Stewart and Achilles’ respective battles.[62] In the 1969 ‘Fight for Patroclus Part 2’ (which would later become *GBH*), Logue makes Hector a participant in the Cold War, rallying the Trojans to attack the Greek palisade with the words: ‘ARE YOU TIRED OF THAT SHAMEFUL WALL?’ (1969a, 474).

Most of the military anachronisms in *War Music* are drawn from the same semantic field as Robert Burchfield’s twentieth-century words, and further demonstrate Logue’s preoccupation with weaponised flight: ‘aircrews’ (99), ‘fighter planes’ (133), ‘aircraft carriers’ (166, followed almost immediately by ‘plane crash bodies’), and the ‘helicopter whumphing in the dunes’ that Achilles describes in direct speech (25), to name a few. For the poetry critic William Logan, *War Music*’s depiction of conflict is so far removed from the *Iliad*’s that ‘this Homer sounds like a terrorist’ (1992, 169). Perhaps the most obviously un-Homeric wartime technology in the poem is Logue’s reference to nuclear weapons, in a simile which describes Athena appearing on the battlefield: ‘a gleam / (As when Bikini flashlit the Pacific) / Staggered the Ilian sky’ (126). ‘Bikini’ is synecdoche for Bikini Atoll, a group of islands surrounding a lagoon in the Pacific Ocean, in which the Unites States carried out nuclear weapons tests in the 1940s and 50s. The ‘gleam’ of Athena’s theophany is compared to the man-made light and power released by hydrogen bombs, again artificialising the (somewhat) natural – the god out of the machine. In referring to ‘Bikini’ alone, however, Logue invokes the word’s more common meaning: a two-piece swimming costume. The bikini was patented by Parisian fashion designer Louis Réard four days after the first test at Bikini, usurping an earlier design (the ‘Atome’) as the smallest swimming

[62] See Elizabeth Vandiver’s *Stand in the Trench, Achilles: Classical Receptions in British Poetry of the Great War* (2013).

costume ever made.[63] The detonation of nuclear weapons is presented here in abstracted and de-technicalised terms that create an unfamiliar nuclear narrative: the agency of the people involved with the creation and detonation of the bomb is passed over, and its effects ignored, as Logue transfers emphasis to the geographical location of the tests in order to represent this technology through its association with a swimming costume.

The links between Bikini, bikinis, and the Homeric gods seem to be of specific interest to Logue: in his autobiography, he calls the bikini 'explosive swimwear. Aphrodite making trouble for the war bores' (1991, 202).[64] Moreover, the ethical and aesthetic disjunction between ancient Greek poetry and nuclear weaponry is the opening conceit of Logue's poster poem *To My Fellow Artists* – 'Intricate visions etched into breastplates / By Trojan silversmiths […] you stand / To lose the world' – and the broader tension between nuclear destruction and art is the central subject of the poem: 'Then can our six-handed grandsons, / Your unborn consolation, / Discover that we too, had art' (1958). Logue's translation of the divine machinery of the *Iliad* into nuclear technology, then, raises similar questions to those pondered by Fitzgerald, Marx, and Shaw-Stewart regarding the 'possibility' of the *Iliad* in new timeframes, the tension of its contact with an unimaginable world. Robert Oppenheimer, 'the father of the bomb', describes the reaction to the first successful atomic bomb test in similar terms:

> We knew the world would not be the same. A few people laughed, a few people cried. Most people were silent. I remembered the line from the Hindu scripture, the Bhagavad Gita; Vishnu is trying to persuade the Prince that he should do his duty and, to impress him, takes on his multi-armed form and says, 'Now I am become Death, the destroyer of worlds.' I suppose we all thought that, one way or another. ('The Decision to Drop the Bomb', 1965)

Though presumably not his main concern, what Oppenheimer grapples with here is the historicity of literature: what does it mean to 'remember a line from Hindu scripture'

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[63] See e.g. Brown (2013).

[64] In all of these Homeric–atomic connections, Logue is also perhaps alluding to the nickname given to one of the bombs tested at Bikini: 'Helen of Bikini', another 'fatal second Helen'.

after an event that results in a decisive split between the past and the present – when 'the world would not be the same'? He paradoxically asserts the urgent difference between the world before and after this nuclear event, at the same time as contending that his immediate reaction was the memory of a two-thousand-year-old text. Here Vishnu and the Prince have, like Achilles, become anachronistic and obsolete, perhaps 'impossible' (not least because Oppenheimer misconstrues or mistranslates the passage in question).[65] Logue inverts this trope: he explains an ancient literary theophany in terms of the dawn of the nuclear age, again reversing the traditional direction of reception. The combination of this inverted perspective with Logue's foregrounding of 'bikini' results in the effective re-foreignisation of nuclear weapons – the gleam of the explosion at Bikini is world-changing and unforgettable, but also the product of an entirely strange perspective: that of a witness to Athena's appearance on the Trojan plain.

The helicopter on the cover of the collected *War Music,* as mentioned above, reflects the content of the text itself. In another passage that contributes to Logue's defamiliarisation of modern technology, he describes Achilles criticising Agamemnon's arrogance to enter the battle. We read:

> 'Kih! I forgot. Our King is philosophical.
> He fears his youth has gone. He will not fight today.
> Tomorrow, then? Tomorrow we will see.
> Indeed, boy Achilleus – as my dear father says –
> Boy Achilleus, you are wrong to criticise.
> Atreus is King. What need has he to keep
> A helicopter whumphing in the dunes,
> Being popular, with captains at his heel?
> Although he will not stand to speak to me.'
>
> (25)

[65] The context is Krishna (an incarnation of Vishnu) advising Arjuna on whether the latter should take part in a war. Krishna's point is that he, not Arjuna, decides who lives or dies; Krishna represents time and therefore the inevitable death and decay of all things, irrespective of individual conflicts. The line might be more accurately translated as 'I am mighty time, the destruction of all worlds' (*BG* 11.32).

The ‘helicopter’ in these lines is one of the most explicit anachronisms in the poem, made more shocking by the fact that it appears in a character’s speech rather than that of the narrator. This anachronism does not fall into the category of simile or analogy: it is a far more disruptive, far more ‘tense’ lack of chronology, one that suggests helicopters exist in the poem not as comparative devices but as authentic aspects of Achilles’ inner world, and indeed apparently of Agamemnon’s potential military strategy. To complicate things, the helicopter appears in the direct speech of Achilles, but also, within that, in the imagined direct speech of his father Peleus – ‘as my dear father says […] Atreus is King. What need has he to keep / A helicopter whumphing in the dunes’. Reinforcing Peleus’ perspective, Achilles refers to Agamemnon as ‘Atreus’, Agamemnon’s father’s name (a mistake on Logue’s part, perhaps, or an abbreviation of the patronymic ‘Atreides’ (son of Atreus)). Peleus’ point, as imagined by Achilles, seems to be that, as king, Agamemnon does not need to maintain a physical involvement in the battle – ‘he will not fight today’. The helicopter, while not a simile, does appear to function as a metaphorical representation of Agamemnon’s participation in the war. Its surprising appearance in this passage, in a translation of Homer, is perhaps then related to the force and power of the helicopter as a technology, which already here serves as a metaphor for Agamemnon’s physical presence (or lack thereof). It is a shock to come across a helicopter in Achilles’ direct speech, but that shock seems oddly appropriate for this modern technology in particular, one which arrives noisily, suddenly, often in emergencies. It is as if we have crested the hill of one of the ‘dunes’ mentioned by Achilles and found the helicopter ‘whumphing’ in front of us; this shock is also represented and exacerbated by the line break between ‘keep / A helicopter’.

There are a number of potential contexts behind Logue’s reference to a helicopter. Clive James and Pete Atkins’ 1973 song ‘The Last Hill That Shows You All The Valley’ ends with the lyrics ‘And you’ll see when those rows of dust-clouds settle / There are helicopters on the walls of Troy’ (from Atkins’ album *A King at Nightfall*). Helicopters are a similarly anachronistic presence in Alex Cox’s 1987 film *Walker*, in which one lands in nineteenth-century Nicaragua. The film’s screenwriter Rudy Wurlitzer has explained: ‘When Alex [Cox] and I wrote the outline, we took the big

decision to play with time, to see history returning, so that the reality of the film keeps shifting. As soon as we introduced the anachronisms, that opened the door for humour, irony, and surrealism' (in Fuller 2008). Graham Fuller links James' song with *Walker,* writing that:

> [*Walker'*s] temporal dislocation again made me think of the song 'The Last Hill That Shows You All the Valley,' written by the cultural critic Clive James and sung by Pete Atkin. 'And you'll see when the rows of dust clouds settle / There are helicopters on the walls of Troy,' James wrote, conflating the Trojan War with the Vietnam War in the manner of T. S. Eliot's literary borrowings in *The Waste Land*. (2008)

Fuller takes James' Trojan helicopter as a reference to the Vietnam war, a context that is clearly also relevant in *Walker*'s presentation of US soldiers in Nicaragua. Logue's helicopter, which first appeared in 1991's *Kings*, is 'whumphing in the dunes', suggesting the more immediate context of the first Gulf War as well as Vietnam. The helicopter in *Walker* arrives near the end of the film, dropping off troops and airlifting US citizens out of Nicaragua; Fuller calls it an 'anachronistic *deus ex machina'* (2008). If, as Wurlitzer suggests, the appearance of the helicopter is meant to be funny, the scene perhaps also shares territory with another god out of the machine: the alien spaceship that saves Brian from a potentially deadly fall – and from the Romans – in Monty Python's *Life of Brian* (1979). Kim Johnson explains:

> At its most straightforward level the intervention by the aliens serves as a *deus ex machina*. How does Brian get safely from the top of the tower to the ground? Simple – an alien spaceship! The idea for this sequence is sometimes attributed to Graham Chapman, who reportedly asked, 'Why isn't Brian rescued by a flying saucer at this point?' (1999, 234)

Both *Walker*'s helicopter and the spaceship that picks up Brian make literal the *machina* aspect of this technique, introducing anachronistic technology to intervene in the plot at a crucial moment. Mike D'Angelo, considering the generic implications of the Monty Python scene, writes that 'in keeping with his general run of luck, Brian hasn't just fallen into a sci-fi movie – he's fallen into a *terrible* sci-fi movie' (1999). For D'Angelo, the scene's comedy results from its total disparity from the rest of the film: 'nobody, including Brian, ever so much as mentions this interlude for the rest of the

movie […] Its complete disposability underlines its absurdity, thereby making it even funnier; a second reference or even a cocked eyebrow would spoil the gag'.[66]

Robert Cousland agrees that 'the spaceship's irruption is one that is totally alien (as it were) to the film's conceptual world' (2020, 7). He continues:

> The clash of settings does not merely break down the fourth wall or cascade the viewer through a multiplicity of sets à la *Blazing Saddles* (1974; dir. Mel Brooks), it thrusts her into a completely different reality. […] This conceptual collision anticipates Gilliam's later account of his directorial practice: 'I feel there's a responsibility to not just entertain people, but to actually inform them and make them think, make them perceive things differently. It's not so much always a message, but at least it's trying to make people look at life and the world with fresh eyes.' (Cousland 2020, 7-8 (quoting Gilliam in Johnson 1996, 47))

Just as Cox and Wurlitzer 'play with time […] so that the reality of the film keeps shifting', Gilliam's approach to cinema aims to make people 'perceive things differently' – as with Craig Raine's Martian (another intrusive alien), anachronism here provides 'fresh eyes'. Logue in fact appeared as the 'spaghetti-eating fanatic' in Gilliam's 1977 film *Jabberwocky*; *War Music*'s representation of anachronistic perspectives suggests another link between them. In all of these anachronistic scenes, the interruption and disruption achieved by the helicopter or spaceship takes place both at the level of plot and, in the anachronism of its own appearance, at the level of narrative or even metatext. Cousland's pun on 'alien' is precisely the point: the spaceship is just as out of place in *Life of Brian* as it is on planet Earth (and this generic incompatibility is heightened by the fact that the spaceship and the aliens are animated, while the rest of the film is live-action). In Logue's similes, anachronistic technologies appear suddenly in speech or narration, but also in sentence structure; Achilles' helicopter is enjambed ('what need has he to keep / A helicopter'), while in the following simile – mentioned above – an aircraft carrier erupts into a passage about the ocean:

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[66] On irony and science-fiction, see Vanderborg (2008): 'the common premise of a character exposed to something alien, a connection that helps her perceive the cultural discourses shaping her subjectivity […] demonstrates the "[i]rony," "humour," and "serious play" of conflicting codes that Donna Haraway called for in her classic 1985 essay "A Cyborg Manifesto"' (88).

The ocean starts to roll, then rear, then roar
Over itself in rank on rank of waves
Their sides so steep their smoky crests so high
300,000 plunging tons of aircraft carrier
Dare not sport its beam.
But Troy, afraid, yet more afraid
Lest any lord of theirs should notice any one of them
Flinching behind his mask
Has no alternative.

(166)

Like Achilles' helicopter, the '300,000 plunging tons of aircraft carrier' begins a new line, contrasting sharply with the natural imagery that has occupied the previous three. The fact that Logue begins the line with a number seems to heighten the anachronism, interrupting 'waves' and 'smoky crests' with technical details about the weight of aircraft carriers.

The sudden, sometimes violent appearance of modern technology at the level of plot, then, can function as a symbol for its own anachronistic presence in the text. The spaceship in *Life of Brian* is there to get Brian 'safely from the top of the tower to the ground'; it has no other impact on the plot, and, as D'Angelo points out, is never mentioned again. The spaceship's anachronicity is mirrored by its pointlessness at the level of narrative, and by its aesthetic, generic incompatibility. Likewise, anachronistic technologies in *War Music*, such as the aircraft carrier or the helicopter in Achilles' speech, symbolise their own unlikeliness and obtrusiveness. What complicates Achilles' helicopter further is that the point of the passage is its lack: Agamemnon does *not* keep a 'helicopter whumping in the dunes', not because they did not exist in the second millennium BC, but because he does not 'need' one. It is an inverted *deus ex machina* – the god lowered onto the stage only to make a rhetorical point about their own absence. Similarly, the 'aircraft carrier' in fact 'dares not sport its beam', whereas the tenor of the simile – the Trojan army – 'has no alternative': while the aircraft carrier shies away from the rolling waves, Troy is 'afraid, yet more afraid', but must face the Greeks. As well as once again underlining the disjointedness of the simile's comparison, this passage, like Achilles' helicopter, allows Logue to present the simultaneous absence and presence of anachronistic technology. He deepens the

‘shifting’ reality achieved by *Walker*’s anachronisms: anachronistic technologies represent physical force and presence at the level of the plot, and metaphorically, metatextually evoke the shock of their own presence in the poem, but in fact are often invoked in terms of their absence. Even within the in-text universe, Achilles’ helicopter is imagined, constructed, and unnecessary, introducing an additional layer of irony to the obvious anachronism and to Logue’s abstracted presentation of modern technology.

Logue may not be referencing all or indeed any of the above examples of anachronism – ‘The Last Hill That Shows You All The Valley’, *Walker*, or *Life of Brian*. Moreover, while ‘interruptive helicopter/spaceship anachronism’ is an obvious (if niche) context for this passage, it is not the only one. Achilles’ insubordination to his ‘king’, and the question of what ‘need’ that king has for a physical manifestation of his power, evoke Goneril and Regan’s questions to their father, King Lear:

> GONERIL: Hear me, my lord.
> What need you five-and-twenty, ten, or five,
> To follow in a house where twice so many
> Have a command to tend you?
>
> REGAN: What need one?
>
> (*King Lear* 2.2.434-7)

Again, the original context is inverted – although Achilles, like Goneril and Regan, is questioning the king’s authority, the ‘what need’ question in *War Music* is Achilles’ imagined *defence* of Agamemnon (in imitation of Peleus). The potential intertext with *King Lear* (and the archaism ‘what need has he’, regardless of whether it is an allusion to Shakespeare) adds to the linguistic complexity of the helicopter passage, a complexity that Damrosch acknowledges when he writes that ‘here “whumphing” is as bold an anachronism linguistically as “helicopter” is technologically’ (2018, 86). This is technically correct: the *Oxford English Dictionary* has ‘whumphing’ first attested in the late nineteenth century, making it roughly contemporary with the first designs for helicopters as we would recognise them. But Damrosch’s point seems to obscure the fact that all of the words in *War Music* are ‘linguistically anachronistic’ in the context of the *Iliad*, being English, and arranged on paper by a poet in the twentieth and twenty-

first centuries – the text is made possible by 'the printing machine, not to mention the computer', to paraphrase Marx. Perhaps more significantly, 'whumphing' is also onomatopoeic: 'whumph' imitates the noise made by an object moving through the air or hitting a hard surface. The sound, if not the word, would at least theoretically be more familiar to speakers of other languages than many of the less 'anachronistic' words in the poem. Furthermore, although as a technology it symbolises a specific modern timeframe and, with 'dunes', a specific type of warfare, 'helicopter' is made up of two ancient Greek words: ἕλιξ (helix), meaning a spiral or curve, and πτερόν (pteron), meaning 'feather' or the 'wing' of a bird. Logue also signposts his linguistic debt to Greek in his rare use of 'Achilleus' rather than 'Achilles', a closer transcription of the Greek name Ἀχιλλεύς, with its epsilon-upsilon diphthong εύ (eu).

Achilles' helicopter is an obvious, deliberate, and interruptive anachronism which appears in direct speech and is modified by an onomatopoeic participle. The combination of the line's spoken, imitative, and Greek-derived qualities suggests that there is a connection between how it sounds and how it should be understood; spoken aloud, then, these words perhaps appeal not to English readers but to a Greek ear – to someone who, listening to the words 'helicopter whumphing', might hear or picture a bird moving through the air, flapping curved wings. The 'shifting' reality of Logue's helicopter, which draws on a wealth of anachronistic and intertextual contexts but is referenced only in terms of its absence, is further altered by the linguistic qualities of the words themselves, which allow Logue to once again present anachronistic technology from the perspective of an ancient viewpoint. Like the 'dish that listens to the void', the 'whumphing helicopter' re-foreignises anachronistic modern technology, allowing us to see, at once, the Trojan plain, the Gulf war, a helicopter, an ancient bird. Throughout *War Music*, then, the modern world is presented as an unfamiliar and sometimes unreal experience, characterised by artificial and abstracted technology; at certain points, Logue suggests that this strange experience results from an unusual perspective – that of the *Iliad* itself. He offers us a vision of our own reception in reverse, wherein newly unfamiliar technologies of modernity represent the continually distant and unknowable qualities of the poem's source text and its subject matter. His use of anachronisms belonging to the twentieth and twenty-first centuries to achieve

this inversion demonstrates the impossibility of a truly historicist reading of the past and past literature – one that could forget, for example, the existence of nuclear weapons. We have no way of viewing the past without the present, no vocabulary other than this one, a fact that Logue demonstrates by making his readers experience modernity as if for the first time. In this textual Earthrise, we are shown not a new world but the one we knew all along, seen from an impossibly strange new perspective.

CHAPTER THREE: ALLUSION

‘Stesichoros came after Homer and before Gertrude Stein, a difficult interval for a poet.’

Anne Carson, *Autobiography of Red* (1998)

INTRODUCTION: SINGING OF GILGAMESH

In ‘Cold Calls’, the final instalment of *War Music,* added in 2005*,* anachronism is juxtaposed with another of Logue’s most obviously non-Homeric techniques: allusion to intermediary texts. ‘Cold Calls’ is Logue’s translation of the embassy to Achilles from book nine of the *Iliad*, in which Odysseus, Ajax, and Phoenix (in Logue’s version, Ajax and Nestor) attempt to persuade Achilles to re-enter the battle. The passage that describes this meeting in ‘Cold Calls’ begins with the words: ‘They find him, with guitar, / Singing of Gilgamesh’ (216). The epic of Gilgamesh is one of a few texts that Logue can un-anachronistically put in the voice of Achilles – it predates Homer by more than a millennium. But Achilles’ ‘guitar’, although related to (and etymologically derived from) the ancient Greek κιθάρα (*kithara*), *is* an anachronistic image. We might imagine Achilles, acoustic guitar in hand, moodily performing ‘Wonderwall’ at a house party. The reference is further complicated when we consider that the epic of Gilgamesh was composed in Akkadian, and based on earlier Sumerian poems. Achilles is perhaps acting as translator as well as performer, ‘singing’ about an epic hero separated from him by a language barrier and over a thousand years. The reference to Gilgamesh thus offers a model of allusion in translation, parsed in terms of song and music.

What follows is the description of the embassy’s attempts at persuasion and Achilles’ rebuttal, and the passage ends with another allusion as Achilles dismisses them:

> ‘Nestor may stay the night.
> You, dear cousin Ajax, tell your King what I have said.
> Preferably, in front of everyone.’
> Who said,

As my Achilles lifted his guitar:

> ‘Lord, I was never so bethumped with words
> Since first I called my father Dad.’
>
> (220)

The author’s notes collected at the end of *War Music* attribute the final two lines of this passage, spoken by Ajax, to Shakespeare’s *King John*: ‘Zounds! I was never so bethumped with words / Since I first called my brother’s father Dad’ (2.1.467-8). These lines are spoken by the Bastard, who cannot ‘call his brother’s father Dad’ because he is not his brother’s father’s son, but in fact the illegitimate child of King Richard. In Ajax’ voice, in which the reference to a ‘brother’ has been omitted, the lines instead seem to suggest that Ajax was ‘bethumped with words’ for using the term ‘Dad’ to address his father. This is an intriguing inversion: Logue’s interpretation turns not on illegitimacy and status but on the informality of the word ‘Dad’ in contrast to ‘father’. A reader unfamiliar with the Shakespeare quotation might assume that Logue has added the word ‘Dad’ – like ‘guitar’, its associations are modern, contrasting with the formality of ‘father’. Indeed, the contrast between ‘father’ and ‘dad’ is precisely the point of Logue’s version of the line. But ‘dad’ does appear in the Shakespeare passage; the allusion thus again allows Logue to draw attention to the flexibility of anachronism, the way in which some words, objects, and technologies give the impression of anachronism or modernity despite being essentially compatible with earlier timeframes. Logue also introduces a poetic archaism, replacing ‘Since I first’ with ‘Since first I’, of which the former is closer to standard modern phrasing. This may be a mistake rather than a deliberate alteration of the Shakespeare passage – Logue’s notoriously vague notes, which include clarifications such as ‘I am fairly sure that this comes from Pope, but I am unsure from whereabouts in Pope’ (341), suggest that he did not always have the objects of his borrowing in front of him when writing *War Music*. But if deliberate, it adds another twist in Logue’s complex engagement with timeframes in this passage, as does his decision to modernise (or domesticate) the line by swapping ‘zounds’ for ‘Lord’.

Emily Greenwood interprets the passage as follows:

> These two lines epitomize the force of Logue's Homer and his instinct for judicious compression, embodying the character of the Homeric Ajax in just two lines, or indeed in the one word 'bethumped'. How appropriate that Ajax should physicalize the effect of language in this way. And last but not least, these lines articulate for the audience the pleasure of reading and hearing Logue's poetry, an experience that leaves this reader, at any rate, bethumped with the power of words. (2009, 514)

Greenwood does not dwell on the lines' intertextual relationship with Shakespeare, but instead focuses on their metapoetic representation of the power of language and text, as the reader, like Ajax and Philip the Bastard, is 'bethumped with words'. Simeon Underwood proposes a second intertextual relationship in this passage: 'there may also be another, playful allusion, this time to recent literary translation. The use of a dialect word "bethumped" and the reference to the speaker's father evoke the early poetry of Tony Harrison' (2014, 88). I am not entirely convinced by this textual relationship, nor of the relevance of 'bethumped' as a 'dialect word', given Logue is lifting it directly from *King John*. But it is clear that there are several layers to intertextuality and voice in this passage, and Underwood's interpretation demonstrates that allusion, like anachronism, is intrinsically linked to the reader's perceptions, rather than to any stable categorisation in the text itself.

Logue introduces Ajax' lines, and therefore the borrowing from *King John*, with the words 'Who said / as my Achilles lifted his guitar'. It is not immediately clear who this 'who' is – we have to go three lines back, to Achilles' words in direct speech, to find a subject: 'Nestor may stay the night. / You, dear cousin Ajax, tell your King what I have said'. There are three people in this line who could be the speaker of 'Lord, I was never […]'. Context demands either Nestor or Ajax (rather than Agamemnon, 'King'), and makes Ajax the more likely candidate; as does the content of the lines, which seem to belong to a younger voice ('Dad') and, as Greenwood points out, are appropriate as a 'physicalisation of the effects of

language' in the mouth of the famous proponent of action over conversation.[67] But there is still ambiguity here – the initial uncertainty as to the identity of the 'who' is compounded by Logue's juxtaposition of 'as my Achilles lifted his guitar:' with the lines spoken by Ajax (note specifically the juxtaposition of 'guitar' with the colon introducing the Shakespearean lines). One would be forgiven for initially assuming that the 'Lord, I was never […]' lines are spoken by Achilles, or perhaps sung by him, given that he has just picked up his guitar, reminding us of his earlier intertextual performance. Logue's embassy to Achilles is bookended by these allusions to Gilgamesh and Shakespeare, both of which take place in speech (either indirect speech suggested by 'singing', or direct speech indicated by punctuation). The repeated references to Achilles' guitar, and the confusion of identities in the latter passage, allows Logue to link the two allusions, thereby associating and contrasting Achilles' allusive practice with Logue's engagement with Shakespeare. Is there even, finally, in Logue's odd insertion of the word 'my' into the sentence 'as my Achilles lifted his guitar', a glancing allusion to the Beatles' 'While My Guitar Gently Weeps'? It is what the line reminds me of: a fact that proves nothing other than that, once again, allusive meaning is in the eye of the beholder, not the bethumper.

These two allusions – to the epic of Gilgamesh and to *King John* – epitomise the complexity of Logue's allusive poetics, his layered interplay of intertextuality, voice, music, and temporality. Intertextual references are central to Logue's poetry: 'I'm fickle. Almost everything I do is based on other texts anyway. Without plagiarism, there would be no literature. I'm a rewrite man. A complete re-write man, like our Willy Shakespeare' (in Hoggard 2006). Logue's allusions in *War Music* include Milton and Virgil, T.S Eliot and Emily Dickinson, Rudyard Kipling and Sinead O'Connor (on whom Logue bases an entire simile in an unpublished draft), and Gilgamesh and 'Willy Shakespeare', as we have seen.[68] The

[67] E.g. in Ovid's *Metamorphoses*: *denique (quid verbis opus est?) spectemur agendo!* (13.120) – 'Finally (what need is there for words?) let us be tested by doing!'

[68] The Sinead O'Connor simile appears in published notes held in the Paterno library – referenced in Power 2018b, 752.

Guardian's obituary for Logue calls him a 'magpie of poetry' (Espiner, 2011) – the poem's literary thefts span, erratically, the history of writing and song, from some of the earliest known literature to twentieth-century music. Allusion becomes an anachronistic technique in terms of its incorporation into Homer, especially in the direct speech of a character (e.g. Ajax' reference to *King John*). Moreover, because allusion (like anachronism) relies on recognition and association in the mind of the reader, rather than existing stably within the text, it can also denote a deeper anachrony, centring the reader's perception and experience (like Logue's imperatives to his reader: 'imagine wolves' (230)). Maguire and Smith, quoted in the previous chapter with regards to creative anachronism, explore the subjectivity of allusion via Claes Schaar's concept of 'infracontexts':

> Exploring *The Tempest*'s intertextual moments, Barbara Mowat introduces us to the idea of 'infracontext'. Texts and associations intrude on the audience's/reader's awareness, creating (in Claes Schaar's phrasing) a 'vertical context system': recognition is the moment when 'surface contexts, operating as a signal, trigger a memory of the infracontext'. The beauty of this schema, as Mowat realizes, is its **anachrony**. It shifts the focus from the source-reading author (and from the source-hunting critic) to the source-recognizing reader. It also allows multiple and even contradictory infracontexts to coexist. (2015, 27; emphasis added)

Maguire and Smith apply this concept to Shakespeare's reception of Marlowe, arguing that 'the source for *The Tempest* is the alternately receding and intrusive memory of, or even the trauma of, Marlowe's *Dido* – rather than *Dido* itself' (2015, 25). The notion of a 'vertical context system', as Maguire and Smith explain, is borrowed from Claes Schaar's theory of allusion as a series of infracontexts below the 'surface context' of the text; Charles Segal, likewise, describes allusion as 'a web of intermeshed overlays of meaning, a complex space where signifiers call not merely to signifieds but also to a series of other signifiers and other signifying systems' (in Conte 1986, 11). Schaar's explanation of vertical context theory stresses the reader's role in the production of allusive meaning:

> Even if not intended by the poet, the echo, if recognised, is obviously fundamental to the meaning. There seems to be a stage where the poetry

> steers its own course, no longer controlled by the poet. […] We have, in other words, moved out of the poet's province and into the reader's: the latter's associations, not the former's intentions, become the main issue. (1982, 16)

As with Brooke Holmes' understanding of comparison as an act of 'co-remembering', allusion in this framework is a process of recognition and memory: 'the surface context, operating as a signal, triggers a memory of the infracontext' (1982, 18). The meaning generated by allusion takes place in the reader's mind, 'no longer controlled by the poet'.

Schaar's point even an unintended 'echo' might be 'fundamental to the meaning' – that an allusion could exist only in the mind of the reader and still be an allusion – is picked up by Charles Martindale's manifesto that 'meaning is always realised at the point of reception' (1993, 3). Gian Biago Conte similarly proposes that allusion is best understood by focusing 'on the text rather than on the author, on the relation between texts rather than on imitation' (1986, 27). He points out that this is not 'the only approach': 'Harold Bloom […] would stress the intention of the author' (Conte 1986, 27). Both of the 'Cold Calls' allusions quoted above are fairly inescapably 'intended'; the reference to Gilgamesh is what we might call a 'diegetic' allusion, to borrow Genette's categorisation – an allusion performed and acknowledged within the story. The *King John* quotation, meanwhile, is referenced paratextually in Logue's notes at the end of the volume. But as suggested above, Logue nonetheless uses these quotations to explore the reader's role in the creation of allusive meaning, juxtaposing intertextual references with anachronistic technologies and vocabulary, and therefore emphasising what Maguire and Smith refer to as the 'anachrony' of allusion. And other allusions in *War Music*, as we will see, are far more ambiguous, corresponding with John Leonard's summary of interpretative responsibility in Milton: 'Allusion […] by its very nature leaves readers free to draw their own conclusions. Milton's allusions are often sites of conflict between critics because they offer themselves as interpretive keys, and yet the doors they unlock can lead to widely divergent and unexpected places' (2013, 267).

Allusion therefore centres both the reader's creation of meaning and the writer's construction of the text: intertextual references can self-consciously position a work within a genre, mode, or tradition. For a text like the *Iliad*, the number and variety of texts that might fall into such a tradition is immense. Henry Power comments in regard to Pope's Homer that 'borrowings are a major part of [his] Homeric project – to demonstrate that Homer is the source of all subsequent literature by making the reverse also true,' (2018b, 761); i.e. by alluding to 'all of subsequent literature' in his translation, and making these borrowings a 'source' for his Homer. Donald Carne-Ross (who commissioned Logue to translate Homer and provided the cribs which initially allowed him to do so) argues that Pope has a 'double vision of [the *Iliad*], as existing in its own right, and as existing – and developing – within the long tradition which it initiated' (2010, 161). For Power, this is a vision shared by Logue; he suggests that in one particularly intertextual passage in *War Music* (an allusion to Milton, which will be discussed later in this chapter), 'Logue seems […] to be viewing the poem with the same "double vision" that Carne-Ross attributed to Pope' (2018b, 765). Allusion to that 'long tradition', the 'difficult interval' (Carson) between Homer and the present, allows Logue, like Pope, to metapoetically represent his own position in the tradition in which he is working.

