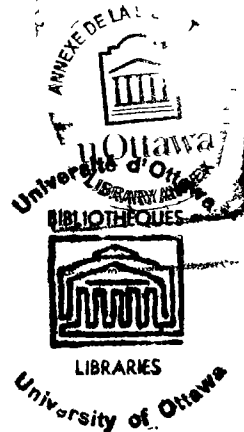


UNIVERSITÉ D OTTAWA ÉCOLE DES GRADUÉS

THE TALE OF IGOR'S CAMPAIGN
IN ENGLISH LANGUAGE TRANSLATIONS

by Mark Andrew Hirniak

Thesis presented to the Faculty of Arts
of the University of Ottawa as partial
fulfillment of the requirements for the
degree of Master of Arts



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CURRICULUM STUDIORUM

Mark Andrew Hirniak was born in Stanislav, Ukraine on March 5, 1934. He received the Bachelor of Arts degree in Classics from St. Basil's College, Stamford, Connecticut, in 1962. He received the Master of Arts degree in Education from Fairfield University, Fairfield, Connecticut, in 1964.

TABLE OF CONTENTS

Chapter	page
INTRODUCTION	v
I.- ENGLISH LANGUAGE LITERATURE FROM 1824 TO 1948 ON THE TALE OF IGOR'S CAMPAIGN	1
1. <u>Early References on Igor's Tale</u>	2
2. <u>Comments on Igor's Tale</u>	5
3. <u>Translated Extracts of Igor's Tale</u>	7
4. <u>Incomplete Translations of Igor's Tale</u>	17
5. <u>Reports on Igor's Tale</u>	19
6. <u>Reviews of La Geste du Prince Igor'</u>	24
7. <u>Encyclopedia References to Igor's Tale</u>	30
8. <u>The Tale of Igor in Opera</u>	33
II.- APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR (1902-1948)	36
1. <u>Leo Wiener, "The Word of Igor's Armament"</u>	36
2. <u>Leonard A. Magnus, The Tale of the Armament of Igor</u>	56
3. <u>Helen de Vere Beauclerk, The Tale of Igor</u>	73
4. <u>Alexander Petrunkevitch, The Lay of the War-Ride of Igor</u>	86
5. <u>Bernard Guilbert Guerney, The Lay of the Host of Igor</u>	101
6. <u>Paul C. Crath and Watson Kirkconnell, Prince Ihor's Raid Against the Polovtsi</u>	110
7. <u>S. H. Cross, The Tale of the Raid of Igor</u>	121
SUMMARY AND CONCLUSIONS	130
BIBLIOGRAPHY	133
Appendix	
1. <u>TRANSLITERATION KEY</u>	143
2. <u>ABSTRACT OF The Tale of Igor's Campaign in English Language Translations</u>	144

INTRODUCTION

The Tale of Igor's Campaign (Slovo o polku Igoreve) is an epos written in Kievan Rus' towards the end of the twelfth century. Its language is the literary Slavonic with a considerable admixture of the popular language spoken at that time in the territory of the Kievan Rus'. During that time, the Kievan Rus' (or Rus') state encompassed the territory and the population of what is today the Ukraine.

The Tale of Igor's Campaign, also referred to as Igor's Tale or the Tale, is considered by many as the greatest literary monument of its period. It has survived the disasters of numerous invasions which befell the Kievan Rus' during the subsequent centuries. This work testifies to the high development of the literature in the Kievan Rus', and forms an integral part of the literary heritage of the medieval period.

Although no other work of the Kievan Rus' seems to have received more attention from scholars than the Tale of Igor's Campaign, it is still surrounded by many unanswered questions such as the identity of the author and the exact meaning of its numerous obscure passages. Efforts of the scholars to solve these problems have been hampered by the fact that the only surviving manuscript of the work perished in the conflagration of Moscow, in 1812.

INTRODUCTION

vi

The discovery of the manuscript of the Tale of Igor's Campaign by A. I. Musin-Puškin at the end of the eighteenth century, was followed by the first modern edition of the work in the year 1800. This edition is often referred to as "editio princeps," or as the 1800 edition. Prior to its publication, a copy of the text was made for Catherine II, later rediscovered by Pekarski, and published in 1864. Since 1800, this work has been published not only in Slavonic, but also in many modern language translations.

It seems that the English language literature on the Tale of Igor's Campaign began to appear in 1824, when mention of the work was made in a London literary magazine. This date is the starting point for the survey of the English language literature on the Tale of Igor's Campaign, made in Chapter I. This first chapter provides a cross-view of the main types of work in the English language which were published on the Tale of Igor's Campaign.

An appraisal of the English language translations from 1902 to 1948 of the Tale of Igor's Campaign is made in Chapter II. The year 1902 marks the publication of the

INTRODUCTION

vii

translation made by Leo Wiener which was generally believed to be the first in the English language. However, references are made to an even earlier translation, of Robert Atkinson. For some reason, this translation seems to have remained hidden to many scholars who acclaim Wiener as a pioneer in the field of English translations. The Atkinson translation, which was published in 1879, primarily used the Slavonic editions of O. Ohonovskyj and N. Tixonravov.¹ It contains numerous comments on the text, some of which are attributed to various editors of Igor's Tale, and others are those of Atkinson. Certain passages from Atkinson's translation have been quoted in connection with Wiener's version, since they provide an interesting comparison as to how the same passages were treated by these two pioneers of English language translations. This translation, however, remains mainly outside the scope of this thesis. It is mentioned here to note its very existence, which seems to have been overlooked in the past.

Wiener's translation is followed by an appraisal of six English language translations which terminate with the translation of S. H. Cross, in 1948. Cross's translation may

¹ Robert Atkinson, "The Legend of Igor's Raid," in Hermanthana, Vol. III, Dublin, Ponsonby, 1879, p. 92.

INTRODUCTION

viii

be considered as a high point of the quality of the translations because of its completeness and the fact that it forms part of an edition contributed to by several outstanding scholars whose aim was to prove the authenticity of the Tale of Igor's Campaign.

The appraisals are intended to show the increased interest in the translation of Igor's Tale into English, and how the translations helped popularize the Tale as a great work in literature outside the Slavic world. This latter statement hold true especially if one is to accept the view that through translations great literature of the past is often preserved from oblivion.

With the exception of L. Magnus and S. H. Cross, the translations considered do not provide a Slavonic text of the Tale. Therefore, in order to uphold the same standard of comparison, the Slavonic version of A. S. Orlov² is used for all Slavonic quotations, unless otherwise noted. As mentioned previously, this does not apply to the Magnus or Cross version.

² Slovo o polku Igoreve, vtoroe dopolnennoe izdanie, Izdatel'stvo Akademii Nauk SSSR, Moskva-Leningrad, 1946, 212 p.

INTRODUCTION

ix

Each of the translations is appraised on the following criteria: General characteristics in which the translator's views and approaches to the problem of translating are considered, the information given to the reader about the work itself, the degree of completeness, and the main sources used by the translator; Distinctive marks of interpretation in which are considered the features that are most outstanding in the translation, such as use of archaisms, and use of untranslated Slavonic terms in the English version; Quality of translation in which the translator's treatment of lexicology and phraseology are considered, his interpretation of the Slavonic, accuracy of meaning of the translated words, lines or passages, omissions and transpositions of the Slavonic and the effect they may have on completeness of the text, and deficiencies in composition, if any, and the effect they may have on the understanding of the text. Wherever possible, an attempt is made to trace the source or sources which were used in the translation. Furthermore, not all these criteria are used in appraising a single translation,

INTRODUCTION

x

as it may be inapplicable in the particular translation. For example, there is no need to trace the Slavonic source in the translation of S. H. Cross, as it is provided alongside the English translation.

A transliteration key of the Cyrillic letters used in the quoted Slavonic texts is provided in the Appendix. The key also pertains to all quotations taken from sources printed in Cyrillic, which are given in the footnotes and bibliography.

CHAPTER I

ENGLISH LANGUAGE LITERATURE FROM 1824 TO 1948
ON THE TALE OF IGOR'S CAMPAIGN

It is the aim of this chapter to provide a cross-view of the variety of English literature on the Tale of Igor's Campaign (hereafter referred to as Igor's Tale).

The accumulation of information on this subject in various sources has provided a considerable background. It may consequently be feasible to consider that the proliferation of this literature is an indication of the growing interest in Igor's Tale within the English speaking world.

The variety of sources containing this information represents a wide scope of material. It consists of references, comments, articles, reviews, analyses, reference texts, translated extracts, incomplete translations, and an opera based on the text of Igor's Tale. These represent the main types of written materials in the field. The supplementary function of these materials, in relation to the translations, cannot be underestimated, since they form, together with the translation, a wide network of material on the subject.

1. Early References and Comments on Igor's Tale.

The first published English language references to the Tale of Igor's Campaign appeared in London periodicals during the 1820's. These same references may be considered as a historical milestone, having revealed to the English speaking world the very existence itself of Igor's Tale, as well as the fact that the culture of twelfth century Kievan Rus' could produce a work of such high quality. The publications which were responsible with initially introducing Igor's Tale in England and the English speaking world were: The Westminster Review in 1824, The Foreign Quarterly Review in 1827, and The Foreign Review in 1828.

The Westminster Review must be given the credit of being apparently the first English publication which mentions Igor's Tale. In a twenty-one page article entitled "Politics and Literature of Russia," mention is given to Igor's Tale.

Among the poetic names which have been preserved out of the ruins of old times, there is one which, though but a name, is religiously venerated in Russia. Boyan, the nightingale (Solovei), whom tradition has cherished as the bard who led the old Russian warriors to battle, and enabled them to work miracles of valour by the magic excitement of his strains, still lives in the universal mind, though not a single breath of his lyre has found its way to the

existing generation. In a warlike and anonymous fragment, the hymn used in the campaign of Igor in the 12th century, written in the dialect of southern Russia, in measured prose, a fine spirit of heroism is mingled with the obscurity of a forgotten mythology.¹

Three years later, in 1827, The Foreign Quarterly Review, in a section on "Russian Literature," became the second publication to note the existence of Igor's Tale, with an equally brief statement.

The poem entitled the Expedition of Igor against the Polovtzi also belongs to the twelfth century. The author of it celebrates the bravery of the Prince of Novgorod-Seversky of that name; his defeat by, and captivity among the Polovtzi, a barbarous people who then inhabited the banks of the Don; and his return to Russia. This poem merits particular attention for its originality, its bold imagery, and that richness of imagination which characterizes the poetry of all young nations. The name of the author has not survived, but he has transmitted to us that of Bojane, a still earlier poet, whose works have also unfortunately perished.²

An even briefer comment was made on Igor's Tale in The Foreign Review and Continental Miscellany, only a year

1 "Politics and Literature of Russia," in The Westminster Review, Vol. 1, 1824, p. 94.

2 "Russian Literature," in The Foreign Quarterly Review, Vol. 1, issue of July-November 1827, p. 605.

ENGLISH LANGUAGE LITERATURE ON THE TALE OF IGOR

4

later in 1828, in an article entitled "Russian Literature and Poetry."

A few years later appeared a poem, recording the military exploits of Igor against the Poles [sic], written in the popular language of that period: a fragment of which was discovered in 1796, by Count Mysin-Pushkin, and published at Moscow, in 1800.³

It was in 1877 that another reference was made to Igor's Tale in the New York edition of the Westminster Review and signed by Charlotte Adams. The author appeared to have been well informed of the controversy regarding the authenticity of Igor's Tale, and in spite of the fact that she was not considered to be an authority on the text, she dismissed the authenticity of Igor's Tale by upholding the skeptical view.

As regards the Song on the Expedition of Igor (Slovo o polkou Igoreve) [sic], we shall avoid discussing it fully on the present occasion. Some consider it to date as early as the twelfth century, others that it is a modern forgery. The original manuscript is said to have perished at Moscow in the great conflagration of 1812. With many Russian scholars it seems a point of national honour to believe in this composition, but to a foreigner the whole piece appears bombastic, and not without signs of modern falsification.⁴

3 "Russian Literature and Poetry," in The Foreign Review and Continental Miscellany, Vol. 2, 1828, p. 281.

4. Charlotte Adams, "Russian Literature," in The Westminster Review, American edition, Vol. 108, 1877, p. 217-218.

These brief references, actually reviews of secondary sources of Igor's Tale, were not the most accurate, since their source was of a secondary nature. In fact, as was the case with The Foreign Review, obvious misinformation was included. However, the fact that Igor's Tale was mentioned for the first time in the English speaking world was a noteworthy achievement for these publications.

2. Comments on Igor's Tale.

It appears as though the first reliable comment on Igor's Tale, by reason of the author's background, was attributed to Therese Louise Albertine (von Jacob) Robinson in 1834. This linguist, remarkable at the time for her command of Slavic languages, writing under the name of Talvi, made this first hand comment on Igor's Tale:

That this old Russian, had its poets, was, until the close of the last century, only known by historical tradition; no monument of them seemed to be left. But at that time, A.D. 1794, a Russian nobleman, Count Mussin-Pushkin [sic], discovered the manuscript of an epic poem, "Igor's Expedition against the Polovtzi," apparently not older than the twelfth century. It is a piece of national poetry of the highest beauty, united with an equal share of power and gracefulness. But what strikes us even more than this, is, that we find in it no trace of

ENGLISH LANGUAGE LITERATURE ON THE TALE OF IGOR

6

that rudeness, which would naturally be expected in the production of a period when darkness still covered all eastern Europe, and of a poet belonging to a nation which we have hardly longer than a century ceased to consider as barbarians! There hovers a spirit of meekness over the whole, which sometimes even seems to endanger the energy of the representation. The truth is, that the Russians enjoyed at this early period a higher degree of mental cultivation than almost any other part of Europe.⁵

Mrs. Robinson's profound interest in this subject led her to expand her essay, and in 1850, additional comments on Igor's Tale were incorporated into the book, Historical View of the Languages and Literature of the Slavic Nations, with a Sketch of Their Popular Poetry. The following extract deserves mention:

The genuineness of this poem has, so far as we know, never been questioned; but it is indeed a very surprising feature, that during the recent diligent search through all the libraries in the country after old manuscripts, not a single production has been discovered, which could in any way be compared with it. This remarkable poem stands in the history of ancient Russian literature perfectly isolated; and hence exhibits one of the most inexplicable riddles in literary history.⁶

⁵ "Historical view of the Slavic Languages in its various Dialects, with special reference to Theological Literature," in The Biblical Repository, Vol. 4, No. 13-16, Andover, Gould and Newman, 1834, p. 363.

⁶ New York, Putnam, 1850, p. 53-54.

Thus it was that Therese Louise Albertine (von Jacob) Robinson was responsible for unveiling the true literary merit of Igor's Tale.

3. Translated Extracts of Igor's Tale.

Aside from the commentary of Mrs. Robinson on Igor's Tale, none of the sources which mentioned the work in the early stages of promulgation were concerned with even a shallow analysis or discussion of Igor's Tale. However, in 1883, a noted British Slavist, William R. Morfill, under the auspices of the Society for Promoting Christian Knowledge, published certain translated extracts of Igor's Tale in English. He refers to the work as a type of prose bilina in his introductory remarks. The discovery and loss of the manuscript are also included among his remarks. The past controversy concerning the authenticity of the text, a topic which produced not a small amount of literature during the nineteenth century, is also mentioned by Morfill.

Morfill was of the opinion that the author of Igor's Tale was familiar with classical writers and chivalry poems, and that the work presented "a strange mixture of heathen and classical allusions."⁷ To give an idea of the style of Igor's

⁷ "Early Slavonic Literature," in Slavonic Literature, London, Society for Promoting Christian Knowledge, 1883, p. 79.

Tale, Morfill offers some lines of the text in English translation. A part of Igor's speech to the troops, the description of the preparation for the expedition, and Vsevolod's description of his warriors, bear reference to the epic passages of the work. In an apparent reference to the battlefield, Morfill remarks that "the earth was deluged with blood" ⁸ This is followed by the translation of a highly lyrical portion, Jaroslavna's lament, in which "gloves of beaverskin" presumably corresponds to "bebrjan` rukav`" in the Slavonic text. The word "Kobiak" in the line "Thou didst bear on thy waves the barks of Sviatoslava against the host of Kobiak, . . ." ("Ty lelějal` esi na sebě Svjatoslavli nasady do pl`ku Kobjakova"), is footnoted with the following explanation: "Alluding to a previous expedition of Igor against Kobiak, prince of the Polovtzes in 1171." ⁹ Morfill has obviously confused Svjatoslav with Igor. It was Svjatoslav who defeated and took prisoner Kobjak in 1184, who is mentioned elsewhere in the text: "A poganago Kobjaka iz` luku morja ot` želěznyx` velikix` pl`kov` Poloveckyx`, jako vixr`, vytorže: i padesja Kobjak` v` gradě Kievě, v` gridnicě Svjat`slavli." A brief account of Igor's escape includes the dialogue between the prince and the "Donetz" river. This is

⁸ Ibid., p. 80.

⁹ Ibid.

followed by excerpts from the final passages of Igor's Tale.

It is quite evident that Morfill's appraisal of the epos was based on some criteria of comparative literature. He states at the conclusion of his discussion of Igor's Tale:

So ends this strange production, which in many places resembles the Irish prose-poems, such as the description of the Battle of Clontarf, in "The War of the Gaedhill with the Gaill," and "The Battle of Magh Rath."¹⁰

However, his failure to cite specific points of the supposed resemblance or differences between Igor's Tale and classical writers and chivalry poems, as well as the Irish prose-poems, left the issue an open question.

Compared to the rather sparse three pages which Morfill allots to Igor's Tale, the six pages devoted to discussion and translation of several extracts by Georg Brandes in Impressions of Russia, published in 1889, is arresting. The reader has been informed, early in his text, that the event described in the "Story of Igor's Campaign"(i.e., "the campaign of Igor Sviatoslavitch") was undertaken by the same prince in the year 1155.¹¹ Regarding this date, it is interesting to note that Brandes goes on to say:

¹⁰ Ibid., p. 81.

