

Agamemnon; but it would be mere affectation to deny that my own version has been continued, if not commenced, with the view of supplying certain requisites in which I conceive theirs to be deficient. These cannot be said so much to arrange themselves under any one head as to be dispersed under many; and my success, if I should be judged to have succeeded, will have been attained partly by trying to combine what my predecessors have attempted separately, partly by a different treatment of the several points proposed. Mr. Sewell has already aimed at giving a faithful representation of the language of his author. Dr. Kennedy has made an attempt, though a very partial one, to preserve some conformity with the Choral metres. Those who required nothing beyond a transfusion of Æschylus' spirit into the style of our own dramatists, have long since been satisfied by the masterly, though unequal work, of Mr. Symmons^a. Except in the matter of the metres, I have aspired after nothing new even in degree: or if there be anything new, it consists simply in the thought that a transcript of the language of Æschylus, an approximation to his metre, and a reproduction of his spirit in the only way in which it can be reproduced, by the analogous forms of English poetry, might all be compassed by one and the same translator.

But I am not merely concerned with the relation in which

^a I cannot dismiss in a single sentence a book to which I owe so much as I do to this translation. At the time when I first began to read the Agamemnon, it assisted me more than any one work to enter into the real spirit of Æschylus; and I have never since turned to it without receiving a similar impression. In spite of the carelessness discernible in many parts, especially in some of the Choral passages, and the weakness inseparable from a version which nowhere aims at avoiding diffuseness, the reader, I think, must

feel that here at least is one man who to a certain extent saw with the same eyes as his original. He is now, I believe, beyond the reach of praise, but his work cannot be allowed to fall into neglect, though it still continues in a first edition, after the lapse of more than twenty years, and attracted but little notice on its first appearance, except one short article in the *Classical Journal*, containing very qualified praise, and another, far more just, though not sufficiently discriminating, in *Blackwood's Magazine*.