Echoing Carne-Ross' 'double vision' of a text and its tradition, Paul Davis distinguishes between 'text' and 'culture-text':

> *A Christmas Carol* could be said to have two texts, the one that Dickens wrote in 1843 and the one that we collectively remember. […] The text, *A Christmas Carol*, is fixed in Dickens' words, but the culture-text, the *Carol* as it has been re-created in the century and a half since it first appeared, changes as the reasons for its retelling change. We are still creating the culture-text of the *Carol*. (1990, 110)

Again, this theorisation of tradition emphasises the role of reception in the creation of the 'culture-text', with Davis specifically pointing to the changes in the 'reasons for its retelling'. He argues that:

> The *Carol* has inverted the usual folk process. Rather than beginning as an oral story that was later written down, the *Carol* was written down to

> be retold. Dickens was its creator, but it is also the product of its recreators who have retold, adapted, and revised it over the years. (1990, 109)

Following this model of reception, we might see the *Iliad* in its tradition as an hour-glass shape: an 'oral story' composed and/or sung by many voices, then written down and attributed to one of those voices – Homer – before being 'retold' by its innumerable commentators, translators, and adaptors. Logue's description of Achilles 'singing of Gilgamesh' in 'Cold Calls' encapsulates the complexity of this process: he alludes to an oral epic tradition much like that of the *Iliad* and *Odyssey*, putting this allusion in the voice of a Homeric character, all within Logue's own written reception of the *Iliad*. Achilles' 'song' gestures to the top half of the hourglass, imitating the likely mechanics of *Iliad*'s early transmission, but in its appearance in *War Music* becomes a product of the culture-text that followed the poem's attribution to Homer, the tradition that includes Shakespeare, Milton, Pope, Logue.

But Davis' emphasis on the fact that 'we are still creating the culture-text' raises the question of whether we can look beyond the culture-text, or Carne-Ross' *Iliad* 'developing' within its tradition, and access the text itself, the *Iliad* or *A Christmas Carol* 'existing in their own right'. Martindale suggests not: 'any notion of a naked encounter between a text and a reader who is a sort of *tabula rasa* is absurd. We all approach the reading of texts with the baggage of values and our experience, with certain categories, assumptions, prejudices, and "fore-understandings"' (1993, 5). Drawing on Hans-Georg Gadamer's notion of the conflict between the 'horizon of the present' and that of the 'original' text, Martindale argues that:

> We do not merely interpret 'Homer' by the light of our taste, since the Homeric poems have themselves contributed to the formation of that taste. Historicism of this kind in the end denies history. Homer has been changed for us by Virgil and Milton, who have left their traces in his text. (1993, 6)

The reader's 'horizon', then, is partly a product of the text that they are reading, and of its reception: 'Our current interpretations of ancient texts, whether or not we are aware of it, are, in complex ways, constructed by the chain of receptions through which their continued readability has been effected' (Martindale 1993, 7). Like the unhistoricists discussed in the previous chapter, this view suggests that a truly historicist or unprejudiced reading of the past or past literature is impossible, that 'in the end [it] denies history', and that we must therefore read *with* our own knowledge, rather than somehow bypassing it – 'beliefs and fore-understandings ("prejudices", to use Gadamer's word) are not barriers to understanding but their preconditions' (Martindale 1993, 6).

For Gadamer, the act of returning to the 'traditionary text', the text itself, can 'make conscious the prejudices concerning our own understanding' (tr. Weinsheimer 1991, 299). Acknowledging the 'prejudices' we hold, the 'baggage of values and experience' in Martindale's phrasing, can enable closer understanding of past literature. Murray McGillivray, discussing Gadamer, takes a more doubtful stance, wondering if 'we can ever hope to become aware of all, or even of most, of the prejudices that enter into our reading' (1994, 6). He offers a specific example about the circularity of text and reception, drawn from his experience of teaching *Beowulf*. Reading the words 'stonc […] aefter stane', which describe the dragon that Beowulf fights towards the end of the text, McGillivray's graduate students discussed the difficulty of interpreting and translating the verb 'stonc':

> Frederick Klaeber glosses [*stonc*] as 'moved rapidly', citing a supposed Gothic cognate. My students supported the larger body of opinion that holds that the verb must be related to the Modern English verb *to stink*, but that here it must mean that the dragon *sniffed* or *smelled* its way along the stone of the *beorg*, the chamber the dragon inhabited. The curious argument my students advanced was that dragons are well known for their keen sense of smell. We finally discovered that the source they were unconsciously referring to was *The Hobbit*, read by both of them in childhood. Smaug, the dragon in that book, is obviously based on the Beowulf dragon, especially in his fury over the theft of a cup from the hoard and his subsequent fiery rampage. [...] And of course, Smaug's keen sense of smell is probably based on Tolkien's own interpretation of

> the Beowulf line that we were working on in my graduate class. (1994, 404-405)

Tradition, or what Davis would call the 'culture-text' of *Beowulf,* 'in authentic Gadamerian fashion, predates direct acquaintance with the text itself and conditions reception of it' (McGillivray 1994, 405). McGillivray and his students managed to 'finally discover' the basis of their 'prejudice', the element of tradition that was conditioning their reception of *Beowulf.* But, he points out, 'there must surely have been in that class prejudices shared by all of us, and we must surely have failed to foreground some of them' (1994, 405). Furthermore, this anecdote demonstrates the difficulty of separating 'fore-understanding' from the 'original' text, or culture-text from text. Because the later text – here *The Hobbit* – is itself drawing on potentially flawed or ambiguous readings of the earlier text, direct encounters with the source might *reinforce*, rather than combat or expose, the prejudices of the reader's horizon. McGillivray's students had 'unconsciously' absorbed Tolkien's understanding of dragons having a 'keen sense of smell', and *Beowulf*'s 'stonc' confirmed this perception. The anachrony of tradition 'predating direct acquaintance with the text', and the difficulty of unravelling the impact of that tradition on the reader's 'horizon', mean that the culture-text does not exist alongside, beyond, or distinguishable from the text, but is instead weaved into it – down to the level of individual words. 'We cannot get back to any originary meaning wholly free of subsequent accretations', and we cannot experience 'Homer himself, untouched by any taint of modernity' (Martindale 1993, 7; 2006, 7). For Logue, this statement is true in a very literal sense, given that he had no knowledge of ancient Greek and therefore worked solely through the 'culture-text' of the *Iliad*: many of his allusions are to the very texts that served as his direct sources for Homer, like Pope and Chapman's *Iliad*s. But the point being made, to different extents, by Gadamer, Martindale, and McGillivray, is that a 'naked encounter' with an 'original' text is impossible, regardless of the reader, translator, or interpreter's expertise.

'No one owns Homer, not even the best of his readers. Each one of our readings is done through layers of previous ones that pile upon the page like

seams in a rock until the original text (if there ever really was so pure a thing) is hardly visible.' This is how Alberto Manguel articulates the situation (2007, 3). In the introduction to *Deep Classics*, Shane Butler points out that Manguel in his youth was a reader for Borges, who was by that point blind. Homer's visibility might then hold particular relevance – but, Butler continues, Manguel's metaphor 'does not make proper sense […] if each reading of Homer is like a layer of rock over the "original text", then surely just one was sufficient to shield entirely whatever lay below from any unaided view from above, plunging all subsequent readers into a blindness at once Borgesian and Homeric' (2016, 1). Nonetheless, the metaphor of reading through layers of rock is widespread: Claes Schaar describes the task of looking for infracontexts in a vertical context system as a textual 'archaeology' (1978, 382), and quotes the Milton critic John Steadman's comparison between the act of exploring the 'buried foundations' of Milton's epic – its infracontexts – and that of Heinrich Schliemann's excavation of Troy (in Schaar 1982, 22).[69] Alice Oswald's subtitle to *Memorial,* 'an excavation of the *Iliad*', draws on precisely the same archaeological vehicle as Schaar and Steadman (possibly even down to the identification of Schliemann's Troy as the metaphorical excavated site, given that Oswald's subject matter is the Trojan War), but her metaphor in some ways closer to Manguel's.[70] For Schaar and Steadman, the layers of rock extend down below the text, representing the infracontexts buried beneath. Manguel and Oswald approach from the opposite

[69] The comparison resting behind this metaphor is perhaps also present in Lucan's description of the *exhaustae nomen memorabile Troiae* (the memorable name of burnt-down Troy); unlike Schliemann, Lucan's contemporaries had neither the desire nor the apparatus to excavate the potential site of Troy. But the notion of visiting a 'name' in the physical ruins of a city evokes much the same link between the act of reading and the act of interpreting a physical site, as argued in my first chapter (p52).

[70] Although, intriguingly, both Schaar and Oswald also draw on an almost identical second metaphor: '[in studying *Paradise Lost*] I have been reminded of a notice in one of the great churches of western Europe: "The cathedral is not a museum. To enter it is to step into the mysterious world of the faith and the devotion of centuries"' (Schaar 1982, 23); 'This is a translation of the *Iliad*'s atmosphere, not its story [...] this version, trying to retrieve the poem's energeia, takes away its narrative, as you might lift the roof off a church to remember what you're worshiping' (2011, 1).

direction; the text itself is the buried object, Troy, and the ‘seams of rock’ that extend above it (like Martindale’s ‘accretations’, which again seems to draw on the same metaphor) are all the later readings of a millennia-old tradition. But the difference between these metaphors is one of perspective, not quality – the allusive ‘buried foundations’ below *Paradise Lost* are of course the same as the ‘layers’ piling on top of Homer, because Milton is one of the many readers in the ‘chain of reception’ that reaches back to the *Iliad*.

Logue was aware of this: in a passage that will be explored in detail in this chapter, he quotes a section of *Paradise Lost* which alludes to the same passage from Homer that Logue is, in that moment, translating. He thus makes unavoidable the fact that intermediary texts participate in the creation of the culture-text, in the formation of the reader’s horizon of understanding – it is this passage that prompts Power to comment that Logue is ‘viewing the poem with the same “double vision” that Carne-Ross attributed to Pope’ (2018b, 765). Logue’s allusion to Milton is signposted in the text with the words ‘quoted in Paradise’ (44), while others (like the *King John* quotation discussed above) are referenced paratextually in Logue’s notes section. Some allusions are not referenced at all – Logue’s notes section is manifestly incomplete – while others are referenced doubtfully: ‘I think that these lines are based on a translation of Kenneth Rexroth’ (341). Other allusions are proposed in the notes, but are hard to trace in the text itself, like Logue’s reference to Emily Dickinson in his description of Achilles’ grief for Patroclus, discussed below. More difficult to interpret still are the allusions that have no apparent external source at all: Logue quotes five lines which are referenced in the poem itself as an extract from ‘Miss Heber’s Diary: 1908. Mid-June’ (163). There was a real ‘Miss Heber’, but the quotation in *War Music* does not seem to belong to her, and she was a letter-writer in the mid-eighteenth century rather than a diarist in the early twentieth. Elsewhere Logue quotes the speech of an imagined witness to a tragedy: ‘I took the photograph. / It summed the situation up. / He was her son’ (188). Again, allusion combines with Logue’s presentation of voice and anachronism (‘photograph’) to create a passage of complex referentiality. Like Miss Heber’s

diary entry, the ‘photograph’ passage appears not only in direct speech but also indented on the page, a presentational strategy that Logue also uses for ‘real’ allusions, and, at some points (especially in earlier editions), for similes. It marks these ‘allusions’ as seemingly separate, borrowed; reaching, like similes, beyond the world of the text, even when they are entirely Logue’s invention.

The textual presentation of Logue’s allusions is also significant in light of his working practices, which include the physical compilation of potential allusions and references, as discussed by Power:

> Looking through his archives, it is apparent that he […] scribbled on whatever he could find: paper napkins, bus tickets, takeaway menus. And, just as often, he scribbled nothing himself, simply cutting – or tearing – an apposite turn of phrase or an adaptable image out of a newspaper or magazine. Logue inherited his interest in clippings from his father who (we learn from Logue’s autobiography) ‘liked to clip absurd stories from the newspapers.’ Logue kept scrapbooks throughout his life, and in the 1960s was to become one of the best-known gatherers of clippings in the country; he compiled two weekly columns for *Private Eye*: True Stories and Pseud’s Corner. (2018a, 251)

Logue’s patchwork compilation of sources (which, as mentioned above, Power links to the allusive complexity of Pope’s *Iliad*) is reflected in their poetic incorporation into the text; the Miss Heber and the quotation from the unnamed photographer are seemingly pasted into the text with no explanation for their apparent allusivity or anachronicity. Features like indentation and the in-text citation of ‘Miss Heber’s Diary: 1908. Mid-June’ add to this sense of material allusion – complicated, of course, by the fact that these quoted are not clipped or pasted from any external source, but invented by Logue. Other allusions, like the Gilgamesh passage, work quite differently, modelling not physical compilation and incorporation but oral transmission.

As Power suggests, many of Logue’s borrowings are not ‘literary’ allusions to earlier poetry but references to other sources such as newspapers and magazines. His non-literary borrowings, too, encompass the oral as well as the textual: ‘I collect noises, the sound of steel keys hitting concrete perhaps, or a letter dropping into a half-filled post box’ (in Guppy 1993). Logue’s use of the

word ‘collect’ to describe his use of ‘noises’ suggests a parallel with his scrapbook-gatherings of clippings: a wider poetics of compilation. Many of what we might assume are Logue’s ‘collected noises’ end up in *War Music*’s similes:

> Think of a raked sky-wide Venetian blind.
> Add the receding traction of its slats
> Of its slats of its slats as a hand draws it up.
> Hear the Greek army getting to its feet
>
> (147)

> Where, axe up, Ábassee’s minder, Dial, (with
> The sound that a butcher’s chopper makes
> As it goes through a carcass into his block)
> Finished him off.
>
> (150)

> Thunder. The kind that sounds like cloud-sized snooker balls
> knocking together
>
> (327)

The first of the aural similes quoted here is indented on the page, like many of Logue’s allusions and similes. His oral and textual ‘sources’, then, are gathered and presented in comparable ways, whether in allusions or similes – all are subject to Logue’s ‘magpie’ working methods. In these similes ‘a venetian blind’, ‘a butcher’s chopper’, and ‘snooker balls / knocking together’ are the vehicles for comparison, collected from the external, oral world, while his allusions use a wide range of literary and non-literary sources as referents.

Simile and allusion have frequently been understood as closely related devices: Schaar writes that ‘what is here called vertical context system has sometimes been compared to and identified with metaphor’, pointing to ‘the sense-expanding function of both allusion and metaphor’ (Schaar 1978, 383; citing Kittang and Aarseth 1968, 97-99). Both Conte (1986) and Garner (1990) compare allusion to metaphor, with Garner exploring in detail how I.A. Richards’ terminology for metaphor – ‘vehicle’, ‘tenor’, and ‘grounds’ – can be applied to the study of allusion (1990, 5). For Garner, allusion, like metaphor, can be signalled by an ‘ungrammaticality’ or ‘trigger’ in the text; ungrammaticality in a

metaphor is often the ‘failure of the statement on a literal level’ (Van Tress 2004, 10), while in an allusion it might be ‘the use of a rare word found in both passages, a previous echo of the work which makes the reader predisposed to note a further allusion, the familiarity of the verse(s) alluded to’ (Halleran 1990, in a review of Garner (1990)). Both allusion and metaphor ‘signal’ themselves, drawing attention to their own existence, and therefore function as metapoetic techniques. As Maguire and Smith conclude, ‘Shakespeare does not want this source to be invisible: invisibility defeats the point of *imitatio*’ (2015, 30). Logue puts on display both the text’s translational relationship with the *Iliad*, and its allusive relationship with intermediary works. The range of allusions, borrowings, and imitation in *War Music* (including the collected noises that make up many of Logue’s simile-vehicles), and the variety of ways in which they are compiled and incorporated, thus allow Logue to visibly, self-consciously represent the text as a translation and as a product of intertextuality in a wider sense – not just individual instances of literary allusion, but the Bakhtinian and Kristevan notion of the text as a ‘mosaic of quotations’, as ‘the absorption and transformation of another [text]’ (Kristeva 1986, 37).

Allusion’s metapoetic function is therefore multifold: because it foregrounds the reader’s recognition, and because by definition it acknowledges the existence of *other* texts, it can make the reader aware of themselves as a reader, and of the text as a translation or within a tradition. In *War Music,* these qualities are exacerbated by Logue’s use of features such as indentation and in-text citation, which alert us to the material form of the text. But allusions can also be what Stephen Hinds calls ‘reflexive’ (1998, 1), or what we might term meta-allusive – they can draw attention not just to poetry as poetry, but to allusion as allusion. Christopher Ricks notes:

> We should notice when the subject matter of an allusion is at one with the impulse that underlies the making of allusions at all, because it is characteristic of art to find energy and delight in an enacting of that which it is saying, and to be rendered vigilant by a consciousness of metaphors and analogies which relate its literary practices to the great world. There are many ways in which allusion can be self-delightingly about allusion, can catch fire from the rapidity of its own motion. (2002, 9)

Ricks offers the example of Dryden's engagement with previous poets and with the theme of fatherhood: 'My argument is not simply that Dryden was preoccupied with fathers and with poetic lineage, but that the parallel with the nature of allusion – the poet as heir – lent particular life to this preoccupation, his most creative allusions being those of which the quick is paternity and inheritance.' (2002, 29) So an allusion in which the subject matter is 'paternity and inheritance' can be 'an enacting of that which it is saying', because the 'poet as heir' is exploring an intertextual relationship just as a child might grapple with a paternal one. Here Ricks engages with Harold Bloom, whose *Anxiety of Influence* (1973) considers the relationship between poets and their predecessors, or poetic fathers, as one of 'anxiety' and pressure. We have already seen, with Logue's allusions in 'Cold Calls', that allusions can provide a model for themselves – Achilles 'singing of Gilgamesh' parallels Logue's translation of poetry about Achilles, while Ajax is 'bethumped' with Achilles' words just as Logue confronts the reader with the double-textuality of language borrowed from Shakespeare.

In all of these ways, then, allusion can function as an opportunity for the poet to comment self-consciously on the text itself, on its potential readership, and on its relationship with the past and past literature (including translational source texts). As quoted in the introduction to this thesis, Heather Van Tress describes one form of allusion in Latin poetry as 'intentional textual confrontation, with the result that the reader's attention is drawn to the process of literary creation within the text. In other words, the seams of artistic creation show' (2004, 10). Like anachronism and representations of memory, the device of allusion allows Logue to draw attention to the processes – poetic, comparative, translational – that underpin the text.

SEA-DARK WINE, SALT-WATER WOMEN

Among Logue's many allusions are references to the *Iliad* itself – not merely the inevitable correspondences borne out of *War Music*'s close relationship to the Homeric text, but specific nods to the verbal composition of the poem. For example, we read in 'Kings': 'Leaves of lean meat spat on the barbecues. / Silver took sea-dark wine from lip to lip.' (39), and later in the same instalment: 'And when the barbecue / Of fat-wrapped thigh-cuts topped with lights, / And from its silver, sea-dark wine had crossed your lips' (80-81). These two passages follow a pattern, or perhaps a formula: both include 'barbecues', the word 'silver' as synecdoche for drinking cups, 'lips', and the phrase 'sea-dark wine'. Like Achilles' guitar, 'barbecue' is an ambiguous anachronism – the concept of grilling meat outdoors is by no means modern, but the word evokes the specificity of its contemporary usage, a bank-holiday activity involving burgers and Pimm's. The phrases 'from lip to lip' and 'crossed your lips', particularly the latter, are suggestive of speech, in addition to their obvious connotations of drinking. 'Sea-dark wine', meanwhile, is an inversion of a Homeric phrase: the words οἶνοπα πόντον (*oinopa ponton*), which literally mean something like 'wine-faced sea', have often been translated as 'wine-dark sea', or variations thereof. As with the Gilgamesh passage, then, we have a reference to another text combined with a potential model for the performance and transmission of that text, juxtaposed with uncertain anachronism: Logue's version of Homer's wine-dark sea is taken orally 'from lip to lip' in a setting which, thanks to the word 'barbecues', seems to shift uncertainly from Troy to Brighton beach. These two passages from 'Kings' offer a reflexive model of orally performed and transmitted poetry, picked up – and radically inverted – in a potentially modern setting.

This model is complicated by the fact that, even without Logue's inversion, the phrase *oinopa ponton*, or *epi oinopa ponton,* as it often appears (*epi* means 'on' or 'by'), is notoriously difficult to translate. Its notoriety is such that Butler writes: '"Wine-dark" may well now be the most famous "word" in Homeric English' (2016, 23). The latter element of the phrase, *ponton,* is straightforward: it means 'sea', and appears frequently in Homer, often alongside epithets. It is *oinopa* that

poses the issue. The most literal translation, as offered above, would be something like 'wine-faced': οἰνοψ (*oinops*), in its unattested nominative form, is a compound of οἶνος (*oinos*, 'wine') and οψ (*ops*, 'face' or 'eye'). But the meaning we might draw from a 'wine-faced' sea is highly contested and ultimately oblique – does it mean the sea *looks* like wine? This is the interpretation that produced 'wine-dark' as a translation, based on the assumption that the shared visual ground between wine and sea-water is darkness. Shane Butler explores another potential explanation:

> Recent investigations of Greek colour words observe that they often function in complex networks of synesthetic reference; accordingly, it has been suggested that *oinops* does not mean that the sea looks like wine, but, rather, that looking like the sea, alluring but dangerous, is like tasting wine and drinking deeply [...] But just when this seems to make good sense of things, we face a vexing complication: Homer uses the same adjective of cattle, looking at or listening to which can perhaps be soothing – but intoxicating? How now, wine dark cow? (2016, 23)

In addition to alluring cattle, other theories suggest that for Homer, wine was blue,[71] sea water was red,[72] sea water was red specifically at sunset,[73] and that colour was perceived differently.[74] Butler's conclusion to this line of questioning collapses the issue: 'What is *oinops*? It is what Homer calls the sea' (2016, 23). Caroline Alexander, whose *Iliad* translation was published in 2016, offers a similarly recursive answer to the inverse question: 'What colour is the sea? Silver-pewter at dawn; gray, gray-blue, green-blue, or blue depending on the particular day; yellow or red at sunset; silver-black at dusk; black at night. In other words,

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[71] Cattley and Wright suggest that wine mixed with alkaline water from the Peloponnese would turn blue (1983, 568).

[72] Apparently due to an algal bloom; this theory (along with some of the others discussed here) is referenced by Caroline Alexander in her 2013 article on the subject, but I have been unable to find its origin or who first proposed it.

[73] As proposed by Rutherfurd-Dyer, who came to this conclusion after watching an 'unusually vivid' sunset off the coast of Maine (1983, 125).

[74] Argued most famously by William Gladstone (who would later become Prime Minister) in his *Studies on Homer and the Homeric Age* in 1858.

no colour at all, but rather a phenomenon of reflected light' (2013). Logue's 'sea-dark wine' carries with it these unanswerable questions about *oinops*, and his inversion pointedly does nothing to shed light on the issue, only inverting the order of two concepts whose similarity is presumably crucial, but thus far unfathomable.

Jorge Luis Borges writes:

> I am sure that when Homer (or the many Greeks who recorded Homer) wrote it, they were simply thinking of the sea; the adjective was straightforward. But nowadays, if I or if any of you, after trying many fancy adjectives, write in a poem 'the wine-dark sea,' this is not a mere repetition of what the Greeks wrote. Rather, it is a going back to tradition. When we speak of 'the wine-dark sea,' we think of Homer and of the thirty centuries that lie between us and him. So that although the words may be much the same, when we write 'the wine-dark sea' we are really writing something quite different from what Homer was writing. (2000, 13-14)

His last point, that 'we are really writing something quite different from what Homer was writing', exemplifies Martindale's argument that 'we cannot get back to any originary meaning wholly free of subsequent accretations' – or in Borges' reader Manguel's words, that 'the original text (if there ever really was so pure a thing) is hardly visible' (2007, 3) Much has happened to *oinopa ponton* in the 'thirty centuries' between 'us and Homer'. Much has happened in the last century alone: Fitzgerald and Fagles both translate *oinopa* with the compound 'wine-dark' (2008 [1961], 35; 1998, 189), which has been popular since Andrew Lang's translations (with Leaf and Myers) in the 1890s. Stanley Lombardo offers the accommodating 'sea's grey wine' (1997, 40), while Lattimore ('inexplicably', according to Caroline Alexander (2013)), opts for 'wine-blue sea' (1961 [1951], 92). Alexander herself turns *oinopa ponton* into a simile: 'depths as dark as wine' (2016, 12).

Outside of formal translation, it has enjoyed even more varied appearances – James Joyce's Buck Mulligan exclaims 'God! Isn't the sea what Algy calls it: a great sweet mother? The snotgreen sea. The scrotumtightening sea. Epi oinopa ponton. Ah, Dedalus, the Greeks! I must teach you. You must read them in the

original' (1986, 4-5). Joyce gives us four descriptions of the sea – Algernon Charles Swinburne's 'great sweet mother, / Mother and lover of men, the sea' ('The Triumph of Time' (1886)); two of his own, 'the snotgreen sea' and 'the scrotumtightening sea'; and finally 'the original': 'epi oinopa ponton'. 'Snotgreen' calls back alliteratively and assonantly to the 'great sweet' of Swinburne's description (and, in colour, to Joyce's pun on 'algae' with Swinburne's first name), while also offering a parody of 'wine-dark' as a visual epithet for the sea. 'Scrotumtightening' takes the parody further, although if *oinopa* is, as Shane Butler suggests, best understood in relation to 'complex networks of synesthetic reference' – to how the sea makes one *feel* – perhaps the physicality of 'scrotumtightening' is not so far off. Joyce has Mulligan continue: 'I must teach you. You must read them in the original', suggesting again the desire to go back to the 'originary meaning' of the text. Like Joyce, Logue at once acknowledges the tradition of translating *oinopa ponton* and inserts himself into that tradition with 'sea-dark wine'. His paradigmatic revision of 'the most famous "word" in Homeric English' (Butler) is, as Borges puts it, a 'going back to tradition', which pointedly engages with the uncertainty of the Greek phrase and alludes to the many versions of *oinopa ponton* that have graced the pages of literature since Homer, a small but significant interpretative and translational tradition in its own right.

What colour is the sea in *War Music*? After hearing Achilles' grief over Patroclus' death, Thetis travels through the ocean to her son. In a passage that corresponds to *Iliad* 18.35-69, Logue describes this journey with an intertextual colour palette:

> You sank, throat back, thrown back; your voice
> Thrown out across the sea to reach your source.
> Salt-water woman
> Eternal, his mother,
> Sheer-bodied Thetis who lives in the wave
> In the coral
> Fluorescent
> Green over grey over olive for ever
> The light falling sideways from Heaven

She heard him
    Achilles
Her marvellous son.
     Surge in her body,
Head ferns grow wider,
    Grow paler,
Her message, his message
    Goes through the water:
    'Sisters,'
Nayruesay
'Sisters,'
Eternal
Salt-water women

(268-9)

In this passage, Logue draws on a number of modernist infracontexts, most obviously Eliot and Pound: Peter Davidson argues that Logue's presentation of Thetis and the nymphs 'engages in a double triangulation, reading through the Thames-Daughters of *The Waste Land* to the metamorphic landscape inhabited by the quasi-supernatural swimmers of Pound's *Cantos*' (1995, 112). Davidson's 'double triangulation' is a concept based on his understanding of allusion in translation as a 'third term of reference', in addition to the source and target texts. Venuti proposes a similar numerical system for understanding intertextuality in translation:

> Translation represents a unique case of intertextuality. It in fact involves three sets of intertextual relations: (1) those between the foreign text and other texts […] (2) those between the foreign text and the translation, which have been treated according to concepts of equivalence; and (3) those between the translation and other texts. (2009, 158)

Davidson's 'third term of reference' corresponds to Venuti's third category of translational intertextuality – the type of allusion that I have been considering throughout this chapter. Here, Davidson argues, Logue is in fact engaging with two 'third frames', or perhaps a third and a fourth frame of reference, or, as Schaar would put it, a single but multifaceted vertical context system: Logue's

passage simultaneously engages with both Eliot and Pound against the backdrop of its translation of Homer.

Pound's influence is particularly clear in the shifting colour palette of Logue's ocean: the line 'Green over grey over olive for ever' (which ambiguously refers to the 'wave', the 'coral', Thetis herself, or all three) offers an alternative underwater colour-scheme to that of the 'wine-dark sea', and closely corresponds to Pound's description of the sea in Canto II:

> Glass-glint of wave in the tide-rips against sunlight,
> pallor of Hesperus,
> Grey peak of the wave,
> wave, colour of grape's pulp,
> Olive grey in the near,
> far, smoke grey of the rock-slide,
> Salmon-pink wings of the fish-hawk
> cast grey shadows in water,
> The tower like a one-eyed great goose
> cranes up out of the olive-grove.
>
> (1954, 14)

Pound paints the sea as 'grey', 'colour of grape's pulp' (presumably itself an allusion to the 'wine' of 'wine-dark sea'), and 'olive'; Logue condenses these descriptions into a single line, 'green over grey over olive for ever'. Logue's references to 'wave' and 'light falling sideways' also perhaps refer to similar semantic groupings in the Pound passage ('glass-glint of wave […] sunlight'). Davidson points out that a line from slightly later in Logue's description of the nymphs – 'Arm over arm swimming backways, peaked nipples' (269) – alludes to the description of the nymphs' 'up-turned nipples' in Canto III, 'where Pound (full circle) is paraphrasing Catullus' poem on the marriage of Peleus and Thetis' (Davidson 1995, 113).[75] In other words, Logue's reference to Pound introduces

[75] Pound, Canto III: 'And in the water, the almond-white swimmers, / the silvery water glazes the up-turned nipple'; Catullus 64.16-18: *illa atque alia viderunt luce marinas / mortales oculis nudato corpore Nymphas / nutricum tenus extantes a gurgite cano*. ('In those days and others, mortals saw with their eyes saw sea-nymphs appearing from the white whirlpool, bodies naked up to the breast').

a vertical context system that leads down through the *Cantos* and Catullus back to the story of Thetis – Achilles' mother, and the subject of the passage in *War Music* in which Logue references Pound.

Eliot's Thames-Daughters, Davidson argues, 'are evoked more by the movement and cursus of Logue's lines than by any specific verbal echo', 'apart from the initially meaningless "Nayruesay" filling the same function as the glossolalia which Eliot quotes from Wagner – "Weialala leia / Wallala leialala"' (1995, 112). 'Nayruesay' is an early echo of the name 'Oceanayruce', *War Music*'s version of Oceanus, the father of Logue's sea nymphs (but not Homer's – in the *Iliad* they are the daughters of Nereus, the Old Man of the Sea). The sea nymphs themselves are listed a few lines later in Logue's passage:

> Derna, Leucatay, lithe Famagusta,
> Isso, Nifaria, black chevroned Cos,
> Panopay, beaded, entwining Galethiel,
> Thasos, Talitha, Hymno and Phylatte,
> Sleek Manapharium, Jithis, Bardian, Proto and Doto,
> Serpentine Xanthe, Nemix and Simi
>
> (269)

In addition to the corruption of 'Oceanus' into 'Oceanayruce' and 'Nayruesay' (and indeed the replacement of Nereus with Oceanus in the first place), Logue implements various translational strategies in his representation of the sea nymphs. He invents some names entirely (e.g. Manapharium and Jithis), alters others (e.g. Δωτὼ (Dōtō) into Doro), and inserts subtle anachronisms: 'Serpentine Xanthe' is snake-like, perhaps, but also seems to have taken up residence in Hyde Park. 'Galethiel' is presumably a version of Galatea, although she sounds suspiciously like a character from *The Lord of the Rings*. 'Famagusta', meanwhile, is the name of a city in Cyprus. As I argue in the first chapter of this thesis, Logue's use of unfamiliar but non-Homeric names allows him to alienate the reader both from the *Iliad* and from the modern, invented aspects of the poem, destabilising the relationship between domestication or anachronism and familiarity. This catalogue of sea nymphs at once foreignises and domesticates, turning the Homeric characters' names into Eliot-esque nonsense-words, foreign

places, and uncertain anachronisms; they belong neither to Homer nor to the world of the reader.