¹¹ "Story of Igor," in Impressions of Russia, tr. from the Danish by Samuel C. Eastman, New York, Crowell, 1899, p. 196.

We have the same incident related in the old Russian chronicle of the monk Ipat, one of those who wrote a continuation of the chronicle of Nestor, and we can see from that the endeavor of the unknown poet to confine himself to the historic truth.¹²

This event is recorded in these chronicles under the year 6693 (i.e., 1185).

Brandes compares Igor's Tale with the Norse poems of Edda, and states:

The author of "Igor's Campaign" is far milder in his emotions than the author of even the mildest of the heroic poems of the Edda, "The Songs of Helge." The style in which, in his poem, Yaroslavna expresses her longing for Igor during his absence in the war, and her fear for the life of her lover, is more like Ingeborg's languishing lamentations in Tegner's poem than it is to Sigrun's loss of Helge in the Edda. And the whole life of emotion and nature, which the nameless poet has spread out before us, makes an entirely characteristic impression, by the grand, childlike simplicity with which the association between man and nature is interpreted and described.¹³

His description of the scene in which nature mourns Igor's defeat is a beautiful translation. Following this is another outstanding passage portraying the battle on Friday

¹² Ibid., p. 196-197.

¹³ Ibid., p. 198.

ENGLISH LANGUAGE LITERATURE ON THE TALE OF IGOR

11

and Saturday. Brandes also comments on the fact that the author of Igor's Tale is a "skillful battle painter." He refers to "Yaroslavna's Lamentation" as "the pearl of the poem," and renders a translation of it which reveals a profound appreciation of the lyrical nature of the passage.¹⁴ His concluding translation, that of Igor's escape, makes reference to the works of Hanka, Wolfsohn, and Rambaud.

Following Brandes by eight years, Sergei M. Volkonski provided yet another English extract of Igor's Tale. His brief, barely two page comment, opens with a modified version of the title of Igor's Tale: "The Word about Igor's Fights." He clarifies his choice of title with a reference to Isabel F. Hapgood:

Miss Hapgood in her introduction to the "Epic Songs of Russia," translates: "Word of Igor's Troop." The author commits the very common error of taking the word "polk" in its present significance, "regiment," whereas it formerly meant "expedition." We thought this latter a rather modern expression and substituted for it "fights."¹⁵

¹⁴ Ibid., p. 200.

¹⁵ Pictures of Russian History and Russian Literature Boston, Lamson, Wolfe, 1897, footnote 1, p. 50.

Besides the sketch of the contents, Volkonski praises the high poetical qualities of Igor's Tale by citing the mythological and legendary elements which provide the means for imaginative expression, and the sympathetic role which nature plays. The only extract offered by the author is a rather free translation of the lines opening the battle scene. Volkonski ends his discussion with the remark that Igor's Tale is merely one of many military epic poems existing at the time of Prince Igor.

Kazimierz Waliszewski, in a chapter entitled "The Ballad of the Band of Igor," published in 1900, furnished a brief summary, along with the translation of a few brief phrases, from Igor's Tale. Unlike his predecessors, who either acclaimed the authenticity of the text or disputed it, this author appears to waiver from one view to the other. He first mentions the possibility of a single author, then the possibility of Igor's Tale having been authored by several poets of different generations. He resolves the problem by accepting the general theory of one author who used various elements found in all popular poetry at that time. As to why he mentions the theory that several authors could have been responsible for the poem is unknown, for no further mention of this point is made.

Furthermore, Mr. Waliszewski seems to have confused the material of the Chronicles with that of Igor's Tale as is evidenced by this citation from his discussion:

Sviatoslav, who has not left Kiev--these Kiev princes are stay-at-home fellows, and generally send some one else when there is fighting to be done--sees the awful disaster in a dream. He hears the moans of the vanquished, mingled with the croaking of the ravens. Waking, he learns the facts, does not bestir himself, but sends messengers to the other neighbouring princes beseeching them to rise, "for the sake of the Russian soil and the wounds of Igor."¹⁶

His ineptitude in translation is also obvious by his translation of "bebrjan' rukav'" as "sleeve of otter skin."¹⁷

The concluding remarks show final proof of the unsubstantiated generalities of which his article is composed:

On the whole, it shows great wealth of form, and an absolute poverty of idea. Russian life in the twelfth century could furnish but little of that.¹⁸

¹⁶Kazimierz Waliszewski, "The Ballad of the Band of Igor," in A History of Russian Literature, New York, Appleton, 1900, p. 26-27.

¹⁷ Ibid., p. 27.

¹⁸ Ibid., p. 29.

ENGLISH LANGUAGE LITERATURE ON THE TALE OF IGOR 14

Several paragraphs are all that Isabel F. Hapgood devotes to Igor's Tale, which she calls "The Word (or lay) Concerning Igor's Raid." Approximately half of her commentary discusses the history of the Musin-Pushkin manuscript, the remaining part including a rather free English rendition of the opening lines of Igor's Tale and selected phrases pointing out "the curious mingling of heathen and Christian views."¹⁹ It is interesting, that in a later publication, Hapgood translates the title of Igor's Tale as "Word of Igor's Expedition,"²⁰ eliciting comment from Sergei Volkonski in his discussion of Igor's Tale. Supra, p. 11.

A very favorable and enthusiastic appraisal of Igor's Tale was made in 1905 by P.A. Kropotkin in Russian Literature. The author regards Igor's Tale, which he calls "The Lay of Igor's Raid,"²¹ as another Homeric type epic. In the scant two pages that he devotes to the piece, he considers the history of the manuscript, the authorship, the historical veracity, omens, translated extracts from Igor's Tale, and

¹⁹ A Survey of Russian Literature, with Selections, New York, Chautauqua, 1902, p. 45.

²⁰ The Epic Songs of Russia, New York, Scribner's, 1916, xxxvii.

²¹ New York, McClure, Phillips, 1905, p. 11.

ENGLISH LANGUAGE LITERATURE ON THE TALE OF IGOR 15

an uninterrupted English rendition of Jaroslavna's lament.

The major portion of the discussion of the "Tale of the Raid of Igor," by Alexander Brückner, is concerned with a summary of the work. His distinctive remarks, however, credit "Kiev and the South" with producing "this peculiar little work" and the "North" of "preserving for us the products of the richer and more variegated age of Kiev."²²

By contrast, the analysis of the Story of the Raid of Prince Igor by Maurice Baring, in 1915, is both original and refreshing. Baring believed that Igor's Tale holds a distinctive place in European literature. His subsequent discussion of style, historical veracity, accuracy of author's descriptions, subject matter, extracts from Jaroslavna's lament, and nature's role, substantiate this belief.²³

A scholarly article by D.S.Mirsky should add a climactic note to this section on extracts of Igor's Tale. In a History of Russian Literature, in 1927, Mirsky presented a prolonged discussion of the history of the manuscript of

²² A Literary History of Russia, ed. Ellis H. Minns, tr. H. Havelock, London, Fisher Unwin, 1908, p. 13.

²³ "The Origins," in An Outline of Russian Literature, London, Williams and Norgate, 1915, p. 16-17.

ENGLISH LANGUAGE LITERATURE ON THE TALE OF IGOR 16

Igor's Tale, as well as the first full discussion of a number of problems of the work. In his discussion, he submits various facts which verify the authenticity of Igor's Tale, leaving his readers convinced of the same opinion. The other problems which Mirsky undertakes to present are: the rhythmical structure of Igor's Tale, which in his words, "is a thing sui generis; no rhythmical prose I know of in any language can so much as approach it for infinitely varied flexibility"; the unique genre, which "is neither a lyric, nor an epic, nor a piece of political oratory, and it is all these blended into one"; the spirit of the poem; the style of the poem; and the role of nature in the poem.²⁴ An English translation of four extracts is offered by the author so that the reader would have somewhat of an idea of Igor's Tale. In conclusion, Mirsky expresses the belief that The Campaign of Igor, in spite of its many unique aspects, is not a completely isolated work.

²⁴ "The Campaign of Igor and its family," in A History of Russian Literature, from the Earliest Times to the Death of Dostoyevsky (1881), London, Routledge, 1927, p. 19.

4. Incomplete Translations of Igor's Tale.

In 1898, a substantial portion of Igor's Tale, translated by J.H. Joffe (and revised by Bertha Palmer), was published alongside other outstanding works of European literature in a collection entitled Stories from the Classic Literature of Many Nations. Needless to say, the preferred consideration given to Igor's Tale on this occasion contributed a great deal towards making it known in the field of literature.

"The Song of Prince Igor's Band," it seems, is left to speak for itself, since there are neither introductory notes nor comments, with the exception of a few explanatory notes pertinent to the terms used in the text. The translation contains some omissions in relation to the Slavonic text. This had, however, little bearing on the continuity of the plot. The author successfully renders that part of the text which precedes the dream of Svjatoslav. Such parts as the prologue, the reference to Vsevolod's wife, the quarrelsome rule of Oleg Svjatoslavič, and Svjatoslav's capture of Kobjak, are omitted by the author. Joffe later participated in the preparation of the multi-lingual edition of Igor's Tale in La Geste du Prince Igor, published in 1948.

ENGLISH LANGUAGE LITERATURE ON THE TALE OF IGOR 18

Another incomplete translation was produced in 1900 by Hector H. Munro, entitled "The Song of the Expedition of Igor, Prince of Sieverski." However, Munro's rendition is, in terms of completeness, more extensive than that of Joffe. The major parts omitted are the "Golden word" of Svjatoslav, Jaroslavna's lament, and Igor's escape.

In his introductory remarks, the author gives recognition to the uniqueness of Igor's Tale:

"The Song of the Expedition of Igor, Prince of Sieverski," or, more shortly, the Song of Igor, one of the earliest Slavonic folk-songs that has been handed down from the dead past, has been translated into many languages, but never before into English, so that it is well worth reproducing in part in a history of Russian development.²⁵

Munro is also one of the few translators who mentions his sources of translation: H. von Paucker's German translation, Das Lied von der Heerfahrt Igor's Fürsten von Seversk, and a modernized reproduction in Russian of the Slavonic text.²⁶ His translation is concluded by a brief mention of the blend of pagan and Christian elements, and the political overtones of the quarrelsome attitude of the princes.²⁷

²⁵ "The Song of Igor," in The Rise of the Russian Empire, Boston, Page, 1900, p. 66.

²⁶ Ibid., p. 69, fn.

²⁷ Ibid., p. 70.

5. Reports on Igor's Tale.

"The Literary Remains of Early Russia" by Leonard A. Magnus is the title of a paper circulated at a meeting of the London Philological Society in 1913. In the several paragraphs of his material on Igor's Tale, Magnus supports the authenticity of Igor's Tale by adhering to such opinions as the following: "Amongst mediaeval epics it stands unique for being chronologically and historically accurate."²⁸ His final statement on the "Tale of Igor's Armament" attests to the place it holds in world literature:

As a record of mediaeval Russia, it is of immense value as the only literary poem written by a man who combined faith in Christianity and in the superstitions which the fervour for the Church could not exterminate. The poetical quality is very high, and the style marked and individual.²⁹

Magnus's statement that an English edition of Igor's Tale would be soon forthcoming became a reality in 1915, and will be one of the English translations under consideration in this thesis.

²⁸ Transactions of the Philological Society, 1911-1914(1916), published for the Society by David Nutt, 1920, p. 106.

²⁹ Ibid.

ENGLISH LANGUAGE LITERATURE ON THE TALE OF IGOR 20

Professor J. Dyneley Prince of Columbia University presented a paper at the meeting of the American Philosophical Society in 1917, which deals with explanations of the names Troyan and Boyan in Igor's Tale. The author searches for an answer to this problem in the traditions of the Greeks, Romans, and Scandinavians, and comes to the following conclusion:

The ancient Slavonic world abounded in singers similar to the Celtic bards and the Scandinavian skalds, and, granted a word Boyan-Bayan-- "singer, poet, sayer," already existing in the popular language, the author of the Slovo probably introduced the Troyan-epithet, to indicate Russia by assonance with Boyan. Boyan was for the author of the Slovo the poet par excellence, who had given the ancient norm of Russian song, the traditions regarding whom are unknown to the modern world. It is highly likely, therefore, that Troyan--having in itself a basis of "Trojan" with a possible superimposition of the later "Trajan" influence-- was used for the country, of which the then known Boyan sang, i.e., of Russia. Even if dubious Yan, the principle of association remains the same; viz., it was necessary to have behind the Slavonianized Hellenic influence of the Slovo poem some poet-name--and a name in assonance with Troyan would naturally suggest itself--so that, in a sense, our Boyan is really an echo of Homer himself, although perhaps not consciously Homer in the mind of the author of the Slovo.³⁰

³⁰ "The names Troyan and Boyan in Old Russian," in American Philosophical Society Proceedings, Vol. 56, Philadelphia, 1917, p. 160.

Two years later, Professor Prince undertook the problem of "Tatar" lexical elements in Igor's Tale which included, in his opinion, the lexical material of Turkic, Mongolian, and Hunnic tribes.³¹ Prince identifies the "Kumans" or the "Pólovtsy" as one of the Turkic tribes according to the testimony of the Nestor Chronicle:

And Ismael begat twelve sons, whence come the Turks, Pečenegs (White Huns), Torks (remnants of the Pečenegs) and Kumans, that is to say the Pólovtsy who "came out of the desert."³²

Prince also mentions "Codex Cumanicus" as the principal source of the language of the Pólovtsy, as well as a sixteenth century source entitled "Interpreter of the Language of the Pólovtsy."³³ Parallel listings of lexical material are made from these sources to show "Turkic character of Cumanian-Pólovtsy language."³⁴ Finally, the author lists a number of words from Igor's Tale which indicate Tatar and other foreign sources of origin.³⁵

31 "Tatar Material in Old Russian," in American Philosophical Society Proceedings, Vol. 58, Philadelphia, 1919, p. 75.

32 Prince, Ibid., p. 75, quoting Chronicle of Nestor (1096).

33 Ibid., p. 76. 34 Ibid., p. 77.

35 Ibid., p. 80-88.

Slightly more than a decade later, in 1931, George Sarton in the Introduction to the History of Science, Vol.II: From Rabbi Ben Ezra to Robert Bacon, makes a brief report on the Igor's Tale. In the chapter "Russian Chronicles," Sarton mentions the form, language, and history of the Igor's Tale manuscript. It is noteworthy that Sarton lists the various foreign language translations, English translations, and suggestions for finding critical material on the Igor's Tale

Professor George Vernadsky's book, Kievan Russia, in addition to several isolated references to Igor's Tale, contains a full page discussion of the work itself. In a brief discussion, Professor Vernadsky mentions the form, political background, pagan spirit, authorship, "Baian" and the history of the manuscript. Regarding the author, Vernadsky states that he "was well acquainted with Russian folklore and well read in historical and epic literature, including the Judaic War by Josephus Flavius and the Digenis Akritas."³⁶

³⁶ George Vernadsky, Kievan Russia, New Haven, Yale University, 1948, p. 275.

The most lengthy discussion on the Tale of Igor's Campaign must be attributed to G. P. Fedotov. This full twenty-eight page chapter is intended by the author as part of a broad exposure of the religious mind of these Slavic people. Fedotov's discussion is primarily concerned with the "religious tenor of Igor's Tale,"³⁷ with a view to its stylistic form. The various aspects and elements which he discusses all fall within the scope of religion or non-religion, which he refers to as heathen and/or pagan. Some of the topics discussed are: the negative and positive Christian-pagan elements, Christian-pagan attitude of the author, Christian behavior of Igor and the warriors, Christian-pagan motifs and beliefs, the role of nature, and pantheism. The chapter is interesting, readable, and worthwhile for its approach, but not without its shortcomings. A wealth of information is contained within the article regarding the life, beliefs, and attitudes of twelfth century Kiev, as well as direct translations from Igor's Tale and specific references to

37 The Russian Religious Mind; Kievan Christianity: the Tenth to the Thirteenth Centuries, 1st Harper Torchbook edition, Harper & Row, New York, 1946, 1960, p. 317.

both the Lavrentian and Ipatian Chronicles, all without substantiating references. There is a selected bibliography at the end of the text, but this is not a satisfactory substitute for verifying or determining accuracy of information. As interesting as the chapter appears to be, its obvious defects prevent its consideration as a serious scholarly work on Igor's Tale.

6. Reviews of La Geste du Prince Igor'.³⁸

Because of the significance which the publication La Geste du Prince Igor (hereafter referred to as La Geste) holds among the scholars of Igor's Tale, it only follows that the English language reviews of this publication be included in this thesis. Although the reviews are not directly concerned with the English translation of S. H. Cross, which is included in the edition, they are indirectly connected, by reason of their concern with the arguments proving the authenticity of the Igor's Tale.

³⁸ La Geste du Prince Igor', épopée russe du douzième siècle. Texte établi, traduit et commenté sous la direction d'Henri Grégoire, de Roman Jakobson et de Marc Szeftel, assistés de J. A. Joffe, Annuaire de l'Institut de Philologie et d'Histoire Orientales et Slaves, Tome VIII: 1945-1947, Columbia University Press, New York, 1948.

ENGLISH LANGUAGE LITERATURE ON THE TALE OF IGOR 25

Nicholas Arseniev.³⁹--He concentrates on what he believes to be the central core of La Geste: the article by Roman Jakobson on the authenticity of the Slovo (Igor's Tale). One need not read too far into the review to discover how completely worthless Mazon's claims are, and how scientifically and finally Jakobson proves this.