Logue's allusions to these modernist poems are, for Davidson, 'a means of reading and re-creating Homer' (1995, 113). They 'offer the twentieth-century reader points of repose and identification in a shifting and distanced text. Classical sea-girls are remote mythology, classical sea-girls mediated through Eliot and Pound offer at least a glimmer of context and familiarity' (Davidson 1995, 114). To me, Logue's 'sheer-bodied Thetis who lives in the wave', and her oddly named sisters, 'full 50 green-grey palely shimmering kith of Oceanayruce' (269), seem deliberately rather than reluctantly remote, and the allusions to Pound and Eliot (who famously sought not familiarity but the 'new') seem to enhance, rather than combat, the passage's 'shifting and distanced' qualities. Furthermore, I think there is rather more going on here. Christopher Ricks' analysis of Dryden, quoted above, seems relevant: 'the parallel with the nature of allusion – the poet as heir – lent particular life to this preoccupation [with fathers], his most creative allusions being those of which the quick is paternity and inheritance' (2002, 29). The 'quick' of the water nymphs passage is not paternity but maternity – Logue's Achilles begins the passage with his 'throat back, thrown back, your voice / Thrown out across the sea to reach your source'. We learn that this 'source' is Thetis:

> Salt water woman
> Eternal, his mother
> […]
> She heard him
> Achilles
> Her marvellous son
> […]
> Her message, his message
> Goes through the water.
>
> (269)

Achilles' relationship with his mother is described using the metaliterary vocabulary of allusion (and translation) – 'source' – and their communication is characterised as a 'voice / thrown out across the sea', a 'message' which 'goes

through the water'. The passage's allusions to its modernist 'sources' are thus paralleled with Achilles and Thetis' relationship, one of genetic inheritance, and with how they speak to each-other: voice and message cast out across a vast ocean.

The reflexive significance of the word 'source' is further indicated by its appearance in earlier versions of *War Music*: in the first publication of this passage the word is capitalised, 'Thrown out across the sea to reach your Source' (Logue 1980, 109). In a different passage, from the 1991 edition of 'Kings', Achilles addresses Thetis in direct speech: 'Source, hear my voice' (1991b, 3). Thetis is Achilles' biological 'source' in the sense that she is his mother, but she is also specifically a water nymph, so the connotations of 'source' as the origin of a river are apt as well. Logue depicts Achilles' cry as a primal returning to his biological origin, perhaps to a pre-birth state, but also to the source of a great body of water, linking these different notions of a 'source' (just as Swinburne does: 'great sweet mother / Mother and lover of men, the sea'). The meta-allusive connotations of 'source' bring additional meaning to both of these associations: Logue compares the originary phenomena of mothers and springs with his own poetic sources or ancestors. In paratext, he uses the same metaphor in reverse, describing *War Music* as 'a narrative capable of being read independently of its guessed-at parent' (1988, ix). Again, Logue's 'sources' encompass the *Iliad* itself – reflexively representing his translation – as well as the allusions to intermediary texts like *The Waste Land* and the *Cantos*.

As Ricks suggests in relation to Dryden, parenthood can metatextually represent poetic inheritance, in poetry and scholarship; Harold Bloom makes the bold claim that 'everyone who now reads and writes in the West, of whatever racial background, sex, or ideological camp, is still a son or daughter of Homer' (1975, 33). What makes Achilles' relationship with Thetis particularly significant in this sense is that oceans and rivers have likewise historically functioned as metatextual representations of 'the poet as heir' (Ricks 2002, 29), of the poetics of allusion more widely, and of Homer specifically. We have seen that Logue's 'salt-water women' allusions to Eliot and Pound incorporate three versions of the

word ‘source’, implicitly comparing literary borrowing to both maternal and hydrological inheritance. Derek Walcott links all three versions of ‘source’ (mother, water, text) by deconstructing the word ‘Omeros’ (a version of ‘Homer’), in his poem of the same name:

> […] I said, ‘Omeros,’
>
> and *O* was the conch-shell’s invocation, *mer* was
> both mother and sea in our Antillean patois,
> *os*, a grey bone, and the white surf as it crashes
>
> and spreads its sibilant collar on a lace shore.
>
> (2002, 14)

For Walcott the relationship between ‘mother and sea’ is one of etymology and homophony – ‘mer’ represents both concepts in Antillean creole, derived from French ‘mère’ and ‘mer’ respectively. But here and throughout *Omeros*, Walcott is also engaging with Homer as a ‘source’, in this passage literally breaking down the components of Homer’s name in Greek and translating them, homophonically (‘*O* was the conch-shell’s invocation’) as well as into ‘our Antillean patois’.

Keats experienced Chapman’s Homer as akin to seeing a ‘new planet’, as discussed in the previous chapter, but also like ‘star[ing] at the Pacific’ – so ‘to approach Homer in a fresh translation is to arrive at the very edge of the familiar, and to pause on the brink of something vast, unknown, and unknowable: an ocean’ (Power 2021, 360). Moreover, as Power explains, these Homeric-ocean associations have ancient origins:

> The name Ocean, for the ancients, did not originally signify just a wide expanse of sea. Rather Okeanos was the name of the stream which encircled the world and from which all creatures and all gods originated. Virgil in the *Georgics* calls Ocean the pater rerum – ‘the father of things’ (*G*.4.381) – and much earlier, the Orphic hymn to Ocean (no. 83), usually dated to the fifth century BC, describes him similarly as ‘father unperishing, always existing, origin of immortals and mortals’. In antiquity Homer was often associated with Ocean because as the oldest and greatest writer, he was the ultimate source of all subsequent literature. (2021, 364)

Dionysius of Harlicarnassus, writing in the first century BC, claims that: κορυφὴ μὲν οὖν ἁπάντων καὶ σκοπός, / ἐξ οὗ περ πάντες ποταμοὶ καὶ πᾶσα θάλασσα / καὶ πᾶσαι κρῆναι, / δικαίως ἂν Ὅμηρος λέγοιτο ('The height and aim of all – "from which all rivers and all seas / and all springs" – might rightly be said to be Homer') (*On the Composition of Words* 24, quoting *Iliad* 21.196-7). Dionysius wants to make the point that Homer is both the aim and source of all subsequent literature, and does so by quoting a passage from the *Iliad* itself ("from which all rivers" etc.; the passage describes the god Oceanus). Power follows the Homer/spring association downriver to Alexander Pope's 1711 *Essay on Criticism*:

> Be *Homer's* Works your *Study*, and *Delight*,
> Read them by Day, and meditate by Night;
> Thence form your Judgment, thence your Maxims bring,
> And trace the Muses *upward* to their *Spring*;
>
> (124-127)

Pope (like Walcott, Keats, and Dionysius) adopts the metaphor of a body of water, or its source, to describe an encounter with Homer. He draws on the ancient tradition of Homeric epic as the metaphorical origin of 'all rivers and all seas / and all springs' to instruct his reader to 'trace the Muses upward to their Spring'. Logue takes the metaphor and literalises it: the words 'thrown back across the sea to reach your source', thematically and structurally so like Pope's line, describe a 'source' quite literally located in the ocean: 'salty Thetis', as Logue calls her (42). But this expression of parental inheritance also metapoetically suggests the link between Homer and Ocean, 'the father of things'. Logue's presentation of Thetis as a 'source' – against the backdrop of his allusions to Pound and Eliot – evokes the association between Homer and the ocean found in antiquity, in Keats, and in Pope, allowing Logue to make visible not only his borrowings from modernist sources but also the wider intertextual and translational landscape: the 'poet as heir', his debt to Pope and Chapman's translations, and the river leading upstream to Homer.

Derek Walcott explains in an interview that 'I don't know the history of Achilles in the *Iliad*. I was scared of the *Iliad* because – I don't want to be

swallowed up, in a sense, by Homeric comparison' (in Sampietro 1992). In *Omeros,* we read the lines:

> […] The ocean had
>
> no memory of the wanderings of Gilgamesh,
> or whose sword severed whose head in the *Iliad*
> It was an epic where every line was erased
>
> yet freshly written in sheets of exploding surf.
>
> (2002, 295-6)

For Walcott, the poet as heir, Homer (who, in Walcott's homophonic and Antillean translation, contains 'both mother and sea') is a source of fear and anxiety: an influence that threatens to 'swallow up' the new poem. The watery connotations of the word 'swallowed' are picked up in the poem itself, in Walcott's description of an ocean with 'no memory' of Gilgamesh or Homer, 'an epic where every line was erased / yet freshly written in sheets of exploding surf'. This contradiction (heightened by the line and stanza break) exemplifies Walcott's use of allusion as a paradoxical expression of absence, comparable to Logue's non-existent anachronisms discussed in the previous chapter – Walcott references Gilgamesh and the *Iliad* only to insist on their lack. Earlier in *Omeros* he writes: 'It wasn't Aegean. They climbed no Parthenon' (2002, 32). Walcott's denials operate in the opposite direction to Logue's, refuting the presence of ancient literature rather than that of modern technology, reflecting the stark differences in context between the two poems: *Omeros* is a postcolonial poem, one in which the classical wound of Philoctetes is turned into a 'site of interethnic connection, vivifying the Black Caribbean inheritance of colonial injury' (Ramazani 1997, 405). Walcott's fear of being 'swallowed up', his insistence that 'it wasn't Aegean', is therefore also a rejection of "canonical" western literature in this context. Both Walcott and Logue, then, draw on the metaphor of Homer as an ocean as they interrogate, perform, or deny – but above all make visible – their own intertextual relationship with the *Iliad* and other sources.

Thomas Leitch writes that the field of adaptation studies is in a 'negotiation between two dead ends': an outdated 'fidelity model' and 'Bakhtinian intertextuality, with each text, avowed adaptation or not, afloat upon a sea of countless earlier texts from which it could not help borrowing' (2008, 63). The concept of intertextuality threatens to overwhelm, or perhaps swallow, the category of 'adaptation'; the sea functions here as a metaphor not specifically for Homer or allusions to Homer, but for the relation between texts more broadly. Leitch is describing intertextuality as coined and explained by Kristeva (drawing on Bakhtin), and his metaphor picks up on language used by Kristeva and others writing about the subject: 'Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another' (Kristeva 1986 [1966] 37); 'the word becomes one's own through an act of "appropriation" which means that it is never wholly one's own, is always permeated by traces of other words, other uses' (Allen 2011, 28). This slippery, 'permeating' intertextuality is a concern for these critics on a theoretical, disciplinary level, but their language corresponds to Walcott's personal, poetic, postcolonial fear of being 'swallowed up by Homeric comparison'. Whether it is the extent of Homeric influence on an individual work or 'the notion of adaptation altogether' that is at stake, it is clear that the concept of allusion within derivative works – be they adaptations, versions, accounts, or translations (or, as Kristeva would have it, within any text at all) – is fraught with issues of categorisation and identity. These issues raise the question of whether it is possible, or productive, to analyse individual allusions in texts which are broadly, entirely allusive, or (to pose the inverse question) to categorise a text as derivative given the essentially repetitive, multiplicitous nature of language.

Theo Hermans has considered the first of these questions in relation to allusion and intertextuality within translation studies: 'despite the clear benefits involved [...] reading translations against the backdrop of other translations, self-referentially and intertextually, may be a somewhat schizophrenic activity' (2003, 41). The issue is again that of the wood for the trees: if translations are, in general, intertextually related to a prior source, and if literature in general inevitably borrows from earlier texts, the practice of 'reading translations against the

backdrop of other translations' threatens to invite an impossible multiplicity of allusions, of texts, of language. The metaphor Hermans uses to illustrate this issue is not a (wine-dark) 'sea of countless earlier texts' (Leitch), nor the densely allusive Oceanic river leading back to Homer, but a 'schizophrenic activity', a psychiatric metaphor for multiplicity presumably drawn from the (largely inaccurate) understanding of schizophrenia as the experience of having multiple personalities, or hearing many voices.[76] The notion of intertextuality as an experience of oral multiplicity echoes Logue's model of Achilles 'singing of Gilgamesh', as well as critical metaphors for allusion that foreground voice and hearing: 'Readers of *Paradise Lost* will immediately hear an echo of Mulciber's fall [in Pope's *Iliad*]' (Keener 1988, 167); 'Two voices dovetail in the poet's new voice' (Conte 1986, 66).

Logue's allusions offer different models for intertextual incorporation, from the oral tradition expressed by 'singing of Gilgamesh' to the apparently physical compilation of 'Miss Heber's Diary', which will be discussed further below. In the former oral category we might also place 'silver takes sea-dark wine from lip to lip', and Achilles' 'voice / Thrown out across the sea to reach your source'. Metaphorical understandings of allusion – which include 'buried foundations', familial inheritance, oceans and rivers, echoed voices – therefore reflect these different models of intertextuality, ranging from the physical and textual to the entirely oral. In Logue's 'salt-water women' passage, both the ocean and the theme of maternal inheritance become reflexive representations of allusion, allowing Logue to reference specific texts at the same time as gesturing towards

[76] The metaphor, though imprecise and perhaps insensitive, is seemingly widespread: Davide Susanetti writes in a chapter of *Deep Classics* that our relationship with the classical past can become a 'schizoid movement, a fracture from which a vital force re-emerges' (2016, 263). Alice Oswald, in the preface to *Memorial*, describes the poem as 'bipolar' because of its origins in, and intertextual relationship with, what she sees as two independent literary traditions within the *Iliad*: lament (which is the source for her 'biographies') and lyric poetry ('similes') (2011, 1). All, including Hermans, are probably drawing on Marshall McLuhan, who writes in *The Gutenberg Galaxy* that literate man is a 'schizophrenic' (1962, 22), and on Deleuze and Guattari's *Anti-Oedipus: Capitalism and Schizophrenia* (1972), which proposes the critical practice of 'schizoanalysis'.

the wider processes of literary borrowing. The ‘meaning’ of the passage is enhanced and disrupted by the presence of Logue’s literary forebears – for Logue, allusion becomes a key technique in his metapoetic representation of the text’s function as a poem, as a translation, and as part of a wider tradition or multiple traditions.

UNCERTAIN, IMAGINED, AND INVENTED INTERTEXTS

The allusions discussed so far – to Gilgamesh, *King John*, the 'wine-dark sea', and Pound and Eliot – are signalled in text or paratext, to varying degrees. Some allusions are not referenced at all, like Logue's use of the word 'blindmouth': 'his words are half-borrowed from Milton's "Lycidas", in which bishops are attacked as "Blind mouths!"' (Power 2018b, 753), an allusion that does not appear in the notes. A further category of allusion includes those that do appear in the notes, but which are difficult to trace or unpack in the text itself. The following passage from 'GBH' is referenced in the notes as being related to an Emily Dickinson poem:

> Down on your knees, Achilles. Further down.
> Now forward on your hands and thrust your face into the filth,
> Push filth into your open eyes, and howling, howling,
> Sprawled howling, howling in the filth,
> Ripping out locks of your long redcurrant-coloured hair,
> Trowel up its dogshit with your mouth.
> Gods have plucked drawstrings from your head
> And from the template of your upper lip
> Modelled their bows. Not now. Not since
> Grief has you by the neck, and sees you lift your arms to Heaven,
> Then pistol-whips that envied face.
>
> (268)
>
> […]
>
> 'Gods have plucked . . .': cf. Dickinson, 'There is a pain – so utter –', poem 599, *The Complete Poems of Emily Dickinson*, ed. Thomas H. Johnson.
>
> (341, 'Notes' section)

The 'GBH' passage describes Achilles' reaction to the news of Patroclus' death, a pivotal and moving scene in almost any version of the *Iliad*, and one for which there could be any number of potential infracontexts relating to the themes of death and grief. Logue's interpretation of the scene is a striking passage: the narrative seems to adopt the voice of Achilles' grief, targeting him with imperatives – 'down', 'thrust', 'push', 'trowel' – which parallel Logue's use of

imperatives to the reader, particularly in similes ('Picture the east Aegean sea by night' (9)). In its opening imperative and syntax, 'Down on your knees, Achilles' is also reminiscent of Patrick Shaw Stewart's line 'Stand in the trench, Achilles', from his poem 'I Saw a Man this Morning'. Rather than creating a 'picture' or asking for protection (as Shaw Stewart is), the imperatives to Achilles give his grief the persona of a vaunting warrior from the battle scenes of the *Iliad*, revelling in its own power. It is a particularly bodily depiction of grief, occupied with Achilles' 'knees', 'hands', 'face', 'eyes', 'hair', 'mouth', and with physical representations of pain in the form of 'filth' and 'dogshit'.[77] Likewise in the Greek text, an ἄχεος νεφέλη [...] μέλαινα (*akheos nephelē melaina,* 'black cloud of pain') envelops Achilles, and he 'defiles' his face and hair with dust ('defiles' is ᾔσχυνε (*ēiskhune*), a verb related to the ancient Greek word for 'shame').[78]

With the line 'Gods have plucked drawstrings from your head', which is the point at which Logue claims a comparison to the Dickinson poem, the tone shifts: imperatives become indicative verbs, and the visceral, bodily descriptions in the first half are replaced by reminders of Achilles' great physical beauty before this self-defilation: 'and from the template of your upper lip / Modelled their bows. Not now.' This section of the passage is not obviously drawn from anything in the Homeric text, in which the scene progresses straight from Achilles' furious grief, with the black cloud and the dust, to the reaction of the slave-girls and Achilles' summoning of Thetis (discussed above – 'voice / Thrown out across the sea to reach your source'). The two distinct tones within this passage seem to merge in the final two lines: Logue again anthropomorphises grief into something which can 'see', 'pistol whip', and 'have you by the neck', but the narrative adopts a

[77] Bernard Knox did not enjoy this passage, citing it as evidence that 'even Achilles is not spared' from Logue's 'downgrading' of Homeric epic, nor from his 'emphasis on excretory functions and sexual organs'. Achilles being pushed 'into the filth', Knox writes, 'might well serve as a description of what is happening to the reader' (1995).

[78] See *Memorial* – describing the death of Iphidamas and his brother Coon's reaction, Oswald writes: 'Grief is black it is made of earth / It gets into the cracks in the eyes / It lodges its lump in the throat' (2011, 39).

more distanced stance than before, with indicative verbs in the third person (although Achilles is still a second-person object), and another reminder of Achilles' previous beauty – 'that envied face'.

This passage, then, is a striking and complex depiction of grief, combining contrasting tones and varying in its closeness to the Greek text. It is further complicated by Logue's paratextual suggestion that it should be read as an engagement with Emily Dickinson's poem 599, which reads as follows:

> There is a pain – so utter –
> It swallows substance up –
> Then covers the Abyss with Trance –
> So Memory can step
> Around – across – upon it –
> As One within a Swoon –
> Goes safely – where an open eye –
> Would drop Him – Bone by Bone.

Clearly, the two passages share the essential theme of personal suffering. But pain of this sort is the subject of vast swathes of literature, raising the question of why Logue claims a relationship between these two passages in particular. Dickinson's poem does not explicitly refer to grief over a lost loved one – a theme which alone has prompted uncountable poetic responses – but instead to an unspecified 'utter' pain. The only specific verbal similarity between the two is the phrase 'open eye[s]' (emphasis mine):

> As One within a Swoon –
> Goes safely – where an **open eye** –
> Would drop Him – Bone by Bone.

In the 'GBH' passage:

> Now forward on your hands and thrust your face into the filth,
> Push filth into your **open eyes**, and howling, howling,
> Sprawled howling, howling in the filth.

Logue's notes in fact compare Dickinson's poem to the second half of the GBH passage, from 'Gods have plucked', i.e., not the section which includes 'open eyes', although this may well be a mistake – as discussed, the notes are

incomplete and at points obviously hastily assembled. Either way, the allusion is more subtle than most considered in this chapter: there is no 'in-text citation' like 'singing of Gilgamesh' or 'quoted in Paradise' (discussed further below), and the words 'open eye[s]' are not particularly distinctive. Without the paratextual note, it seems highly unlikely that any reader would connect this passage to the Dickinson poem; even with the note, the verbal similarity is slight, and confused by Logue's claim that correspondence begins with 'Gods have plucked'.

If we do take 'open eye' as the allusion to Dickinson, Logue's point seems to be that Achilles is experiencing the type of pain that Dickinson's poem is *not* primarily about. The subject of poem 599 is 'pain – so utter' that it 'covers the Abyss with Trance', allowing 'Memory' to deal with the subject, just as 'One within a Swoon – / Goes safely'. Within this metaphor of 'swoon', or a faint, we are offered a brief explanation of the horrifying alternative: 'an open eye – / Would drop him – Bone by Bone'. The loss of consciousness in a 'swoon' protects the victim, just as 'Trance' allows the speaker of the poem to 'step / around' pain. Logue's Achilles is told to 'push filth into your open eyes': he is all too awake, too conscious, unable to 'step around' what is happening to him. There is 'filth' in his eyes, and 'dogshit' in his mouth, and he is 'ripping out locks' of his hair, embodied descriptions of grief that perhaps follow Dickinson's 'Bone by Bone'. If Dickinson's subject is the pain that is too terrible to bear without some kind of 'trance', then Logue's allusion to the 'open eye' diverges from its source, focusing instead on an immediate pain that Achilles cannot hope to escape or temper – 'Grief has you by the neck'. Indeed, the great tragedy of the *Iliad* from this point onwards is that Achilles will not escape his grief: the wild despair depicted in this passage is his motivating force for the rest of the text, and will end – beyond the scope of the *Iliad*, but the only way it can end – with his ashes sharing Patroclus' urn.[79] 'I know I will not make old bones', he says in one of the final lines of the collected *War Music* (293).

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[79] *Il*.23.91-2: Patroclus appears before Achilles as a ghost, asking to be buried so he can enter the afterlife: 'let the same urn […] encompass our bones'.

An alternative or additional explanation is that Logue's allusion to Emily Dickinson can be found in his use of punctuation. The first draft of what would become 'GBH' was published in 1969 under the title 'The Fight for Patroclus Part 2', with the section about Achilles' grief reading as follows:

> Down on your knees, Achilles. Further down.
> Now forward on your hands and put your face into the dirt
> and rub it to and fro.
> Grief has you by the hair with one,
> and with the forceps of its other hand
> uses your mouth to scoop the dog-shit up,
> watches you lift your arms to Heaven and tben,
> pounces and screws your nose into the filth again.
> Gods have plucked bow strings from your head,
> and on the template of your upper lip modelled their bows.
> Not now. Not since
> your grieving reaches out and pistol-whips
> its lovely – slap! slap! – face,
> picking you up, down, up – slap! – poising you – slap!
> – slap, back in the water, superman,
> go bear you black back-breaking grief alone.[80]
>
> (Logue 1969a, 466)

There are fewer imperatives in this passage, but grief is still firmly anthropomorphised: it has two hands (one of which, at least, is unnervingly described as a pair of 'forceps'); it 'watches' Achilles, and 'pounces' on him. There is no reference to 'open eyes' here (instead Achilles is ordered to 'put your face into the dirt / and rub it to and fro'), and therefore no verbal connection to poem 599. What this passage does contain is dashes. Logue uses dashes throughout the 1969 'Fight for Patroclus', but no-where more so than here (and elsewhere they fulfil a more conventional grammatical role, e.g., '"Men!" – it is Polidamass, Hector's friend – / "two things before we eat"' (474)). While there are no author's notes attached to this edition, and therefore no way of knowing whether Logue

[80] This final line, 'go bear you black back-breaking grief alone', does not appear in the collected *War Music,* but becomes 'Frightened to bear your black, backbreaking agony alone' in the 1988 version, suggesting that 'you' is a typo for 'your' in the 1969 edition.

would have claimed an intertextual relationship to Dickinson at this point, it seems possible that his repeated use of a punctuation mark almost synonymous with Dickinson's work is itself an allusion, or part of one. This would explain why the note in the collected *War Music* specifies that the reference to Dickinson begins with the line 'Gods have plucked', rather than in the first half of the passage (which contains the 'open eyes'); the note is a hangover from this earlier version, in which only the second half of the passage contains the Dickinson-esque dashes.

What seems most likely is perhaps a combination of the two: an early version of the passage mimics Dickinson's poems in its punctuation and thematic concern but not in any specific verbal borrowing; in the later edition, Logue inserts 'open eyes' and retrospectively posits a link to poem 599 in particular. Either way, Logue's reference to Emily Dickinson in the author's notes constitutes a different type of allusion from the passages in which he borrows from Shakespeare, Eliot, Pound, and Milton (who will be discussed below). There is only a very brief and indistinctive direct quotation, and no 'in-text' or diegetic signpost for the allusion. The intertextual relationship between the description of Achilles' grief and the work of Emily Dickinson was on Logue's mind at some point in the writing and re-writing of this passage – possibly a point very early on in the process, as I have suggested – but this relationship was never incorporated into the text in the way that we see with other allusive passages. Instead, Logue issues an instruction, like his imperatives to Achilles, to read this passage alongside the Dickinson poem, appealing to the significance and relevance of another text without stipulating a close textual link.

In another passage that depicts a bodily reaction to grief, Logue employs a more radical form of uncertain allusion by quoting from a source of his own invention:

> When Nyro's mother heard of this
> She shaved her head; she tore her frock; she went outside
> Ripping her fingernails through her cheeks:
> Then down her neck; her chest; her breasts;
> And bleeding to her waist ran round the shops,
> Sobbing:

‘God, kill Troy.
Console me with its death.
Revenge is all I have.
My boy was kind. He had his life to live.
I will not have the chance to dance in Hector’s blood,
But let me hear some have before I die.’

‘I saw her running round.
I took the photograph.
It summed the situation up.
He was her son.
They put it out in colour. Right?
My picture went around the world.’

(188)

These lines follow Logue’s description of Nyro’s death – his ‘head beside him in the grass’ (188). The passage has three distinct parts: Logue’s third-person narration beginning ‘When Nyro’s mother heard of this’, the first-person speech of Nyro’s mother (‘God, kill Troy’), and the final first-person quote, beginning ‘I saw her running round’. The emphasis on Nyro’s mother’s immediate physical reaction gives way to her spoken response, and then to the un-referenced voice in the third section. Who is this third narrational voice? They have in common with Nyro’s mother a tendency towards using short, one-line sentences, in contrast to the third-person narrational voice – the first paragraph of this passage is one long sentence, broken by frequent mid-line caesuras in the form of semi-colons. Nyro’s mother’s speech is a prayer (‘God’ is its own broad allusion), while the quoted voice seems to be answering a question; the rhetorical ‘right?’, at any rate, suggests that they are in a conversation of some sort. The passage’s content seems to suggest that the voice belongs to a photojournalist, or a bystander to a terrible event who happens to be equipped with a camera. It is an obviously anachronistic allusion, as well as an invented one. ‘They put it out in colour’ suggests a specific period of technological development in which colour photography in newspapers was possible but perhaps not standard. Logue’s ‘photojournalist’ seems preoccupied with the image’s circulation – ‘my picture went out around the world’ – and offers few details about the circumstances of the photograph, only that ‘it summed the situation up. / He was her son.’

Numerous contexts suggest themselves: in isolation, the first two lines 'I saw her running round. / I took the photograph' are reminiscent of Nick Ut's photograph of Kim Phúc, known as 'Napalm Girl'. The image of a mother grieving her son more precisely evokes other contexts, such as the photograph of the body of Tasos Tousis, a striking tobacco worker who was murdered while attending a protest in Thessaloniki in 1936. A photograph of Tousis' mother knelt by his body – an image which evokes the pieta of Mary and Jesus – was published in the newspaper *Rizospastis,* and became the inspiration for Yiannis Ritsos' 1936 poem 'Epitaphios', which includes the lines 'here in the middle of the street I let my white hair down […] I open up my blouse / And plunge my nails into the breasts that nursed you as a babe' (tr. Newton 2014, 20). The speech of the bereaved mother in Ritsos' 'Epitaphios' draws on ancient descriptions of ritualised, physical responses to grief, the same theme that Logue evokes in his descriptions of Achilles and of Nyro's mother, 'ripping her fingernails through her cheeks: / Then down her neck; her chest; her breasts'. Homer describes Briseis, for example, mourning Patroclus: ἀμφ᾽ αὐτῷ χυμένη λίγ᾽ ἐκώκυε, χερσὶ δ᾽ ἄμυσσε / στήθεά τ᾽ ἠδ᾽ ἀπαλὴν δειρὴν ἰδὲ καλὰ πρόσωπα ('she cried aloud, throwing herself around him, and with her hands she tore at her breast and soft neck and beautiful face' (*Il.*19.284-5)). In Virgil's *Aeneid*, the personified goddess Fama ('Rumour') spreads the news of Euryalus' death to his mother:

> at subitus miserae calor ossa reliquit,
> excussi manibus radii reuolutaque pensa.
> euolat infelix et femineo ululatu
> scissa comam muros amens atque agmina cursu
> prima petit
>
> (9.471-478)

> Suddenly warmth left her wretched bones,
> her needle dropped from her hand and her thread unwound,
> grieving, she rushed out and with the female howl,
> out of her mind, with her hair torn away, she went first
> to the walls and the battle line.

Euryalus' mother engages in many of the same ritual acts of bereavement as Nyro's, physically disfiguring her body, rushing outside, and lamenting out loud with the 'female howl'. In Virgil's passage, Fama is responsible for the news of Euryalus' death reaching his mother, while Logue's photojournalist makes news out of Nyro's mother's grief, mirroring the photograph in *Rizospastis* which inspired Ritsos' poem.

Both Logue and Ritsos, then, are engaging with ancient depictions of female grief like that of Euryalus' mother and Briseis; Logue's incorporation of a speaker who 'took the photograph' suggests not only an allusion to various famous news images from the twentieth century, but also his preoccupation with how to frame and articulate these moments of acute grief. Achilles' grief for Patroclus prompts Logue's uncertain allusion to Emily Dickinson – here, he invents an entirely new source to describe that of Nyro's mother. Moreover, the voice of the 'photojournalist' is not the voice of somebody grieving, but that of a witness to grief. Their role is to 'sum the situation up', to 'put it out' 'around the world'. The text stands witness to grief and appears to borrow the voices of others to express it; but the photojournalist, like Logue, like Fama, is only a spectator to someone else's grief, capturing it in a 'picture' just as Logue captures it in poetry. Logue offers an image of an image of an image – the photojournalist, the woman in the photo, Nyro's mother (and behind all of these images, of course, is Logue's Homeric source material). The photojournalist is a model for the poet, but allusive reflexivity here becomes recursion: the new voice, which also belongs to Logue, takes up the poet's narrational position (offering a depiction of a mother's grief in words or images), and introduces further distance between the text and the subject through the mediating lens of the camera. Like the Emily Dickinson allusion, this borrowed voice introduces uncertainty and complexity to Logue's presentation of grief, rather than offering a key to interpreting it. Shortly after the passage in which Logue alludes to Dickinson, he describes Achilles' vocal lament: '"Eee . . . eee . . . eee . . . eee . . . eee . . ." a terrifying noise. / The like of which, the likes of you and me have never heard' (270). As discussed in the first chapter of this thesis (page 55), Logue's explanation here appears to offer a

comparison, ‘the like of which’, before denying any possible similarity – ‘the likes of you and me have never heard’. Our inability to imagine Achilles’ ‘terrifying noise’ offers a parallel to Logue’s allusive descriptions of grief more widely, which appropriate other voices but, in various ways, deny those voices their comparative or explicative function, just as we have seen in his similes.

The voice of the ‘photojournalist’ is incorporated in quotation marks, like a standard passage of direct speech (indeed, like the speech of Nyro’s mother that immediately precedes it). Logue’s allusion to ‘Miss Heber’s Diary’ is integrated in a more self-consciously textual way, as discussed in the introduction to this chapter, though still with speech marks:

> King Agamemnon sees Mount Ida’s vines.
> And that is all that he or Greece can see
> Save for a coast of sunlit dust
> Travelling upslope.
>
> Miss Heber’s Diary: 1908. Mid-June.
> ‘We made our way through rain so thick
> The midday light was as at home at dusk.
> Then, suddenly, the downpour ceased, and there,
> A thousand yards across, silent before our feet,
> The great gold glittering Limpopo swept towards its Falls.’
>
> So Greece saw Troy exit its dust.
> But heroes are not frightened by appearances.
>
> (163)

The most obvious allusion in this passage is the quotation apparently from ‘Miss Heber’s Diary’, dated and cited with ‘1908. Mid-June’. As indicated by the word ‘so’, Logue uses this source as a simile, borrowing Miss Heber’s words to describe the way in which Greece ‘saw Troy exit its dust’ – the Trojan army, briefly obscured by a dust-cloud, appears like ‘the great gold glittering Limpopo’ after a ‘downpour’ of summer rain. This allusion is complicated by two factors: firstly that ‘Miss Heber’s Diary’ does not exist, and secondly that there is an allusion within the allusion: ‘the great gold glittering Limpopo’ is, as Logue’s notes inform us, adapted from a line in ‘Rudyard Kipling’s *Just So Stories*, “The Elephant’s Child”

– “the great, green, greasy Limpopo”’ (339).[81] Apart from anything else, this passage exemplifies the fundamentally allusive quality of *War Music*: even a voice that Logue has invented – that of an imaginary woman travelling in southeast Africa in the early twentieth century – is characterised by literary borrowing. The interaction between the ‘real’ and invented allusions in this passage further complicates matters. Logue’s ‘Miss Heber’ may be based on an eighteenth-century letter-writer called Miss Mary Heber, whose correspondences were collected in a 1936 text by F. Bamford; Logue has turned Miss Heber into a diarist rather than a writer of letters, and moved her into the 1900s.[82] One consequence of this temporal shift is that the intertextual fantasy functions chronologically: ‘The Elephant’s Child’ was first published in 1902, six years before Logue’s Miss Heber is caught in the rain in mid-June. Moreover, the *Just So Stories* began as stories told by Kipling to his children, and the setting of ‘The Elephant’s Child’ was probably inspired by the winter the family spent in South Africa in 1898.[83] Evidence for this trip is found, among other sources, in the diary kept by Kipling’s wife, Caroline; ‘Miss Heber’, then, may be partially inspired by the context of the text to which she alludes in her own, imagined diary entry.[84]

Christopher Ricks quotes Harold Bloom paraphrasing Nietzsche: ‘When one hasn’t had a good father, it is necessary to invent one’ (Ricks 2002, 19; Bloom 1973, 56), and calls this statement an ‘apophthegm applicable to the predicament of poets since Dryden’ (Ricks 2002, 19). While Ricks’ Dryden is preoccupied with fathers, sons, and literary succession, Logue’s allusions to the photojournalist and to Miss Heber’s Diary offer rather more literal examples of ‘invented’ textual

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[81] Logue in fact misses out the word ‘grey’ from the quote: it should read ‘the great, grey-green, greasy Limpopo’.

[82] Another potential allusion here is to *Mrs Weber’s Diary* (1979), a collection of Posy Simmonds’ comic strips for *The Guardian* about the Weber family. Simmonds and Logue were friends, and both were associated with Bernard Stone’s Turret Bookshop in London (see Patten 2012).

[83] See Lancelyn Green (1965) and Treggiari (1979).

[84] See www.kiplingsociety.co.uk/the-carrie-kipling-diary-extracts.htm.

ancestors. Again, allusion becomes a recursive process: Logue's references to diary entries and photojournalism suggest a vast intertextual landscape, a sea of earlier texts brimming with unlikely and anachronistic sources, but in fact are products of the same text, and the same writer. Schaar locates allusion's similarity to metaphor in its 'sense-expanding function' (1978, 383); here allusion seems to expand outward only to collapse in on itself, with the same self-fulfilling circularity as Alice Oswald's simile 'like snow falling like snow' (2011, 18). Logue's reflexive, recursive allusions, then, contribute to his characteristic representations of artificiality and paradoxical absence, as we have seen previously in his use of anachronism. Where he used abstracted representations of twentieth-century technology to alienate the reader from modernity, here Logue goes further, inventing new texts and figures to populate the uncanny intertextual landscape of this version of the world, making it subtly different from our own. These invented intertexts interact with 'genuine' literary allusions, creating (like Logue's cover images) an interplay of real and imagined futures, and disrupting the comparative and translational function of Logue's references to other literature.

QUOTED IN PARADISE

In the following passage, from ‘Kings’, Logue quotes five lines directly from Milton’s *Paradise Lost*:

> And as their laughter filled the sky,
> Hephaestus lumped away remembering how,
> Angered at some unwanted fact of his,
> God tossed him out of Heaven into the void,
> And how – in words so fair they shall for ever be
> Quoted in Paradise: ‘from morn
> To noon he fell, from noon to dewy eve,
> A summer’s day; and with the setting sun
> Dropped from the zenith like a falling star,
> On Lemnos’ in an arc that left
> Him pincer-handed with crab-angled legs.
>
> (44)

Like ‘Miss Heber’s Diary’, and unlike Logue’s apparent allusion to Emily Dickinson, this borrowing is acknowledged with an ‘in-text citation’: ‘in words so fair they shall for ever be / Quoted in Paradise’. Barbara Mowat, in her article on allusion in *The Tempest,* comments on the play’s ‘characteristic – and, for Shakespeare, anomalous – use of obtrusive citation through lengthy quotation and through allusion to famous literary (book-ish) moments’ (2002, 30). This is a useful description of this passage from *War Music*, too; it is an unusually lengthy (and unaltered) quotation compared to Logue’s other allusions, and is signalled in the passage itself. As Maguire and Smith write of Shakespeare, Logue ‘does not want this source to be invisible’ (2015, 30) – it is ‘obtrusive’ both in the verbatim repetition of the Miltonic lines and in the blatantness of ‘quoted in Paradise’.

The word ‘quoted’ is performing multiple roles in this sentence: on one level, if we try to construe a literal, non-metatextual meaning from this passage, Logue seems to be suggesting that Hephaestus’ fall is itself ‘quoted’ in paradise, i.e. discussed by the other gods in ‘heaven’. Clearly, though, the ‘arch phrase’ (Power 2018b, 765) ‘quoted in Paradise’, with its metaliterary vocabulary of intertextual relationships, deliberately makes visible the fact that Logue is borrowing from

Milton. The significance of this allusion is further heightened by the fact that the lines from *Paradise Lost* are based on the same passage from the *Iliad* that Logue is translating. The Milton passage, drawing on *Iliad* 1.590-94, offers an account of Hephaestus' fall from Olympus:

> Nor was his name unheard or unador'd
> In ancient *Greece*; and in *Ausonian* land
> Men call'd him *Mulciber*; and how he fell
> From Heav'n, they fabl'd, thrown by angry *Jove*
> Sheer o're the Chrystal Battlements; from Morn
> To Noon he fell, from Noon to dewy Eve,
> A Summers day; and with the setting Sun
> Dropt from the Zenith like a falling Star,
> On *Lemnos* th' *Ægean* Ile: thus they relate,
> Erring; for he with this rebellious rout
> Fell long before; nor aught avail'd him now
> To have built in Heav'n high Towrs; nor did he scape
> By all his Engins, but was headlong sent
> With his industrious crew to build in Hell.
>
> (*Paradise Lost* 1.738-51)[85]

Hephaestus' fall is 'quoted in Paradise [Lost]' to allow Milton point out the 'err[or]' of Homer's version of the story – he claims instead that Hephaestus, or 'Mulciber', in fact 'fell long before', during the war in Heaven. Like Shakespeare's references in *The Tempest*, then, Logue's allusion is to a 'bookish moment' (Mowat): the Milton passage is concerned with its own literariness and its reception of earlier texts. The word 'quoted' describes both Milton's borrowing from Homer and Logue's borrowing from Milton (to translate Homer), and the 'bookishness' of this moment in *War Music* is exacerbated by Logue's description of Hephaestus' fall happening 'in words'. As Greenwood explains, 'Logue has Hephaestus remembering a text, as opposed to an incident' (2007, 150), like Caesar visiting

[85] Quotations from *Paradise Lost* are from the Riverside Milton (1998).

the *nomen* (name) of Troy in Lucan's *Bellum Civile.*[86] As well as highlighting Logue's borrowing from Milton, the textuality of Hephaestus' memory in the *War Music* passage also seems to acknowledge that the events of the *Iliad* itself are literary, verbal constructions (echoing the passage from the 1962 *Patrocleia* discussed previously: 'In this way, in words / Something like those written above / Patroclus begged for death' (1962a, 5)). The 'quoted in Paradise' passage operates on multiple metapoetic levels: the fact that the fall happens 'in words' refers at once to the fact that the *Iliad* is a text; that it is 'quoted' in Milton's *Paradise Lost*; and that *War Music,* another text, translates, borrows, or 'quotes' from both the *Iliad* and *Paradise Lost*.

Nor does this passage's allusive, metatextual complexity end there. We have established that the lines borrowed from *Paradise Lost* describe Hephaestus' fall in the *Iliad*, related by Milton 'in order to insist – with a jolt – on its falsity' (Power 2018b, 759). But a reader of *War Music* unfamiliar with the Milton passage might well assume that a fall from heaven, overtly borrowed from *Paradise Lost,* belongs to Satan, not Hephaestus. Satan's fall is described earlier in book 1 of *Paradise Lost*: 'Him the Almighty Power / Hurld headlong flaming from th' Ethereal Skie' (1.44-5). When Milton returns to the topic of falls in his Hephaestus passage, he uses the phrase 'headlong sent / With his industrious crew, to build in Hell'; the word 'headlong' links the falls of Satan and Hephaestus. According to Power, furthermore, when Alexander Pope translates the passage in the *Iliad* about Hephaestus' fall – the same one that Logue is translating in *War Music,* and that Milton critiques in his description of Hephaestus/Mulciber – he quotes not from Milton's Hephaestus account but from Milton's Satan:

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[86] Discussed in the first chapter of this thesis; *circumit exaustae nomen memorabile Troiae* ('[Caesar] encircles the memorable name of burnt-down Troy' (9.964)). Other ancient parallels suggest themselves: Ariadne, in Ovid's *Fasti,* laments her abandonment by both Theseus and Bacchus (3.469-475), and Ovid's language contains allusions to Catullus' description of Ariadne's reaction to the earlier abandonment (Cat 64.130-135, 143-44). Van Tress argues that 'Ovid's verses create an Ariadne who appears to have **lived her Catullan poetic experience**, and now **remembers** her emotions from that context' (2004, 18; emphasis mine). See also Hinds (1998, 3) and Conte 1986 (57-69).

> Once in your cause I felt his matchless Might,
> Hurl'd headlong downward from th'Etherial height:
> Tost all the Day in Rapid Circles round;
> Nor 'till the sun descended, touch'd the ground:
> Breathless I fell, in giddy Motion lost;
> The *Sinthians* rais'd me on the *Lemnian* coast.
>
> (Pope *Iliad* 1.760-765)

Pope's Hephaestus, like Milton's Satan, is 'hurl'd headlong' from an 'ethereal' sky. With this allusion, Power claims, Pope 'reminds readers of the fact that Milton borrowed from the end of *Iliad* 1 at exactly the same point in his own epic' (2018b, 765) – that is, in the Hephaestus passage at the end of the first book of *Paradise Lost,* quoted by Logue in *War Music*. Frederick Keener argues that Pope's use of 'headlong' allows him to comment on the links between Hephaestus and Satan in *Paradise Lost*: 'By introducing a complete version of the phrase "hurl'd headlong" into the *Iliad* […] Pope catches the sense of Milton's repeated "headlong" in parallel instances, all close together in Milton's first book' (1988, 168), i.e. in Milton's descriptions of Satan and Hephaestus. William Frost also picks up on the significance of the phrase 'hurled headlong' in Milton and in Pope:

> Pope's picture of the Olympian hierarchy in Homer, a picture definitely affected by the relations of God with his angelic hosts in the intervening *Paradise Lost*, takes colouring more than once from the characteristic Miltonic phrase 'hurled headlong' which connotes the ultimate power of central authority to overwhelm subordinates. Milton's Satan is 'hurld headlong flaming from th'etherial skie' (1.45); and his Beezlebub hopes for the day when God's 'darling sons [mankind] / hurld headlong to partake with us, shall curse / their frail originals, and faded bliss / faded so soon' (2.373). The striking phrase, thus repeated, epitomises the two falls, Adam's and Satan's, that were Milton's central subject. (1967, cxxx)

Both Pope and Logue, then, borrow from *Paradise Lost* to translate Hephaestus' fall from Olympus. Pope alludes to Satan's fall, and Logue quotes Hephaestus', but both poets also allow the 'other' fall (and potentially that of Adam and Eve, as suggested by Frost) to intrude as contexts.

For Logue, moreover, Pope's borrowing of Milton has itself become an important context. Power argues that when Logue quotes from *Paradise Lost,* he

demonstrates both that 'Milton has quoted the Homeric passage at the equivalent moment in his epic', and also that 'Pope's repurposing of Milton's lines mean that they have permanently left their traces on the *Iliad* [….] This is not simply another of Logue's borrowings, but a demonstration of kinship with Pope' (2018b, 766). Contained within Logue's allusion to Milton is an allusion to Pope, evoking Schaar's concept of a 'vertical context system' in which layers of 'infracontexts' rest beneath the 'surface-context' of a text. When Power explains that 'Pope's repurposing of Milton's lines mean that they have permanently left their traces on the *Iliad*', he makes a similar point to McGillivray and Martindale: tradition 'predates direct acquaintance with the text itself and conditions reception of it' (McGillivray 1994, 7); 'Homer has been changed for us by Virgil and Milton, who have left their traces in his text' (Martindale 1993, 6). Pope's 'repurposing' of Milton, and Milton's repurposing of Homer, are 'permanent' parts of the *Iliad*'s tradition, 'conditioning' our, and Logue's, reception of Homer. When we speak of a literary 'borrowing', then, we use it in the same polite, euphemistic way as one might ask to 'borrow' a tissue or a piece of chewing gum from a friend. An allusion cannot be returned like a library book; it is a 'permanent' act of taking, like its criminal cousin plagiarism, and one that 'leaves its traces' on the original source as well as the alluding text.[87]

The metapoetic function of allusion is widely acknowledged, as previously explored – Keener states that 'allusion may be self-referential' (1988, 165), and Ian Calvert, noting Christopher Ricks' analysis of Pope's borrowings from Dryden, argues that 'there are particular moments when Pope cites his predecessors where he imitates not just passages and lines from their poetry, but also their own individual approaches towards quotation' (2019, 870). Allusion can metapoetically call attention not only to its *own* status as allusion, but also to earlier allusive examples and techniques in the work of the alluded poet. For

[87] The euphemism softens the notion of literary 'theft', but both are imprecise metaphors – clearly, neither allusion nor plagiarism actually removes the original line or phrase from its text.

Pope, allusion to Milton becomes a method of exploring Milton's relationship with Homer, as well as Pope's relationship with both earlier poets. This 'imitative allusion', as Calvert calls it, 'tends to occur at the rare moments when Pope quotes a line directly or with minimal alteration' (Calvert 2019, 870); in other words, an 'obtrusive' citation like the 'quoted in Paradise' passage in *War Music*. Calvert gives an example Pope's use of imitative allusion in his *Odyssey*: 'Homer's Calypso and Odysseus form a precedent for Milton's Adam and Eve, and so Pope's Calypso and Odysseus episode cites Milton's account of Adam and Eve in order to acknowledge that precedent' (2019, 884), an example that closely parallels Pope's allusion to Milton's Satan in his translation of Homer's Hephaestus. The point, Calvert continues, is that Pope's allusion 'parallels Milton's own allusive practice':

> Milton was able to turn his poetic belatedness into a form of primacy: within the framework of *Paradise Lost*, it is not Raphael who quotes from the authorised King James Bible, Raphael's speech instead becomes the 'source' for the Bible. […] Milton's Satan does not 'quote' Virgil's Aeneas, but it is Milton's Satan whose speech and actions form a precedent for Aeneas' own experiences. […Pope's technique therefore] shows him, like Milton, attempting to become his own literary ancestor. (2019, 884-5)

This meta-allusive technique, in which a literary allusion can imitate not only a previous text but also a previous allusive strategy, allows both Milton and Pope to explore their 'poetic belatedness', leapfrogging prior works to 'become [their] own literary ancestor'. Pope demonstrates Milton's indebtedness to Homer's epics, which are Pope's current subject, but Milton has himself positioned *his* subject matter (the story of the fall of man) as pre-dating both Virgil and Homer: 'thus they relate / Erring; for he with this rebellious rout / Fell long before' (*PL*.1.746-748).

Harold Bloom describes a similar phenomenon in his description of poetic 'priority' over precursors: we might feel that 'Shelley has read too deeply in Yeats, and is doomed never to get the tonal complexities of the Byzantium poem out of his head' (1973, 153), or that 'the hugely idiosyncratic Milton shows the influence,

in places, of Wordsworth' (1973, 154). The anachronistic frameworks suggested by Calvert and Bloom, in which Milton can be a source for Virgil, or Wordsworth for Milton, are helpful in understanding Logue's reference to Milton and his 'kinship' with Pope, as Power puts it. What Calvert calls 'imitative allusion' enables Logue, in the 'quoted in Paradise' passage, to draw on Milton and Pope's allusive strategies as well as their poetry, revealing to the reader the density and complexity of the 'vertical context system' separating us from Homer. In doing so, he performs a version of Bloom's poetic 'priority', or Calvert's description of belatedness as 'a form of primacy': Logue dramatises the uneven process of reception by making the reader read Milton (and Pope) before, even instead of, Homer. Because Milton's lines 'have permanently left their traces on the *Iliad'* (Power), because 'tradition predates direct acquaintance with the text itself' (McGillivray), and because allusion, understood in a vertical context system, 'shifts the focus from the source-reading author to the source-recognising reader' (Maguire and Smith), Milton and Pope really *can* influence Homer – David Lodge's Persse McGarrigle really could write his thesis on 'the influence of T.S Eliot on Shakespeare' (*Small World* 1984, 51). Just as the 'smooth dish that listens to the void' (254) shows us modernity from the perspective of antiquity, here Logue's multi-layered, self-conscious allusion here enables a reversal of the conventional direction of literary influence.

For Schaar, proponent of vertical context theory, the 'fall' passages in Milton – including those of Hephaestus and Satan – may take on a final metapoetic, meta-allusive significance. He points to the poet's 'conscientious descriptions of literal space' (1982, 25) and specifically what Margaret Bottrall calls 'Milton's fondness for figures hurtling through space' (1950, 40), and suggests that

> It could be maintained that these features of Milton's epic poetry have a counterpart, on the abstract level of form, in the vertical context systems of which his text forms the surface stratum: responding to signals, the reader's mind 'hurtles through space' in its passage from surface to infracontexts at different levels. The impression of spatial movement as conveyed by many of Milton's descriptions is thus enhanced and enriched by this experience on the part of the reader perceiving vertical context systems. (1982, 25)

The fall of Hephaestus, so intertextually complex in Logue, Pope, and Milton, could, for Schaar, be a metaphor for allusion itself, as the reader 'hurtles' – 'hurl'd headlong', maybe, or 'catching fire from the rapidity of their own motion' (Ricks 2002, 9) – 'from surface to infracontexts at different levels'.[88] It is slightly unclear whether Schaar views this metaphor as a useful way of understanding vertical context theory, or as another layer of meaning present in *Paradise Lost* itself, with Milton reflexively illustrating his own allusive technique through the hurtling figures within his poem. I am not sure if Milton is doing this. I think Logue might be, though: his Hephaestus falls 'in words', and 'in an arc that left / Him pincer-handed with crab-angled legs', and in-between these two statements Logue quotes the very lines that form an intermediary between Homer and *War Music*. We can almost see Hephaestus cast out from his Olympian setting into the 'void' of post-Homeric literature, falling fast down through the Miltonic lines (and the potential detour into Pope) before dropping abruptly out of the quotation halfway through a line, landing '"On Lemnos" in an arc that left / Him pincer-handed with crab-angled legs' (and this abruptness itself mirrors Milton: 'On Lemnos th' Ægean Ile: thus they relate, / Erring'). Milton is the vehicle by which Hephaestus gets from the top to the bottom, like the alien spaceship that rescues Brian from the Romans in *Life of Brian* (see above, p127). The allusion has, reflexively, become a metaphor for itself: the complex reception and translation history of Hephaestus' fall, the 'permanent traces' left on the Homeric passage by Pope and Milton's interventions, are represented by that very fall – the 'arc' that leaves the subject 'crab-angled'.

In its allusive complexity, Logue's borrowing from Milton (from Pope, from Homer) finds a parallel in Alice Oswald's translation of Homer's Gorgythion /

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[88] Intriguingly, Machacek finds in Milton's fall narratives an entirely different meta-allusive significance, commenting that Milton's representation of the fall of mankind as a failure in memory (for example, when the narrator chastises Adam and Eve that they 'ought to have still remembere'd / the high injunction not to eat that fruit' (10.12-13)) might relate to the 'allusive density' of the poem: 'perhaps the allusions are designed to offer the reader the opportunity to exercise a mental faculty that Milton regarded as essential to moral decision making' (2007, 531).

poppy simile, discussed in the first chapter of this thesis (page 79). To recap: Oswald's poem *Memorial* contains many simile-vehicles, loosely translated from Homeric similes, almost none of which are explicitly linked to a tenor with a traditional simile-indicating phrase such as 'like' or 'as'. Only one extended simile is 'complete' in the sense of containing a tenor, a vehicle, and a phrase pointing out the relationship between the two:

> As if it was June
> A poppy being hammered by the rain
> Sinks its head down
> It's exactly like that
> When a man's neck gives in
> And the bronze calyx of his helmet
> Sinks his head down
>
> (2011, 32)

As I have argued, Oswald's isolated use of a 'like' or 'as' linking clause is one of exaggerated, ironic similarity: 'it's exactly like that'. The simile has an existing interpretative history (in both poetry and criticism) relating to the unlikeliness of the similarity between a poppy wilting in the rain and a dying soldier's neck 'giving in' under the weight of his helmet. Oswald's passage is dense with allusion, not because it makes multiple allusions to multiple texts, but because the single allusion to the Gorgythion simile carries the weight of its appearances in Virgil, Stesichoros, and in the work of the much more recent poet Michael Longley, who explicitly acknowledges the simile's intertextual history: 'an image Virgil steals – lasso papavera / Collo – and so do I' (1998, 255). Like the 'quoted in Paradise' passage in *War Music*, Oswald's simile is able to access multiple layers of meaning and allusion by tapping into the first layer of what Schaar calls 'vertical context system', with one 'infracontext' leading into another, and another. To borrow Maguire and Smith's analysis of Shakespeare's use of Marlowe's *Dido*, itself a reception of Virgil, both the Gorgythion simile and *Paradise Lost* could be described as 'a source about sources' (2015, 21).

I have previously analysed Oswald's passage as an allusive simile, and the 'exactly like that' line – in its own way, just as 'arch' as 'quoted in Paradise' (Power

2018b, 765) – as an ironic analysis of the mechanism of simile. It exaggerates similarity to the point of revealing how similes more broadly are 'important fictions; they show how meaning is constructed' (Wofford 1992, 51). Building on the discussion of allusion as a self-conscious and metatextual device, however, it is also possible to consider 'it's exactly like that' as a comment on the passage's allusive qualities as well as its comparative nature. Allusion, like simile, makes a comparison between two (or more) points – Oswald's exaggerated emphasis on likeness therefore also makes us aware of the links being claimed here, to Homer, Stesichoros, Virgil, and Longley. Again, individual allusions interact both with the wider intertextual landscape (or vertical context system), and with the work's status as translation – as derivative in a more fundamental sense. Oswald's simile asks multiple questions: is a wilting poppy like a dying man's head? (Here another infracontext might chime in: *do* flowers ever bend with the rainfall?) Is this passage intertextually related to previous versions of the same simile? Are these versions – any of them – faithful or similar to their Homeric source? And to these questions, Oswald answers, heavy with irony, 'it's exactly like that'.

These passages from *War Music* and *Memorial* are thus comparable in both their complexity and their blatantness, or obtrusiveness. The phrases 'Quoted in Paradise' and 'It's exactly like that' call attention to the comparative processes – allusion, simile, or both – that are taking place in these passages, enabling both Logue and Oswald to make visible the construction of poetic and translational meaning. As discussed above, allusion and metaphor have often been understood in similar terms – Conte and Garner apply I.A. Richards' terms 'vehicle' and 'tenor' to allusion, while Schaar notes Kittang and Aarseth's understanding of 'the sense expanding function of both allusion and metaphor' (Schaar 1978, 383). If allusion is normally like metaphor, Logue's allusion to Milton is more like a simile: an 'explicit comparison of different things' (Ben-Porat 1992, 738). While metaphors are implicitly signalled by an 'ungrammaticality' in the text, Logue's allusion, like similes, is obviously, obtrusively signposted – the phrase 'quoted in Paradise' borrows both the meta-literary language of allusion ('quoted') and (half of) the title of the text from which it is taken.

Conte in fact compares simile to what he calls ‘reflective allusion’ – a subdivision of allusion in Latin poetry which ‘involves intentional confrontation’, ‘a face-to-face dialogue between two voices’ (1986, 67) – and it is this subcategory that Van Tress is referring to when she notes allusion’s ability to make visible ‘the process of literary creation within the text […] the seams of artistic creation’. The relationship between simile and obtrusive citation can be applied back to the similes in *Memorial*, most of which lack tenors or the linking clauses that tend to distinguish simile from metaphor. This pattern is broken by the ‘it’s exactly like that’ passage – the simile is unusually obtrusive both in its explicit comparison and in its complex intertextuality. Oswald’s Gorgythion simile thus be understood as a close parallel to Logue’s obtrusive, reflexive citation of *Paradise Lost*: both passages self-consciously register their own status as allusive, derivative, and translated works.

Alongside these two obtrusive techniques we might add a third, already considered: the anachronisms that appear suddenly and shockingly in the text of *War Music*. The second chapter of this thesis considered how Logue’s anachronisms can function as symbols for themselves: his anachronisms are shocking, often violent and/or military technologies, like ‘300,000 plunging tons of aircraft carrier’ in a rolling sea, or the ‘helicopter whumphing in the dunes’. These images appear in the text as suddenly and significantly as one imagines they would in ‘real life’. The potential of anachronisms to become metaphors for their own presence again parallels allusion’s ‘reflexive’ signification process: as I have suggested, the fall of Logue’s Hephaestus metaphorically and metapoetically represents the passage’s own allusive history. As with similes representing change and distance, allusions can make visible the complex relationships between individual texts against the backdrop of translation. These obtrusive techniques, then, all have the potential to self-consciously draw attention to their own existence and to the text as a translation – like anachronism and simile, allusion makes visible the poem’s artifice and materiality, its ‘seams’ or strata, and the long journey Homer has taken to arrive here: ‘an arc that left / Him pincer-handed with crab-angled legs’.

SONIC INTERLUDE

‘A DEFINITION OF POETRY: WHOEVER HEARD OF A BLIND NOVELIST?’

Christopher Logue, *Manifesto* (1969)

THE SOUND OF THE POEM

The first published instalment of what would become *War Music* – 1962’s ‘Patrocleia’ – begins with the words ‘Now hear this: / While they fought around the ship from Thessaly, / Patroclus came crying to the Greek’ (1962a, 4). The lines survive unchanged in the collected *War Music*, and Logue’s *Iliad* translations were indeed originally both spoken and heard: as discussed in the introduction to this thesis, ‘The Battle with the River’ was commissioned for radio by BBC producer Donald Carne-Ross in the late 1950s – ‘an extremely rich decade for Homer on the radio’, according to Amanda Wrigley’s *Greece on Air* (2015, 180). The *Radio Times* advertised Logue’s translation in a series of ‘twelve readings from Homer’s *Iliad*, in new translations by different hands’ (1958, 23); these were followed in 1960 by twelve *Odyssey* translations, commissioned by the poets Louis MacNeice and Anthony Thwaite, the latter of whom wrote at the time:

> The idea, as we see it, is not to present slavishly accurate versions, but to give a number of contemporary poets (who need not necessarily have Greek) the chance to try their hand at an extended piece of verse, not departing widely or wilfully from Homer, but at the same time speaking with an individual voice. (Thwaite, letter to Patric Dickinson, 1960)

Thwaite’s emphasis on the freedom afforded to these poets, and their potential lack of Greek, corresponds with Donald Carne-Ross’ avowal that the 1958 *Iliad* translations should be ‘poets’ translations rather than dons’ translations’ (letter to Robert Graves, 1957). Thwaite’s phrase ‘speaking with an individual voice’ is literal and metaphorical: these poet-translators bring their own poetic voice alongside Homer’s, but the poems are also quite literally ‘spoken with an individual voice’ in their performance over radio. Both the role of performance in

these Homeric radio projects and their rejection of academic translation and ‘slavish accuracy’ are therefore important contexts for *War Music*.

In Logue’s descriptions of his own work, the representation of sound emerges as a key theme: ‘So, although I know it sounds a bit daft, I collect noises, the sound of steel keys hitting concrete perhaps, or a letter dropping into a half-filled post box. Lighting effects too’ (in Guppy 1993). In another interview, he claims: ‘mostly I think of the gods as voices’ (2003, 129). As these quotations suggest, *War Music* is full of sounds and voices; as we will see, though, much of the poem’s representation of sound is achieved through visual techniques, or through analogy with other sensory experiences. Sound is clearly crucial to *War Music*, but in scholarship, as discussed below, it has often been considered as a product either of the poem’s relationship with Homer or its origins in radio. These contextual explanations simplify the poem’s representation of orality, which forms a crucial part of Logue’s wider strategy of making translation visible and evoking the text’s materiality and artifice. Specifically, the relationship between the Logue’s representation of sound and his use of visual techniques like typography has been neglected (as have the typographic experiments themselves), in favour of emphasising the poem’s connections to radio or oral epic.

This emphasis on orality is reflected in Logue’s popular reputation: beyond *War Music*, he was known as a performer of poetry. A 1986 anthology entitled *British Poetry since 1945* includes Logue, along with Adrian Mitchell, in a section entitled ‘Dissenters’, arguing that Logue ‘pioneered poetry and jazz in this country, and, with Mitchell, began non-specialist poetry readings’ (Lucie-Smith (ed.) 1986, 287); the latter claim seems unlikely, but demonstrates the centrality of poetry performance to Logue’s reputation (and indeed Logue’s centrality to performed poetry). His translations of Pablo Neruda’s *Twenty Love Poems* were, like his Homer, performed on the radio, this time set to jazz with an accompanying band. A recording of this broadcast was later released as an EP, ‘Red Bird: Jazz and Poetry’ (see Ramsden 1997, 135), and some of Logue’s original poems were set to music and sung by Annie Ross under the title ‘Loguerythyms’ in 1963 (see Ramsden 1997, 136). He frequently held live recitals of his poems, including at

the 1965 ‘International Poetry Incarnation’ at the Royal Albert Hall, where he performed alongside Adrian Mitchell and Allen Ginsberg. The incarnation has been called ‘the UK’s first ever “happening” […] one of the largest poetry readings in recorded memory’ (Virtanen 2017, 27). And while Logue did not subsequently achieve the same levels of international fame as some of his co-performers at the Albert Hall, he was certainly well-received at the event itself: in recordings of Allen Ginsberg’s performance, the audience can be heard chanting ‘bring back Christopher Logue!’ (see Virtanen 2017, 25).

Dworkin and Perloff write that ‘however central the sound dimension is to any and all poetry, no other poetic feature is currently as neglected’ (2009, 2). For Logue, almost the opposite could be said to be true – perhaps unsurprisingly, given the importance of performance in Logue’s public reception, scholarship on *War Music* has tended to emphasise its oral qualities, sometimes at the expense of other aspects of the poem. Emily Greenwood calls Logue ‘the most musical and sound-conscious of Homer’s contemporary adaptors’ (2009, 504). She argues that *War Music* exhibits ‘a complex interdependence between the written and spoken word’ (2009, 503), suggesting that the poem ‘assigns a full role for the speaking voice over and above the demands of meter’ in its use of typography as a ‘cue’ for ‘voice and script performance’ (2009, 506). Paschalis Nikolaou is more explicit: ‘for all its stimulating visual configurations, *War Music*’s greatest asset has to do with going back to the beginning, to a long-lost oral tradition, gathering around us what is spoken; Logue’s incremental re-writing is, at the same time, a re-oralising’ (2007, 82). Matthew Reynolds understands the ‘music’ of ‘War Music’ as a hangover from guidance given to Logue by the classicist Xanthe Wakefield regarding ‘Greek musicality’ (Reynolds 2011, 226) – as Logue recounts in his autobiography, Wakefield told him:

> The Greeks are not humanistic, not Christian, not sentimental. Please try to understand that. They are musical. Such music. And Homer… Homer is close to your ear, and at the same time – so distant. He has a passage where he describes the snow falling on to the sea at Zeus’s will. You feel that Zeus is so far away, so far… (1991a, 209-10)

As mentioned above, critics have linked *War Music*'s appreciation of Homer's 'musicality' to the radio broadcasts that began the project. Greenwood writes: 'As a text that has its origins for radio, *War Music* continually alludes to oral performance and, consequently, keeps the orality of Homeric epic in focus' (2007, 168). Wrigley, writing generally about ancient Greek literature on the radio, agrees that these media are comparable: 'As Fink notes, in a comment which harks back to the analogies between radio and, say, Homeric epic, "radio, especially in its dramatic form, returns us to a preprint complexity of communication"' (2015, 105; quoting Fink 1981, 191). Logue's affiliation with radio has thus been understood as part of his Homeric inheritance, a return to 'preprint complexity' – in Nikolaou's words, the poem's 're-oralising of Homer' is its 'greatest asset', over and above its 'stimulating visual configurations'.