Mazon's claims are based on two erroneous suppositions: a lack of chivalry in ancient Kievan Rus'; and Catherine II's desire to create an atmosphere of grandeur of the past glories of Russia. Arseniev points out how Jakobson proves that every one of Mazon's claims and arguments are completely without scholarly research; that they contain a certain amount of prejudice; and what's more, that they are based on unfounded, preconceived notions. According to Arseniev, "the argument of Mazon must be either completely rewritten, or--better--abandoned."⁴⁰

Paul L. Garvin.⁴¹--His review of La Geste appropriately describes the work as "an encyclopedic handbook"⁴² of the Igor's Tale. This review, which is an exhaustive one,

³⁹ Review of La Geste. . . , in The Slavonic and East European Review, Vol. 27, No. 68, issue of December 1948, p. 296-302.

⁴⁰ Ibid., p. 302.

⁴¹ Review of La Geste. . . , in Language, Journal of the Linguistic Society of America, Vol. 24, 1948, p. 321-324.

⁴² Ibid., p. 321.

is concerned with presenting an over-all picture of the work, and therefore cites briefly the contribution of each editor. The greatest responsibility of the text, he assigns to Roman Jakobson, whose efforts he believes to be of the highest quality. La Geste is an example of what can be achieved when scholars in related fields collaborate on a related theme.

Margaret Schlauch.⁴³--The issues which La Geste discusses are concentrated on by this reviewer. She says that the many problems of the Igor's Tale have been answered by convincing proof and suggestions of the editors of La Geste. To illustrate her remarks, she cites examples from the text itself. Regarding emendations, examples of which she also cites, although she thinks some are questionable, she believes they are based on sound reasoning. She feels that Jakobson has irrefutably disproven the Mazon theory. Her final comment is that La Geste is a "triumph of collective scholarship."⁴⁴

⁴³ Review of La Geste. . . , in The American Slavic and East European Review, Vol. 7, No. 3, 1948, p. 289-292.

⁴⁴Ibid., p. 292.

Adolph Stender-Petersen.⁴⁵--This article on The Igor Tale is an exhaustive and complete appraisal of the book, La Geste. It begins by mentioning the controversy aroused by Mazon regarding the authenticity of the work, and the efforts which had been made to refute him. It was not until the publication of La Geste that Mazon's claims were finally subdued. La Geste was the result of the collective work of Slavic scholars, with greatest and most essential efforts accredited to Roman Jakobson. Stender-Petersen presents an overall view of the contents of the work, then proceeds to launch a detailed criticism of Jakobson's efforts.

Since the book itself is divided into two parts, Stender-Petersen appraises the book on the same basis. As far as the first section is concerned, criticism of the philological treatment of the text, Stender-Petersen does not completely concur with Jakobson's view that by reconstructing the text as it would have appeared before the sixteenth century scribe had committed copying errors, all puzzles and obscurities are solved.

⁴⁵ The Igor Tale, in Word, Journal of the Linguistic Circle of New York, Vol. 4, No. 3, issue of December 1948, p. 143-150.

I do not wholly share the optimism of the author. Such a goal could be attained in two ways only. Either strict evidence must be presented for each textual emendation and conjecture, or else the emendation in question must be evidently correct. For obvious reasons, however, complete proof cannot be shown if it is a question of reconstructing a poetic text of which the only really existing and rather late copy has been lost and if no investigator has with his own eyes seen the only ancient, original source, for the proof of particular corrections can still be doubted. Only if one is content with plausible or very likely supposition can it be said definitely that the Igor Tale is now interpreted with the greatest possible measure of probability.⁴⁶

He consequently gives detailed arguments, based on authoritative sources, regarding various points over which he agrees and/or disagrees with Jakobson.

As for the second section, the review of arguments concerning the authenticity of the text, Stender-Petersen shows how the development of Jakobson's arguments, pointedly and finally, refutes every claim Mazon has made about the authenticity of Igor's Tale.

⁴⁶ Ibid., p. 145-146.

ENGLISH LANGUAGE LITERATURE ON THE TALE OF IGOR 29

His final remarks on La Geste are noteworthy ones with which to conclude his appraisal:

The work constitutes a comprehensive and exhaustive application of philological method. Finally it becomes possible to give the Igor Tale the benefit of an analysis of style and of structural literary treatment. The ground-work has been laid.⁴⁷

Rene Wellek.⁴⁸--His review presents a broad view of the contents and purpose of La Geste. His emphasis is on the thorough research the collective body of Slavic scholars has undertaken to clear up the many mysteries surrounding the Igor's Tale, with the consequent point by point refutation of the forgery claims of Mazon. Wellek assigns the greater part of credit to Roman Jakobson for the success of the edition:

In comparison with all the many Russian editions, Jakobson's constitutes a new definite advance in the elucidation of problems of the text and of interpretation. It also illuminates the most important poem of ancient Russia in its historical relations and definitely, even crushingly, refutes the doubts about its authenticity raised by M. Mazon.⁴⁹

⁴⁷ Ibid., p. 154.

⁴⁸ Review of La Geste. . . , in Modern Language Notes, Vol. 63, No. 7, issue of November 1948, p. 502-503.

⁴⁹ Ibid., p. 503.

Francis J. Whitfield.⁵⁰--This is, by far, the shortest of the reviews considered, being confined to three very brief paragraphs. Whitfield extols the quality of the work, and feels it is an indispensable edition for the serious study of Slavic literature. He names Roman Jakobson as being mainly responsible for the success of La Geste, and mentions briefly the contents of the work.

7. Encyclopedia References to the Tale of Igor.

Those references which would appear to be most easily available and consequently provide a more general and popular usage are the encyclopedias. Because of the periodical revision of these texts, it has not been possible to review the information that some of these sources contain before the year 1948, designated as the termination point on the materials considered in this thesis. Wherever possible, the earliest edition of the encyclopedia has been examined. However, in the case of most of these works, the early editions have been withdrawn and replaced by later revised ones. Therefore,

⁵⁰ Review of La Geste. . . , in American Association of Teachers of Slavonic and East European Languages Bulletin, Vol. 5, No. 4, issue of June 15, 1948, p. 107.

it must be mentioned, that the information within this section has been taken from a secondary source, rather than directly from the texts themselves.

A. Yarmolinsky reviews the 1932 and 1941 edition of the Americana under the title "Igor's March, Song of":

This last manages to crowd a surprising amount of misinformation into a dozen lines. The Slovo is described as "an antique battle-song, associated with the name of Igor, Prince of Novgorod." This Prince, it appears, "in his fifty-first year is recorded to have engaged in an unsuccessful war with his neighbors (1202) and from that time has been looked upon as the national poet of old Russia on account of a lyrical epic poem, or ballad, called in Russian Slovo o polku Igoreve." In the next breath, however, we are told that the poem, which "has come down to modern times somewhat like the songs of Ossian," was "probably produced by one of the followers of Igor"51

Yarmolinsky's comment on the early editions of Encyclopaedia Britannica is not nearly as informative:

There is a paragraph on "The Story of Igor" in the Britannica, Ninth Edition (1886), s.v. Russia. Part V: Russian Literature. The article is from the pen of W. R. Morfill and indeed the comment on the poem is a paraphrase of the passage in

51 Avrahm Yarmolinsky, "The Slovo in English," in Russian Epic Studies, ed. R. Jakobson and E. J. Simmons, Memoirs of the American Folklore Society, Vol. 42, Philadelphia, 1949, p. 209.

that writer's book mentioned above. The text is reprinted in the Eleventh Edition (1911), practically unchanged. The current Fourteenth Edition (1929) includes a new, and anonymous, article on Russian literature, s.v. Russian language and literature, in which the Slovo gets half a dozen lines. It is no longer described in Morfill's words, as "a kind of bylina in prose," but in keeping with the modern view, as a "political prose-poem."⁵²

Those encyclopedias which merely mention Igor's Tale, Yarmolinsky includes in one listing:

Brief mention of the poem is to be found in the Anglo-American Chamber's encyclopedia and in the current American encyclopedias: the National (s.v. Russian literature), Nelson's, Doubleday's (s.v. Russia). A separate article on the subject is contained in The New International Encyclopedia, published in New York (1926), s.v. Igor's Band, Song of, . . .⁵³

The National, Nelson's, Doubleday's, and The New International Encyclopedia are no longer published, and thus unavailable to most of the general reading public.

Those readers interested in Igor's Tale, if only in a general or non-professional way, are fortunate to discover ready references, although not necessarily detailed ones, in all the current editions of the major English language encyclopedias such as have been here mentioned.

⁵² Ibid., p. 208-209.

⁵³ Ibid., p. 209.

8. The Tale of Igor in Opera.

The popularity of Igor's Tale in the nineteenth century was attested to by Alexander P. Borodin, who based the text of his opera, "Knjaz' Igor'" (Prince Igor) on the text of Igor's Tale. Rimski-Korsakov and A. K. Glazounov completed and edited the opera after Borodin's death in 1887.⁵⁴ It was not long after the Moscow stage presentation in 1898, that the opera attracted the English speaking public and was consequently translated into English. There seems to be some confusion, however, as to the first person responsible for the English edition of the opera. A. Yarmolinsky states: "Prince Igor, an opera in four acts with a prologue. Text and music by A. A. [sic] Borodin. English version by Rosa Newmarch. Leipzig, 1914 (?). The text was reprinted, together with an Italian translation, in the libretto published for the Metropolitan House, by Fred Pullman, New York, 1915."⁵⁵ The title page of the libretto of the opera also credits

⁵⁴ Annals of Opera: 1597-1940, compiled by Alfred Loewenberg, Cambridge, Heffer, 1943, p. 592.

⁵⁵ Yarmolinsky, op. cit., p. 221.

ENGLISH LANGUAGE LITERATURE ON THE TALE OF IGOR 34

Rosa Newmarch with the English translation.⁵⁶ An extract from Annals of Opera makes no mention of Newmarch's English version of Prince Igor, but does credit her, in a separate listing, with the translation of five popular Russian operas. Instead, this text lists the following information under the heading "KNYAZ IGOR": "8. vi. 1914 (in Russian) and C. G. 26. vii. 1919 (in English), transl. by E. Agate; another English version, by H. Procter-Gregg, was produced at Leicester on 16. x. 1933."⁵⁷ It is reasonable, however, to presume that the version of Rosa Newmarch is the first in the English language.

It becomes apparent from this brief study of the early English language literature on the Tale of Igor, that once initiated into the English speaking world, Igor's Tale attracted more and greater interest in this sphere. Since the first known reference in 1824, the amount of material

⁵⁶ Prince Igor An Opera in Four Acts with a Prologue, Text and Music by A. P. Borodin (The libretto based on the "Epic of the Army of Igor"), the opera was completed after the composer's death by N. A. Rimsky-Korsakov and A. K. Glazounov, English version by Rosa Newmarch, London, Chester, 1914 .

⁵⁷ Annals of Opera, op. cit., p. 592.

ENGLISH LANGUAGE LITERATURE ON THE TALE OF IGOR 35

written has been prolific. A comparison of the first reference texts, such as encyclopedias, which list but little information on Igor's Tale, with revised editions of the same texts may provide an example of how public interest in the work can create a demand for more and accurate information on Igor's Tale. This same interest and enthusiasm has been, without doubt, responsible for the English version of the opera, as well as the cause for the many translations, directed to all levels of reading tastes, of Igor's Tale in the English language.

CHAPTER II

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR (1902-1948)

1. Leo Wiener, "The Word of Igor's Armament."

General characteristics.--Professor Leo Wiener, a Harvard University Slavist, published his English translation of the Tale of Igor under the title "The Word of Igor's Armament." The translation is included in his Anthology of Russian Literature from the Earliest to the Present Time, and as such, does not present a detailed scholarly study of Igor's Tale. In his brief introduction to the "Word," Wiener mentions that there exist many editions of the work, and voluminous critical matter about it, but he himself gives no indication as to the sources which he uses for his translation. Furthermore, although the translation contains no fewer than seventy-six footnotes, not one of these cites an outside reference or source. Without exception, the footnotes contain explanatory matter relating to heroes, locations, mythology, and historical events.

The translation of "The Word of Igor's Armament" is preceded by the account of the event as recorded in the year 6693 (i.e., 1185 A.D.). It is this concise report

entitled "The Expedition of Igor Svyatoslavich Against the Polovtses" which provides primary source evidence for the setting of the translation.

The introduction gives but a shallow indication of the many questions surrounding the Igor's Tale, and for this reason is of little value to one interested in a serious scholarly study of the work. Perhaps the most noteworthy comment which Wiener makes evaluating Igor's Tale is the following:

. . . but the superior value of the Word lies in its being a precious relic of the popular poetry of the end of the twelfth century, such as no other nation can boast of. The Nibelungenlied and the Chanson de Roland are chiefly productions of a literary character, while the Word bears every evidence of representing the untutored labour of a popular bard.¹

Wiener obviously considered himself to be the first to translate the entire Igor's Tale into the English language. This is made evident by a remark he makes in his introduction: "When we consider that there are not less than six versions of the Word in French, it seems strange that it is now first rendered into English in its entirety."² This

1 "The Word of Igor's Armament," in Anthology of Russian Literature from the Earliest Period to the Present Time, Vol. 1, New York, Knickerbocker, 1902, p. 80.

2 Ibid., p. 81.

same view seemed to prevail among scholars in the following decades. Avrahm Yarmolinsky, in 1949, writing on "The Slovo in English," stated: "Two years later [1902] there appeared the first English translation of the poem, complete except for the more obscure passages. [. . .] The rendering was included in an anthology of Russian literature compiled by Leo Wiener"3 Roman Jakobson4 also attributed the first translation of the work to Leo Wiener. These three scholars appeared to have been unaware of the existence of the English translation of the Tale of Igor made by Robert Atkinson, Professor of Sanskrit and Comparative Philology, and published as early as 1879.5

"The Word of Igor's Armament," translated in prose form by Leo Wiener, presents no difficulties to the lay reader, and appears to be an interesting, well translated piece of literature. It is, however, when one is reading Wiener's text from the viewpoint of the Igor scholar that some of the

3 Avrahm Yarmolinsky, "The Slovo in English," in Russian Epic Studies, ed. R. Jakobson and E. J. Simmons, Memoirs of the American Folklore Society, Vol. 42, Philadelphia, 1949, p. 206-207.

4 "Izučenie 'Slova o polku Igoreve' v Soedinnennyx Statax Ameriki," ["The Study of the Tale of Igor's Campaign, in the United States of America"] [in] Trudy otдела drevne-russkoj literatury, Akademija Nauk SSSR, Vol. 14, Moskva-Leningrad, Izdatel'stvo Akademii Nauk SSSR, 1958, p. 102.

5 "The Legend of Igor's Raid," in Hermanthena, Vol. III, Dublin, Ponsonby, 1879, p. 92-124.

obvious misinterpretations, inaccurate meanings, omissions, and questionable forms of composition, come to light. In the following paragraphs, some of these failings are brought to the attention of the reader.

Distinctive marks of interpretation.--A conspicuous error is found on the first page of the text in a footnote referring to "old Yaroslav." The note states that "Yaroslav, the son of Vladimir, lived from 1019-1054: . . ."6 Jaroslav, however, lived from about 978-1054, his life span being about seventy-six years according to the Ipatian Chronicle ("Žit' Źe vsĕx' let' Jaroslav' . . . 6 i 5"7). The dates 1019-1054, which Wiener gives, are the accepted dates of the reign of Jaroslav.

Wiener's translation of "the habits and customs of his home," presumably for "svycaja i obycaja," in the line:

What wound does he brook, o brothers, having forgotten his honours and manner of life, and Chernigov town, his paternal golden throne, and the caresses of his sweetheart, Glyeb's fair daughter,⁸ and the habits and customs of his home; (p. 85.)⁸

6 Wiener, op. cit., p. 81.

7 Akademija Nauk SSSR Institut Istorii, Polnoe Sobranie Russkix Letopisej, Tom vtoroj: Ipat'evskaja Letopis' (Vosproizvedenie teksta izdanija 1908 goda) Moskva, Izdatel'stvo vostočnoj Literatury, 1962, p. 151.

8 To avoid excessive use of footnotes, indication of the page of all quotations from Wiener's translation will be indicated immediately following the line or lines quoted.

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR

40

Kaja rana doroga, bratie, zabyv' čti i ži-
vota, i grada Čr'nigova, otnja zlata stola,
i svoja milyja xoti krasnyja Glěbovny svy-
čaja i obyčaja,⁹

does not convey the "semantic nuance" meaning "close rela-
tion," "love," found in Izbornik of 1073, as well as in Uk-
rainian folklore.¹⁰

Continuing with his attempts to facilitate the rendi-
tion of the text by giving an interpretation of its meaning,
Wiener derives the meaning "Končak called, and Gza raced over
the Russian land, hurling fire from a flaming horn,"(p.87),
from the Slavonic "Za nim` kliknu Karna i Žlja, poskoči po
Ruskoj zemli, smagu myčjuči e` plamjaně rozě."¹¹ This line
bears evidence of the interpretation given already in the
1800 edition as cited in the immediate footnote. In this ed-
ition, "Karna i Žlja" are referred to as the leaders of the

9 Unless specifically indicated, the Slavonic is
taken from A. S. Orlov, Slovo o polku Igoreve, vtoroe dopol-
nennoe izdanie, Izdatel'stvo Akademii Nauk SSSR, Moskva-
Leningrad, 1946.

10 Slowo o Wyprawie Igora w opracowaniu Antoniny
Obrebskiej-Jablonskiej, Warsaw, 1954, p.122, quoted by Con-
stantine Bida, "Linguistic Aspect of the Controversy over the
Authenticity of the Tale of Igor's Campaign," in Canadian
Slavonic Papers, Vol. 1, published for the Canadian Associa-
tion of Slavists by the University of Toronto, 1956, p. 86.

11 This line is quoted directly from p. 20 of a pho-
tostat of the 1800 edition of Igor's Tale, found in L. A.
Dmitriev, Istorija pervogo izdaniija "Slova o polku Igoreve,"
Moskva-Leningrad, Izdatel'stvo Akademii Nauk SSSR, 1960.