What is clear, though, is, that Logue sees no such hierarchy between the oral and the visual: 'We can ignore the question of writing "for the eye" or "for the ear". The alternative is false' (Logue in Guppy 1993, 256). In another interview, he states: 'I write for the page initially' (2003, 122). The disproportionate focus on 'the ear' within scholarship on Logue overlooks at once the visual significance of Logue's work, and the extent to which sound and sight are interconnected. Despite its affiliations with both oral epic and radio, *War Music* is a distinctly post-print text – each instalment of the poem itself was written for print rather than for performance, as 'The Battle for the River' was never included under the *War Music* title. Likewise, Logue's interest in oral performance in his non-Homeric projects is paralleled by his attention to the material form of written literature, for example in his pioneering approach to poster poetry and his collaborations with artists. It is apparent from Logue's depiction of sound and vision in *War Music,* in paratext, and in his wider oeuvre, that his interest in orality – his desire for the reader to 'hear' – represents more than an attempt to reproduce the orality of the *Iliad,* and certainly more than an appreciation for reading poetry aloud. The scholarly emphasis on sound as a product of Logue's 're-oralising' or his relationship with radio obscures the wider significance of the relationship between voice and text, as will be discussed further below and in chapter five: Logue's

attention to sound forms part of his investigation into the material presence (and absence) of language, his deliberate disruption and revelation of the processes by which meaning is conveyed – textually, orally, comparatively, translationally.

Mark Espiner, who directed a stage version of *War Music*, comments in his obituary of Logue in the *Guardian*:

> When I got hold of a second-hand LP of 'The Death of Patroclus' I was immediately captivated by the live dramatic storytelling. Redgrave softly spoke, Dobie thundered, but there was a voice that cut through with keen metallic fury. It was the voice of Logue himself. I heard it in a spectrum of tones over the period that I co-directed 'War Music' for the stage, first in 1998 in London and Bristol, and again in 2000 as part of the BBC's Millennium Music Week. It was energetically free-reined at the staging we had chosen (we performed it in total darkness; Logue came to see it twice) and then twisted on a sixpence to viscerally spit anger at my suggestion to visually supplement the images he had created with words: 'It's about the TEXT,' he screamed, his voice driving into the ear like the spear-heads he vividly describes parting the skulls and brains of Trojan soldiers. (2011)

This anecdote demonstrates the interlinking of image, sound, and 'TEXT' in Logue's work – Espiner's main point is the 'keen metallic fury' (a very *War Music*-esque phrase) of Logue's voice, but the example he uses to demonstrate the ferocity of that voice is Logue's rejection of Espiner's suggestion to 'supplement' the word-images with actual visual material. In interviews, as we have seen, Logue links voice and text: 'As for poetry, this fostered, pampered child of the arts, you suddenly realise it's a wide open thing, not a literary thing. Suddenly you realise that a poet's shop is in his throat' (in Lloyd 1968, 45). Here, Logue seems to position orality as an alternative to 'literary' poetry, the 'poet's shop in his throat' as a return to a pre-print, 'wide open' poetics. But this response is in fact Logue's answer to a question about his poster poems – an overtly, exaggeratedly visual and 'printed' form of poetry. Making literature a 'wide open thing' here constitutes not re-oralising but hyper-textualisation. Indeed, Logue's seemingly oralising claim that 'a poet's shop is in his throat' is repeated in *Manifesto*, in his brightly coloured declaration that 'THE ANCIENT WAY IS THE NEW WAY / THE POET'S SHOP IS IN HIS THROAT', but also that 'A POEM UNABLE TO LIVE ON A

POSTER / IS NO POEM' (1969c). In imagery, in performance, in the 'throat', Logue's focus is 'the text'; sound and sight are inseparable in the work of a poet who might claim to be both the most 'sound-conscious' and the most vision-conscious of Homer's adaptors.

It is the seemingly contradictory combination of these forms, then, that sets Logue apart, and that we see in his attention to both the sound *of* the poem, as discussed – its ability to be performed, its relationship with radio and with oral epic – and sound *within* the poem: its representation of noise and speech. This short chapter therefore explores the importance of orality and performance in Logue's work, but also how the text functions as a written representation of absent noise, a facet of Logue's visible translation and his poetics of artifice. My fifth chapter, about typography, is much longer; this is partly because, as discussed above, scholarship on *War Music* has focused much more on the poem's orality than on its visual qualities, so there is more to be said about the latter. But it is also because, as I have argued, the sound of the poem and its written manifestation are inseparable from each-other – my analysis of the poem's typography and other visual effects is therefore also an analysis of its orality.

SOUND IN THE POEM

Henry Power analyses the opening passage of ‘Patrocleia’ as follows:

> The words with which Logue opens the section – ‘Now hear this’ – invite the audience to listen attentively; the passage which follows describes the pivotal moment in the poem: Patroclus’ visit to Achilles’ tent in order to ask if he can take his friend’s place in battle. But listeners may alternatively feel themselves being positioned emphatically and vividly within the time, the place, and the particularity of the episode: Now. Here. This. These are in fact the first uttered words of *War Music* (since Logue never chose to include ‘Achilles Fights the River’ in any collected edition), and they prepare the reader for the immersive experience that follows. (2018a, 257)

This instalment begins with an imperative, an instruction to ‘hear’ that ‘invites the audience to listen attentively’ – Power’s point that ‘hear’ might, itself, be heard as ‘here’ again suggests Logue’s attention to the aural experience of the poem. ‘Patrocleia’ is full of speech, and is in fact characterised by a particular oral phenomenon: the incorporation of the imagined or reproduced speech of one character into the direct speech of another. Repeated speech is a key feature of Homeric epic, too; Deborah Beck argues that ‘“character-quoted direct speech” constitutes a unified and cohesive category in the *Iliad*’ (2008, 162).[89] For example, when Zeus sends a ‘false dream’ to Agamemnon in *Iliad* 2, Homer recounts Zeus telling the dream what to say; then the dream saying it to Agamemnon; then Agamemnon repeating the dream to the army elders. Indeed, Logue’s account of this sequence is the poem’s most significant section of reported speech outside ‘Patrocleia’.[90] We have already seen some examples of the importance of speech presentation in ‘Patrocleia’:

> ‘Once you have forced the Trojans back, you stop

[89] See also Beck (2012).

[90] Logue’s dream sequence is complex, both in itself and in its relationship to the Homeric passage; Logue adds layers of deception into a story already concerned with the transmission of inaccurate information. A full analysis of the passage would be beyond the scope of this thesis, but it deserves further critical attention.

[…]
You know Apollo loves the Trojans'

(Achilles to Patroclus, 228)

'You know Apollo loves the Trojans: so,
Once you have forced them back, you stop.'
Remember it, Patroclus?

(243)

In the second passage, the narrator reminds Patroclus of Achilles' warning, but edits or misquotes the earlier passage on page 228; as discussed above, the narrator's warning on page 243 more closely follows the structure of Achilles' speech to Patroclus in the *Iliad,* rather than his earlier speech in *War Music*.

Re-quoted speech, then, is one of the methods by which Logue represents the text's relationship with the *Iliad.* The sheer quantity of these re-quoted passages in Logue's 'Patrocleia' suggests that intratextual repetitions and quotations have a particular function here – their double-orality demonstrates Logue's concern with the representation of sound in this instalment specifically, which begins with the command to 'hear'. Moreover, 'Patrocleia' is also where we find Logue's most obviously *visual* poetic techniques: his manipulation of standard typography, including enlarged text used to represent the direct speech of Apollo. This visual technique will be discussed in detail in chapter five; the rest of this chapter establishes the importance of direct speech in 'Patrocleia', and argues that the combination of sound and vision is a feature of Logue's representation of noise and speech (in this instalment and elsewhere) even in typographically conventional passages.

The instalment begins, as discussed – 'Now hear this: / While they fought around the ship from Thessaly, / Patroclus came crying to the Greek' (225). Patroclus' despair prompts his request to take Achilles' place in battle, but Achilles is scathing, asking: 'Why tears, Patroclus? […] Why hang about my ankles like a child?'. Then, in the first re-quoted speech in this instalment, Patroclus responds: 'Still you ask: "Why tears?" / Is there to be no finish to your grudge?' (225). In Patroclus' repetition of the phrase 'why tears?', he berates

Achilles' stubbornness, his refusal to reckon with the weight of the situation, or its emotional toll: 'our cause is sick enough without your grudging it my tears', Patroclus continues (225). But the phrase 'why tears' continues to reappear, beyond Patroclus' mimicry of Achilles. As Patroclus is dying at Hector's hand, the latter asks: 'Why tears, Patroclus? / Did you hope to melt Troy down / And make our women fetch the ingots home?' (248). And again, this time in 'GBH', as Achilles makes his 'terrifying noise' in the aftermath of Patroclus' death, Thetis asks her son: 'Why tears?' (270). 'Why tears', then, appears four times in Logue's narration of this part of the story – in Achilles' rebuke of Patroclus, in Patroclus' immediate retort, in Hector's vaunting over Patroclus, and in Thetis' response to Achilles' grief. The phrase also appears once in 'Kings', again in a conversation between Thetis and Achilles: 'Why tears, Achilles? / Rest in my arms and answer from your heart' (10). Here, much earlier in the story (but much later in the chronology of Logue's translation – 'Kings' was first published in 1991, 'Patrocleia' in 1962), Achilles has summoned his mother in his anger and sorrow after his argument with Agamemnon over Briseis. The phrase 'why tears' therefore appears at pivotal moments, tracking the essential plot of the *Iliad*. Achilles' argument with Agamemnon (the first 'why tears', as Achilles complains to his mother) leads to his withdrawal from the war, and thus to Patroclus' request to fight in his place (the second and third), resulting in Patroclus' death (the fourth) and Achilles' dreadful grief (the fifth, which brings it full circle, as he once again cries to Thetis). And, of course, it is Achilles' grief for Patroclus that leads to his re-entry into the battle, and therefore the death of Hector, whose funeral marks the end of the *Iliad*.

The phrase 'why tears', repeated between Achilles and Patroclus, and to them by other characters, echoes across the text, charting key moments in the narrative. The frequency of the phrase's reappearance is perhaps anticipated by Patroclus' initial response to Achilles: 'Still you ask: "Why tears?"'. Other sections of mimicked speech in 'Patrocleia' add to this sense of an echo – Patroclus' request to fight in Achilles' place continues:

> They are dying, Achilles. Dying.

Think, if you cannot think of them, of those
Who will come after them. What they will say:
Achilles the Resentful – can you hear it?
Achilles, strong? . . . *The Strongest of the Strong*

(226)

Here, the voices of Achilles' future critics intrude into the text, represented by italics, while Patroclus' question 'can you hear it?' itself echoes Logue's instruction to the reader a page earlier: 'Now hear this' (225). A little while later, Patroclus imagines the speech of the Trojans, again within his own direct speech: 'Me, dressed as you, pointing the Myrmidons… / The sight alone will make Troy pause, and say: / "It's him."' (226). Achilles, in his response, imagines Patroclus' defence of Agamemnon: 'Go on…. "*He was a sick man at the time, Achilles. / He did it to avoid unpleasantness, Achilles."'* (226). All of this takes place within the first few pages of 'Patrocleia': Achilles and Patroclus repeatedly mimic each other's voices, an oral exercise that anticipates the collapse of their identities as Patroclus wears Achilles' armour into battle. In the 1962 *Patrocleia,* this merging of identities is more explicit: 'Me, dressed as you, leading the Myrmidons… / The sight of <u>us</u> will make Troy hesitate' (1962b, 5, emphasis added).

In the final section of 'Patrocleia', Hector becomes part of this pattern of reproduced speech as a marker of identity-confusion or collapse. As he speaks to a dying Patroclus – a passage partially quoted above as the fourth 'why tears' – we read:

Why tears, Patroclus?
Did you hope to melt Troy down
And make our women fetch the ingots home?
I can imagine it!
You and your marvellous Achilles;
Him with an upright finger, saying:
'Don't show your face to me again, Patroclus,
Unless it's red with Hector's blood.'

(248)

Here, Hector speaks to Patroclus, and in that speech quotes the imagined direct speech of Achilles talking to Patroclus, about Hector: '*Don't show your face to me*

again, Patroclus'. Moreover, Hector has already inadvertently mimicked Achilles with the line 'Why tears, Patroclus?', which, as we have seen, is an exact repetition of Achilles' words earlier in the instalment. In contrast, "*Don't show your face to me again, Patroclus, / Unless it's red with Hector's blood"* is entirely Hector's own invention, revealing the extent of his misunderstanding of Achilles, and of Achilles and Patroclus' relationship; the reader may recall that Achilles actually instructs Patroclus to 'Let Hector be. He's mine – God willing' (228). Hector's speech thus includes deliberate and accidental, invented and verbatim echoes of Achilles. The overlapping of their language, and Hector's deliberate mimicry of Achilles, establishes a merging between their identities, as we saw above with Achilles and Patroclus. Again, this verbal cross-identification reflects the central plot of the poem, as Achilles, Patroclus, and Hector circle around each-other – at this point, Hector is wearing Achilles' original armour, once borrowed by Patroclus and then stripped from him by the Trojans.

Continuing the pattern of imagined and reproduced speech, Patroclus' final speech, as he dies at Hector's hands, reads as follows:

> I can hear Death pronounce my name, and yet
> Somehow it sounds like *Hector.*
> And as I close my eyes I see Achilles' face
> With Death's voice coming out of it.
>
> (249)

Hector's ultimate defeat at the hands of Achilles is foreshadowed here by a synaesthetic, mixed-media prophecy in which Death, Patroclus, Hector, and Achilles exchange oral and visual senses, swapping roles semantically and grammatically. Patroclus is Death's victim, but he replaces himself with Hector in an act of deliberate mishearing ('somehow it sounds like Hector'), while Achilles' face has 'Death's voice'. As Campbell argues, 'in Logue's Homeric world the definition of death is the loss of the voice' (1997, 228); the inseparability of these men's lives and deaths is represented at the level of speech, and specifically through the phrase 'why tears' as it echoes through this instalment, and indeed throughout the text.

The repetition of direct speech, as we have already seen in the recurrence of Achilles' warning to Patroclus ('*No matter how, how much* […]'), is crucial to this instalment. But 'Patrocleia', as I have discussed, is also the site of Logue's most obvious typographic experiments. His attention to the sound of people's voices, to the representation of key plot moments within direct speech, is most obvious in the text's visual form, as Apollo is represented via the size of the letters denoting his speech – 'Greek, / Get back where you belong!' (245) – and then his name as he strikes Patroclus:

'APOLLO!'

(246-247). Both these passages will be discussed in detail in chapter five, along with Logue's other typographic experiments. What I am interested in here is how 'Patrocleia' combines the oral and the visual, and the moments throughout the text where Logue represents sound and its absence using means other than typographic experimentation. In the 1962 *Patrocleia*, following the 'Greek, / Get back where you belong' passage, Logue describes Patroclus fleeing Apollo:

> It was Patroclus' turn to run
> Wide-armed, staring into the fight, and desperate
> To hide (to blind that voice), to hide
> Behind the moving blades.
>
> (1962a, 24)

'Hiding', here, is an attempt to 'blind that voice', a synaesthetic slippage between Apollo's speech and his ability to see Patroclus. This transfer reflects what we have already seen (literally) in Logue's use of visually enlarged font to signify

Apollo's speech – he is a voice that is seen, a voice that sees. Logue's claim in an interview that 'mostly I think of the gods as voices' (2003, 129) is therefore complicated by the fact that in his poem voices are primarily visual effects, whether typographically or in the following similes: Hector's voice is twice described with the words 'rose like an arrow' (137, 146), while Logue states of Agamemnon 'his voice is like a cliff' (133), and of Helen 'her voice is like a scent' (107). In direct speech, Logue has Paris tell Hector 'your voice is like an axe' (97). In each of these voice-similes, sound is represented through comparison to non-sound – through visual points of similarity, like 'arrow', in which the likeness is how they 'rise', or olfactory grounds, as with 'scent': again, a synaesthetic transference of meaning takes place. An 'axe' might have an associated sound (indeed, Logue describes the 'thock' of axes into wood in a simile discussed below) but here the shared quality between an axe and Hector's voice is surely their impact – the feeling of being on the receiving end of that 'voice' – rather than their aural similarities.

The metrical qualities of the poem also enact a form of synaesthesis, creating overlap or disruption between the rhythm of a line and its semantic content. In a passage in 'Kings', we read:

> But those still dying see:
>
> Achilles leap the 15 yards between
> Himself and Agamemnon;
> Achilles land, and straighten up, in one;
> Achilles' fingertips – such elegance! –
> Push push-push push, push Agamemnon's chest
>
> (23)

In the line 'Push push-push push, push Agamemnon's chest', Logue's punctuation subverts the metrical expectations established by the preceding two lines. The dash and the comma guide us to emphasise the repetitions of 'push', disrupting the iambic structure: '**Push** push-**push push**, **push'.** The physical pressure of Achilles 'elegant' fingertips against Agamemnon's chest is translated into metrical weight; each syllable, each metrical unit of 'Push push-push push,

push', registers that pressure, expressing the uncertainty and tension of Achilles' attack on Agamemnon through the cadence of the line. The physical and the aural are here interrelated – the sound within the poem, of Achilles pushing at Agamemnon, interacts with the potential sound *of* the poem, suggested by its metrical qualities.[91] In the following simile, Logue explicitly juxtaposes sound and vision:

> The noise they make while fighting is so loud
> That what you see is like a silent film.
> And as the dust converges over them
> The ridge is as it is when darkness falls.
>
> (175)

Here, sound is unequivocally transferred into sight: the 'noise they make' is compared to 'a silent film', and Logue makes clear that the grounds of similarity between the war and the 'silent film' are 'what you see'. The simile moves from 'the noise they make while fighting', what a first-hand listener might hear, to what 'you', the reader of the text, can 'see'. The reader's understanding is divorced from any aural experience of the scene, the text; their frame of reference is entirely visual.

As discussed previously, Logue describes Achilles' reaction to Patroclus' death as follows: '"Eee . . . eee . . . eee . . . eee . . . eee . . ." a terrifying noise. / The like of which, the likes of you and me have never heard' (270). According to Reynolds,

> The explanation is obviously unnecessary, and so seems meant to prompt particular questioning. The letters Logue has written down must be like the sound idea that he has formed from Homer's phrase: they

[91] See also Power 2018a, 255: 'All this suggests that Logue paid close attention to the sound of his poem – something that is strongly apparent in those first four lines of "Achilles Fights the River". Here, the heavy comma (over which, as we have heard, Logue always lingered in performance) in the opening phrase ("From a duck's egg, a duck") adds to the sense of bathos. And there is something strongly mimetic about the cluster of stressed, assonant syllables in the second line: "Scamander | Will cleanse this dead, wet, wreck of a man." These are words that demand to be picked through, as Achilles foresees the river picking Asteropaeus' bones clean.'

> represent it. And yet that imagined sound is shut off from readers by the silence of the page: the difference between what the author and one reader and another will imagine – of course present in any bit of any text – is here emphasized. (2011, 234)

In this simile-esque comparison, Logue informs the reader explicitly that they have never heard, and therefore cannot imagine, Achilles' voice. In doing so, as Reynolds points out, the passage emphasises our distance from Homer, as well as from Logue and from any other reader. This rejection of aural familiarity, I have argued, is also implicitly present in other sound-based similes – Logue's synaesthetically transferred voices and far-off sounds. Perhaps more importantly, in this simile he offers a different representation of his own relationship with the sound of the text. In the simile above, the reader is denied an aural experience of the text, told instead that 'you can see', but Logue is tacitly included in those who can hear 'the noise they make while fighting'. In the lines 'a terrifying noise. / The like of which, the likes of you and me have never heard', though, even the poet / translator is apparently cut off from the orality of the moment, included in 'the likes of you and me' who have 'never heard' Achilles' voice (perhaps a version of Homer's *brotoi nun*, or 'men today'). The 'sound idea' of Logue's 'eee… eee … eee' is entirely unimaginable, unrepresentative; disconnected both from its Iliadic origins and from what one reader or another 'might imagine', as Reynolds points out. The dissimilarity made visible here is not just that Logue's similes and descriptions may fail to translate the *Iliad,* or to capture the sound of the Trojan battlefield: it is that they may fail to represent or evoke the external world at all.

In another aural warfare simile, Logue again emphasises the noise of a Homeric scene alongside its silence. He writes:

> Try to recall the pause, thock, pause,
> Made by axe blades as they pace
> Each other through a valuable wood.
> Though the work takes place on the far
> Side of a valley, and the axe strokes are
> Muted by depths of warm, still standing, air,
> They throb, throb, closely in your ear;

And now and then you catch a phrase
Exchanged between the men who work
More than a mile away, with perfect clarity.

Likewise the sound of spear on spear,
Shield against shield, shield against spear
Around Sarpedon's body.

(243)

According to Greenwood, Logue here emphasises the acoustic elements already present in Homer, so that the 'throb, throb closely in your ear' metapoetically 'suggests the potential of the scene to travel to remote audiences' (2009, 513) – the tenor of the simile, after all, is the 'sound of spear on spear' in the Homeric scene, so the point of the comparison is to make that particular sound audible or accessible for a new listenership or readership. For Greenwood, the simile represents both the power of the scene in Homer, and Logue's ability 'to make it heard by new audiences': she suggests that the words 'with perfect clarity' are Logue's 'wink at the poem's own performance' (2009, 514). Sound, then, functions as a metaphor for epic performance and for textual translation. But if this passage is a 'wink' at the poem's performance – which seems likely, in keeping with Logue's wider attention to metapoetic revelation – then it seems worthy of note that the sounds come from 'the far side of the valley', and the 'axe strokes are muted'; the 'perfect clarity' of what we receive is heavily undercut by the words 'now and then you catch a phrase'.

As with his use of similes, anachronism, and allusion, Logue's representation of sound allows him to evoke the constructedness of the text's comparative processes, such as translation and metaphor, and the potential failure of those processes. The opening of this simile in fact resembles many of those considered in the first chapter of this thesis, which open with requests or imperatives to the reader to 'recall' (199), or to 'see if you can imagine how it looked' (237). With these instructions, Greenwood points out, 'Logue concedes that an effort of the imagination is required' (2007, 146). Here, we are once again in the realms of memory – 'try to recall the pause, thock, pause'. As with 'see if you can imagine', the phrase 'try to recall' 'concedes' that this aural memory might

fail. Moreover, what Logue asks his reader to recall first is a ‘pause’: we are asked to remember a silence, the absence of noise, another ‘sound that we cannot imagine’ (Reynolds 2011, 234). The repetition of ‘pause’ around ‘thock’ emphasises the dominance of silence over noise, as does the internal rhyme and metrical weight of the words ‘pause’ and ‘recall’ – iambs which invite us to stress ‘re*call*’, ‘*pause’* and ‘*pause’* (indeed, to pause on them), but not ‘thock’. If Logue is ‘winking’ at the poem’s oral and performance potential, he is doing so in a way that pays close attention to the possible failure of hearing, to the great distance between the noise and the listener, and to the partial, fragmented nature of the sound that finally reaches us. As Xanthe Wakefield told Logue, here (hear) ‘Homer is close to your ear, and at the same time – so distant’.

CHAPTER 5: TYPOGRAPHY

‘I am rapt and cannot cover
The monstrous bulk of this ingratitude
With any size of words.’

‘The poet’, William Shakespeare, *Timon of Athens* (1606)

‘The *Iliad* would go marvellously on a poster except that it would be a fucking large poster.’

Christopher Logue (1968)

INTRODUCTION: SOUND AND VISION

While ‘Patrocleia’ opens with Logue instructing the reader to ‘now hear this’, ’Kings’ begins with the words: ‘Picture the east Aegean sea by night’ (9). ‘Patrocleia’ is the first published instalment of *War Music*, but it translates book 16 of the *Iliad*; ‘Kings’ translates books 1 and 2, and is therefore an alternative ‘beginning’ to the poem. With these two openings, Logue asks the reader to see and to listen – to use multiple senses in their imaginative recreation of the *Iliad*. ‘Patrocleia’, as discussed in the previous chapter, is preoccupied with sound: with repeated, mimicked voices and aural similes. But it is also the section of the text in which Logue most egregiously diverges from standard typography, and specifically in which he uses typographic alterations to represent the sound of Apollo speaking. The oral and the visual are not just juxtaposed in this instalment, but inseparable; co-representative. At other points in *War Music* and in earlier editions of specific instalments, typography is used to recreate the layout of soldiers on the battlefield; to separate similes from the main narrative with italics; and, again, to visually exaggerate the voices of the gods.

The potential contradiction of an obviously visual technique used as a representation of sound mirrors the wider clash between the oral and the visual

in Logue's output. For example, Henry Power comments of Logue's poster poem *Manifesto*:

> The poster illustrates the tussle that one often finds within Logue; his modernist aesthetic is awkwardly – fruitfully – at odds with his yearning for an older, purer form of poetry. 'Manifesto', with its words capitalised, centre-justified, and displayed against a grid of lime green and shocking pink, acts as its own performance; there is little sense that it is designed to be read aloud. But it suggests an affinity between the age that produced it – in which 'THE BOOK HAS EXPLODED' – and the ancient world, where poetry was a fundamentally aural experience. (2018a, 254)

Logue's poster poems are overtly visual – text as art, word as image. But as Power points out, the semantic content of *Manifesto*, at least, suggests a 'yearning' for poetry as a 'fundamentally aural experience'. In another line Logue writes: 'A DEFINITION OF POETRY: WHOEVER HEARD OF A BLIND NOVELIST?'. Poets, he seem to suggest, are defined by an attention to what lies beyond the visual, even in spite of the visual. What Homer *sees* is not the external world but the poetic world, and the mythical one, to which he is granted access by the muses. As Power suggests, though, a listener would miss so much of *Manifesto*: the 'lime green and shocking pink' background, the pattern of centre-justified words. Someone hearing Logue's *Wanted Good Men* (1968b), another poster poem, would appreciate the poetry and sentiment of the following lines, which are also quoted on Logue's gravestone in London: 'those who are sure of love / do not complain, / for sure of love is sure / love comes again!'. But this listener would perhaps be surprised to find that the text of *Wanted Good Men* is positioned within a red, pop-art style outline of Che Guevara's face, framed by machine guns.

Another line in *Manifesto* proclaims that 'THE POET'S SHOP IS IN HIS THROAT', but these are, manifestly, poems for seeing. This juxtaposition between sound and vision seems contradictory; as we will see, however, Logue's approach to textual orality allows for a complex merging of the two. The poster poems are their 'own performance', in Power's words, and this sense of self-containment is also clear from Logue's own comments: 'A poster seems two

things: both a means to an end and an end in itself' (in Lloyd 1968, 46). This slightly cryptic statement echoes Samuel Beckett's analysis of *Finnegans Wake*: 'Here form is content, content is form. You complain that this stuff is not written in English. It is not written at all. It is not to be read – or rather it is not only to be read. It is to be looked at and listened to. His writing is not *about* something; *it is that something itself'* (1972 [1929], 13). For Beckett, the unity of 'form and content' allows for writing that is both 'to be looked at and listened to'; the text 'is that something itself', just as Logue describes poster poetry as 'an end in itself'. Logue's apparent yearning for the ancient world's 'fundamentally aural poetry' exists alongside his suggestion that 'the *Iliad* would go marvellously on a poster, except that it would be a fucking large poster' (in Lloyd 1968, 46), a proposal that seems incompatible with Nikolaou's view of Logue as a poet intent on 're-oralising' Homer. A version of this suggestion also appears in *Manifesto*: 'PARADISE LOST WOULD LOOK GREAT ON A POSTER / (A BIG ONE, OF COURSE) / SO MAKE OUR WALLS BIGGER'. *Paradise Lost* was composed by a blind poet, but, unlike the Homeric epics, is nonetheless the product of a written tradition. Logue's hypothetical *Iliad*-poster thus represents an even more radical inversion of the traditional boundary between orality and writing – the culmination and exemplar of the 'fruitful' contradiction between sound and vision that persists throughout Logue's work.

In interviews, Logue frequently alludes to the importance of visual media in his understanding of text and poetry: 'I would like to be both a poet and a painter. Lack of courage has always stopped me, but the relationship of images and words is something that has always been present in my life' (Lloyd 1968, 46). In another: 'Cinema has always had a very powerful effect on me. I find that its way of handling narrative, the technical language of scriptwriting, is a very good way of keeping the events going forward' (Hoggard 2006). His attention to the visual form of poetry – in poster-poems or typographic alteration – reflects an interest in these other media, just as the representation of sound *within* the poem is mirrored by Logue's involvement in jazz, radio, and performances *of* his poetry. The influence of cinema and cinematic language is, as Underwood points out, a

‘staple observation in both the academic and other writings on Logue’ (2014, 89), but the idea of Logue as ‘both a poet and a painter’ has received less attention. Here, I want to posit another frame of reference, one that provides a contemporary context for the paradigm of poetry as art, and which Logue claims as an influence:

> One has to learn from the concrete poets such as Emmett Williams. One has to make the whole visual concept dynamic, to get away from the Image/Copy advertising concept; in other words, to do a new thing, which is always difficult. One of the reasons it is difficult is because it involves sales resistance. The Czechoslovaks, for example, are miles ahead on concrete poems and the use of words graphically as well as semantically. (Logue in Lloyd 1968, 52)

The international concrete poetry movement took place concurrently with some of Logue’s most radical formal experiments in the 1950s and 60s – his jazz-poetry performances, poster-poems, and *War Music*’s boldest typographic experiments. The concrete poets, while diverse in their aims and methods as well as in geography and language, were united in their attention to the ‘relationship of the poem to the surface upon which it is written down’ (Solt 1968, 7), again echoing Logue’s material manifesto: ‘SO MAKE OUR WALLS BIGGER’. Solt continues: ‘all definitions of concrete poetry can be reduced to the same formula: form = content / content = form’ (1968, 13), a definition that closely corresponds to Beckett’s description of the *Wake*. For both Logue and the concrete poets, then, textual materiality and the ‘relationship of images and words’ (Logue in Lloyd 1968) are fundamental aspects of poetry.

Moreover, *War Music* has in common with the concrete poetry movement a specific interest in the relationship between the oral and the visual. For example, Eugen Gomringer’s ‘Wind’, in which the letters ‘w’, ‘i’, ‘n’, and ‘d’ are arranged on the page as if scattered by – you guessed it – a gust of wind, draws on the fact that the German and English words ‘wind’ and ‘wind’ are orthographically identical but phonetically divergent. It is a poem ‘about a common visual experience of language’ (Hilder 2016, 89), and thus about a disparate aural experience of language. Henri Chopin’s ‘Poem to be Read Aloud’ similarly exploits the process

of reading to draw attention to the differences between an aural and a visual experience of poetry. The poem consists of one word per line – the word ‘bomb’ with the addition of each letter of the alphabet: ‘bombA / bombB / bombC’. This pattern continues until the last few lines, which read:

bombW
bombX
bombX
bombY
bombZ
(reproduced in Wildman 1967, 75)

The eye might skip over the repetition of ‘bombX’, but the ear will likely catch it. Like *Manifesto*, this is a poem that belongs to a primarily visual genre, but which either implicitly or explicitly asks ‘to be read aloud’; in doing so, like ‘Wind’, it points out the limits of both the oral and the visual.