Polovci who, at that time, devastated the Russian land:

"Karna i Žlja predvoditeli xiščnyx' Polovcev', bez' milosepdija razorjavšix' togda zemlju Russkuju."¹² Obviously Wiener identifies these names with "Konchak and Gza," the Polovcian chieftains mentioned in the text of Igor's Tale. As further evidence of Wiener's interpretation, Potebnja¹³ states that Maksymovyč uses the names "Končak' i Gza" in place of "Karna i Žlja," which corresponds exactly to the use in Wiener's version.

Yet another example of the interpreted translation may be noted in the passage ". . . Svyatoslav like a whirlwind, had snatched pagan Kobyak away from his mighty, steel-clad Polovts army by the Azov Sea, . . ." (p. 88), from the Slavonic, ". . . Svjat'slav' poganago Kobjaka iz' luku morja, ot' želěznyx' velikix' pl'kov Poloveckyx', jako vixr', vytorže." "Azov Sea" is clearly Wiener's rendition of "luku morja." Although this rendition correctly indicates the locality intended by the Slavonic text, ("luku morja" means the area by the Azov Sea¹⁴), it does not convey the accuracy of

¹² Ibid.

¹³ Slovo o polku Igorevě; tekst i priměčanija, 2-e izdanie, Al. Af. Potebnja, Xar'kov', Mirnyj Trud', 1914, p. 72.

¹⁴ E. V. Barsov, Slovo o polku Igorevě; kak' xudožestvennyj pamjatnik' Kievskoj družinnoj rusi, Tom' III: "Leksikologija 'Slova' A-M," Moskva, Universitetskaja tipografija, 1889, p. 444.

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR

42

the original. This is somewhat obscured since the notion of Kobjak's association with the Polovcian branch called "Lukomorci" becomes lost. "Lukomorci" symbolized the heart of the land of the Polovci.¹⁵ The consequent result of Wiener's rendition is to diminish the power of Svjatoslav by implying that he had invaded just another portion of the Polovcian territory, instead of conveying the actual meaning of the Slavonic text, which exulted him for being powerful enough to invade the heart of the Polovcian land. Thus the ideological factor of Igor's Tale, which stresses the authority of the Kievan prince as the symbol of national unity, is somewhat underestimated by Wiener.

A distinctive mark may be found throughout the text in the use of the term "družina." This term, a direct transliteration from the Slavonic, may be interpreted as "followers of a prince."¹⁶ Wiener, however, in spite of his invariable and consistent use of the term, gives no indication as to its translation.

15 Ibid.

16 Tatjana Čiževska, Glossary of the Igor' Tale, London, Mouton, 1966, p. 134-135.

Quality of translation.--Perhaps one of the difficult problems the translator encounters is preserving the meaning intended by the original text. Wiener is no exception to this statement. The first instance of his choosing an inaccurate meaning is found in the line "Let us begin, O brothers, this tale from Vladimir of old to the late Igor" (p. 82). The choice of the word "late," as a translation of the Slavonic "nyněšnjago," may wrongly lead the reader to believe that Igor was dead at the time the work was being composed, especially since the opening lines are translated: "Were it not well for us, O brothers, to commence in the ancient strain the sad [italics mine] story of the armament of Igor. . . ." (p. 81). A better choice for "late" would have been "of our day."¹⁷

Contrary to the original text, Wiener shows no distinction in translating the terms "meč" (sword), and "sablja" (saber), but is consistent in his use of the term "sword(s)" for both these words throughout his text. Examples of this may be noted in the following lines:

¹⁷ Ibid., p. 229-230.

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR

44

. . . their bows are drawn; their quivers open,
their swords--whetted. (p. 83).

Luci u nix' naprjaženi, tuli otvoreni, sabli
iz'ostreni;

That Oleg had fostered discord with his sword
and had sowed arrows over the land. (p. 85).

T'j bo Olég' mečem' kramolu kovaše i strěly
po zemli sējaše.

The falcons' wings have been clipped by the
pagan swords, . . . (p. 88).

Uže sokoloma kril'ca pripěšali poganyx'
sabljami

To early did you begin to strike the land of
the Polovtses with your swords, and to seek
glory for yourselves. (p. 89).

Rano esta načala Poloveckuju zemlju meči
cvělití, a sebě slavy iskati,

It is clear, therefore, that Wiener limits himself to the
use of a general term "sword," which in its extended meaning
includes also "saber."

The line "Igor leads his army; . . ." (p. 86), an
oversimplification of the Slavonic "Igor' pl'ky zavoročæt',"
is another example of Wiener's rendering an inaccurate mean-
ing in his text. "Zavoráčati" means "turn back,"¹⁸ and is a
direct reference to Igor's futile attempt to turn back the
detachment of Kovuans which was deserting the battlefield

¹⁸ Barsov, op. cit., p. 283-284.

(as noted in the Ipatian Chronicle¹⁹). The word "lead" does not convey the meaning intended by the author of Igor's Tale.

An ambiguous meaning may arise from the translation of "Se li stvoriste moej srebrenej sědině!" as "See what you have done with my silvery hair!" (p. 89). Such a translation gives no clear indication as to whether it was a physical injury to Svjatoslav or an act undermining his authority as a senior prince. It seems as though the choice of a slightly different preposition would have relieved the awkwardness of this sentence.

Similarly ambiguous is the translation:

Vseslav`knjaz` ljudem` sudjaše, knjazem` grady
rjadjaše, a sam` v` noč` vl`kom` ryskaše; iz`
Kyeva doriskaše do kur` Tmutorokanja

as

Prince Vseslav sat in judgement over his people, apportioned cities to the princes, but himself raced a wolf in the night, and by cockcrow reached from Kiev to Tmutorokan (p. 93).

The Slavonic text reads "vl`kom` ryskaše," which means "sped as a wolf."²⁰ In spite of the fact that Wiener gives the

19 Ibid.

20 Čiževska, op. cit., p. 101, p. 295.

explanation that "the chronicles and popular tradition make Vseslav a werewolf and a sorcerer,"²¹ his phrase, "raced a wolf," implies that Vsesláv raced with a wolf, and apparently does not convey the meaning of the original text.

Ambiguity also arises in the description of the battle of the Nemiga. The Slavonic text:

Na Nemížě snopy steljut` golovami, molotjat` čepý
xaralužnymi, na točě život` kladut`, vėjut` dušu ot`
těla

is rendered as:

On the Nemiga, ricks are stacked with heads, and they flail with tempered chains; the body is placed on the threshing-floor, and the soul is winnowed from the body. (p. 93).

Wiener's translation of "ricks" is not the equivalent of "snopy" which means "sheaves."²² The effectiveness of the metaphor comparing the battle to a threshing floor is thus misinterpreted. Sheaves of grain are stacked in ricks in the field at harvest and consequently placed on the threshing floor to be flailed. It is the sheaves which are flailed and not ricks, which are merely piles of sheaves.

21 Wiener, op. cit., p. 93.

22 Čiževska, op. cit., p. 322.

Wiener inadvertently brings to attention one of the problems of translating a so-called obscure passage. For the Slavonic "Togda po Ruskoj zemli rětko rataevě kikaxut'," he translates "In those days the warriors rarely walked behind the plough in the Russian land, . . ." (p. 86). It should be noted that "rataevě"(ratai), nominative plural, in the Slavonic text has been considered to mean "paxar,"-- ploughman,²³ as well as "zemledělec " which means tiller or husbandman.²⁴ By replacing these accepted meanings with "warriors," Wiener adds perplexity to the problem. One may question whether ploughing or fighting was the actual occupation of these warriors. It is reasonable, however, to assume that Wiener could have regarded "rataevě" or "ratai" as a variant of "rat'," meaning "war,"²⁵ and consequently arrive at the word "warriors" as individual members of the collective body. It is also reasonable to accept Wiener's choice of "warriors" based on the belief that some warriors were engaged in field work when not engaged in battle.

23 Ibid., p. 292.

24 I.I. Sreznevskij, Materjaly dlja Slovarja Drevnerusskogo Jazyka(po pis'mennym pamjatnikam), Tom 3, Sankt-peterburg, Tipografija Imperatorskoj Akademii Nauk, 1893, p. 103.

25 Čiževska, op. cit., p. 293.

A number of instances in which certain portions of the original Slavonic text have been omitted are revealed in Wiener's translation. Most of such omissions are obscure passages and are indicated by the use of ellipses. Thus, when Wiener translates the passage concerning the feuding princes, the name of Svjatopolk is absent. The missing Slavonic line is:

Š toja že Kajaly Svjatopl'k' polelěja otca
svoego meždju ũgor'skimi inoxod'cy ko svjatěj
Sofii k' Kievu, . . .

This same line is translated in the 1879 edition of Atkinson as: "From that Kaiala, Sviatopolk ordered his father to be taken up amid the Hungarian horses and carried off to St. Sophia in Kiev." ²⁶ In a footnote to this line, Atkinson gives further explanation for this obscure line:

This passage is bracketed by Ogonovski as a later gloss, for Sviatopolk was not in the battle at all. He might, however, have given directions to his brother Iaropolk to do as said in the text.²⁷

26 Atkinson, op. cit., p. 108.

27 Ibid., fn.

Another omission is found in the speech of Svjatoslav, at the end of the passage recounting his dream:

"'Already are there boards without a cross beam in my hall of gold, and all night have the devilish crows been cawing.'"

(p. 88). The missing line, considered to be an obscure passage, in the Slavonic reads: "'U Plěsn'ska na boloni, běša debr'ski sani i nesošaja k` sinemu morju.'" Atkinson's version of the same line, as well as his translation of the line omitted by Wiener, follows:

'Already the planks were without crossbeams in my gold-roofed tower; all night from eventide the ravens of the devil croaked; at Plěsnisko on the suburb were the woody ravines of Kisan, and I will not send to the blue sea.' [?] ²⁸ (Brackets Atkinson's.)

Explanation of this passage is given in a footnote:

The passage is almost certainly corrupt. . . . but the rest of the sentence I have vainly endeavoured to understand. Ogonovski reads debr for debr' (and then has to supply de 'where'), besides altering sošlju into sošli, and interprets the sentence thus:--'the ill boding ravens, i.e., the Polovtsi, would not fly away to the blue sea, to their steppes, but sat down at Plěsnisko.' He supposes this Plěsnisko to have been seized by a certain Kisan, one of the Polovtsi leaders, as a basis of operation in his attacks on the Russian towns and villages. I cannot think this correct; it is too concrete to harmonise with the symbolism of the rest of the dream. ²⁹

28 Ibid., p. 111

29 Ibid., fn.

Wiener gives no indication of an omission in the description of the Polovcian invasion:

"On the third day it was dark; two suns were dimmed, two red torches went out, and with them two young moons, Oleg and Svyatoslav, were shrouded in darkness." (p. 88-89).

The line "i v' morěsja pogruzista, i velykoe bujstvo podasta Xinovi," which would normally follow the word "darkness," is unaccounted for. Instead, the translation continues uninterrupted: "On Kayala river darkness veiled the day: the Polovtses had invaded the Russian land like a litter of lynxes . . . ,'" (p. 89), and ends in a second noted omission of the Slavonic "Uže snesesja xula na xvalu, uže tresnu nužda na volju; uže vr'žesa Divna zemlju.'" By contrast, the same Slavonic passage translated by Atkinson reads:

But it was dark on the third day; for the suns grew dim, the two crimson pillars perished, and with them the two young moons, Oleg and Sviatoslav, were overspread with darkness. On the river Kaiala, darkness hid the light; over the Russian land the Polovtsi have spread themselves like a brood of panthers; they have sunk (our glory) in the sea, and have added great daring to the Khan. Already the blame has overcome the praise, already calamity has broken our freedom, already the Div has flung herself on the land.³⁰

³⁰ Ibid., p. 111-112.

A comparison with Atkinson reveals that he has attempted to solve the problem by transposing the translation of "i v` m morě . . . Xinovi," to the end of the second sentence, and inserting the translation of "Uže snesesja . . . zemlju," immediately following.

Following this passage, in the speech of Svjatoslav, Wiener translates the sentence "I no longer see with me my mighty, warlike brother Izyaslav with his Chernigov družhina; . . ." (p. 89), from the Slavonic "A uže ne viždu vlasti sil'nago i bogatago i mnogovoja brata moego Jaroslava s` Černigovskimi byljami," omitting the part of the sentence "s` moguty i s` Tatrany, i s` Šel'biry, i s` Topčaky, i s` Revugy, i s` Ol'bery." The preceding line is found in Atkinson as ". . . with the Moguti and Tatrani, and Shelbiri and Topcaki, and Revugi and Olberi."³¹ Wiener, for no apparent reason, renders "Jaroslav" as "Izyaslav," unlike the majority of Slavic and English editions of the Igor's Tale, thus enveloping his omitted passage in an even deeper shadow.³²

³¹ Ibid., p. 112.

³² Jaroslav, the brother of Svjatoslav of Kiev, is therefore referred to as "brata moego Jaroslava." See Leonard A. Magnus, The Tale of the Armament of Igor, London, Oxford University, 1915, lviii.

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR

52

The conclusion of the address to the princes Rjurik and Davyd contains an unmarked omission:

Put your feet, O lords, into your golden stirrups to avenge the insult to the Russian land, the wounds of Igor, the valiant son of Svyatoslav . . . !(p. 90).

This translation shows the omission of "sego vremeni" in the Slavonic text:

Vstupita, gospodina, v' zlatá stremená za obidu sego vremeni, [*italics mine*] za semlju ~~Russkuju~~, za rany Igorevy, buego Svjatoslaviča, . . .

In the corresponding version of Atkinson's translation, this phrase is rendered as "of this time."³³

An omission, which appears to be the last instance of this shortcoming in Wiener's text, is found after a line referring to Rjurik and Davyd, and which concludes a long passage. ". . . now there are standards of Rurik, and others of David: . . .," (p. 93), corresponds to the Slavonic ". . . sego bo nyně staša stjazi Rjurikovy, a družii Davidovy; n' roz'no sja im' xoboty pašut'. Kopia pojut'," with the omission of

33 Atkinson, op. cit., p. 114.

"n` roz`no . . . pojut`." This line is translated by Atkinson as ". . . but being separate they but flap their tails"³⁴ with an explanation of the meaning found in the footnote: "Are flapping idly in the wind: David gave no sign, and brought no help."³⁵

Each of the passages omitted by Wiener presents an individual problem, for many different versions have been offered by the editors in each case. These omissions can, with little exception, be considered obscure passages, and scholars have not always been in agreement as to the meaning of the text under question. Professor Wiener gives no reason for his omissions. It may be assumed, however, that he intended to preserve the clearness of his version. His version was designed as a part of an anthology in which any elaborate study on Igor's Tale would have been excessive.

Less significant, but none the less meriting attention, is Wiener's sometimes unfamiliar use of the English language. Yarmolinsky, who seemed to believe this was a major failing of Wiener's work, referred to this in his

34 Ibid., p. 117.

35 Ibid.

review of the text: "If he failed dismally to do justice to the Slovo, it was because of his insufficient mastery of the English language"36 It would be superfluous to list all the incidents which demonstrate Wiener's awkward usages. The selected few which follow should suffice to illustrate the preceding point.

In the line:

The Sula no longer flows with a silvery stream by Pereyaslavl town, and the Dvina flows turbid *italics* mine by mighty Polotsk, agitated by the pagans."(p. 91).

Wiener uses the word "turbid" as a predicate adjective, whereas the intended usage in Slavonic is as an adverbial modifier. Those who would disagree with this point, are referred to the adverbial phrase cited, "with a silvery stream," ("srebrenymi strujami"), which in Slavonic is in the instrumental case, the same as "turbid" ("bolotom"). Another example of the awkward construction is found at the end of the same line: ". . . by mighty Polotsk, agitated by the pagans." The position of the phrase at the end of the sentence causes confusion as to what is "agitated."

36 Yarmolinsky, op. cit., p. 207.

In the sentence: "The evening twilight has gone out." (p. 94), the notion of twilight "going out" is incongruous, and could easily be corrected by substitution of a more accurate verb.

A final example to be noted is found in Jaroslavna's lament. The line "Jaroslavna weeps in the morning at Putivl town on the wall, . . ." (p. 93), which invariably occurs three times in the Lament, indicates an obviously confusing misplaced modifier depicting a "town on a wall."

It seems obvious that Professor Wiener's translation of the Tale of Igor falls short of expectations as a scholarly rendition. However, the mere fact that Wiener was among the first to translate this medieval epic, and consequently publish it, is a commendable achievement. In spite of the fact that it lacks scholarly direction, many individuals who perhaps had been unaware, or only vaguely aware, of the Slavic literary contribution, benefitted from its inclusion in readable English, in an anthology. It remains, therefore, for others in the same field to appease those interested in a serious study of the Tale of Igor, with a more accomplished work in the English language.

2. Leonard A. Magnus,

The Tale of the Armament of Igor.

General characteristics.--The Tale of the Armament of Igor, edited by Leonard A. Magnus, seems to represent a precisely documented and thoroughly researched endeavor. A glance at the title page is indicative of the detailed study which Magnus attempts in this edition. The title in its entirety is: The Tale of the Armament of Igor. A.D. 1185. A Russian Historical Epic. One need go no further than this page to grasp the complete scope of the edition, as it states "Edited and translated by Leonard A. Magnus, with revised Russian text, translation, notes, introduction and glossary."¹

The edition is directed towards two classes of readers: the one who has a scholarly interest in studies of the language of the Tale; the general reader whose tastes would not be necessarily interested in any information beyond the actual English translation.

¹ Leonard A. Magnus, ed., trans., The Tale of the Armament of Igor, London, Oxford University Press, 1915.