As Chopin’s poem demonstrates, the relationship between these different experiences of language can evoke the differences between languages themselves, or, in other words, translation. Because of its emphasis on the visual qualities of language (‘the use of words graphically as well as semantically’, in Logue’s definition), concrete poetry was an unprecedentedly international poetry movement, with centres in South America and across Europe. The 1968 poem ‘Developer’ by Bohumila Grögerová and Josef Hiršal (two Czech concrete poets, as referenced by Logue; the poem is called ‘Vyvoj’ in Czech) shows words changing from one language to another, one letter at a time. The German word ‘Liebe’ shifts into its Czech translation ‘laska’ (both mean ‘love’). Translation here takes place fractionally, in units of orthography rather than (or before) units of sense. The Brazilian concrete poet Decio Pignatari’s ‘Semiotic poem’, meanwhile, includes a lexical key that ‘translates’ the symbols and images which form the rest of the text (reproduced in Solt 1968, 110). The international nature of the concrete poetry movement – made possible by its focus on visual form rather than semantics – allows it to celebrate and investigate linguistic difference; Hilder writes that for Pignatari’s poem, ‘translation is not the subordinated

capitulation to the conditions of an inter-linguistic audience, but an integral part of the work' (2016, 88). As in *War Music,* translation is both method and subject matter, made visible by these poets' representations of linguistic difference.

Eugene Wildman offers an example of particularly visible translation in a 'found' concrete poem: a calendar photo on the walls of the Chicago Review's office, captioned 'A new bridge over the Biferno (Molise)'. The caption appears in five languages, but the last two words – 'Biferno (Molise)' – remain the same. 'But is this not a concrete poem?', Wildman asks (1967, 157). In this found poem, then, translation is made visible by its absence, by the presence of visibly untranslated proper nouns – the name of a river and a region. Like Chopin's 'Poem to be Read Aloud', Wildman's example turns on the interaction between repetition and alteration, and the suggestion of alternative ways to read, or to listen, or to experience language in another way altogether. As Hilder puts it, concrete poetry 'foregrounds the structures that impede communication and the strategies for circumventing – or circumscribing – those impediments' (2016, 90).

Logue claims in the 1968 interview with Lloyd that 'the poster can liberate the poem from a book', again echoing *Manifesto*, in which he writes that 'THE BOOK HAS EXPLODED'. In 1993 he explained that 'I find it natural to collaborate with others on such things as posters, songs, films, shows. This is unusual in literary London' (in Guppy 1993). Unusual in literary London, perhaps, but very much in line with the concrete poets. The visual focus of the concrete poetry movement allows not only for its investigation into linguistic and translational difference, but for the partial collapse of the boundaries between poetry and art. Greg Thomas distinguishes between a 'classical concrete movement of the 1950s [….] rooted in constructivist aesthetics', and a later form of concrete poetry which developed in the 1960s and was 'more connected to Dada, futurism and intermedia art' (2019, 4). Indeed, towards the end of the 1960s, Thomas continues, a 'reconceptualisation of concrete poetry *as* intermedia art' occurred (2019, 4; emphasis mine), again mirroring Logue's collaboration with designers and artists, for example with Derek Boshier in *Manifesto* and *Pop Song*. This period also saw the publication of Marshall McLuhan's *The Medium is the*

Massage: An Inventory of Effects in 1967, which was produced in collaboration with the graphic designer Quentin Fiore. According to Hilder, McLuhan and Fiore's book paralleled the concrete poetry movement in its attempt to 'match its form to its epoch by pairing words with images, and questioning the linear conventions of book technology' (2016, 66), just as Logue sought, with his poster poems, to 'liberate the poem from a book'. Logue would perhaps have agreed with both McLuhan and the concrete poets that the 'traditional book, with its pages of unbroken text, had become insufficient' (Hilder 2016, 67); that even the poetic line was 'outdated, impotent' (2016, 67).

War Music is far more traditionally presented than Logue's poster poems: the typographic alterations are infrequent, and, when they do occur, generally less dramatic. But they retain Logue's radical attention the way poetry looks on the page, as well as his desire to 'liberate' the poetic line. The huge 'APOLLO!' which interrupts 'Patrocleia' is, like *Manifesto*, 'its own performance' (Power); it takes up a double-page spread, functioning as a mini poster-poem (a preview of Logue's 'fucking large' *Iliad*-poster, perhaps), and, as will be discussed below, as a form of concrete poetry. Similarly, in 'All Day Permanent Red', Logue arranges the names of Greek and Trojan soldiers in boxes that form a fighting formation printed onto the page – the poem merges not only with art or posters but with more practical visual diagrams. Moreover, Logue's descriptions of his approach to the poem suggest a continuity between his translation of Homer and the experimental merging of the oral and the visual in his other projects. Paschalis Nikolaou's argument (discussed in the previous chapter) that 'for all its stimulating visual configurations, *War Music*'s greatest asset has to do with going back to the beginning, to a long-lost oral tradition' (2007, 82) is, he claims, supported by Logue's own description of his working practices. Nikolaou's argument is as follows:

> Indeed, the public orality of Logue's readings, and the speech-act immediacy of his poetry, comes to haunt his Homer. For all its stimulating visual configurations, *War Music'*s greatest asset has to do with going back to the beginning, to a long-lost oral tradition, gathering us around what is spoken; Logue's incremental re-writing is, at the same time, a re-

> oralising. In this sense it is not surprising that the poet feels the work on the poem 'does not end with the manuscript. For me, until I have heard it read aloud, the published text is incomplete. I made a lot of changes to the text of Kings after hearing the BBC Radio performance.' (Nikolaou 2007, 82, quoting Logue in Guppy 1993, 256-7)

The source that Nikolaou quotes from is Logue's 1993 interview with the *Paris Review*, and the context is Logue's answer to the question 'How do you work on *War Music*?'. Logue answers by describing the process of making a narrative outline, and then offers a caveat:

> But 'work on it' in my case does not end with the manuscript. For me, until I have heard it read aloud, the published text is incomplete. I made a lot of changes to the text of Kings after hearing the BBC Radio performance. There is nothing like a reading, a good reading, to show where overwriting, 'poetical' writing, or lack of clarity occurs. A good reading makes it obvious where you have failed to emphasise the right thing. We can ignore the question of writing 'for the eye' or 'for the ear.' The alternative is false. Good poets write with both in mind, the emphasis will be slightly different, but not much. The maxim 'look after the sense and sounds will look after themselves' is wrong. You have to manage both. Poetry is not a silent art. The poem must perform, unaided, in its reader's head. (in Guppy 1993, 256-7)

Nikolaou quotes selectively from this response, excluding information that overtly complicates the notion of *War Music* as a 're-oralising' of the *Iliad*. Logue firmly rejects any hierarchy between 'the eye' and 'the ear', making clear that his affinity for hearing the poem 'read aloud' is a form of editing, a way of revealing 'overwriting', rather than an attempt to return 'to a long-lost oral tradition'. In a later interview, in fact, Logue echoes his own comment about 'overwriting': 'to have your text performed in rehearsal is […] rather like seeing the text in print for the first time. Soft passages start to show up, repetitions start to show up' (in *Areté* 2003, 119). The use of reading aloud as a form of proof-reading does not

constitute a re-oralising of Homer; for Logue, performance is in fact 'rather like seeing the text in print'.[92]

More significant still is Logue's comment in the same interview-response that 'poetry is not a silent art. The poem must perform, unaided, in its reader's head'.[93] Again, this is echoed in Logue's 2003 interview with *Areté*, in which the interviewer references the 1993 *Paris Review* interview:

> **Areté** – At a recent performance which you attended in Oxford, James Milton, the director of the latest theatrical presentation of *War Music*, said that poetry wasn't complete until it was spoken aloud… you contradicted him, saying that you wrote for the page initially…
>
> **Logue** – Well, yes, I did. I think that's a director's rather sentimental parti-pris notion.
>
> **Areté** – But, in your Paris Review interview, you say, 'For me, until I have heard it read aloud, the published text is incomplete'. Isn't there a contradiction here?
>
> **Logue** – It's not a contradiction. I sound the words in my head as I write – and expect the reader to do the same as he reads. Hearing an actor perform my words is just one better than me reading it back to myself. (2003, 122)

There clearly is a contradiction here, despite Logue's objection, but it is an illuminating one: Logue rejects the director James Milton's claim that 'poetry isn't complete until spoken aloud', but agrees with his own prior claim that 'until I have heard it read aloud, the published text is incomplete'. As argued above, Logue's attitude towards reading aloud is borne out of a desire to improve the printed, 'published text' – the 'page' for which he 'initially writes' – by discovering 'soft

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[92] Logue also frames even Homer's orality as a form of editing: 'Homer composed the poem in his head and published it with his mouth. No doubt he worked the same way as literalistic poets, trying this beside that, swapping this for that until it was as good as he could get it. Performance would have played a critical function. Testing a section in public would lead to revision' (Unpublished introduction to *Pax* (now in possession of the Harry Ransom Center) quoted in Power 2018b, 755).

[93] Cf. Stanley Lombardo's description of his *Iliad* translation: 'a performance on the page for the silent reader' (1997, x).

passages' and 'repetitions', as he claims earlier in the *Areté* interview. The published text might be subject to revisions after Logue 'hears it read aloud', but James Milton's more wide-sweeping claim, that 'poetry isn't complete until spoken aloud' (a 're-oralising' approach, perhaps), is, for Logue, 'a director's rather sentimental parti-pris notion'. Crucially, Logue's clarification here reiterates his earlier point: 'poetry is not a silent art. The poem must perform, unaided, in its reader's head' (1993); 'I sound the words in my head as I write – and expect the reader to do the same' (2003). These statements suggest not only Logue's attention to both the 'eye' and the 'ear' in *War Music*, but also a refiguring of the concept of performance, and of orality itself; for Logue, the poem is not 'silent' even when 'performed' only in the mind, 'unaided' by speech but 'sounded' in the poet or reader's head. His definition of performance, and of sound, includes traditionally and ostensibly 'silent' activities: this radical understanding of sound and vision clearly underpins the apparent illogic both of Logue's critique of James Milton, and of the role of the 'throat' in his visual poster poems. *Manifesto* is thus 'its own performance' (Power) in the sense that Logue uses the word 'perform' above – an unspoken orality, a performance 'in its reader's head'.

As Logue's interview quotes make clear, this sense of inner performance is central to his construction of *War Music* as well as the poster poems. Power, echoing his point about *Manifesto*, argues that Logue's visual alterations in *War Music* can be 'a kind of performance in and of themselves' (2018a, 253). Like *Manifesto*, then, *War Music*'s typography is not, or not only, a 'cue' for speech (Greenwood); Logue is interested in what happens 'in the reader's head' – in the process by which language conveys meaning through the page and beyond it. At points, as suggested previously, the text deliberately draws attention to the failure of this process, for example in Achilles' 'terrifying noise. / The like of which, the likes of you and me have never heard' (270). The onomatopoetic 'eee… eee… eee' (270) in this sense resembles Logue's 'words something like those written above' from the 1962 *Patrocleia* – we are made conscious of the inevitable differences between Logue's and Homer's accounts of Patroclus' words, or of those between the 'sounds' in one reader's mind or another's, and then of the

difference, more inevitable still, between any verbal description or representation and the object of that description or representation.

Concrete and visual poetry share this attention to text *as* text, as a self-conscious acknowledgement of linguistic representation. Manuel Portela argues that in the work of the concrete poet Augusto de Campos, the 'transfer of semantic traits from verbal elements to typographic elements […] makes linguistic references self-referential, highlighting how [the text] produces meaning' (2003, 310). Again, de Campos is interested specifically in translation as a 'self-referential' poetic method – Portela explains that 'he uses the concept of "untranslation" to refer to his free visual translations, but also to the idea that a translation is always a new text whose connection with the original is mediated by the asymmetry of languages at all levels of description' (2003, 310). In de Campos' translation of ee cumming's 'l(a', for example, he adopts a green typeface to reflect and intensify the original poem's typographic mimicry of falling leaves. Portela continues:

> By applying the same layout to the original and placing the two texts side by side, the experience of reading is not a mere re-enactment of the original mimetic but also a metaphoric transfer of that re-enactment to the space between two languages. This "untranslation" becomes an essay on the gravity of languages, that is, on the unpredictable attractions and repulsions that govern interactions of sound and meaning. (2003, 311)

As in Gomringer's 'wind' and Wildman's found poem, here alteration in translation – the difference between languages – functions as a paradigm or model for the differences inevitable in language more generally; in the orthographic or oral representation of semantic content, the 'unpredictable attractions and repulsions that govern interactions of sound and meaning'. Typography makes us aware of these processes, makes language 'self-referential', as Portela points out. Similarly, A.E. Levenston comments that Laurence Sterne's experiments with layout and typography in *Tristram Shandy* 'have one feature in common: they constantly remind [the reader] that all he is doing is reading a book' (1992, 119). While typography does have the potential to function as a prompt for oralisation, then, it is primarily 'self-referential', directing the reader back towards the text and

to language itself. Both Logue and the concrete poets engage with the material text in order to explore the ‘structures that impede communication’, in Hilder’s words, structures that exist in all forms of poetry, indeed all forms of communication. What emerges from these poets’ engagement with non-textual forms (such as sound, cinema, painting) is not a desire to move away from the text and into these other media, but an interest in how language performs in their absence, ‘unaided’ on the page. As Marjorie Perloff writes of Joan Retallack’s work, *War Music* is ‘not quite a concrete poem’, but nonetheless ‘a poem designed to be seen’ (2006, 344).

POEMS TO BE READ ALOUD?

Analysing *War Music* in the context of concrete and visual poetry, and of other poems which pay attention to the visual form of the text (such as Oswald's *Memorial* and Elizabeth Cook's *Achilles*, both also receptions of the *Iliad*) illuminates Logue's apparently contradictory approach to sound and vision: his desire to 'liberate the poem from a book' through typography and poster poetry, but also through performance and 'the throat'. For example, Aram Sayoran's 1965 'lighght' – this is both the title and the entirety of the poem (reproduced in Wildman 1967, 23) – is a poem about light and about the pronunciation of 'gh' in English. Saroyan explains: 'the difference between "lighght" and another type of poem with more words is that it doesn't have a reading process' (in Piepenbring 2014); 'as McLuhan says, you can't make the new medium do the old job' (Saroyan in Solt 1968, 57). Again, this is poetry liberated from its traditional confines: 'The new poetry isn't going to be poetry for reading. It's going to be for looking at, that is if it's poetry to be printed and not taped […] I mean for real! No more reading!' (Saroyan in Solt 1968, 58).

With this admirable statement, Saroyan rejects the conventional reading process in favour of visual poetry. Poetry is something to be 'look[ed] at', or seen – like light, the subject of his poem. But the way one looks at words is related to how those words sound, and Saroyan points to the interdependence between the oral and the visual with his suggestion that 'the new poetry' might also be 'taped', again echoing Beckett on Joyce: 'It is to be looked at and listened to'. In this way, 'lighght' plays with the way in which 'gh' is pronounced in English in the word 'light'. Fluent English speakers pronounce the 'gh' in 'light' easily – essentially silently, in fact – but when faced with it twice (rather like Alice Oswald's repeated similes in *Memorial*, or Henri Chopin's repetition of 'BombX' in 'Poem to be Read Aloud'), the fluent process of oralisation is tripped up, and the reader struggles to apply the normal rules. The oddity and variety of 'gh''s pronunciation in English has been a subject of discussion for centuries: the word 'ghoti' has been proposed as an alternative spelling for the word 'fish', based on sounds from the words 'tough', 'women', and 'nation' (among others). Often attributed to George

Bernard Shaw, this wordplay is in fact attested in a letter from the publisher Charles Ollier to writer Leigh Hunt in 1855 (quoted in Townshend 1874, 406). Joyce offers a deconstructed and further phoneticised version of 'ghoti' in *Finnegans Wake*: 'Gee each owe tea eye smells fish' (2012, 299, footnote 3). While 'ghoti' has historically functioned as a joke, eventually entering the Klingon dictionary as a translation of 'fish', Saroyan's poem 'lighght' caused an uproar in American politics – after it won an award of $500 from the National Endowment for the Arts, Ronald Reagan repeatedly pointed to the poem as an example of the overfunding of the arts and humanities.[94]

Saroyan's 'lighght' is a poem to be seen, not 'poetry for reading', but he offers the caveat that new poetry might also be 'taped' – both visual and oral or recorded poetry might 'liberate the poem from a book', as Logue would put it. What sight and sound have in common, then, is the ability to disrupt conventional reading processes. Chopin's 'Poem to be Read Aloud' likewise draws attention to the processes involved in reading a text. As described above, it is based on a pattern with a single variation:

> bombA
> bombB
> bombC
> […]
> bombX
> bombX
> bombY
> bombZ
>
> (reproduced in Wildman 1967, 75)

[94] Saroyan explains in his 1981 article for *Mother Jones Magazine* that after the poem won the award, 'Representative William Sherle (Republican, Iowa) brought my poem up on the floor of congress in 1970 and denounced it as a misuse of public money at the rate of $107 dollars per letter' (38). He continues: "President Reagan has recently forced new cuts in the National Endowment for the Arts budget – slashes involving millions upon millions of dollars – and, lo and behold, he has used my poem, apparently an old saw of his, to justify the move. […] This is not only tiresome; it is, in the most literal sense, sad. It is unen-lighght-ened' (1981, 38).

Hilder describes Chopin's technique as 'permutational' (2016, 53); as with Grögerová and Hiršal's 'Developer', in which the German word 'Liebe' changes, one letter at a time, into Czech 'laska', linguistic alteration in 'Poem to be Read Aloud' takes place fractionally, with four-fifths of each line remaining the same throughout the poem. Chopin's title alerts us to the fact that this pattern lulls us into a sense of security and familiarity: the eye alone 'assumes it recognises the pattern of the alphabet' (Hilder 2016, 56), and is liable to overlook the repetition. The ear, though, will catch the second 'bombX', allowing the poem to demonstrate the differences between aural and visual experiences of the poem. The title demands that the poem be performed (like Logue's 'now hear this'), but if it *was* always read aloud, the deliberate contrast between these reading methods would be less obvious – a listener's first thought would probably not be that they would have overlooked the repetition if reading the poem silently. What Chopin's title really seems to tell its reader, then, is to look closely, to *imagine* an aural rendition of the text, to 'sound it' in their mind, and to consider the differences introduced by these alternative methods of receiving a poem.

In Alice Oswald's *Memorial,* repetition with variation likewise functions as a method of alerting the reader to the differences between visual and oral/aural poetic experiences. As discussed previously, most of Oswald's similes follow a number of patterns to which the reader becomes accustomed: they are made up of only a vehicle, with no tenor; their subject matter is focused on the natural world; they are repeated verbatim immediately. However, Oswald breaks each of these patterns in turn. Her simile relating to Gorgythion and the poppy contains both a vehicle and a tenor, as discussed earlier in this thesis. A few similes describe not the natural world but people or man-made phenomena, for example the anachronistic references to a 'motorbike' and 'astronauts' (2011, 36; 72). And, most significantly, not all of the similes are repeated: towards the end of the poem, the pattern of verbatim repetition degrades considerably, and the similes are repeated partially or not at all. One simile is repeated verbatim, but varies in its typographic representation:

> One of the Myrmidons a man of influence

A prince of Budeion he was well-dressed
He was generous and reliable
Until he killed his cousin
Then he became a runaway then a beggar
Then a soldier then a corpse
A sharp rock struck him
And the understanding drained from his skull
Now he doesn't recognise himself
He seems paler than EPIGEUS

Like anger which is so rapturous so other
It can turn a man any man into a murderer
Then all his learning is outwitted
He has to leave his home his country
And go begging for shelter
With blood printed on his hands
And wherever he goes
People stare and whisper

Like anger which is so rapturous so other
It can turn a man any man into a murderer
Then all his learning is outwitted
He has to leave his home his country
And go begging for shelter
With *blood* printed on his hands
And wherever he goes
People stare and whisper

(2011, 62-63)

As is the case with almost all of the similes in *Memorial,* the link between the stanza about Epigeus and the following simile is not entirely straightforward, and the simile itself is technically only a vehicle. This simile is in fact one of the more coherent ones in the poem: the anger of Epigeus killing his cousin corresponds neatly to the ‘anger’ in the simile, and Epigeus becoming ‘a runaway then a

beggar / then a soldier then a corpse' calls forward to 'go begging' in the simile.[95] But the relationship between the story of Epigeus and the 'anger' simile is complicated by the fact that this passage is followed almost immediately by a stanza about Patroclus: 'They saw one child kill the other / That was PATROCLUS nicknamed Innocent / [...] In the mess of war he forgot his instructions / He kept killing and killing' (2011, 63). The 'anger' vehicle parallels both Epigeus' murder of his cousin and the story of Patroclus as a boy, accidentally killing another child; it is unclear to which tenor the vehicle should be attached. Oswald also connects Patroclus' accidental childhood crime to his later bloodlust in battle – 'he kept killing and killing' – which links him further to the 'man' in the simile, who experiences 'anger so rapturous so other' (the fact that the anger is 'other', or othering, provides another link to Patroclus, given he is pretending to be Achilles – whose anger is the subject of the *Iliad*).

This kind of analysis can be applied to most of the similes in the poem: Oswald sets up apparent correspondences only to complicate or dismantle them. This simile is unique, however, in the typographic variation that occurs between 'blood' in the first stanza of the simile and '*blood'* in the second. Like Chopin's 'Poem to be Read Aloud', Oswald's simile attempts to catch the reader in the act of assuming the completion of a pattern. Most similes so far have been repeated exactly, and this one embarks on its second stanza as if it has every intention of doing the same, only to arrest the reader's eye with '*blood*'. In this respect, it is an inversion of the technique used by Chopin; reading these passages aloud would not necessarily alert the listener to the variation, because italics – while they may imply oral emphasis – are a visual change. Indeed, in my experience, when reading *Memorial* aloud one tends to emphasise the repeated similes differently *because* they are repeated, even if the text offers no visual cues for this variation. Experimenting with this phenomenon while leading a

[95] The sequence of 'runaway [...] beggar [...] soldier [...] corpse' also seems to echo Le Carre's 'Tinker Tailor Soldier Spy', with 'soldier' in the third position and 'corpse' a wry perversion of Le Carre's title, which itself is a version of the nursery rhyme 'Tinker, tailor, soldier, sailor'.

seminar on this text, I discovered that most of my students, when reading aloud, spoke the repetitions more slowly and with altered intonation. This is almost the opposite experience to reading purely visually, in which case, as discussed above, one is tempted to skim or even skip the second stanza, 'assuming recognition of the pattern', as Hilder writes of 'Poem to be Read Aloud'.[96]

Not in this example, though, because the italicised '*blood*' catches the eye in a manner that the voice cannot replicate. Like Chopin's poem, this repeated simile seeks to alert the reader to a variation; unlike Chopin's poem, it achieves this effect through the reader's visual attention. The visuality and textuality of the variation, moreover, is compounded by the content of the line(s): 'With blood/*blood* printed on his hands'. In the first stanza of the simile, 'blood printed on his hands' seems to denote actual blood on the man's hands. The word 'printed' suggests its permanence, as if the man, like Lady Macbeth, is haunted by the endurance of blood stains; it also perhaps evokes 'fingerprints' in the context of a crime scene. The line as a whole echoes the colloquial phrase 'you've got blood on your hands', with the meaning 'you are responsible for a death'. But '*blood* printed' has an entirely different resonance: the italics become a register of the word's writtenness, as if quoted in a text, and 'printed' takes on its literal, literary meaning – the word '*blood'* is printed (with ink, or perhaps blood) on the man's hands.[97]

The two components of this phrase, 'blood' and 'printed', therefore both become linked to technologies of writing. The italicisation of '*blood*' – a textual

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[96] Similarly, writing about *Memorial* in this thesis, I have often been tempted to copy and paste the first simile stanzas, after transcribing them from my physical copy of the text. But this seemed to go against the spirit of Oswald's repetitions, and I found myself worrying that if I copied and pasted them, I would miss some minor but crucial variation between the stanzas. This is presumably the point – the repetitions demand increased attention even as they seem to suggest that one can skim over them.

[97] A potential context here is 'the first reference to writing in Greek literature' (Segal 1986, 93), Bellerophon's σήματα λυγρὰ in *Iliad* 6.168. Bellerophon is sent to Lycia carrying a tablet inscribed with 'baneful signs', *sēmata lugra*, which instruct the King of Lycia to murder him. Writing here is a deadly warning, just as it is in Oswald's '*blood'*. The singular σῆμᾰ (*sēma,* sign or mark) is ultimately where we get the words 'semantics' and 'semiotics' from in English.

change – prompts the reader to consider it as an explicitly written word, and this change impacts the connotations of ‘printed’. The simile is textualised in both form and content: typographic alterations to the form affect the semantic content, introducing a meaning specifically related to physical texts. Furthermore, this semantic shift extends into the rest of the repeated simile. When Oswald writes ‘And wherever he goes / People stare and whisper’, the implication is now that the ‘people’ are staring at – reading – the word ‘*blood’* printed on the man’s hands. The repetition with alteration that takes place across these two stanzas encourages the reader to look back to the first stanza, in which we read ‘blood’, unitalicised, and with nothing to mark it out from the words around it. But with the added ‘writtenness’ imbued by the italicisation in the second stanza, the reader is able to see ‘blood’ for what it is – no less textual or typographic than *‘blood’*, and likewise a word ‘printed’ onto a material: ink on paper. In fact, it is perhaps more purely textual than its successor; while ‘*blood*’ suggests the fictional act of reading by the ‘people’ in the simile, ‘blood’ represents an entirely genuine act of reading – that of the reader of *Memorial*.

In Elizabeth Cook’s *Achilles*, a novel which draws heavily on the *Iliad* along with multiple other sources, typographic variation likewise performs a metatextual function. The following lines describe Peleus and Thetis’ sexual intercourse, the ultimate result of which is the eponymous Achilles. Cook initially makes clear that Peleus ‘stalks’ Thetis, that ‘the last thing she wants is some man clambering all over her’ (2002, 13). But as Thetis shapeshifts into various forms, the power balance also shifts, and the climax of the passage and of the sexual encounter is hers:

> Howling with pain he opens his throat and drinks in the flame. He’ll be her scabbard, her sheath, her cup.
>
> [...]
>
> He has no choice. The labyrinth now has no false corridors. He can only travel to the centre.
>
> Hit.

Met.

The stars dissolve.

He is covered in sticky black ink.

(2002, 16)

Thetis, as fire, penetrates Peleus, and, as a cuttlefish, appears to ejaculate onto him, or perhaps into him; the words ‘scabbard’ and ‘sheath’, both standard translations of the Latin word *vagina*, position Peleus not only as a submissive sexual partner but as a biologically female one. Thetis’ sexual dominance is underwritten – almost literally – by Cook’s use of the word ‘ink’, relevant both as an emission produced by cuttlefish and as a technology of writing.[98] Peleus, like a page of text, is ‘covered’ in ink; the unusual typographic layout of ‘Hit / Met / The stars dissolve’, scattered across the page, draws attention to the parallel between Thetis’ ejaculation and the act of printing text. As with Oswald’s use of italics, Cook incorporates representative techniques that are primarily (if not totally) visual – the voice performs Cook’s spaces and indentations as pauses (increasing the force of the one syllable ‘hit’ and ‘met’, and the climactic effect of ‘the stars dissolve’), but speech cannot precisely replicate the visual elements of these lines. The indentation of the lines represents an onward journey: as Peleus ‘travel[s] to the centre’, the words evoke the image of a staircase which leads, with each step, closer to the climactic centre of the page and of the sexual encounter. This page is ‘designed to be seen’: ‘ink’ is fundamental to the content of the passage, and to its material form.

Later in *Achilles*, in the section ‘Relay’ – in which the action abruptly shifts from ancient Greece to John Keats’ London – Cook again explores the coming together of textual form and content. Keats is reading Shakespeare’s *Troilus and Cressida,* although the quoted lines go unreferenced, leaving it to the reader to

[98] Cephalopods primarily use ink release as an escape mechanism, further complicating Cook’s presentation of the power dynamic between Peleus and Thetis.

figure out their source: *'The large Achilles (on his prest-bed lolling) / From his deepe Chest, laughs out a lowd applause'.*[99] Cook writes:

> As Keats reads these lines he feels a little flood of satisfaction. He strokes them appreciatively with his thumb. The way the accents fall, on 'large', on 'prest-bed' – you can feel the weight of the man sinking into his bed, the words pressing, like the printer's ink, into the page. He takes his pencil to underline, to double underline this place. His chest eases, as if it were his own deep chest freeing itself.
>
> 'Ah,' he breathes in a low voice, 'that's nice.'
>
> He triple scores the margin too, making this place, this book, his own.
>
> (2002, 99-100)[100]

The fundamental theme of 'Relay' is Keats' sense of identification with Achilles, forged by his reading of (or 'looking into') Chapman's Homer and this section of *Troilus and Cressida,* among other texts. Here, Achilles' bodily presence in the Shakespeare passage, 'the weight of the man sinking into his bed', provokes in Keats 'a little flood of satisfaction', a phrase which suggests an erotic aspect to this cross-temporal identification (perhaps linking it back to Peleus and Thetis' typographic sex scene).[101] Crucially, Cook (in what we can assume is at least partially the free indirect speech of Keats) situates Achilles' bodily presence, and Keats' reaction to it, in terms of the metrical and typographic qualities of the passage: 'the way the accents fall […] the words pressing, like the printer's ink, into the page'. The suggestion is that Shakespeare has conveyed the weight of Achilles on his bed through the metrical weight of the syllables (not dissimilar to Logue's Achilles, in his 'push push-push push, push' against Agamemnon's chest), provoking (for Keats at least) a metaphorical association between the

[99] *Achilles* 2002, 99; *Troilus and Cressida,* 1.3.162-3.

[100] The 'underlining' of the words 'to double underline' appears in the text in the 2002 and 2013 editions, but not in the 2019 edition. I am unsure why but felt it was beyond the scope of this thesis to find out.

[101] Cook is probably also alluding here to Byron's description of Keats' work as 'the Onanism of poetry', and '*piss a bed* poetry' (in Marchand 1997, 217; 200).

pressure of Achilles' body and that of the inked words that make up the text. We move from the physical to the metrical to the typographic – and in a final twist, the theme of identification is extended onto the reader of Cook's *Achilles* through another typographic anomaly: as Keats 'underlines, double underlines' the passage in *Troilus and Cressida* that brings him such satisfaction, we, the readers, witness Keats' underlining of Shakespeare in our own copies of *Achilles*. While Keats vividly, even sensually, experiences the sensation of Achilles 'on his prest-bed lolling' through Shakespeare's use of metre, the modern reader experiences a visual alteration to the text as a result of Keats' actions, as he makes 'this place, this book, his own'. Here, more explicitly still, 'form = content / content = form' (Solt 1968, 13) – emphatic typography is both the subject of the line ('he takes his pencil to underline') and its material form, and this unity provides a further 'bringing together' by facilitating the reader's identification with Keats' physical involvement with the text. While Logue's Achilles 'singing of Gilgamesh' provides a model for allusion, translation, and reception (see above, p132), Cook's Keats reading about Achilles offers a paradigm for reception centred around the material form of the text, and the reader's physical contact with it. Both passages reminds the reader that they (like Keats) are 'reading a book' about Achilles (Levenston 1992, 119).

POEMS FOR LOOKING AT

Levenston points out that:

> For most texts, conventionally spelled, punctuated and printed, the only information conveyed graphically is the range of genres to which the text belongs. If it is printed in lines, it is poetry; if in paragraphs, it is prose. A glance is sufficient to convey this much meaning. We don't actually need to read the text. [...] when the spelling is *not* conventional, when the norms of typography are ignored, when rules of punctuation are not observed, the range and intensity of meanings that can be conveyed by the actual substance of literature is surprisingly great. (1992, 2)

Typographic signification, then, is a mostly automatic, unconscious process – or an 'invisible' one, to borrow Venuti's description of translation. Logue's poster poems are immediately and obviously radical in their presentation, with huge capital letters and blank space filled with bright colours and images. But *War Music*, like *Memorial* and *Achilles*, is mostly typographically conventional. These texts look like 'standard' poetry – the typographic anomalies, when they do appear, are therefore all the more striking. Cook's typography is explicitly metatextual: it becomes abnormal when the subject of her writing is ink and underlining, like Dryden's allusions to literary forefathers in passages 'of which the quick is paternity and inheritance' (Ricks 2002, 29). Oswald's '*blood'* is unique in the poem, but, like Cook's typographic alterations, appears in a passage concerned (though more obliquely) with writing: 'blood printed on his hands'. In the collected *War Music* and across the earlier editions and versions of the poem, Logue's typographic anomalies similarly follow a pattern, though a less obviously metatextual one; they tend to congregate around the themes of gods and naming. The most obvious example in fact relates to both – Logue's use of huge capital letters to spell the name of the god Apollo, which will be discussed in detail below.

In addition to Apollo's name, Logue introduces typographic anomalies in his presentation of Achilles' name as the single letter 'A.' (as discussed below), and in the following passage from 'All Day Permanent Red':

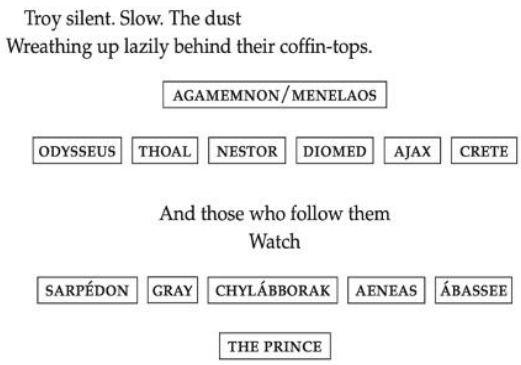


Figure 1: War Music 2015, 164.

This instalment has a particular concern with spatial layout – it begins with the words ‘Slope. Strip. Slope. / Right. Centre. Left. / Road. Track. Cross. / Ridge. Plain. Sea.’ (141) – and here Logue organises the names of Greek and Trojan leaders into rows which are at once lines of the poem and a diagrammatical key to their positions on the battlefield. The names are capitalised and boxed; Agamemnon and Menelaus appear together, divided by a forward slash as if substitutes for each-other, while Hector is named only as ‘THE PRINCE’. Their arrangement on the page suggests the visual metaphor of a football formation, the boxed names functioning as ‘labels’ on a diagram as well as grammatical components of the text. In the 1967 Rapp & Carroll edition of ‘Pax’, a similar technique is used in the explicitly visual field of the cover images:

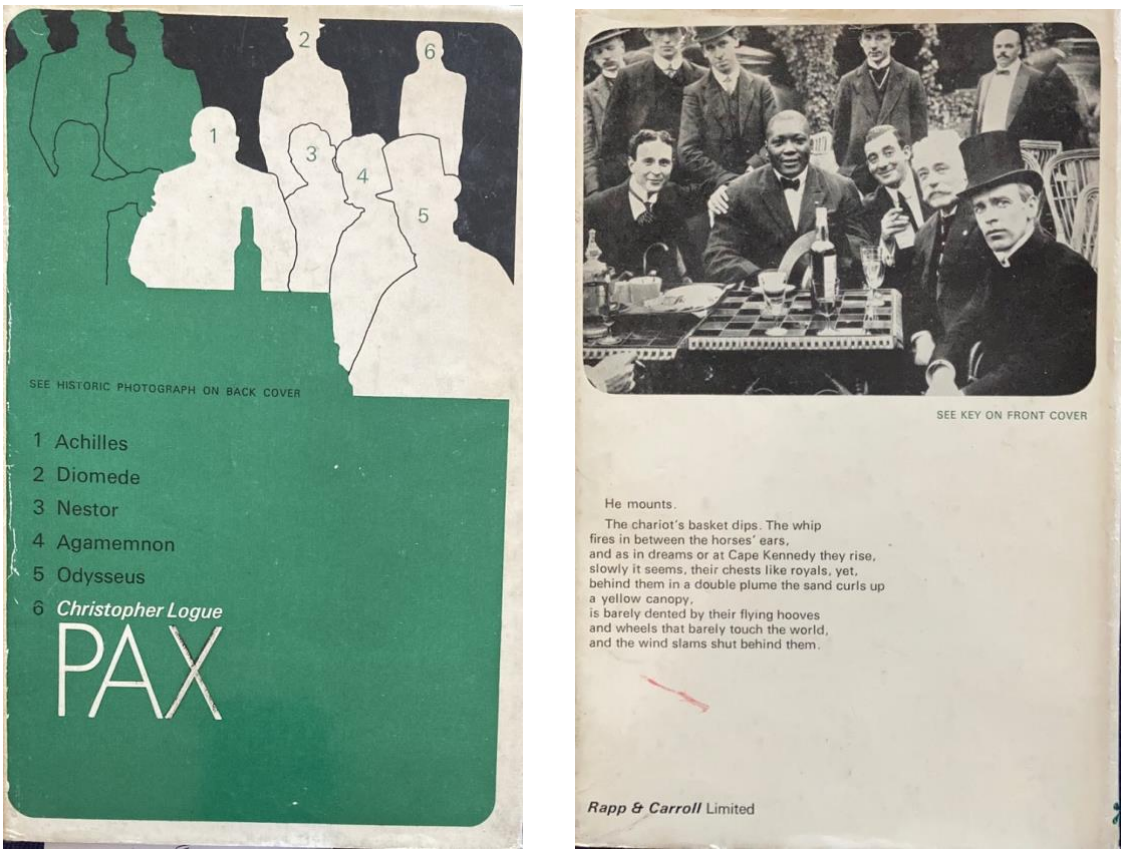
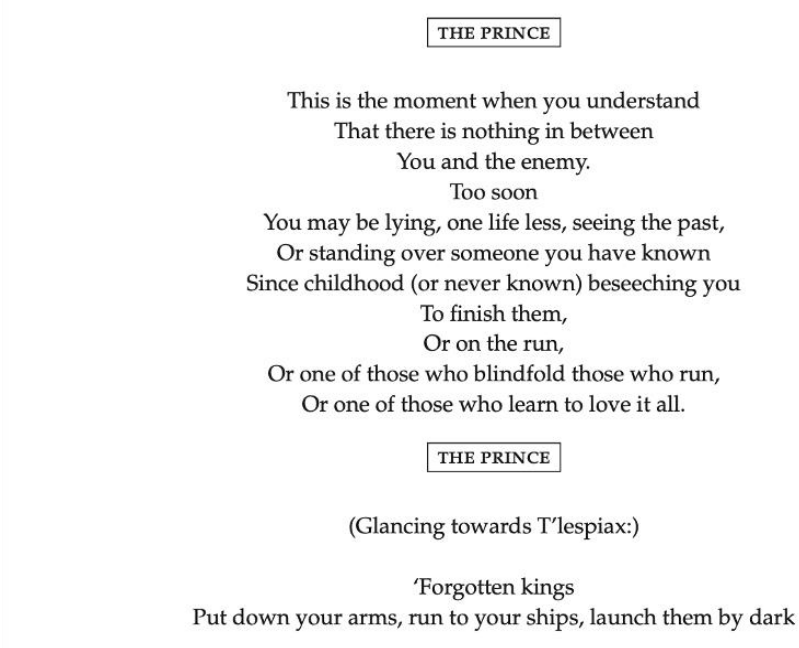


Figure 2: The front and back covers of the 1967 Rapp & Carroll edition of *Pax*.

The front cover features a 'key' to a photograph, assigning the names of Achilles, Diomede, Nestor, Agamemnon, Odysseus, and Logue himself to figures within the image. Turning to the 'historic photograph on back cover' in search of explanation, we are faced with the instruction 'See key on front cover'; no further information is offered about the photograph, or the actual people within it. I have not been able to find the image anywhere else, but it seems to depict the early twentieth-century boxer Jack Johnson (identified in Logue's key as Achilles, and thus offering further visual similes – Homeric warfare / boxing; the 'best of the Achaeans' / the first Black heavyweight boxing world champion). The fact that Logue is included within the key, watching the other figures from a slight distance, threatens the separation between author and narrative. In the passage in 'All Day Permanent Red', boundaries are similarly collapsed – the diagram is not accompanied by text but constructed *from* the text, operating both as poetry and as image. The tense symmetry of the opposing warriors facing each-other is

represented through the pattern of alternating line lengths, building on the Western-esque atmosphere in the preceding lines: ‘Troy silent. Slow. The dust […]’. Crucially, the pattern of alternating lines continues in the rest of the passage, including in the intervening lines ‘And those who follow them / Watch’. The structure of one long line followed by a single word provides a mirror of the short/long lines of Greek names, and a copy of the long/short lines of Trojans. The words of the poem are part of the fighting formation; the battleline and the poetic line have collided into one textual image.

The relationship between the words ‘and those who follow them / Watch’ and the following ‘lines’ of Trojans demonstrates Logue’s merging of form and content, a technique already discussed in relation to *Memorial*, *Achilles,* and concrete poetry. The five words ‘and those who follow them’ find an exact parallel in the names ‘SARPEDON GRAY CHYLABBORAK AENEAS ABASSEE’, while the single-word line ‘watch’ clearly corresponds to the isolated figure of ‘THE PRINCE’. In this latter parallel, form and content are inseparable: Hector is the main object of the verb ‘watch’, and Logue replicates this semantic and grammatical relationship in the text’s typographic layout. In the lines that follow, the typographic pattern continues:



THE PRINCE

This is the moment when you understand
That there is nothing in between
You and the enemy.
Too soon
You may be lying, one life less, seeing the past,
Or standing over someone you have known
Since childhood (or never known) beseeching you
To finish them,
Or on the run,
Or one of those who blindfold those who run,
Or one of those who learn to love it all.

THE PRINCE

(Glancing towards T'lespiax:)

'Forgotten kings
Put down your arms, run to your ships, launch them by dark

Figure 3: War Music 2015, 164.

The lines in this stanza form a double hourglass shape, bookended by 'THE PRINCE'. As before, this boxed name is both a textual image signalling Hector's centrality to the scene, and a syntactic component of the sentence – the second 'THE PRINCE' is modified by the participle 'glancing', and Hector is the speaker of the lines 'Forgotten kings [...]'. Again, the image is part of the text, *is* the text, weaved into its grammar and syntax rather than operating in isolation. The fluidity of the relationship between text and textual image is also demonstrated by Logue's continued use of centred text and alternating line lengths, even in the 'normal' section of the passage (i.e., not the names). This technique borrows from Logue's poster poetry – the centred, capitalised lines of poster poems like *Manifesto* (1969c) and *Pop Song* (1966) are set against brightly coloured backgrounds, within an outline that follows the widening and narrowing of the poetic column as the lines lengthen and shorten. In both his poster poems and this passage from 'All Day Permanent Red', Logue augments the variation that exists (to some extent) between most lines of poetry (in contrast to prose, in which text is generally 'justified'), hinting at the visuality inherent to poetic lines and outlines, even in typographically conventional poetry.

George Herbert's shaped poem 'Easter Wings' (1633), often described as a forerunner of the twentieth-century concrete poetry movement (e.g. Draper 1971), likewise creates an image out of variation in line lengths:

Figure 4: 1633 edition of Herbert's 'Easter Wings'. (this picture has been removed by the author for copyright reasons)

In this edition 'Easter Wings' appears sideways on the page, the words running from top to bottom rather than left to right, which heightens the stanzas' visual similarity to wings. If read the 'right' way up (i.e., oriented with the words running left to right, rather than with the shape of the wings) it instead closely resembles the double-hourglass shape formed by the words and boxed names in *War Music.* Like Logue, Herbert emphasises the importance of the textual arrangement through unities of form and content: in the first stanza, the lines 'most poore: / with thee' appear at the narrowest point of the hourglass shape; in the second, the narrowest line is 'most thinne'. We read 'decaying more and more' as the text narrows in the first stanza, but 'oh let me rise' (or 'let me combine', in the corresponding position in the second stanza) as it widens again. When the lines reach their full width at the end of each stanza – as the wings of the poem fully extend – the narrator speaks of triumphant, victorious flight: 'Then shall the fall further the flight in me', 'Affliction shall advance the flight in me.' Again, the graphic and the semantic qualities of the text intertwine: the image both reflects

and informs our reading of the text. More radical concrete poems associated with the twentieth-century concrete poetry movement also make use of word and line length variation, such as Ian Hamilton Finlay's 'Ho/Horizon/On' (1968). Finlay repeats the word 'horizon' over 10 lines, and each line extends further outwards from the centre as the first and last two letters of the word are repeated once, then twice, etc.: 'horizon / hohorizonon / hohohorizononon'. The resulting shape evokes visual features of an actual horizon, such as the way in which a road (for example) might narrow to a point in the distance. In Finlay's poem, that point, the horizon itself, is represented by the first line – the word 'horizon' alone.

As explored above, the extent of Logue's typographic experiments varies between instalments and editions of *War Music*. An early version of what would become 'GBH' was published in 1969 under the title 'The Fight for Patroclus Part 2 (First Draft) from *Iliad* 18'. It includes multiple typographic anomalies, many of which were removed or rewritten with standard typography in later editions. In the following passage, Thetis visits Achilles after Patroclus' death – I have previously discussed a later version of the same passage in terms of its allusive qualities, including Logue's references to Eliot and Pound (page 152). The 1969 version appears as follows:

Salt water woman
eternal
she heard him,
long bodied Thetis who lives in the wave
in the coral
fluorescent
green over grey over olive forever,
the light falling sideways from Heaven,
she heard him;
Achilles her marvellous son.

Surge in her body. Head ferns go wider,
grow paler,
his message, her message
goes through the water

Figure 5: 'The Fight for Patroclus Part 2' 1969a, 466.

Like the boxed names section, and the poems by Herbert and Finlay discussed above, this passage features poetic lines of unusual length and presentation, for

example the frequent indentations and the blank between ‘Achilles’ and ‘her marvellous son’. In the 2015 collected *War Music*, it is more typographically conventional, though some of the indentations and varying line-lengths remain. The shape created by the lines in the 1969 edition is highly abstract (unlike Herbert’s ‘wings’) – but so too are the words themselves, and specific unities of form and content make clear that this passage is meant to be read ‘graphically as well as semantically’. As Thetis ‘goes through the water’, the lines flow in and out; they lengthen as her ‘head ferns go wider’ and shrink as the ferns ‘grow paler’, just as Herbert’s lines grow as the speaker wishes to ‘rise’ and shorten as he complains of being ‘most thin’. Logue’s typographic alterations, as suggested above, cluster around representations of the gods – here, the abstract content of both the words and the textual image seems to correspond to Thetis’ otherworldliness, this ‘salt water woman’ who ‘lives in the wave’. Despite the subtlety of the typographic variation, and the abstractness of the textual shape, then, this passage functions as a textual image. Logue’s gods – whom he ‘mostly thinks of as voices’ – are evoked through the physical presentation of the text, just as Herbert’s ‘Easter Wings’ visually represents the glory of the speaker’s spiritual redemption.

A far less subtle typographic alteration appears in another passage from the 1969 ‘Fight for Patroclus’, again relating to Logue’s presentation of the gods:

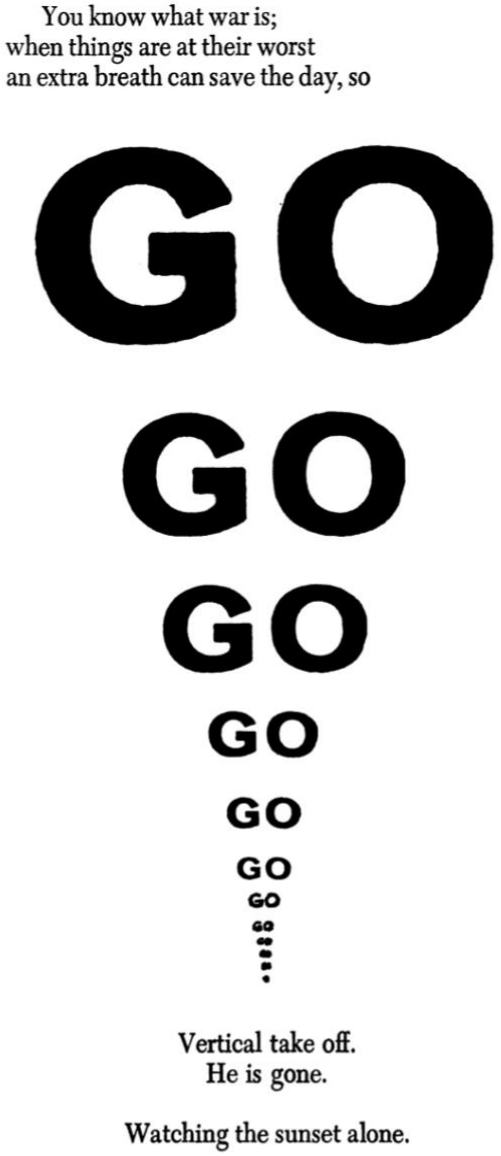


Figure 6: ‘The Fight for Patroclus Part 2’ 1969a, 469.

The entire passage quoted here – from ‘you know what war is’ to the final, unreadable ‘GO’ – appears within the direct speech of Iris, the messenger goddess, although the extraordinary format of the text means that the closing speech marks are invisible. The diminishing structure of the words resembles a poster in an optician’s designed to test the viewer’s sight, or perhaps an inverted version of Hamilton Finlay’s ‘Ho/Horizon/On’; the last line, little more than a

smudge on the paper, seems to have disappeared into a horizon – or indeed the 'sunset' mentioned two lines later. The words appear to be an imperative to Achilles spoken by Iris: the huge bold font evokes the volume and urgency of her speech, which fades as Achilles presumably moves out of earshot. But the end of Iris' speech is not (visibly) marked by punctuation, so the words lead directly into the narrator's description of Achilles: 'Vertical take off'. Read backwards, the 'GO GO GO' passage might then also function as a description of Achilles' movement as he jumps into action – 'He is gone. / Vertical take off. / GO GO GO [….]'. Reading the text backwards may seem like a perverse interpretative technique, but the reader is directed towards it by Logue's metaphor of 'vertical take off', a phrase which conventionally refers to aircraft (such as helicopters or Harrier jets) that can take off and land vertically, rather than horizontally (perhaps left to right) along a runway. Logue prompts the reader to view the passage in reverse, or 'vertically', as a visual representation of Achilles 'taking off' and rising from the bottom of the page to the top.

This interpretation is an example of a 'paragrammatic' reading – what Craig Dworkin, drawing on the work of Leon Roudiez as well as Ihab Hassan's schematic of 'misreading', defines as a reading strategy that 'challenges the normative referential grammar of a text' (2003, 12). Paragrammatic readings respond to, and illuminate, 'networks of signification not accessible through conventional reading habits' (Dworkin 2003, 12). Again, the idea of 'challenging' the 'referential grammar of a text' finds precedence in concrete poetry, which Hilder describes as having a 'purposeful ungrammaticality' (2016, 40). Colin Herd, in an essay on David Melnick (whose *Iliad*-inspired poem *Men in Aida* will be discussed below), gives examples of a paragrammatic reading, such as 'read[ing] a novel paragrammatically by reading reverse-ways through it perhaps, or honing in on the last word of every page, and constructing a reading based on these words' (2019). While most of Logue's typographic alterations enhance the existing semantic content of the text – fundamentally emphatic or literally enlarging in their function – it is the partial *illegibility* of the 'GO GO GO' passage that adds meaning, working alongside the metaphor of 'vertical' flight to invite an

alternative, paragrammatical reading. Divergent typography can provide the reader with access to new ‘networks of signification’ which allow the text to convey multiple, and sometimes contradictory, meanings. Typography therefore enables Logue to ‘liberate’ the poetic line, and prompts the reader to confront the norms of literary reading. Here we are offered a model for our own reception, not in the literal figure of another reader (as we saw in Keats ‘double underlining’ *Troilus and Cressida*), but in the suggestion, or instruction, of alternative ways to read, translate, and represent.

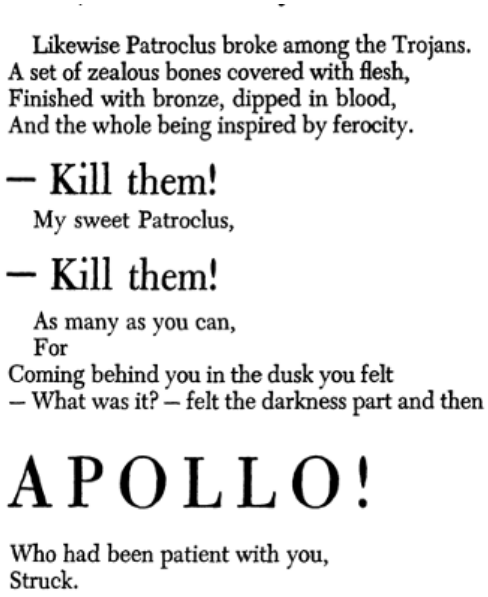
ANY SIZE OF WORDS

In the 2015 collected *War Music*, the ‘GO GO GO’ section has been simplified into a typographically conventional passage: ‘[...] “You know what fighting is: / When things are at their worst / An extra shout can save the day.” / He goes’ (251). But some passages retain their typographic oddities throughout *War Music*’s publication history. For example, the most obvious manipulation of typography in the poem is Logue’s use of inch high letters across two pages to spell the name ‘Apollo’, as the god strikes Patroclus in ‘Patrocleia’. This is how it appears in the 2015 *War Music*:

Figure 7: *War Music* 2015, 246-7.

This double-page spread produces what Dan Piepenbring describes, in relation to Logue’s poster poems, as an ‘involuntary readership’ (2015) – the text is viewed as much as read, becoming a textual image not through the organisation of words or lines into shapes, but simply through the sheer, shocking size of the letters. There are no page numbers on the double-page spread, intensifying the sense that these pages should be read as an image rather than as a passage of text. As Aram Saroyan explains, ‘the difference between ‘lighght’ and another type of poem with more words is that it doesn’t have a reading process’ (in Piepenbring 2014). The ‘new poetry’, he claims, ‘isn’t going to be poetry for reading. It’s going to be for looking at’ (in Solt 1968, 58). The ‘APOLLO!’ passage – if it can be called a passage, being, like ‘lighght’, a single word – is ‘for looking at’: it offers a visual experience of the text which disrupts conventional reading processes.

Of all the typographic anomalies in *War Music*, 'APOLLO!' is the most commented-upon in journalism and scholarship, presumably because of the extent to which it diverges from standard typography, but also perhaps because it exists, in one form or another, throughout the text's complicated publication history. While other typographic features are edited out of later editions, as described above, or are only added in at later stages, 'APOLLO!' survives from the very first instalment of *War Music* in 1962 into the most recent edition, the posthumous collected *War Music* first published in 2015. In the 1962 publication 'The Iliad: Book XVI: An English Version' – the earliest version of what would become 'Patrocleia' – this passage looks like this:


Likewise Patroclus broke among the Trojans.
A set of zealous bones covered with flesh,
Finished with bronze, dipped in blood,
And the whole being inspired by ferocity.

– Kill them!
My sweet Patroclus,

– Kill them!

As many as you can,
For
Coming behind you in the dusk you felt
– What was it? – felt the darkness part and then

APOLLO!

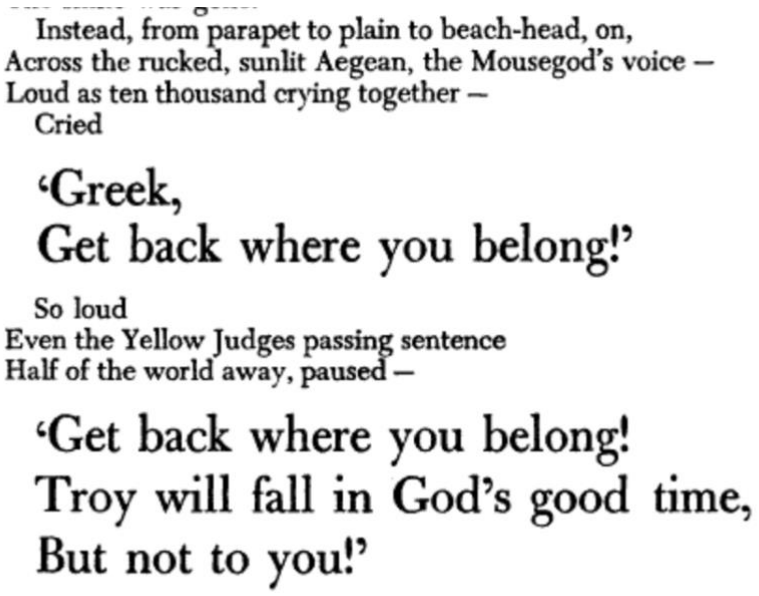
Who had been patient with you,
Struck.

Figure 8: 'The Iliad: Book XVI' 1962a, 25.

From the beginning, then, the letters of 'APOLLO!' are enlarged, capitalised, and emphasised with an exclamation mark. The word is smaller here than in later editions, however, and appears in the normal poetic column, rather than on its own page or pages. In subsequent versions of 'Patrocleia', it changes and expands: in the Scorpion Press edition from 1969, 'APOLLO!' occupies most of a double page spread, but has been demoted to lowercase letters.

Moreover, as the 1962 extract reproduced above shows, 'APOLLO!' is not the only example of enlarged font in this passage. The repeated phrase 'Kill them!' also appears in larger font, though to a lesser extent than 'Apollo!'; this

typographic alteration is removed in all editions from the 1980s onwards. Further text is also enlarged a few pages earlier, as Apollo warns Patroclus to retreat. This is how it appears in the 1962 edition:


Instead, from parapet to plain to beach-head, on,
Across the rucked, sunlit Aegean, the Mousegod's voice –
Loud as ten thousand crying together –
Cried

'Greek,
Get back where you belong!'

So loud
Even the Yellow Judges passing sentence
Half of the world away, paused –

'Get back where you belong!
Troy will fall in God's good time,
But not to you!'

Figure 9: 'The Iliad: Book XVI' 1962a, 23.

The enlarged text here is the direct speech of Apollo, introduced by the word 'cried'; as we saw with Iris' 'GO GO GO', the size of the text seems to represent the volume and magnitude of the god's voice. This interpretation is supported by the fact that in this passage Logue offers further information about how 'loud' Apollo's voice is, including the simile 'loud as ten thousand crying together'. Both the simile and the enlarged text survive into the collected *War Music.* Text size, then, sometimes appears to represent increased volume in speech, again demonstrating the interrelation of sound and vision. This synaesthetic amalgam is not restricted to typography – as discussed in the previous chapter, Logue describes Patroclus trying to escape Apollo with the words 'to hide (to blind that voice)' (1962, 24). Logue's claim that 'mostly I think of the gods as voices' (2003, 129) is complemented and complicated by his textual, visual representation of the *Iliad*'s divine forces. Representing speech with a visual technique makes the reader aware of what Reynolds calls 'the silence of the page' in reference to Achilles' 'eee … eee… eee' – the typographic alteration is only necessary

because of the written nature of the text, and is entirely dependent on that writtenness.

Moreover, other enlarged sections of the text disrupt the link between text size and speech volume: both the ‘Kill them!’ lines and the ‘APOLLO!’ double-page spread appear in narration rather than direct speech. It is the voice of the narrator – if any voice – that is emphasised here, complicating a literal correspondence between volume and text. Greenwood offers a potential solution to this problem; building on her point that typography is a ‘cue’ for performance, she argues that variation in font size corresponds not to the speech volume of a character, but to that of a potential performer of the text. *War Music*, she argues, ‘tries to reproduce visually, on the printed page, the modulation in the reading voice that is a feature of its oral performance’ (Greenwood 2007, 158). The typographic anomalies that *are* in direct speech, however, clearly do correspond to an effect within the text, rather than in its oralisation. And given Logue’s assertion that ‘good poets write with both [the eye and the ear] in mind’, it seems likely that the rest of these typographic, visual effects also have a function within the poem, as well as outside it. In fact, archival evidence suggests that in the ‘APOLLO!’ passage, font size primarily functions neither as a representation of a character’s speech nor as a ‘reproduction’ of a potential external speaker’s voice. In a 2003 letter to his publisher at Farrar, Strauss and Giroux regarding an edition of *War Music* to be published later that year, Logue explains the ‘point’ of the passage, and illustrates this with a hand-drawn diagram:

> The FSG one volume W/M has one, rather bad, mistake that I should have mentioned on the telephone yesterday. It occurs on pp166-167 and is the introduction – presumably by the volume’s designers – of a space in the text between line 16 of p166 and to the bottom of p167 (unnumbered) and the – ‘APOLLO! / Who had....’ on pp168, 169 (unnumbered). Part of the point of the typographic eccentricity is shock.

And if the reader is alerted / bothered by the gap in the text the intention is spoiled. It should, of course, read:[102]

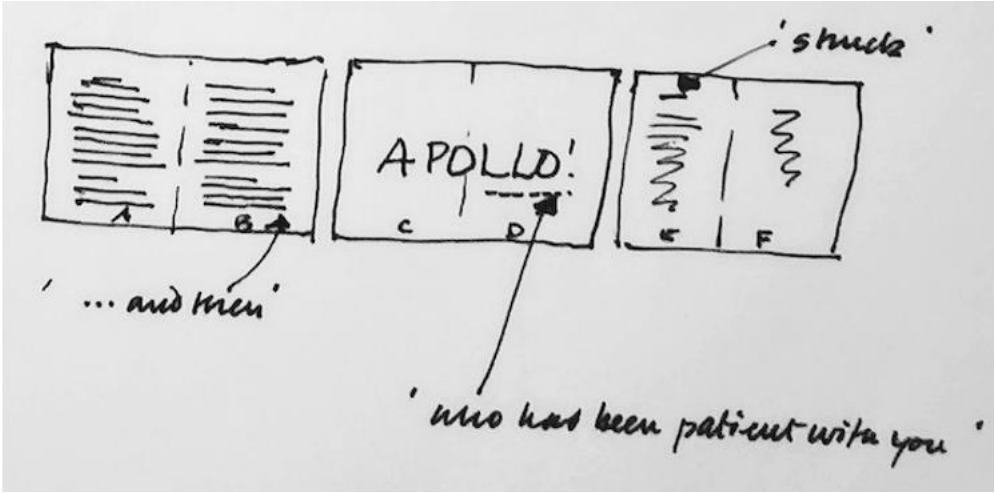


Figure 10: Logue's drawing of the desired layout and typography for the 2003 University of Chicago Press edition of *War Music*. Letter to Margaret Hivnor*;* Logue's personal archives.

The 'point', of this passage, then, is at least partly 'shock', and Logue's complaint is that this shock would be forestalled by a gap in the text (at the bottom of page 'B' in Logue's drawing) which 'alerts' the reader to the fact that the next page is not a standard page of poetic text. In other words, the primary point of the 'APOLLO!' double-page spread is not an instruction *to* the reader to 'modify' their voice, offered in advance, but instead its impact *on* the reader – Patroclus' shock mirrored by their own. Again, this is not to suggest that the increased font size in this passage would never correlate to increased volume in speech (it is hard to imagine a performance of this passage that would not involve raising one's voice, or deploying other vocal emphasis), but that it has an independent function unrelated to the potential oralisation of the poem.

[102] Letter from Christopher Logue to Margaret Hivnor, 4/3/03. This letter was in the possession of Logue's widow, Rosemary Hill, when I photographed it. Her collections have now been acquired by the British Library.