As a clear indication of the pattern of his work, Magnus states at the outset, that his text is based on the Pekárski edition of Ekaterininskij Spisok as amended by Simoni.²

By examining the "Contents," it appears that Magnus has gone far towards fulfilling the wishes of the English language readers interested in a complete study of the Tale. A map of medieval Russia i.e., Rus', and a scheme of transliteration is included. The introduction contains a detailed history of the manuscript(i-iv), a summary of Russian history to the Mongol invasion(vi-xxix), translation of "The Chronicle for the year 1185"(xxix-xxxv), an analysis of Igor's Tale including construction and composition(xxxv-xliii), pagan elements in the text(xliv-xlvi), a discussion of Boyan and Troyan(xlvi-lii), and the language and grammar of the work(liii-lv). Tables of genealogies(lvi-lxiii) list the early House of Rurik from 879 to extinction of the line in 1584. The text of Igor's Tale is printed parallel to the English prose translation(1-24). Notes and glossary are

² Ibid., p. 1.

arranged alphabetically(49-117) according to the Slavonic alphabet to accomodate the text. A bibliography(119-122) concludes the study of the Igor's Tale.

The many notes and cross-references bear evidence of the detailed research which Magnus engaged in for the translation of his text. Like any scholar engaged in research, the source of which is no longer in existence, Magnus is subject to his failings. Too frequently, he presents arguments of several scholars on incidental points of interpretation, and gives a detailed explanation as to why he agrees or disagrees with their opinions. On the other extreme, he chooses to render a meaning other than that intended by the Slavonic text, without any explanation. The greater part of his efforts in translation seems to be concentrated in interpretation. Some of the more obvious misinterpretations, inaccuracies, omissions, and questionable forms of composition evident in Magnus's edition are brought to attention in the following pages.

Distinctive marks of interpretation.--Considerable study is devoted to the interpretation of the term "Boyan." Magnus, after elaborating on a number of interpretations,

adopts that of Weltmann, who identifies Boyan with Jan Vyšatič, a celebrated political figure exulted by Nestor in the Chronicle.³ The following explanation as to the derivation of the term "Boyan" is given by Magnus:

Weltmann states the name Boyan arose from a fusion in some Chronicle used by the poet of the Slovo of a phrase like rek' bo Jan', "thus spake Yan"⁴

This interpretation, indeed ingenious in its method, shows evidence of the text analysis by means of creating a monolithic version of the same--the removal of the word divisions. In all probability this was done by Weltmann and later accepted by Magnus. Regarding his proposed meaning, one may be inclined to agree with Peretc who states:

Out of the rich literature about the "Slovo" he (Magnus) makes use mainly of those studies least meriting attention and abounding in philologically unsound reading and explanations of the obscure words and phrases of the text.⁵

3 Ibid., xlviii-xlix.

4 Ibid., xlix.

5 V. N. Peretc, "K izučeniju Slova o polky Igoreve, novejšaja literatura o Slovo," Izvestiia otdela ruskago jazyka i slovesnosti, Tom 28, Leningrad, 1924, p. 161, quoted by Avrahm Yarmolinsky, "The Slovo in English," in Russian Epic Studies, ed. R. Jakobson and E. J. Simmons, Memoirs of the American Folklore Society, Vol. 42, Philadelphia, 1949, p. 210.

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR

60

A minor note, although nevertheless worthy of attention, is the reference to the Kasog prince, Rededja. Magnus uses the spelling "Redelya" without giving a reason as to his modification.

The identification of "běsovi" in the line "Děti běsovi klikom` polja pregorodiša . . . ," with "Baal" in the translation "The children of Baal barred the fields with their yells . . . , (p. 7),⁶ implies that Magnus believed the Polovci were offspring of the idol. Magnus identifies "běsove," as a variant of "busovi," and consequently associates it with the Polovcian chieftain Koncāk whom the Ipatian Chronicle refers to as the "Accursed one."⁷ Thus Magnus rejects the widely used interpretation of "běsovi" as meaning "devilish" or "of Satan."

Another term for which Magnus gives no explanation is the term "Wends." This is used by Magnus in the translation

⁶ To avoid excessive use of footnotes, indication of the page of all quotations from Magnus's translation will be indicated immediately following the line or lines quoted. The pagination of the Slavonic, which is given by Magnus unless otherwise indicated, will invariably be the same page as the English, as it is printed on parallel pages.

⁷ Magnus, op. cit., p. 53, p. 67.

of "Venedici" in the line: "There the Germans and the Wends, there the Greeks and Moravians sing the fame of Svyatoslav . . . ,(p.11). The Slavonic is: "Tu Němci i Venedici, tu Greci i Morava pojut` slavu Svjatoslavlju . . . ,"Supra, fn.6. Magnus gives no reason for his change of "Venedici" (Venetians⁸) to "Wends," a term coined by the Germans referring to Slavs living in Saxony and Brandenburg. At the time of the composition of Igor's Tale, the Venetians and the Wends were two different peoples: the former, a maritime power of the city-state located in the northwest corner of the Adriatic Sea; the latter, the Slavs living along the southern shores of the Baltic Sea.

Magnus chooses to retain the term "družina" in its Slavonic form throughout the text. Although he provides the explanation that the collective meaning of this word "governs a plural verb,"⁹ he gives no translation of the word itself.

A peculiarity distinctive to Magnus's translation is his use of archaic word forms. Not infrequently, the second person form of the pronoun is rendered as "thee" or "thou"

8 E. V. Barsov, Slovo o Polku Igoreve; kak`xudožestvennyj pamjatnik` Kievskoj družinnoj rusi, Tom` III: "Leksikologija 'Slova' A-m," Moskva, Universitetskaja tipografija, 1889, p. 82.

9 Magnus, op. cit., p. 63.

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR

62

with the verb form ending in the old "-st" or "-est." The following are a few quotations from the translation which illustrate this point:

If only thou hadst warbled of these hosts, (p. 3)

Brother, saddle thy swift horses; mine are ready for thee, saddled at Kursk beforehand: (p. 4)

Oh land of Russia, already art thou beyond the frontier-hill! (p. 5)

O fierce bull Vsevolod, thou standest in the struggle, dartest with thy arrows on the hosts, crashest with steel swords on their helmets. (p. 7)

(Italics mine)

The usage of these archaisms in the English text would appear to form a more harmonious unit than the use of more contemporary speech. Moreover, their usage could be intended to re-create the mood of the twelfth century, so that the reader would have an awareness of the excitement generated by the dramatic events of the Igor's Tale. However, Magnus is inconsistent in the usage of these forms, often interchanging the archaic form with the modern one. A comparison of the following two lines should illustrate this point:

Thou, valiant Roman and Mstislav, your brave thought carries you with your uncle to the work. Thou floatest in thy courage to thy toil like a hawk stretching himself in the winds, wishing in his strength to slay a bird! (p. 16) (Italics mine.)

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR

63

One can merely speculate as to Magnus's reasons for his arbitrary use of archaisms, as he gives no indication as to his reasons.

Quality of translation.--Difficulties may arise in translation when one must transfer the sense of the original language to the reader of the translated text(i.e., recipient language). Magnus seems, for the most part, to have overcome this difficulty. As for example, the phrase "like arrows" in "Now the winds, the scions of Striborg, blow from the sea like arrows on the courageous hosts of Igor." (p. 6). This phrase has been rightly questioned by Kadlubovskij, as being hardly the equivalent of "vėjut' strelami" in the line: "Se větri, Striboži vnuci, vėjut' s' morja strelami na xrabryja polky ígorevy." In his¹⁰ opinion, it is rather the winds that carry the arrows upon Igor's warriors. It seems that Magnus conveys only the notion of the speed of the winds, depicted by the flight of the arrows, rather than the idea of nature's hostile attitude towards Igor and favorable attitude towards

¹⁰ A. P. Kadlubovskij, "Review of The Tale of the Armament of Igor, trans. Leonard A. Magnus," in Izvēstija otdělenija ruskogo jazyka i slovesnosti Rossijskoj Akademii Nauk, Tom 22-go kn. 1-ja, Petrograd, 1917, p. 353.

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR

64

the Polovci. A similar phrase, however, in a passage preceding the one under question, is translated: "There shall ensue a fearful thunder; it shall rain arrows from the mighty Don," (p. 6), from the Slavonic ". . . byti gromu velikomu itti doždju strělami s` Donu velikogo." Thus providing the reader with an accurate understanding of the meaning of the text. It follows that "vėjut` strelami" would also have conveyed a more accurate meaning had it been translated "blow arrows."

A subsequent passage, Jaroslavna's complaint to the wind, "Wherefore hurlest thou with thy tireless wing torturing arrows on the hosts of my love, . . ." (p. 19), from the Slavonic "Čemu myčeši xinovskyja strělky na svoeju netrudnoju krilcju na moeja lady voj?" presents the same problem. Magnus, however, accurately conveys his understanding of the meaning in this case.

Magnus's version seems, with one exception, to be free from an error commonly made by the translators of Igor's Tale. This involves the lack of distinction between the terms "meč" (sword), and "sablja" (saber). His shortcoming occurs in the description of the oncoming second day of battle

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR

65

And there shall spears be shattered, and
swords shall be blunted on the Polovetski
helms, by the river Kayala, near the mighty
 Don. (p. 6) (Italics mine.)

His Slavonic version of these lines reads:

Tu sja kopiem` prilamati, Tu sja sabljam`
 potručati, O šelomy Poloveckyja na rěcě na
 Kajalě u Donu velikogo. (Italics mine.)

In the above passage, the Slavonic "sablja" is rendered with
 "swords" instead of "sabers."

There are many passages in the text which, because
 of their obscurity, render what could be an awkward or incom-
 plete translation. It is commendable that wherever such a
 passage occurs, Magnus indicates, by means of brackets, what
 he considers a proper choice, along with the true rendition
 of the Slavonic text.

As the following few paragraphs indicate, Magnus's
 greatest efforts in his translation seem to be concentrated
 on correct interpretation.

Magnus's interpretation of the line "Togda pri Olzě
Gorislavliči sějašetsja i rastjašet' usobicami," results in
 the reconstruction of this line to "Togda pri Olzě Boris` zla
vleči sějašetsja i rastjašet' usobicami." (p.8) (Italics mine.)

Magnus thus translates the line as: "Then, in the time of Oleg, Boris wrought for evil: feuds were sown and grew apace" (p. 8). Magnus¹¹ makes this change with full cognizance that the texts read "Gorislaviči," explaining that "Gorislaviči" should be "Goreslavič'" if the traditional reading is to be accepted. Peretc¹² dismisses this variation as senseless. Magnus elucidates his argument further in the following statement:

Considering that Boris Vyačeslavič was associated with Oleg, and that the words in the original MS. were undivided, a repetition of the "g" of "Oleg'" "Olzě" by the scribe might well have happened. [. . .]

On consideration, I prefer the emendation adopted in the text: as conveying a simple historical reference in terse language: and I read "Boris' zla vleči."¹³

This refutation of the traditional reading is founded only on supposition, whereas the manuscripts which Magnus refers to above (*i.e.*, Musin-Puškin, Pekarski, Simoni), are immediate and intermediate copies of the manuscript discovered by Count Musin-Puškin.

11 Magnus, op. cit., p. 59.

12 Peretc, op. cit., p. 161.

13 Magnus, op. cit., p. 59.

Another example of text emendation in Magnus's work involves the opening line of the address of Svyatoslav of Kiev to Jaroslav of Halyč. Magnus emends "Galičky Osmomyslě Jaroslave" to "Galičky oslomi o Vislě Jaroslave," and translates it as: "Thou didst shatter the Galicians on the Vistula, Jaroslav" (p. 15). (Italics mine.) Magnus dismisses the form "Osmomysle," holding instead to the view that the Musin-Puškin, Pekarski, and Simoni texts read the word "Galičky" (Acc. plur.) not "Galičkyj" (Nom. sing. masc.). Magnus concludes:

A mistake from "m" to "l" is easy in MS.; the rest is a scribe's natural tendency to read "mysle," especially in view of the use of "mysl'" in this text ("v. mysliju").¹⁴

It is obvious that these conjectures by Magnus do not provide any firmer basis of interpretation than those offered by previous translators and editors.

¹⁴ Ibid., p. 85.

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR

68

Magnus cites "Dvu plěnnika no boloni, bez` ščady, dvu, reky isadi nesoša ja k` sinemu morju," instead of "u plěn'ska(ES) Plěsn'ska(I) na boloni běša debr' Kisanju i nesošlju k` sinemu morju," which he translates as:

two captives(stand) by the fen: mercilessly(the foe) have carried the two to the landing-stage of the river, down to the blue sea. (p. 12)

Magnus substantiates his version by reason of the similarity of the Slavonic "l" and "a." He¹⁵ states that the monolithic version of the cited line lacks sense because of the location of Plensk, and in place, substitutes the monolithic line of the version in his text. To qualify his new version, he remarks:

the "b" in "debr'" I take for the numerical 2. For the word "isadi" v. "Iapt." ["Ipat."] 1182. "ju" might be emended into "eju" genitive dual of "i" 'he' instead of "ja."¹⁶

Such an explanation, however, lacks conviction, since Magnus fails to produce another "b" as the numerical equivalent of two in his phrase "Dvu plěnnika . . . ," which precedes the "b" in "debr'," which he takes "for the numerical 2."

¹⁵ Ibid., p. 108.

¹⁶ Ibid.

Svjatoslav continues with the address to Jaroslav of Halyč by praising the military might of the prince. Magnus rejects the version of Musin-Puškin text, "meča vremeny črez` oblaki," (p. 15, fn.), as well as the emendations made by most commentators who would change "vremeny" to "bremena." Instead, he emends the text to read "mečav` remeny črez` Vlaxy," (p. 15), which he interprets as "beating back the Wallachs of Moldavia with hunting-whips,"¹⁷ and translates as "hurling thongs amid the Vlaxhs." (p. 15). The only justification for this version of Magnus is a vague reference to Nestor,¹⁸ who gives an unflattering description of the Roumanians and Wallachs. For one whose main concern is accuracy, this seems but a shallow reason upon which to emend the text.

"Accursed One" is the translation of "Karna i Žlja" in the line "Za nim` kliknu Karnaižlja [italics mine] poskoči po Ruskoj zemli, smagu ljudem` myčjuči v plamjaně rozě," which Magnus translates as "After him the Accursed One shouted, leapt over the Russian land, shooting forth fire on the people in a flaming horn." (p. 10). Magnus considers "Karna i Žlja,"

17 Ibid., p. 72.

18 Ibid.

as one word in the Slavonic text. As mentioned previously, this derives from his acceptance of the word of the author of the Ipation Chronicle who calls Končak the "Accursed One." At the outset of his lengthy explanation of the word, Magnus¹⁹ declares the word a conundrum. He then goes on to say that it has no meaning, and finally lists reconstructions of the word. His concluding thought seems to be that the word is of Cumanian origin and that its use makes the sentence in question a "poetical narration of the facts of the Chronicle."²⁰ This interpretation contains the same concept as that used by Wiener: "Karnaižlja" is identified with a Polovcian chieftain. However, it differs from Wiener's version since it only names Končak as the embodiment of evil, ignoring Gza. The origin of this explanation may be traced to the 1800 edition of Igor's Tale, as well as to the work of M. Maksymovjč. Supra, sec. 1, p. 40-41.

Magnus's text of Igor's Tale may be considered as a far more complete one than that of his predecessor, Leo Wiener. The existing omissions in this edition do not seem

19 Ibid., p. 67.

20 Ibid.

to exceed one word in each particular case. Thus, following the first mention of Bojan, at the beginning of the text, the word "ten" in reference to the falcons is omitted: "Then he released falcons on a flock of swans" (p. 2). In another instance, Magnus omits the usual epithet "Buj-tur'," ascribed to Igor's brother, Vsevolod. Consequently, the line reads: "And Vsevolod said to him" (p. 4).

Magnus is of the opinion that this expression is of popular etymology and is ultimately of Cumanian origin. He does not fail to give its English meaning as "wild aurochs," in his notes.²¹ The epithet "Jar-tur'," which is also attributed to the same Vsevolod, Magnus believes to be also of Cumanian origin. He translates it as "fierce bull,"²² and uses this meaning in his text: "Oh fierce bull(?) Vsevolod, thou standest in the struggle" (p. 7). In the line "treščat' kopija xaralužnyja v' polě neznaemě" (p. 8), the epithet "xarulužnyja" is omitted. The English translation of this line, therefore, reads: "the lances crack in the foreign country" (p. 8). Magnus gives no explanation for this omission.

21 Ibid., p. 51.

22 Ibid.

As Magnus himself states, his English language edition of the Igor's Tale is intended for students of Russian language, as well as the general public interested in becoming acquainted with one of the early Slavic masterpieces. So far, this section has been concerned mainly with the technical problems of the text and translation, and, as such, of interest to the first level of reader, *i.e.*, the scholars. The general reading public, however, will not be as concerned with technicalities of Igor's Tale, if at all concerned. Of more interest to this reader perhaps, will be the composition of the work, or the way in which the translator chooses to express the language of Igor's Tale.

There are a few passages in which the language seems awkward and occasionally even senseless. A few such examples of awkward expressions are listed below:

. . . our contemporary Igor, who extended his mind with firmness(p.2).

. . . they set about bridging over the myre and greasy places--,(p.5).

. . . the years of Yaroslav have declined.(p.7).

Already are the wings of the two hawks by the sabres of the heathen made to walk afoot

(p.12).

(Italics mine.)

The Magnus edition of the Tale of Igor represents an endeavor to unfold the mysteries surrounding the work. In all probability, the area in which Magnus seems to have placed his greatest emphasis, i.e., interpretation, is of questionable value to many scholars. The fact, however, that Magnus produced an early translation of a scholarly nature in the English language is notable. As far as the reader having an interest only of a general nature is concerned, his translation is accurate and his unique use of brackets with alternate suggestions for the translation of obscure passages is an asset to the clarity and understanding of the text. It must therefore be concluded that although the edition does not completely come up to the expectations of many scholars, it does fulfill partially the need of a good English translation for the general reader.

3. Helen de Vere Beauclerk, The Tale of Igor.

General characteristics.--Helen de Vere Beauclerk, the translator of the Tale of Igor, makes no pretentious claims as to the completeness or exactness of her work. On the title page it states that this is an adaptation of an old

Russian legend.¹

The text, which includes six illustrations, coloured and designed by Michel Sevier, lacks an introduction, notes, references, or any indication as to sources or omissions.

When the work appeared in 1918, it seems to have been intended for a very select group of readers, as its printing was limited to 125 copies. This, however, is the reader's loss, for Beauclerk's version, even though an adaptation, is presented in a very readable prose style.

Distinctive marks of interpretation.--Unlike any other version of Igor's Tale, Beauclerk's use of archaisms forms an intrinsic part of her version of Igor's Tale. Whereas other translators have made use of archaisms in a limited or specific way, i.e., for direct address of people or elements of nature, Beauclerk seems to be using the archaisms to re-create the spirit of the twelfth century. It is difficult, for this reason, to chose isolated lines as examples, since the entire version is composed of archaisms. However, so that a general idea may be presented, the

¹ The Tale of Igor, adapted from the old Russian by Helen de Vere Beauclerk, London, Beaumont, 1918, 23p.

following paragraphs are included. It is hoped that this will present somewhat of an idea of her extensive use of archaisms.

Let me tell then, brethren, the tale of Igor. Behold his soul was filled with warlikespirit and mighty was his mind. His heart he whetted keen upon the stone of courage and naught would content him but that he should lead his valiant host to the land of the Polovtsi, to do honour to Russia his country. (p. 6).²

and

In the ancient times of Trajan there were great battles, and in the time of Yaroslav, but none so great as the battle of Igor. Also in the years of Oleg, son of Svyatoslav, he who sowed rebellion among mankind and bound the earth in bonds of steel. At Tmutorokan he mounted his horse and rode forth while the tocsin rang: "Arm! Arm!" Yaroslav the Great heard the summons and followed him, but the coward Vladimir hearkened not in his city of Tchernigov. (p. 10).

Beauclerk, like her predecessor, Leonard Magnus, uses the term "Wends," for the Slavonic "Venedici," in the passage where reference is made to the victory of Svjatoslav over the Polovcian chieftain Kobjak, (p. 14). Since her usage is

² To avoid excessive use of footnotes, indication of the page of all quotations from Beauclerk's translation will be indicated immediately following the line or lines quoted.

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR

76

identical with that of Magnus, it is needless to repeat the comments on the subject. Supra, sec. 2, p. 60-61.

Another distinctive note of this version is the reference made to the Christian God. The original Slavonic makes such a reference in two cases: the prophecy of Boyan regarding Vseslav, "ni xytru, ni gorazdu, ni pticju gorazdu, suda božia ne minuti."; and when Igor is making his escape from the Polovcian camp, "Igorevi knjazju bog` put` kažet` iz` zemli Poloveckoj na zemlju Ruskuju." (Italics mine.) Beauclerk omits the reference to God in the corresponding rendition of the first cited line, which thus reads in English: "The most cunning of men shall not escape punishment, nor the most wise, nor yet a bird, nor yet a poet." (p. 18). There can be found in Beauclerk's version, however, five separate references to God, including the rendition of the second above cited Slavonic line. Following are the lines which make these references:

At break of day the battle commenced and by God's will the Russians prevailed. (p. 8).

Thus it was in the days of Boris. He was greedy of praise and for that did God punish him. (p. 11).

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR

77

In the name of the Cross he [Vseslav] subdued the worshippers of Khors, . . . (p. 18).

And behold after many days, the sea rose up like a fountain of blue cloud and Igor knew it for a sign from heaven that, by God's will, the time had come for his escape. (p. 21).
(Italics mine.)

And finally, the lines which correspond to the Slavonic:

In that hour was God merciful. Safely He brought the prince out of the camp of the heathen, and led him to the river! (p. 21). (Italics mine.)

Quality of translation.--The lack of distinction between the terms "sablja" (saber) and "meč" (sword), as in other translations, is apparent in Beauclerk's version. Thus she renders the Slavonic term "sablja(i)" as "sword(s)," in the following lines:

Their bows are bent. Their quivers full. Their swords sharpened. (p. 7).

. . . luci u nix` naprjaženi, tuli otvoreni,
sabli izostreni;

and

Many a spear was shattered and many a sword blunted, on the shores of the Kayala near the Don. (p. 9).

Tu sja kopiem` prilamati, tu sja sabljam`
potručjati o šelomy Poloveckyja na rěčě na
Kajalě, u Donu velikago.

(Italics mine.)

The following example, however, presents a doubtful situation, since Beauclerk has apparently condensed the Slavonic text.

His arrows showered upon the foe, his good sword crashed upon their helmets, for Vsevolod was indeed fierce as a wild boar . . . (p. 10).

Jar` ture Vsevolodě! stoiši na boroni, pryščeši
na voi strělamı, gremleši o šelomy meči
xaralužnymi. Kamo tur` poskočjaše, svoim`
zlatym` šelomom` posvěčivaja, tamo ležat`
poganyja golovy Poloveckyja. Poskepany
sabljami kalenymi šelomy Ovar`skyja ot` tebe,
jar` ture Vsevolode!

(Italics mine.)

Thus both the Slavonic terms, "meči" and "sabljami" are rendered into English with the one use of "sword" in the above condensation of the Slavonic text.

Since Beauclerk's work is an adaptation, it is not feasible to appraise her work with the same criteria used for other translations in the thesis. Consequently, it will be discovered that fewer errors are discussed, concerning her version, than other translations. Her major concern in rendering the Slavonic into English seems to be in transposing of lines in the English text. Such a practice is of little

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR

79

consequence providing it does not affect the meaning. In the Beauclerk version, however, several lines which she transposes may present a different meaning than that intended by the Slavonic text.

The most distinctive transposition appears in the first part of Beauclerk's text.

But Boyan, brethren, did not in truth send forth falcons to pursue a flock of swans but with magic fingers he would touch the chords which of themselves would chant the princes' praise in sonorous music. (p. 5).

Usually this line is a conclusion to the first part of the prologue in the Slavonic text which follows:

Bojan` že, bratie, ne ĩ sokolov` na stado lebeděj
puščaše, n` svoja věščija pr`sty na živaja struny
v`skladaše; oni že sami knjazem` slavu rokotaxu.

In Beauclerk's version, however, the above line is followed by her translation of the Slavonic passage which begins with the invocation to Bojan:

If Boyan, the nightingale of bygone years,
had sung of these wars, his spirit would indeed
have leaped in the tree of dreams, flown in the
dream clouds or followed through fields and hills,
the visioned path of Trajan. Thus might he have
sung:

" 'Tis not the storm
That blows a flight of hawks
Across the plain
But gentle larks
That hasten willingly
Towards the Don."

Or thus again the immortal child of Veles:

"The horses neigh beyond the Sula
The clarions call at Novgorod
The bells of fame resound at Kiev." (p. 5-6).

The Slavonic, which corresponds to the above translation,
begins with "Q Bojane, soluviju starago vremena!" and ends
with "Truby trubjat' v' Nověgradě, . . ." This transposition
of paragraphs resembles, to a great extent, the transposition
proposed for the first time by A. I. Sobolevskij.³

Still another Slavonic passage usually comes between
these above cited passages. Beauclerk, however, has trans-
posed these lines to follow the end of the last passage a-
bove. Thus the following passage immediately follows the

³ N. K. Gudzij, "Ešče raz o perestankovke v načale
teksta Slova o polku Igoreve," in Trudy otdela drevnerusskoj
literatury, Tom 12, Moskva-Leningrad, Akademija Nauk SSSR,
1956, p. 35.

line, "The bells of fame resound at Kiev."

Let me tell then, brethren, the tale of Igor. Behold his soul was filled with warlike spirit and mighty was his mind. His heart he whetted keen upon the stone of courage and naught would content him but that he should lead his valiant host to the land of the Polovtsi, to do honour to Russia his country.
(p. 6).

This passage is rendered for the Slavonic:

Počnem` že, bratie, počest` siju . . . navede
svoja xrabryja pl`ky na zemlju Polovčc`kuju
za zemlju Rus`kuju.

Beauclerk's version is the only one among the English translations considered in this thesis that contains this variant of the text.

Another interesting transposition in the text involves the mention of Izjaslav, son of Vasilko, which normally appears in the Slavonic text in the line: "Uže bo Sula ne tečet` srebrenymi strujami . . . [. . .] . . . trubny trubjat` Goroden'skii." In Beauclerk, it appears after the mention of the feuds of Oleg Svjatoslavič. This is preceded

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR

82

by a modified version of the Slavonic text: "To bylo v` ty rati, i v` ty pl`ky, a sicei rati ne slyšano."--"Yet even this was as naught compared with the wars of Igor." (p. 11). The specific mention of Igor is obviously inserted by Beauclerk, since the Slavonic text lacks it. It is in the subsequent passage that a description of the death of Izjaslav, son of Vasilko, is given:

From dawn till night, from sunset till day-break the battle continued. Terrible was the slaughter and many a noble life was lost. Of all the warriors, Izjaslav the son of Vasilko, remained the last to fight, and bravely shed his blood so that the honour of his fathers might still be his. Though numberless were the Lithuanian helmets which he did bring to the ground, yet was he himself stretched at last upon the blood-stained earth. And as he lay, covered by his crimson shield, he spoke sorrowfully, saying: "The vultures have enveloped thy warriors, Prince Igor, and the beasts of prey have drunk their blood." No one was near him. Far were his brothers Bryaceslav and Vsevolod. So he died alone and his soul passed out of his brave body like a pearl that falls softly. No voice was heard, no laughter! Behold the trumpets of Gorodno, calling in sorrow for the dead! Thus in the foreign land was the black soil sown with bones and watered with blood, but the fruits thereof ripened in Russia, fruits of sorrow! (p. 11-12).

Some points of this version need clarification in terms of

the Slavonic text. The introductory lines, "From dawn . . . ; . . . life was lost." and the concluding lines, ". . . of sorrow!" appear in a modified English version which only approximates the Slavonic in content. Moreover, these lines form one entire passage which reads thus in Slavonic:

S` zarania do večera, s` večera do světa
 letjat` strěly kalenyja, grimljut` sabli o
 šelomy, treščat` kopia xaralužnyja v polě
 neznaemě, sredi zemli Poloveckyi. Čr`na zemlja
 pod` kopyty kost`mi byla posějana, a kroviju
 pol`jana; tugoju vzydoša po Ruskoj zemli.

This serves as the description of the battle of Igor with the Polovci, in comparison to the fratricidal battles during the time of Oleg Svjatoslavič. Beauclerk, however, leads the reader to believe that Izjaslav participated in Igor's campaign against the Polovci--"The vultures have enveloped thy warriors, Prince Igor, and the beasts of prey have drunk their blood." Supra, p. 82. Thus a contradiction arises from the mention of "Lithuanian helmets which he did bring to the ground, . . ." (Supra, p. 82). The confusion seems to be made even more apparent by the line, which introduces the passage, "Yet even this was as naught compared with the wars of Igor." Supra, p. 82. This rendition may pass unnoticed by

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR 84

the reader who is unfamiliar with the Slavonic text, and for this reason, seems of little consequence. However, for one who follows the Slavonic version, it is an unwarranted transposition of the text.

Beauclerk's work is not considered as a direct translation, and therefore, it will only be mentioned, that certain passages are omitted in the text. These include: Svjatoslav's address to the princes shows omission of the address to Vsevolod ("Velikyj knjaže Vsevolode . . . [. . .] . . . udalymi syny Glěbovy."), and the omission of the address to Rjurik and Davyd ("Ty, buj Rjuriče i Davyde! buego Svjatoslaviča."). She does, however, choose to render the well known obscure passage from Svjatoslav's dream of the Slavonic text which reads: "U Plěsn'ska na boloni běša debr'ski sani i nesošasja k` sinemu morju." This she translates as:

("And Lo!") "I saw two men standing on the river bank, and the pagans took them and brought them to the ships and sailed with them, away to the deep sea!" (p. 15).

This unusual interpretation of the passage is not without signs of similarity to the translation given by Magnus, which reads:

Two captives (stand) by the fen: mercilessly
(the foe) have carried the two to the landing-
stage of the river, down to the blue sea.
Supra, sec. 2, p. 68.

Another passage of Beauclerk's version which shows an even greater resemblance to Magnus's translation, pertains to the Slavonic: "Galičky Osmomyslě Jaroslave!" This is rendered in English as : "To Yaroslav, prince of Galicia: 'Mighty prince! The men of the Vistula were destroyed by thine arms.'" (p. 16). It may be compared to Magnus's version, who renders it as: "Thou didst shatter the Galicians on the Vistula, Jaroslav." Supra, sec. 2, p. 67'. It is possible, because of the similarities between the two versions, that the Magnus edition may have been used as a source by Beauclerk.

It cannot be expected that the Beauclerk version would correspond exactly to the Slavonic text, since this is considered an adaptation of the Slavonic. For the same

reason, only some of the omissions and transpositions are considered. As far as the reader is concerned, these are not obvious shortcomings of the English translation, but may serve to create a more readable text.

4. Alexander Petrunkevitch,
The Lay of the War-Ride of Igor.

General characteristics.--The Lay of the War-ride of Igor, Igor the Son of Svyatoslav, Grandson of Oleg, was translated in 1919 by Alexander Petrunkevitch in collaboration with Wanda Petrunkevitch.¹ This prose translation, written specifically to appeal to the general reader, has brief references included in the text.

The introduction provides the background of the Igor's Tale as well as the general aspects of the work. Although brief, it contains sufficient information for the reader to follow a discussion of the work. Petrunkevitch² states that the Igor's Tale, which is based on an historical event, is neither poetry, lacking rhyme or meter, nor prose, because it

1 In Poet Lore, Vol. 30, issue of January-December 1919, p. 289-303.

2 Ibid., p. 289.

has a rhythmic swing; but has its own particular genre. The presence of pagan-Christian elements in the work is also briefly touched upon. A discussion of the subject of the Igor's Tale, quite detailed considering the nature of the translation, reads as if it were a chapter of a history text. In reference to the discovery and history of the manuscript, the author manages to convey the reason for the many perplexities surrounding the text with this statement: "The manuscript was written in old-fashioned script without capitals, punctuation or spacing between words."³ Also, the possibility of its having been written by its discoverer, Musin-Puškin, is mentioned and dismissed.

The final paragraph, which is directed to an explanation of the actual translation, seems to be vague and inconclusive. Petrunkevitch claims "every sentence of the original in its proper sequence and with meaning which we are inclined to give after a study of various commentators."⁴ Just who these "various commentators" are, is up to the surmise of the reader, as Petrunkevitch provides no further clue as to the source of his translation. Further on, he⁵

³ Ibid., p. 290.

⁴ Ibid., p. 291.

⁵ Ibid.

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR

88

states that the translation is exact (i.e., following the study of the commentators), the original sense of the work has been retained, and the spirit of the original is reproduced. The veracity of these statements must depend on the original source which the translator uses, and which Petrunkevitch fails to reveal. Such remarks, therefore, are too vague to have any real significance, and at the same time, save Petrunkevitch from being called to task for any questions which might arise concerning his translation.

The translation of Igor's Tale by Petrunkevitch, the fourth under consideration in this thesis, presents another opportunity for the promulgation of the ancient work in the English language. The introduction, written with the general reader in view, may be said to have provided this same reader with all the background necessary to follow the text, and is therefore an accomplishment for the writer. It yet remains for a study of the actual translation to determine whether this, too, may be considered a success.

Distinctive marks of interpretation.--As it may be found in many editions of Igor's Tale, no distinction is made between the names "Bojan`" and "Trojan`" in Petrunkevitch's translation. He adopts "Boyan`" (and variants) and uses it consistently in all cases where either "Bojan`" or "Trojan`" is called for. In accordance with the majority of editors of the Slavonic text, he translates: "Oh, Boyàn! Nightingale of olden days!"(p. 292),⁶ from the Slavonic: "O, Bojane, soloviju starago vremeni!" However, in the following lines, he replaces "Trojan`" with "Bojan`":

The time of Boyàn has been and the age of Yaroslàv has passed. (p. 293).

Byli věči, Trojani, minula lěta Jaroslavlja;

Following in the footsteps of Boyàn over fields and mountains, (p. 292).

Rišča v` tropu Trojanju čres` polja na gory,

Woe appeared among the children of Dášhd-bog, moving like to a virgin through the land of Boyàn; (p. 294).

V`stala Obida v` silax` Daž`boža vnuka, vstupila děvoju na zemlju Trojanju.

In the seventh year of Boyàn, Vsesláv drew lots for a maiden dear to him. (p. 298).

Na sed`mom` věcě Trojani vr`ze Vseslav` žrebij o děvicju sebě ljubú.

(Italics mine.)

6 To avoid excessive use of footnotes, indication of the page of all quotations from Petrunkevitch's translation will be indicated immediately following the line or lines quoted.

Petrunkevitch makes no comment or reference as to the source of his emendation. The only explanation given in the notes is in reference to "Bojan": "Boyan--a Russian bard known only by name."⁷

Such interpretation(i.e., substituting "Trojan`" with "Bojan`") may be identified with N. S. Tixonravov, who tried to change "Trojan`" to "Bojan`" with the exception of the case of "zemlju Trojanju" (land of Trojan) in the Slavonic text.⁸ One of the sources, about which Petrunkevitch hinted in his introduction, may thus be revealed by this interpretation.