The syntactic structure of the ‘APOLLO!’ passage offers further evidence to support this view. With simplified typography, the passage in the collected *War Music* reads as follows:

> Kill them!
> My sweet Patroclus,
>
> – Kill them!
> As many as you can,
> For
> Coming behind you through the dust you felt
> – What was it? – felt Creation part, and then (//)
>
> APOLLO!
> Who had been patient with you (//)
>
> Struck.
>
> (245–248; page breaks represented by ‘//’)

In the line immediately before ‘APOLLO!’, Patroclus ‘felt creation part’ but the typography barely registers a tremor – only the caesura of the dash suggests a disruption. The verb that signifies the actual attack on Patroclus, ‘struck’, is likewise typographically conventional, and appears, like an afterthought, on a separate page from the rest of the sentence. It certainly does not offer any ‘cue’ for the reader to raise their voice, which we might have expected – if typography did straightforwardly correlate with the speaker’s volume – given that this is the emphatic main verb of the sentence. The syntax of the sentence, then, is distorted by the shocking, standalone image of the ‘APOLLO!’ double page spread; the ‘strike’ on Patroclus seems to take place not with the verb ‘struck’ but with ‘APOLLO!’. As with the ‘GO GO GO’ passage, we are faced with two ways of reading the passage: ‘semantically’ and ‘graphically’, to use Logue’s words. The sentence semantically requires the reader to wait for the verb ‘struck’ to understand that Apollo has attacked Patroclus. But the increase in typographic information prompts the alternative ’graphic’ reading, that the attack occurs with ‘APOLLO!’, as is also made clear by Logue’s point about ‘shock’. Anne Carson describes oral speech as an ‘experience of temporal process’, in contrast to ‘an

act of reading and writing, [which is] is an experience of temporal arrest and manipulation' (1986, 121). Here, Logue's 'act of writing', made unusually visible by its abnormal typography, arrests and manipulates the chronology of Apollo's attack on Patroclus, and of the sentence's syntactical structure. It is a visual attack: Apollo's epiphany on the battlefield, inarticulable in standard descriptive language, takes place through the literal and metaphorical *size* of the text. The enlarged font thus corresponds not (or not only) to an increased volume in speech, but to an increase in signification itself; the 'label' of Apollo's name overrides syntax and grammar to become poetry 'for looking at', as Saroyan claims of 'lighght'. Orthographic signification of meaning is, of course, how all written language works – but the extraordinary typography in this passage allows Logue to shine a spotlight, or perhaps to apply a magnifying glass, on this representative process. 'APOLLO!' is both form and content, a description and 'the thing itself'; it makes 'makes linguistic references self-referential' (Portela), functioning as a brief concrete poem.

The aftermath of Apollo's attack on Patroclus likewise evokes the linguistic, semantic impact of Apollo's attack. The passage continues:

> His hand came from the east,
> And in his wrist lay all eternity;
> And every atom of his mythic weight
> Was poised between his fist and bent left leg.
> Your eyes lurched out. Achilles' bonnet rang
> Far and away beneath the cannon-bones of Trojan horses,
> And you were footless . . . staggering . . . amazed . . .
> Whirled to the outskirts of the battlefield,
> Between its clumps of dying, dying yourself,
> Dazed by the brilliance in your eyes,
> The noise – like weirs heard far away –
> Dabbling your astounded fingers
> In the vomit on your chest.
>
> (248)

Patroclus' reaction to Apollo's attack is immediately represented in terms of vision and sound: 'your eyes lurched out. Achilles' bonnet rang', while the line 'and you were footless…. staggering… amazed…' construes Patroclus' physical shock as

an absence of language, through Logue's use of ellipses. Further syntactical confusion follows: Patroclus is 'whirled', a verb that, when used transitively, normally describes an object rather than a person (perhaps relevant for Logue is Pope's use of the word in book 16 of his *Iliad*: 'Sarpedon whirl'd his weighty Lance' (16.585)). Logue's description of the battlefield's 'clumps of dying', without a noun to be modified by 'dying', positions death as its own entity, not necessarily connected to individual men or bodies. Patroclus is then 'dazed by the brilliance' in his own eyes, where we might expect a more explicit external influence, and then this confusion is reversed: the 'noise' of Apollo's attack ('like weirs heard far away') is the subject that 'dabbles' Patroclus' fingers in his vomit – Patroclus has ceased to be the subject of his own body's movements. A confusion of interior and exterior, of subject and object, takes place here, a grammatical upheaval that follows the impact of 'APOLLO!' as verb, subject, sentence, and image. Just as the 'APOLLO!' double-page spread is designed to 'shock' both Patroclus and the reader, here Logue replicates grammatically and linguistically the synaesthetic confusion experienced by Patroclus in the wake of Apollo's attack. As he explains in the *Areté* interview, this is a passage in which 'confusion' is used 'to portray confusion' – to 'go into something deliberately obscure […] to recreate that feeling of *lostness* and violent movement when you're in the middle of it' (2003, 127). The impact of typography in *War Music* is limited neither to the oral nor the visual – instead, it is uprooting, paragrammatical, 'something deliberately obscure'; an experience of language that 'shocks' the reader into a sudden awareness of the material text.

This linguistic confusion continues as Hector and Patroclus meet on the battlefield, in passages explored briefly in the previous chapter. As Hector delivers the final, fatal blow to Patroclus, we read: 'Hector, / Standing above you, putting his spear through …. ach, and saying / "Why tears, Patroclus?"' (248). Again, ellipses signify an absence of both speech and written language, a moment of inarticulable meaning. 'Ach' onomatopoetically suggests Patroclus' non-verbal speech, a sound of pain as Hector 'puts his spear through', but also perhaps the first syllable of 'Achilles'. The half-uttered mention of Achilles' name

is echoed in the references to speech and naming in Hector and Patroclus' final conversation, discussed previously: 'I can hear Death pronounce my name, and yet / Somehow it sounds like Hector' (249). As with 'APOLLO!', the plot of the text is expressed at the level of naming, and with a combination of oral and visual elements: Patroclus foreshadows his own death, and Hector's, through the metaphor of 'Death pronouncing my name' and wearing 'Achilles' face', just as Patroclus earlier wore Achilles' armour. Throughout the text, but most obviously in passages like the boxed names section and 'APOLLO!', the names of Homeric characters function as symbols, compact semantic labels, and combinations of text, image, and sound.

In this sense, Logue's use of names is comparable to that of the artist Cy Twombly, whose paintings are scattered with words, letters, and names from the ancient Greek world. His painting *Apollo* (1975) in particular bears a striking resemblance to Logue's double-page 'APOLLO!' – it features the word 'APOLLO' scrawled in large capital letters across a canvas, with other names and epithets for Apollo written underneath in smaller letters. As in *War Music,* the name functions simultaneously as a word and an image: throughout Twombly's work, in fact, names bridge image and text in a way that corresponds both to Logue's typographic experiments and to the work of the concrete poets. Emily Greenwood links Logue, Oswald, and Twombly briefly in her essay on Twombly's use of Pope's *Iliad* in his painting cycle 'Fifty Days at Iliam' (Pope's translation is also an important source for *War Music*, as argued by Henry Power (2018a)). Greenwood writes that 'in common with Logue's and Oswald's adaptations, Twombly's version of the Iliad can helpfully be viewed in terms of structural translation: a mode of engagement, homage, and creative reinvention' (2018, 71). Further examination reveals specific correspondences between Logue and Twombly, in addition to their use of the word 'APOLLO!'. For example, the letter 'A' – or rather Twombly's interpretation of it, a triangular shape that (confusingly) resembles the Greek letter Delta – recurs in 'Fifty Days at Iliam', even in its title: note Twombly's respelling of 'Ilium'. The capital 'A' is associated with Apollo, for example in the 1975 painting mentioned above, but also with Achilles, as Twombly explains: 'It's

the Achilles thing, and the shape of the A has a phallic aggression – more like a rocket. It's pointed. "Vengeance of Achilles" is very aggressive' (in Sylvester 2001, 178).

The painting mentioned by Twombly here (*Vengeance of Achilles* (1962)) is described by Jacobus as:

> Achilles, in vertical portrait style, as an abstract, sharply pointed, fire-tipped weapon, somewhere between a gigantic javelin and a rocket trailing tendrils of smoke [...] Achilles has the steep-pitched shape, not only of the initial letter of his name, but also of the A-bomb. (2016, 108-109)

We witness the relationship between this 'gigantic javelin' and the capital 'A' of Achilles' name even more clearly in Twombly's earlier drawing *Study for Vengeance of Achilles* (1961), in which the letter 'A' 'morphs from capital letter to fiery rocket' over a series of shapes (Jacobus 2016, 108). This drawing tracks the transformation of a unit of orthography into an abstract shape – of text into image – while in the painting *Vengeance of Achilles* they have collided, all stages of the transformation happening at once. The letter is thus simultaneously a particle of text, a fragment of Achilles' name physically incorporated into Twombly's art, and an iconic representation of Achilles himself, via the quality of 'pointed', 'phallic' 'aggression' – the 'Achilles thing'.

Logue, too, uses the single capital 'A' to represent Achilles:

> Achilles and Antilochos:
> How small they look beneath the disappearing sky!
> Sap rises in them both. A breeze
> Ruffles their hair; but only A. hears:
> 'Greek . . .'
> 'Yes?'
> 'Greek . . .'
> 'Who?'
> 'Iris.'
> 'Speak.'
>
> (271)

This passage is from ‘GBH’ in the 2015 collected *War Music,* but the abbreviated ‘A.’ appears from the very first version of this instalment, 1969’s ‘The Fight for Patroclus Part 2’. The letter ‘A.’ here represents Achilles, who alone hears the divine voice of Iris (on the next page of the 1969 text, we are faced with her typographically extraordinary ‘GO GO GO’ speech, discussed above). Logue and Twombly alike therefore seem to draw on the position of ‘A’ in the alphabet, and its related associations of primacy and superiority, in their representations of Achilles, ἄριστος Ἀχαιών (*aristos Achaiōn*, ‘the best of the Achaeans’). But in this passage Achilles is walking with Antilochos, so Logue’s use of the capital ‘A.’ is ambiguous without context, since both characters’ names begin with ‘A’. That context – what tells a reader that ‘A.’ refers to Achilles – is knowledge of the plot of the *Iliad*, but also what Twombly calls ‘the Achilles thing’: just as the double-page ‘APOLLO!’ represents an increase in *meaning* itself, achieved by increased typographic information, here Achilles’ centrality and iconicity, his aggressive presence in the text (‘the weight of the man’, as Cook’s Keats puts it in *Achilles*), is captured and measured by the single capital ‘A.’, a compact but highly significant textual image that appears in the work of both Logue and Twombly.

Charlotte Higgins describes a different point of coincidence between *War Music* and Twombly’s use of the letter ‘A’, in her review of the British Museum’s exhibition ‘Troy: Myth and Reality’: ‘Straight ahead [on entering the exhibition] is Cy Twombly’s immense 1962 drawing, “Vengeance of Achilles”, a phallic, raging, scarlet-soaked triangle that makes me think of Christopher Logue’s *Iliad*-inspired poem, “All Day Permanent Red”’ (2019). In linking Logue and Twombly’s graphic use of the colour red, Higgins draws attention to the importance of textual images and the effect of *seeing* in Logue’s work. Two statements from interviews with Logue, quoted in the introduction to this chapter, make clear his preoccupation with the inter-media relationship between text and image – ‘I would like to be both a poet and a painter [...] the relationship of images and words is something that has always been present in my life’ (in Lloyd 46); ‘cinema has always had a very powerful effect on me [...] [it is] a very good way of keeping the events going forward’ (in Hoggard 2006). In a near-perfect photo negative of these claims,

Twombly explains: ‘I like poetry because I can find a condensed phrase [...] lines have a great effect on paintings. They give great emphasis’ (in Serota 2008, 50). From opposite starting points, Logue and Twombly arrive at names (and even at individual letters) as the site of this collision between poetry and painting, between image and text. Twombly’s work, moreover, emphasises the importance of ‘the image’ in opposition not just to ‘text’ but to ‘ideas’; one drawing-cum-poem from his studio reads: ‘The Image cannot / be dis possessed of a / priMORdial / freshness / which IDEAS / CAN NEVER CLAIM’.[103] Echoing Saroyan’s plea for ‘no more reading’, or Logue’s paragrammatical suggestion to read a passage of *War Music* in reverse, Twombly’s work allows written text to operate outside of the normal structures of reading, interpretation, and even ‘ideas’. But while Twombly’s paintings ‘frustrate the quest for analogy’, Jacobus comments, they ‘still produce the effect of meaning rather than nonmeaning’ (2016, 58). Likewise, for Logue the combination of sound and vision, or of text and image – his aspiration to be ‘both a poet and a painter’ – represents not a desire to move away from written language or semantic content, but an attempt to explore and to make visible the full range of linguistic representation: how the poem performs ‘unaided, in its reader’s head’.

[103] Cy Twombly, Untitled (Studio Note), c. 1990, transcribed and reproduced in Varnedoe 1994, 52.

SOUND AND VISION: CONCLUSIONS

Achilles and Apollo both appear in David Melnick's *Men in Aida*, a 'homophonic' translation of the *Iliad*, or one that aims to imitate the sound rather than the sense of its source text. Here is the first line of the *Iliad* in four different versions: in Greek; transliterated; in a literal translation; and in Melnick's homophonic translation:

> μῆνιν ἀειδε θεὰ Πηληϊάδεω Ἀχιλῆος
>
> *mēnin aeide thea pēlēiadeō Akhilēos*
>
> 'Sing, goddess, of the rage of the son of Peleus, Achilles'
>
> 'Men in Aida, they appeal, eh? A day, O Achilles!' (Melnick 1983, 1).

For Melnick, then, names 'survive' translation: the word μῆνιν (*mēnin*) has been translated into 'Men in', but Ἀχιλῆος (Akhilēos) becomes 'Achilles' rather than being translated homophonically (for example, into 'A kill ease'). Similarly, a few lines later, Melnick translates Ἀπόλλωνος (Apollōnos, the genitive form of Apollo) as 'Apollo on us' (1983, 1), preserving the core of Apollo's name even as he transforms the inflected word ending. It is a remarkably accurate homophonic translation: the juxtaposed 'O''s of 'Apollo on' replicate the sound of the long omega in the Greek (ω). The survival of proper nouns is, of course, also a feature of semantic translation – in Fagles' *Iliad*, *mēnin aeide thea* is translated as 'Rage – Goddess, sing the rage […]', but *Akhilēos* is 'Achilles'. Proper nouns thus seem to express a closer visual and oral connection to the source text: while *mēnin* looks and sounds nothing like 'anger' or 'wrath', Ἀχιλῆος, even when untransliterated, resembles 'Achilles' in both sound and sight. In particular, Greek and English share the initial 'A', which, as we have seen in Logue and Twombly, can function as a symbol of Achilles' centrality to the text. The iconicity of his name – the 'Achilles thing' – survives translation, both semantic and homophonic.

The untranslatability of proper nouns is also the conceit of Wildman's found poem 'Biferno (Molise)': the calendar caption appears in five languages, but the place names remain the same. What 'Biferno (Molise)' makes clear is that

these *un*translated names paradoxically make translation visible. Just as Oswald's italicisation of '*blood'* makes us aware of the unitalicised word 'blood' as a written, textual unit, the lack of translation in proper names interrupts and therefore exposes the pattern of translation-as-change. As discussed in the introduction to this thesis, Colin Burrow argues that Peter Green's use of non-anglicised proper nouns in his *Odyssey* – for example his indication of long vowels with accents ('Achillēs'), and his use of 'K' rather than 'C' to represent Greek kappa ('Ithakē') – makes the text seem more foreign: 'a stranger poem than it might appear' (Burrow 2018). The closer the names seem to their Greek equivalents, the more aware we become of Homer's distance and difference, and therefore of translation itself – the process that provides a partial, interpretative bridge across that distance. Logue's use of typographic alteration and emphasis in his representation of Homeric names (the boxed names, 'APOLLO!', 'A.') therefore enables him to highlight, or literally magnify, how proper nouns perform this oscillation between connection and disruption, or proximity and distance, in their relationship to the poem's source.

The apparent proximity between proper nouns and the source language, and the effect of Logue's typography more broadly, finds a parallel in onomatopoeia – literally 'name making', from the Greek words 'ὀνομᾰ' (onoma, 'name') and 'ποιέω' (poeiō, 'I make'), which is also the root of the word 'poem' (and of Alistair Fowler's 'poioumenon', or 'work-in-progress fiction' (1987, 95)). Derek Attridge, discussing onomatopoeia in Joyce's *Ulysses*, points out that the technique is often conceptualised as a 'unusually precise representation of the physical qualities of the external world', or a representation of 'sheer sound' (1984, 142; 150); a homophonic translation of reality, perhaps. Onomatopoeia is understood as offering a connection to the external or aural world, just as proper nouns in translation seem closer to their textual sources. Attridge's argument is that while onomatopoeia appears to offer this proximity, it in fact operates within the 'phonological system of spoken English and the graphological system of written English' (1984, 138), and can make the reader *more* aware of these systems. The apparent escape from language into 'direct apprehension of the

physical world' or 'the sound of speech as sounds' results, instead, in 'a heightened experience of language *as* language', and as 'the medium that stands between us and direct experience' (1984, 152; 154). Logue's typography, especially when it coincides with untranslated Homeric names, likewise exposes translation and language as the barriers 'between us and direct experience'. His typographic depiction of speech (e.g. in 'Greek! Get back where you belong!') in particular corresponds with onomatopoeia's ostensible connection to what Attridge describes as 'sheer sound'. As with onomatopoeia, then, the apparent proximity offered by typography – either to the source text (in untranslated names like 'A.' or 'APOLLO!') or to 'sheer sound' (in representations of speech) – ultimately draws our attention to the effect of 'language as language'. It 'reminds the reader that all they are doing is reading a book', as Levenston comments of *Tristram Shandy,* Alistair Fowler's first example of a 'poioumenon'.

Attridge concludes that 'onomatopoeia can be seen as a model for all literary language, for all languages, indeed, for all representation […] its effectiveness lies in the fact that it necessarily displaces that to which it refers' (1984, 157). For Emily Wilson, typography is a successful representational technique, one that harnesses the paradoxical closeness-through-distance that critics and journalists alike have identified in *War Music*. She writes that Logue's 'entirely un-Homeric' typographic techniques 'force the modern reader, just for a moment, to become a total believer in the Olympians' (Wilson 2016, 387). Typography may at points make us 'believers' in the Olympian gods, but it also effects Attridge's 'displacement of that to which it refers', registering text, translation, and language as barriers between the reader and 'direct experience' – whether that is experience of Homer's *Iliad*, or of the external or aural world. Typographic alterations 'foreground the apparatus' of the text, as Isaac Julien claims of deconstructionist documentary making, 'making visible the various ways in which conventions are usually smoothed over' (Julien in Dyer 2004, 29). Logue offers paragrammatic reading methods (e.g. in the 'GO GO GO' passage), and makes translation visible through the typographic emphasis on Homeric names, but above all draws our attention to the processes of signification: to

‘language as language’. Manfred de la Motte writes of Cy Twombly: ‘So he uses a kind of script? Certainly, but one that hardly has anything in common with it other than the name… Yet it is a script, a transcription nevertheless, if not a mere psychogram spelling the command: Read!’ (2002 [1963], 52). Logue’s typography contributes to his poetics of visibility by issuing the same command to the reader to ‘read!’ – to notice the text, its translation, and its representation of meaning, just as elsewhere he asks us to ‘picture’ and ‘hear’, to ‘imagine wolves’. The ‘long dark corridors’ of language and representation are now ‘on the outside. They’re actually the fun’ (Rogers).

CONCLUSION

Paul Davis, writing about Augustan poet-translators, argues that 'translating naturally promotes self-consciousness: however involved a translator becomes with his original, he remains more external to it, and correspondingly more visible to himself, than he would be if engaged upon an "original" composition' (2008, 14). According to Venuti, translation is 'invisible' in most contemporary practice – but Davis suggests that the translator in fact becomes 'more visible', at least 'to himself', precisely because translators are 'external' to the work they are translating. In *War Music*, Logue capitalises on this self-visibility by drawing attention to his own presence in the text, and to the (normally invisible) processes of change and difference that underpin translation. This thesis has detailed the ways in which Logue practises and represents translation; as discussed in the introduction, I analyse *War Music* as a 'translation' of the *Iliad*, despite the fact that Logue knew no Greek. Theorists and practitioners of translation make clear that difference is unavoidable: 'translation is irreducible; it always leaves loose ends, is always hybrid, plural, and different' (Hermans 1996, 46). Or, as Emily Wilson writes in the introduction to her *Odyssey*:

> My translation is, like all translations, an entirely different text from the original poem. Translation always, necessarily, involves interpretation: there is no such thing as a translation that provides anything like a transparent window through which a reader can see the original. (2017, 86)

The inherency of difference and interpretation is partly why I have seen fit to consider the poem translation. More important, though, is the fact that Logue himself was clearly interested in the difficulty of categorising derivative works, and his project represents a deliberate effort to push the boundaries of what can be called 'translation': 'I was not making a translation in the accepted sense of the word' (1988, viii). 'Translation' is a fitting term for *War Music* not only because the poem translates Homer, but because it is partly a poem about translation: a text that makes obvious the differences between languages, and the struggle to construe meaning across linguistic, geographical, and temporal divides.

Moreover, Logue was interested in the collapse of artistic constraints not just for translation but for poetry as a whole:

> You suddenly realise it's a wide-open thing, not a literary thing […] Lennon and McCartney were undoubtedly poets, and with them the mystery of poetry went. The whole thing has stopped the bourgeoisie from being the arbiters of what is and what is not poetry. (in Lloyd 1968, 46)

Logue's poetics of visibility and his radical approach to translation contribute to the realisation of poetry as a 'wide-open thing', a broader strategy of boundary-pushing and openness. The text offers alternative approaches to the question of 'what is and what is not' poetry and translation: it makes visible its own divergences from traditional definitions of these forms.

One of the main points I have made in this thesis is that Logue makes translation visible through alternations and 'oscillations', to use Matthew Reynolds' word: between past and present, near and far, similarity and difference; between domesticating and foreignising techniques (sometimes between domestication and foreignisation within the same technique, e.g. his use of 'Martian' similes and images); between presence and absence. The relationship between these latter two concepts is particularly clear in Logue's representation of technological anachronisms through their own absence – 'what need has he to keep / A helicopter whumphing in the dunes' (25) – as well as in his evocation of sound through visual, and therefore silent, analogies and presentational techniques: 'The noise they make while fighting is so loud / That what you see is like a silent film' (175); 'Greek, / Get back where you belong!' (245). As discussed in my final chapter, the oscillation between presence and absence also operates in Logue's use of untranslated proper names as a method of alerting the reader to the process of translation-as-change. For Hermans, translation has a 'latent self-referentiality': translations 'invite the reader to enter into a contract, an agreement to read the text as simulating an original text in another language' (2003, 40). Whenever we are made aware of this 'contract', translation's 'latent self-referentiality' becomes visible, echoing Davis' point about 'translating naturally promoting self-consciousness' (2008, 14). The 'contract' of translation

illuminates the interaction between presence and absence: the reader is reminded of the contract both when the translator makes explicit or implicit reference to the original text (e.g. in Logue's use of meta-translational vocabulary: Thetis as Achilles' 'source' (268); 'Quoted in Paradise' (44)), and when the text acknowledges a break in the contract: 'In words / something like those written above / Patroclus begged for death' (1962, 5). In other words, translation is made visible both through its presence and through its conspicuous absence or failure.

The interaction between presence and absence finds parallels in other works of classical reception. In Robert Icke's *Oresteia*, performed at the Almeida in 2015, untranslated language draws attention to the broader status of the work as a translation. A stage direction for the scene in which Agamemnon introduces Cassandra (whom he has taken from Troy as a spoil of war) to his family reads as follows: 'CASSANDRA suddenly speaks in Ancient Greek from the original Aeschylus – passionate, furious, tearful. It's terrifying to listen to' (2015, 75). The play is an 'adaptation' (as its subtitle claims) of Aeschylus' *Oresteia*, a translation of a work in a foreign language. Cassandra is foreign *within* the text – she is a Trojan, and speaks a different language from Agamemnon's Greek family. Her intratextual difference in this moment is therefore registered *inter*textually, as a failure of translation between Aeschylus' and Icke's *Oresteias*. In Brian Friel's *Translations* (1980), which tells the story of British soldiers anglicising Irish place names as part of the Ordnance Survey in the nineteenth century, the opposite trope occurs. The play focuses on the language differences between English and Irish, and between the English and Irish characters: Owen, the play's protagonist, has been tasked with translating between the two groups. But *Translations* is written and performed entirely in English (with the exception of passages in Latin and Greek, quoted by the characters). This conceit – in which English stands in for Irish, and it is only through context that we know which language a character is 'really' speaking – allows Friel to make translation visible through its absence: 'Of course a fundamental irony of this play is that it should have been written in Irish', he said in 1980 (in *Magill*). A version of this irony, which for Friel is a product of the conditions of colonialism, also exists in all 'translations'; Icke's Cassandra

registers the irony of the text's English adaptation in her sudden switch into 'passionate, terrifying' Greek. When *Translations* was itself translated into Irish, Friel's condition was that 'the entire text, including the speeches of the British soldiers, should be done into Irish' (Pilkington 1990, 296). Both plays, then, juxtapose translation with its lack, drawing attention to an adaptational irony, or to the 'contract' between the reader or viewer and the translator or writer.

Like Icke's *Oresteia* and Friel's *Translations*, *War Music* offers its readers a model (or models) for their own reception of foreign texts and languages. I have focused on how Logue makes translation visible, for example through similes as a microcosmic representation of translation: the comparison between Trojan tenors and modern vehicles provides a parallel for Logue's updating of Homer. As with Icke's Cassandra, *intra*textual representations of difference register the *inter*textual distance between *War Music* and its source. The repetition of 'as' in the simile that begins 'as once, as tourists, my friends and I' (52) allows Logue to compare the condition of being a tourist in a foreign city (Skopje) to that of being in the simile itself. Logue problematises comparison and therefore translation; the foreignness of the vehicle represents the strangeness of the tenor and therefore of the source text. Similarly, textual repetitions allow Logue to measure the difference between lines of poetry within the text, again offering a model for translation between texts and between languages. Logue's representation of difference through his problematisation of comparison is compounded by his depiction of the modern world: just as the Skopje simile presents modernity as geographically foreign, anachronisms provide Logue with an opportunity to disrupt temporal familiarity. He reforeignises material modernity, representing twentieth-century technology from an apparently foreign perspective – that of the *Iliad* itself. Allusion, likewise, offers a strange vision of the reader's world, as Logue combines real and imagined intertexts, and makes translation visible through models for textual reception such as Achilles 'singing of Gilgamesh' or Logue's own 'quoting' of *Paradise Lost* (216; 44). In the final two chapters of this thesis, I have argued that throughout and beyond these models for translation,

Logue's poetics of visibility also allows him to highlight how language conveys meaning more fundamentally: textually, orally, and materially.

War Music, then, is concerned not only with the complexities and difficulties of its relationship with the *Iliad*, but also with putting that relationship on display. As I have argued, it is a poem that makes translation both method and subject matter, continuing Logue's radical attention to the merging of form and content in his concrete-poetry inspired poster poems – 'A POEM UNABLE TO LIVE ON A POSTER / IS NO POEM' (*Manifesto* (1969c)). Like Friel's *Translations, War Music* registers the irony of its own existence; in what Greenwood calls a 'historical irony' (2007, 168), Agamemnon complains that 'Achilles speaks as if I found you on a vase / So leave his stone age values to the sky' (28). Whether evoking the foreignness of Homer, or, more radically, the sudden unfamiliarity of modernity ('smooth as a dish that listens to the void' (254)), Logue's models for translation and for the broader reception of the ancient world ('as if I found you on a vase') demonstrate his preoccupation with making visible the text's interaction with its source.

War Music is characterised by 'unlikely likenesses' (Holmes 2016, 271) and by likenesses that are 'unlike the things they are a likeness of' (Reynolds 2011, 234). It detours into foreign places, strange times, and other texts: Logue borrows from Milton to get Hephaestus from Olympus to Lemnos, just as Brian gets from the top of the tower to the bottom via a spaceship borrowed from a different genre (from 'a terrible sci-fi film', as D'Angelo suggests (1999)). Sometimes the reader is a confused visitor to the ancient world, to the *Iliad*, like Caesar in Lucan's Troy – 'a terrifying noise. / The like of which, the likes of you and me have never heard' (270). Elsewhere, they are a tourist in the once-ordinary world, confronted with uncanny technology ('a dish that listens to the void') and familiar but unknown texts: 'Miss Heber's Diary: 1908. Mid-June. / "We made our way through rain so thick […]"' (163). The reader cannot predict when Logue will make them at home or away in Troy or London, Skopje or the great green glittering Limpopo, in the 'now' or the 'once'. The poem takes place in an artificial world, and tells us so. Logue makes visible how the text translates and compares, and achieves a final

revelatory turn in his attention to language itself. The fourth and fifth chapters of this thesis have argued that Logue explores language in its oral and written forms, materially and conceptually, in order to re-foreignise the reader not only from places or times but from the text itself: he exposes the multiple, sometimes duplicitous processes involved in creating meaning from a text. The poem alerts us to the fact that we are reading a poem, a translation (a version, an adaptation, an account); in fact, it does not merely alert but issues imperatives, like Twombly's 'Read!': 'Picture', 'Hear', 'Imagine', 'Recall'. The effect of this poetics of visibility is the literary equivalent of abruptly remembering to breathe and suddenly finding it unusual – an invisible and seamless action, normally automatic, rendered unlikely and disruptive by the awareness that it is happening. Logue's making-visible is not quite a celebration or a critique of translation, but is instead a turning inside-out: the poem puts itself on display and becomes a 'wide-open thing' – liberated from his 'translation police' and from the 'book' itself.

Appendix: *War Music* publication history

It is important to note that this appendix represents the majority, but not the entirety, of published versions of *War Music*. For example, I have excluded identical or near-identical reprints, as well as the recorded performances, versions set to music, and most stage productions of the text. For a detailed account of *War Music*'s publication history, as well as Logue's other work, see *Christopher Logue: A Bibliography, 1952-97*, by George Ramsden (1997).

1957 – Donald Carne-Ross commissions Logue to translate a section of *Iliad* book 21 for broadcast on the BBC's Third Programme.

1958 – 'The Battle for the River' performed by an actor on the BBC's Third Programme.

1959 – 'The Battle for the River' published under the title 'from Book XXI of Homer's *Iliad*' in Logue's collection *Songs.*

1962 – 'The Iliad: Book XVI. An English Version' published in *Arion* (1.2). This instalment would become 'Patrocleia'.

1962 – *Patrocleia: Book 16 of Homer's Iliad freely adapted by Christopher Logue* published by the Scorpion Press.

1963 – *Patrocleia of Homer: A New Version by Christopher Logue* published by the University of Michigan Press.

1963 – '"Pax": Episodes from the "Iliad", book XIX: translated by Christopher Logue' published in *Arion* (2.4).

1967 – *Pax: Book XIX of the Iliad translated by Christopher Logue* published by Rapp and Carroll.

1968 – "Achilles Fights the River: From *Iliad* 21', a version of 'The Battle for the River', published in *Arion* (7.2).

1969 – 'The Fight for Patroclus Part 2 (First Draft) from *Iliad* 18' published in *Arion* (8.4). This instalment would eventually become the second half of 'GBH'.

1977 – ‘War Music’ production staged at the Old Vic, the first appearance of this name as a term for the project.

1980 – ‘GBH: The Fight over the Body of Patroclus: An Account of Books 17 and 18 of the *Iliad’* published in *The Kenyon Review* (2.1).

1981 – *War Music: From Homer’s Iliad* published by Jonathan Cape, including ‘Patrocleia’, ‘Pax’, and ‘GBH’.

1984 – *War Music: An Account of Books 16 to 19 of Homer’s Iliad* published by King Penguin.

1991 – *Kings: An Account of Books 1 and 2 of Homer’s Iliad* published by Farrar, Strauss and Giroux.

1994 – *The Husbands* published by Faber & Faber.

1997 – *War Music* published by Farrar, Strauss and Giroux, now including books 1-5 (‘Kings’ and ‘The Husbands’) and 16-19 (‘Patrocleia’, ‘Pax’, and ‘GBH’).

2002 – Extract from ‘All Day Permanent Red: The First Battle Scenes of Homer’s *Iliad* Rewritten’ published in *The Threepenny Review* (90).

2003 – *All Day Permanent Red: The First Battle Scenes of Homer’s Iliad Rewritten* published by Farrar, Strauss and Giroux.

2005 – *Logue’s Homer: Cold Calls* published by Faber & Faber.

2015 – *War Music: An Account of Homer’s Iliad* published posthumously by Farrar, Strauss and Giroux.

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