In Svjatoslav's address to Jaroslav of Halyč, appears another example of questionable interpretation:

Thou hast blocked the path of the king, closed the gates of the Danube, hurling bolts from thy [*italics mine*] clouds, sending forth ships as far as the Danube, . . . (p. 296-297).

This is translated from the Slavonic:

. . . zastupiv` korolevi put', zatvoriv` Dunaju vorota, meča bremeny črez` oblaky, sudy rjadja do Dunaja.

7 Ibid., p. 300.

8 A. S. Orlov, Slovo o polku Igoreve, vtoroje dopolnennoe izdanie, Izdatel'stvo Akademii Nauk SSSR, Moskva-Leningrad, 1946, p. 92.

There is little doubt that the intention of the author of Igor's Tale was to render a hyperbolic description of Jaroslav. According to the Slavonic version, Jaroslav is capable of hurling "bremeny" (acc. plur. neuter of "bremen'") through the clouds. This may be construed as a load, burden, ship's freight (cargo), things carried or worn on the hands and arms, display of courage, manliness, or brave spirit.⁹ Although this word is indicative of great might, Petrunkevitch makes an obvious exaggeration of it by translating it as "bolts from thy clouds." The word "bolts" may be taken to mean thunder-bolts such as those hurled by Zeus of Greek mythology. Consequently, Jaroslav is raised to the mythical level of a god as ruler of the clouds.

The subsequent clause (" . . . sending forth ships as far as the Danube, . . .") would have been more meaningful had Petrunkevitch settled for less than bolts, and instead adopted another possible meaning, such as ship's freight. There is also the possibility, however, that Petrunkevitch has taken the Slavonic word "sudy" ("sud'"), meaning

9 E. V. Barsov, Slovo o Polku Igorevě; kak' xudožestvennyj pamjatnik' Kievskoj družinnoj rusi, Tom' III: "Leksikologija 'Slova' A-M," Moskva, Universitetskaja tipografija, 1889, p. 47-48.

judgement,¹⁰ for that of "sud'no," meaning vessel, ship or boat.¹¹ With this meaning, the Slavonic line quoted above would suggest a more modest version: that Jaroslav was capable of hurling weights or missiles through clouds (not "thy" clouds); that his "judgements" or authority extended as far as the Danube, may be the interpretation of the second clause, a historical fact which can be accepted with certainty.

The translation "Lettish" for the Slavonic "Ljackii" in the line "To what end possess ye golden helmets and Lettish spears and shields?" (p. 297), which is translated from the Slavonic "Koe vaši zlatyi šelomy i sulicy Ljackii i ščity?" is another example of erroneous interpretation. The term "Ljackii" or "Ljax," meaning Polish or a Pole,¹² appears not only in Igor's Tale, but also in the Tale of Bygone Years. A portion of this Chronicle, translated by Samuel H. Cross, is here cited, in order to elucidate the

10 I. I. Sreznevskij, Materjaly dlja Slovarja Drevne-russkogo Jazyka (po pis'mennym pamjatnikam), Tom 3, Sankt-peterburg, Tipografija Imperatorskoj Akademii Nauk, 1893, p. 603-607.

11 Ibid., p. 609.

12 Barsov, op. cit., p. 458.

explanation:

For when the Vlakhs attacked the Danubian Slavs, settled among them, and did them violence, the latter came and made their homes by the Vistula, and were then called Liakhs. ¹ [Original Slavic name for Poles.] Of these same Liakhs some were called Polianians, some Lutichians, some Mazovians, and still others Pomorians.¹³

Moreover, Ingvar and Vsevolod ruled in Volyn',¹⁴ which was a principality of the Kievan Rus' bordering on the western frontier with Poland. It was not uncommon for these rulers to use Polish made weapons, since there existed trade relations between the two countries. However, the term "Lettish" refers to the Letts, one of the peoples of the Baltic group living on the southeastern shore of the Baltic Sea. Therefore, there is no apparent foundation for Petrunkevitch's confusion of these two peoples.

Petrunkevitch is consistent in the use of the proper name "Nemisa," which he explains as the "old name for the river Nieman."¹⁵ The word appears in the text in connection

¹³ "Prolegomenon to the Primary Chronicle," in Medieval Russia's Epics, Chronicles, and Tales, ed. Serge A. Zenkovsky, New York, Dutton, 1963, p. 46.

¹⁴ V. L. Vinogradova, sostavitel', Slovar'-spravočnik "Slova o polku Igoreve", vypusk 1, A-G, Moskva-Leningrad, 1965, p. 141., vypusk 2, D-Kope', Leningrad, 1967, p. 161.

¹⁵ Petrunkevitch, op. cit., p. 302.

with the mention of Vseslav's defeat by Izjaslav , Svjatoslav, and Vsevolod , sons of Jaroslav the Wise. The account of Vseslav's movements is given in the following lines.

. . . from Dudutki sprang as a wolf to the Nemisa. On the Nemisa they bind heads in sheaves, thresh with flails of steel, beat out life upon the threshing floor, part soul from body. The bloody shores of the Nemisa are sown with no good seed; (p. 298).

This reads in the Slavonic as:

. . . skoči vl`kom` do Nemigi s` Dudutok`. Na Nemisě snopy steljut` golovami, molotjat` čepy xaralužnymi, na tocě život` kladut` , vėjut` dušu ot` těla. Nemisě krovavi brezě ne bologom` bjaxut` posějani, . . .

It is clear, from the above lines, that "Nemigi" is in the genitive singular, and "Nemisě" in the locative singular case. The nominative singular will therefore be "Nemiga."¹⁶ Petrunkevitch may have arrived at this form by replacing the "ě" ending of the locative case with an "a." Other than this possibility, there seems to be little justification for his use of "Nemisa."

16 Tatjana Čiževska, Glossary of the Igor' Tale, London, Mouton, 1966, p. 224-225.

The Petrunkevitch version shows an unusual spelling of the name Vladimir. Wherever this name appears in the translation, he has substituted the initial "V" with a "W," thus making the word "Wladimir." If it were his intention to render the Slavonic "V" as "W," then likewise he should have rendered Vsevolod as "Wsewolod."

Petrunkevitch, like other translators, persists in the usage of archaisms. Wherever direct address to a person or to elements of nature is made, the archaic form of speech is used. These lines provide examples of the use of archaisms in his text:

Dauntless warrior Vsevolod! Defending thyself
 thou standest, strewing arrows upon the foe,
 smiting helmets with tempered steel. Wherever
 brave one, thou hastenest, shining in thy
 golden helmet, there lie the Pagan heads of
 the Polovtzy. (p. 293).

and

"Oh, wind, wind! Why, lord, dost thou blow with
 violence? Why dost thou send thy stinging ar-
 rows on thy light wings against the warriors
 of my beloved? Is it not enough for thee to be
 blowing high under the clouds, fondling ships
 on the blue sea? Why lord, hast thou scattered
 my joy to dust over the steppe?" (p. 298).

It would appear as though Petrunkevitch has used these old forms as one of the ways of re-creating the spirit of the original work, as he had stated was his intention, in the introduction.

Quality of translation.-- Much like other translators of Igor's Tale, Petrunkevitch shows no distinction in translating the Slavonic "meč" (sword), and "sablja" (saber). Instead, he is consistent in the use of the term "swords" for both of these words throughout his text. For example, in the description of his warriors, Vsevolod says "Their swords are keen,"(p. 292), although the usual Slavonic reading of the text is ". . . sabli iz`ostreni, . . ." (Italics mine.) And in the line ". . . swords are rattling over helmets, . . ." (p. 294), a translation of the Slavonic ". . . grimljut` sabli o šelomy, . . ." (Italics mine.) In other places, "meč" is correctly rendered as "sword." An example is found in the line "He had subdued the Pagans at that time, by his mighty hosts and tempered swords; . . ." (p. 295), a translation of "Bjašet` pritrepal` svoimi sil`nymi pl`ky i xaralužnymi meči; . . ." (Italics mine.)

The word "pilgrim" in the line "At the same Kayala, Svyatopolk commanded that his own father be taken from among Hungarian pilgrims to St. Sophia¹⁷ in Kiev, . . ." (p. 294), may be questioned as to accuracy of meaning. The usual Slavonic reading of the same line is "S` toja že Kajaly Svjatopl`k` polelēja otca svoego meždju Ugor'skimi inoxod'cy ko svjatěj Sofii k` Kievu." Petrunkevitch's meaning is difficult to determine, for among the numerous comments concerning this line, this meaning appears to be very unique. One may question what Svyatopolk's father was doing among the Hungarian pilgrims that he had to be "taken from among" them. There is no connection between Kayala, Hungarian pilgrims, and St. Sophia, in the manner in which Petrunkevitch chooses to express it. The only explanation offered by Petrunkevitch is that "Svyatopolk Isyaslavitch" was "a grandson of Yaroslav"¹⁷. Many scholars are in agreement that this is a dark passage in the text. However, Petrunkevitch creates a greater obscurity when he translates with the word "pilgrims," the term which

¹⁷ Petrunkevitch, op. cit., p. 301, fn. 35.

many interpreters chose to read "inoxodcy" meaning pacers or amblers.¹⁸

Inaccurate meaning may also be found in the translation of "wild rams" for the Slavonic "turi" in Svjatoslav's description of the warriors of Rjurik and Davyd . The line in English reads:

Do not your followers shout like wild rams
which have been wounded by keen-edged
swords in the desolate steppe? (p. 296). (Italics mine.)

This same line is usually read in the Slavonic as:

Ne vaju li xrabraja družina rykajut` aky
turi, raneny sabljami kalenymi, na polě
neznaemě? (Italics mine.)

"Tur`" is known to be the equivalent of "aurochs," now extinct in Europe. It is mentioned by Vladimir Monomax, as well as the Ipatian Chronicle.¹⁹

Petrunkevitch's text, as regards the problem of omissions, appears to be fairly complete. In connection with the paragraph of "Bojan, " however, there is a notable omission.

¹⁸ "A horse which is called an 'inoxod`c`' is trained to use a special gait, so that at first both right feet are put forward simultaneously, after that both left feet. The pace with such a gait is much calmer . . ." Čiževska, op. cit., p. 169.

¹⁹ Ibid., p. 358.

O Boyan! Nightingale of olden days!
 Would that thou wert alive to sing these host,
 weaving the woof of thy fancy, rising in thy
 flight to the clouds, joining in praise the
 past with the present! Following in the foot-
 steps of Boyan over fields and mountains,
 thus would we sing the song of Igor, "Not
 falcons have been blown by storm across the
 wide steppe, not jackdaws are hurrying to the
 great Don . . ." or should we rather sing thus?
 "The steeds are neighing beyond the Sula, Kiev
 is resounding with praise." (p. 292).

By comparing the English with the Slavonic text, it is easily noted that Petrunkevitch omits, without indication, the translation of the words "togo vnuku."

O, Bojane, soloviju starago vremeni! aby
 ty sia pl'ky užčekotal', skača, slaviju, po
 myslenu drevu, letaja umom' pod' oblaky,
 svivaja, slaviju, oba poly sego vremeni! Rišča
 v' tropu Trojanju čres' polja na gory, pěti
 bylo pěsn' Igorevi togo vnuku: "Ne burja
 sokoly zanese črez' polja širokaja; galici
 stady běžat' k' Donu velikomu." Či li
 v' spēti bylo, věščeja Bojane, Velesov' vnuče:
 "Komoni ržut' za Suloju, zvenit' slava v'
 Kyevě." (Italics mine.)

The Musin-Puškin edition of 1800 inserts in parentheses, the word "Olga" between "togo" and "vnuku," and thus reads

"togo Olga vnuku."²⁰ The Pekarskij edition, 1864, reads

"togo Ol'ga vnuku."²¹

Regarding the second omission, i.e., "věščeĭ Bojane, Velesov' vnuče," an ellipsis indicates the omission, although Petrunkevitch gives no reason for it. He may have realized that the triple use of Bojan in this short passage would have been excessive, since he had added another "Bojan" when he replaced "Trojan" by "Bojan." Supra, p. 89.

Several examples of awkward expressions may be found in this translation. An obvious misplaced modifier, which seems to be common among some translations of Igor's Tale, is found in the passage, Jaroslavna's Lament. The line, which is found in three different places in the same passage, "Jaroslavna weeps at dawn in the city of Putivl on the wall," (p. 298-299), contains a misplaced modifier which could be easily corrected by a mere change of word order. Furthermore, the following lines contain phrases, the sense of which the

²⁰ This line is quoted directly from p. 6 of a photostat of the 1800 edition of Igor's Tale, found in L.A. Dmitriev, Istorija pervogo izdaniĭa "Slova o polku Igoreve," Moskva-Leningrad, Izdatel'stvo Akademii Nauk SSSR, 1960.

²¹ P. Pekarskij, Slovo o polku Igorevĕ, po spisku, naidennomu meĭdu bumagami Imperatricy Ekaterini II, "Zapiski Imperatorskoj Akademii Nauk," Tom' pjatyj, Sanktpeterburg', 1864, p. 10.

reader may have difficulty grasping:

Yet were they not ten falcons that Boyan flew
against a flock of swans, but his impassioned
fingers with which he struck the live strings. . .
(p. 291).

and

Let us then, brothers, begin this tale of
the times from old Wladimir unto our own Igor
who girded his mind with strength, . . . (p. 291).

The translation of Igor's Tale by Alexander Petrunkevitch is intended for the general reader, and as such, presents few difficulties in reading. To aid in the understanding of the many names and localities, he includes brief references of explanation, which further simplify the text. It may be concluded that Petrunkevitch's translation fulfills the purpose of popularizing the Igor's Tale in the English language.

5. Bernard Guilbert Guerney,
The Lay of the Host of Igor.

General characteristics.--The Lay of the Host of Igor, Son of Svyatoslav, Grandson of Oleg, appears in a 1943 anthology of Russian literature, revised, selected and edited by

the translator.¹

The introductory note is distinguished by the superficial nature of the remarks which Guernev makes. A discussion of the subject itself, i.e., the Igor's Tale, is limited to two very general statements regarding historical background, and the identity of the author, whom Guernev calls a "Slavic parallel of Lord Bacon."² The usual reference to the history of the manuscript, and controversy surrounding it, is briefly mentioned.

To point out the popularity of the Igor's Tale throughout the world, Guernev refers to the 1902 text of Leo Wiener. It seems likely, that this anthology, published in 1943, could provide a more contemporary source than one which was published more than forty years earlier. Guernev, like other translators of Igor's Tale, adheres to the common misconception that Wiener was responsible for the first complete English prose translation of the Igor's Tale. Supra, sec. 1, p. 37-38.

¹ A Treasury of Russian Literature, New York, Vanguard, 1943, p. ix-1048.

² Ibid., p. 5.

The reference to Wiener's prose translation provokes Guerney's claim to the distinction of "making the first attempt to English a Russian classic in a form that the translator (together with others) feels to be an approach to the intent of the poem."³ Whatever this form may be, is left up to the reader to conclude, as the translator himself does not specifically identify it.

Guerney's statement regarding the Slavonic text he used for his translation, is even more incoherent than the statement previously cited: "For the 'original' text a modern recension of the Catherine II transcript and two very modern redactions of the editio princeps have been followed; fourteen translations into modern Russian (two of them literal) have been consulted, . . ."⁴ In spite of this comprehensive explanation, Guerney fails to state which text he actually used.

Finally, the closing paragraph of his remarks contains an explanation for his lack of notes which can be presented at its best only by being cited in full:

3 Ibid., p. 6.

4 Ibid.

Since the present abridged version is intended primarily for suppositious enjoyment, the translator has tried to make the reader's path as easy as possible through the obscure and corrupt passages; while, to avoid notes, which could easily run to a hundred pages and more, the historical, mythological, geographical and genealogical details were made as self-explanatory as possible.⁵

Distinctive marks of interpretation.--Guerney states:

". . . details are made as self-explanatory as possible. . .," and thus he avoids additional notes and comments. As a result of this omission, his version becomes swollen with additional phrases and sentences which contribute to the verbosity of the text. An outstanding example of this is found in those lines where Guerney intends the Slavonic term "družina" to be translated as "comrades." The Slavonic line "Bratie i družino!" Igor's address to his warriors, is translated as:

Oh my brethren all,
And my comrades brave! (p. 9).⁶

The description of misfortunes which befell the Rus' after Igor's defeat, which in Slavonic reads: "A my uže, družina, žadni veselia," is translated as:

⁵ Ibid.

⁶ To avoid excessive use of footnotes, indication of the page of all quotations from Guerney's work will be indicated immediately following the line or lines quoted.

But as for us, now,
 My fighting comrades all:
 We have grown weary, longing
 After our old mirth, (p. 21).

Another example of verbosity is apparent in the translation of the Slavonic "O, Ruskaja zemle! uže za šelomjanem' esi!"

O my land,
 My land of Russia,
 Thou art left behind now,
 Beyond the great Grave Mound art thou!(p. 14).

These examples of text amplification seem to be hardly in the spirit of the original Slavonic text which favors the condensed mode of expression.

Guerney creates an interpreted translation by giving the semantic description of a word and bracketing the word or term described. An example of this is found in the following lines.

Now did the Tongue-tied Ones [Germans],
 And the Venetians,
 Now did the Moravians also,
 And the Greeks,
 Sing the glory of Svyatoslav, . . . (p. 20).

He is not altogether consistent in this practice, as he offers no semantic explanation for Venetians, Moravians or Greeks. This practice creates an obscurity of the English

for the reader who is unfamiliar with the Slavonic, and may cause a number of conjectures to arise as to the significance of "tongue-tied ones." Guernev consequently causes confusion in his attempts to facilitate the reading of the text.

Guernev's translation shows the use of archaic word forms. Unlike his predecessors, who seem to have been more selective in their usage of these forms, Guernev uses archaisms less discriminately. In this respect, it seems as though Guernev's work bears a resemblance to Beauclerk, whose use of archaisms is intrinsic to the text. Two such examples may be found in the following lines.

Thereupon he spake:
 "I would fain break lance
 On the gory field'gainst the Polovtsi;
 Fain would I with ye,
 Mighty Russian men,
 Either lay my head
 Down in eternal sleep,
 Or from helmet deep
 The Don's water quaff." (p. 9).

Thy thunderous threats
 Flow through many lands;
 Thou openest the gates for Kiev;
 Thou bringest down with arrows
 From thy sire's throne
 Soldans many lands away. (p. 24).

Quality of translation.--As it has been mentioned previously, a frequent error among translators of Igor's Tale is failure to show distinction between the translation of the Slavonic terms "meč"(sword) and "sablja" (saber). Guerney also fails to distinguish between these terms, as it may be noted in the following lines.

Their bows are drawn taut,
Their quivers gape ready,
Their swords are whetted; (p. 10).
(Italics mine.)

These lines are a translation of the Slavonic ". . . luci u
nix` naprjaženi, tuli otvoreni, sabli iz`ostreni . . ." (Italics mine.) The Slavonic "Poskepany sabljami kalenymi šelomy
Ovar`skyja ot` tebe, jar ture Vsevolode!" is rendered as:

With thy tempered sword
Their Avar-forged helmets are cleft,
Cleft by thee, Wild Ox Vsevolod! (p. 15).
(Italics mine.)

The line "S` zaranja do večera, s` večera do sveta letjat`
strěly kalenyja, grimpljut` sabli o šelomy . . . ," (Italics mine.) is rendered as :

From early morn till even,
And from even to daybreak,
Fly arrows with barbs of chilled steel,
Swords thunder against helmets, . . . (p. 16).
(Italics mine.)

And finally, the translation of "Se u Rimě kričat' pod' sabljami Poloveckymi . . . ," (Italics mine.) as:

At Rimov now
The people groan loud
Under the swords of the Polovtsi, (p. 23).
(Italics mine.)

There seems to be only one instance in which Guernev uses the term "saber" in his translation. This occurs in the translation of "Tu sja kopiem' prilamati, tu sja sabljam' potručjati o šelomy Poloveckyjja na rěčě na Kajalě . . ." (Italics mine.)

Many a saber
To be blunted here
Against the helmets,
Against the helmets of the Polovtsi, (p. 14).
(Italics mine.)

Guernev provides a figurative description of the forthcoming battle with the Polovci in these lines:

And black clouds
Move up from the sea,
And would fain veil over
The four sons--
The four doughty Chiefs. (p. 13).(Italics mine.)

This reads in Slavonic, "čr`nyja tučja s` morja idut', xotjat prikryti ^đ solnca, . . ." (Italics mine.) The word "son(s)" does not correspond to the Slavonic word "s`ln`ce(a)"

meaning sun(s), and the line "The four doughty Chiefs," is non-existent in the Slavonic text. Thus the effectiveness of the image is destroyed by the translator's attempt to inform the reader who the "four sons" are.

He also seems to misinterpret the phrase "like arrows," in the lines:

And the winds,
Grandsons of Stribog, the god of all winds,
Dart in from the sea like arrows
Against the brave troops of Igor. (p. 14).
(Italics mine.)

This is rendered from the Slavonic "Se větri, Striboži vnuci, vějut' s' morja strědami na xrabryja pl'ky Igorevy." This particular rendition seems to originate from the misconception which focuses attention on the idea of speed rather than nature's hostile attitude towards Igor's troops. It is one of the commonly made errors of some of the translators of Igor's Tale. Supra, sec. 2, p. 63-64.

The translation of Igor's Tale by Bernard Guilbert Guerney, except for the verse form, which A. Yarmolinsky says

"uses chiefly unrhymed short lines, made up of iambs and anapaests,"⁷ lacks any particular distinction. On the whole, it is written so that the reader finds no difficulty in following the text. Guerney's statement that this is an abridged text is to be questioned, however. If anything, in his desire to facilitate matters for the reader, the translation tends to be verbose.

6. Paul C. Crath and Watson Kirkconnell,
Prince Ihor's Raid Against the Polovtsi.

General characteristics.--Prince Ihor's Raid Against the Polovtsi, translated by Paul C. Crath, and versified by Watson Kirkconnell,¹ is unusual in that much information which other translators have merely offered speculation, or have ignored completely, is stated as an accepted fact in the introduction. Ovlur is suggested as the name of the author of Igor's Tale, and a surmisal is made as to the area where he lived. However, no source is mentioned, aside from the actual text of the work. The Foreward continues with an explanation of the political setting at the time of the Tale, and how the political

⁷ Avrahm Yarmolinsky, "The Slovo in English," in Russian Epic Studies, ed. R. Jakobson and E. J. Simmons, Memoirs of the American Folklore Society, Vol. 42, Philadelphia, 1949, p. 217.

¹ Saskatoon, P. Mohyla Ukrainian Institute, 1947.

unrest was responsible for the pagan invasions. A full summary of Igor's Tale is then presented, the first such that has been encountered in a translation of this nature.

The usual explanation of the manuscript of Igor's Tale is treated with a different approach. It is mentioned that Musin-Puškin, the discoverer, as well as Muscovite scribes, were responsible for the loss and misplacement of many lines and passages because of their ignorance of the language of the work. Furthermore, these same scribes caused the metre of the Igor's Tale to be lost by their carelessness.

Crath and Kirkconnell suggest that the Igor's Tale was an unrhymed ballad similar to the Bohatiri ballads of Ukrainian folklore, or an anticipation of the prosodic "Duma" of a later tradition. No further explanation is given regarding how the Igor's Tale is similar, and no sources are provided to substantiate these remarks.

Regarding the rendition itself, Kirkconnell has versified the work after the "Hiawatha-measure" of Longfellow, believing this to be a reasonable copy of the primitive epic or ballad.

Considerable changes have been made in the translation, which is clearly stated, is not a literal one, "to make the poem more intelligible."² Consequently, it is stated in the Foreward that the translation omits the political discourses so as to improve the poetic quality of the work, and makes substitutions and corrections of words so as to create a more intelligible poem. These omissions are indicated by means of ellipses. However, Crath and Kirkconnell give as their reason for such changes, the authority of Dr. Ivan Mandychevsky, and "some other Ukrainian scholars,"³ who tried to reconstruct the entire ballad.

To aid in the reading of the translation, a table of pronunciation is provided. Brief notes are used to explain names, terms, and geographical locations.

Distinctive marks of interpretation.--Geographical and personal names are rendered in a pronunciation of modern Ukrainian. Consequently, where other translations use the transcriptions "Igor," "Novgorod," "Oleg," "Gzak," "Stribog," "Daž'bog," and "Glěbovna," to name but a few, this translation uses "Ihor," "Novhorod," "Oleh," "Hzak," "Striboh,"

2 Ibid., iii.

3 Ibid.

"Day-boh," and "Hlibivna."

There is reason to believe that Dr. Ivan Mandychevsky's version of Igor's Tale (Slovo o p' lku Ihorevi(1188r.) Literaturna rekonstrukcija, U L'vovi, 1918.) was used as the Slavonic source for the Crath-Kirkconnell translation because of the statement that pure Church Slavonic is used in the first seven verses.⁴ Mandychevsky⁵ states that with the exception of these first seven verses in Church Slavonic, the Tale is written in the pure spoken popular tongue of the native people of the Kyiv Černyhiv region.

Another indication that Mandychevsky was a possible source is the translation of the Slavonic "Se u Rimě kričat' pod' sabljami Poloveckymi," as:

As in Rama, grieve our people
Under the Polovtsian sabres, (p. 9).⁶

⁴ Ibid.

⁵ Ivan Mandyčevs'kyj, Slovo o p' lku Ihorevi(1188r.) Literaturna rekonstrukcija, U L'vovi, 1918, p. 51, quoted by V. N. Peretc, "K izučeniju Slova o polky Igoreve, novejšaja literatura o Slove," Izvestija otdelenija ruskogo jazyka i slovesnosti, Tom 28, Leningrad, 1924, p. 165.

⁶ To avoid excessive use of footnotes, indication of the page of all quotations from Crath-Kirkconnell's work will be indicated immediately following the line or lines quoted.

Mandychevsky reads "u Rim'" as "u Rami,"⁷ relating it to the Biblical line "A voice was heard in Rama," Matt. 2:18.

The Crath-Kirkconnell explanation of Rama is made in a footnote: "Cf. Jeremiah 31:15; also St. Matthew 2:18."⁸ The passage under consideration does somewhat resemble Rachel's lamentation for her slain children, as suggested in the above reference. However, there is insufficient reason to emend the text which is based on an "accomplished fact,"⁹ (i.e., an historical event) by the substitution of a Biblical line which bears only some thematic resemblance to the text of Igor's Tale.

An unusual interpretation of the term for an old Slavonic deity is found in the Crath-Kirkconnell translation. The Slavonic, which reads "V'stala Obyda v' silax' Daž'boža vnuka," is rendered in English as:

Evil Obyda has risen
Mid the grandsons of great Day-boh, (p. 8).

7 Mandyčevs'kyj, op. cit., p. 32, quoted by Peretc, op. cit., p. 169-170.

8 Crath-Kirkconnell, op. cit., p. 9, fn. 22.

9 E. V. Barsov, Slovo o Polku Igoreve; kak' xudožestnyj pamjatnik' Kievskoj družinnoj rusi, Tom' I, Moskva, Universitetskaja tipografija, 1887, p. 304.

The notes explain that "Day-boh" is "The god who gives."¹⁰ On the basis of its usage in the Tale of Bygone Years,¹¹ "Daž'bog" has been interpreted by scholars as the sun god. Some interpretations, however, consider the term as the variant of the verb "dati" (give). Such is the interpretation of Dubenskij who identifies "Daž'bog" with "Daj-Bog".¹² The term "Day-boh" used by Crath Kirkconnell, is obviously a variant of the reading suggested by Dubenskij.

The use of archaisms are found in selective cases in this translation. Thus wherever direct address is made, to either a person or elements of nature, archaisms are used.

Vsevolod addresses his brother, Igor:

"Thou who art my only brother,
One bright light thou art, O Ihor!
Saddle now thy steeds of swiftness,
For my own stand ready saddled,
Yea, at Kursk await our coming; (p. 3).

10 Crath Kirkconnell, op. cit., p. 8, fn. 19.

11 V. L. Vinogradova, sostavitel', Slovar'-spravočnik "Slova o polku Igoreve", vypusk 2, D-Kop'e, Leningrad, Izdatel'stvo Nauka, 1967, p. 10-11.

12 Cited by E. V. Barsov, op. cit., Tom' III: "Leksikologija 'Slova' A-m," Moskva, Universitetskaja tipografija, 1889, p. 187.

The address to Rjurik and Davyd:

Thou Davyd and boisterous Rurik,
Is it not your golden helmets
That in streams of blood have floated?
Is it not your gallant warriors
That have bellowed like the aurochs? (p. 9).

Crath and Kirkconnell are not altogether consistent in using archaisms within a specific passage, as it may be seen in the latter example. The address begins with "Thou," the old form, but changes to the contemporary "your," in subsequent lines.

Quality of translation.--Unlike other translations considered in this thesis, the Crath Kirkconnell version of Igor's Tale is consistent with the Slavonic text in regard to distinction between "meč" (sword) and "sablja" (saber).

There appears to be no case in the text where this distinction is not made.

The refrain "O, Ruskaja zemlě! uže za šelomjanem` esi!" appears twice with an identical reading in the original Slavonic text. However, in the Crath Kirkconnell translation, this same refrain takes on two different forms:

Thou, O land of Russ, art yonder,
Just beyond the dark horizon! (p. 5).

and

Be abased, O mighty Russ-land,
Thou no more art now a Summit! (p. 7).

As far as the accuracy of meaning is concerned, the first version leaves little to be desired. "Beyond the dark horizon," though not the literal translation of "za šelomjanem`esi!" is an expression in the English language that seems to convey accurately the sense of its Slavonic counterpart. Thus "šelomja," meaning "hill" or "mount" which marks the frontier with the steppe,¹³ is perhaps a more vivid representation of the idea that the expedition had advanced far into the foreignland. The second version, however, may be said to be an interpreted translation, since it differs so in meaning from the first passage. Thus the effect achieved in the Slavonic text by the lyrical contents of this refrain is replaced by the interpreted version of the translator. As a result of this, the author's foreshadowing of immediate danger for Igor and his warriors is taken one step further by the translator, who predicts a national disaster; a problem which was approached quite differently by the author. It is in the sections containing the political discourses, which are omitted by Crath Kirkconnell, that the idea of the national disaster is revealed by the author and ascribed to Igor's lost campaign.

¹³ D. S. Lixačev quoted by V. P. Adrianova-Peretc, "Frazelogija i leksika Slova o polku Igoreve," in Slovo o Polku Igoreve i pamjatniki kulikovskogo cikla, Moskva-Leningrad, Izdatel'stvo Nauka, 1966, p. 46-47.

The Foreword states that this translation is not a literal one, and that sections dealing with political problems are omitted. Therefore it would be redundant to attempt to qualify every case of omissions and transpositions of the text.

The substitution of "quivers" for "lances" may be questioned as far as the accuracy of meaning is concerned. It appears in reference to "Vsevolod and Inohvar" who are addressed by Svjatoslav:

Wherefor serve your golden helmets,
All your shields and Polish quivers? (p. 10).

This reads in Slavonic: "Koe vaši zlatyi šelomy i sulicy Ljackii i ščity?" It is clear, then, that "sulicy" is erroneously rendered as "quivers." Barsov, among others, identifies it as Latin "lanceae" or "jacula," meaning lances or javelins.¹⁴

In the translation: "Came Tuha, the Dawn, in Russ-land," (p. 8), for the Slavonic "tugoju vzydoša po Ruskoj zemli," "the Dawn" is an appositive of "Tuha." The term "tuha" ("tuga"), Slavonic for sorrow or grief,¹⁵ remains untranslated,

¹⁴ Barsov, op. cit., Tom` I, p. 225.

¹⁵ Tatjana Čiževska, Glossary of the Igor' Tale, London, Mouton, 1966, p. 357.

and, in fact, is used as a proper name without any explanatory notes. The Slavonic text of this line makes reference to the comparison of the battle with a field sown with bones and watered with blood:

Čr`na zemlja pod` kopyty kost`mi byla
posějana, a kroviju pol`jana; tugoju
vzydoša po Ruskoj zemli

The English rendition is:

Black earth has been sown with bodies,
Underneath the hoofs of horses,
Black earth has with blood been watered. . .

Came Tuha, the Dawn, in Russ-land. . .(p. 8).

The separate paragraphing in the English rendition, of what appears to be one unit in the Slavonic, destroys the metaphor. Furthermore, the translation "Tuha, the Dawn" of the Slavonic creates an obscurity for the English reader, and fails to do justice to the imagery of the Slavonic text.

Another case of the rendition of the Slavonic word as a proper name occurs in the use of the term "koščej" (captive, slave).¹⁶

¹⁶ Barsov, op. cit., Tom` III, p. 397-400.

Ihor leaves his golden saddle,
Rides the saddle of a captive,
Rides Koschey the Bony Creature.(p. 8).

The Slavonic reads "Tu Igor' knjaz' vysědě iz sědla zlata, a v'sědlo koščievo." This reveals an amplification of the text by the translator, since "Koschey" is subsequently identified as "probably a god of misery and death."¹⁷ The reader is thus, for no apparent reason, confronted with a puzzling transformation of the word "koščej" (captive) to a word meaning "a god of misery and death."

It is interesting to note that the word "koščej" occurs in the Slavonic in Svjatoslav's address to Vsevolod of Suzdal': "Aže by ty byl' , to byla by čaga po nogatě, a koščej po rezaně." Also in his address to Jaroslav of Halyč: "Strěljaj, gospodine, Končaka, poganogo koščēja. . ." If one were to apply the interpretation of "Koschey," as given by the Crath Kirkconnell translation, to the translation of either one of these passages, the fallacy of the same would be self-evident. Crath Kirkconnell, however, choose to omit these passages in their version of the text.

¹⁷ Crath Kirkconnell, op. cit., p. 8, fn. 20.

Prince Ihor's Raid Against the Polovtsi represents the Canadian contribution to the English language translation of the Tale. The translation appears to be intended to popularize the Igor's Tale among the general public, and is easy to follow, especially with the background provided by Crath Kirkconnell. Abbreviated notations also aid in understanding the text. However, because of the obvious lack of detailed references and sources, this translation would seem to have little appeal to the Slavic scholar of Igor's Tale. Supra, p. 110.

7. S. H. Cross, The Tale of the Raid of Igor.

General characteristics.--S. H. Cross's translation, the full title of which reads, The Tale of the Raid of Igor--of Igor', Son of Svyatoslav, Grandson of Oleg, was made to accommodate the publication La Geste du Prince Igor'.¹ This publication was issued to refute the claims of Andre Mazon that the Igor's Tale was a modern forgery. Included in the

¹ La Geste du Prince Igor'. Épopée russe du douzième siècle, traduit et commenté sous la direction d'Henri Grégoire de Roman Jakobson et de Marc Szeftel, assistés de J. A. Joffe, New York, Annuaire de l'Institut de Philologie et d'Histoire Orientales et Slaves, Tome 8, 1948.

text, which aside from translations, is in French, are critical studies on all aspects of the Igor's Tale, covering such topics as translations, editions, text alterations, historical background of the text, historical viewpoint, and a point by point refutation of Mazon's claims. In addition, Igor's Tale is translated into English, French, modern Russian, and Polish, as well as a reconstructed version in the original language and a critical text of the work. The study of the Igor's Tale is thorough, leaving little doubt as to the scholarly worth of this edition.

Cross's English language translation forms but a small chapter (fifteen pages) of the actual text, and lacks documentation. That is to say, there are no notes or references contained within the chapter itself. One would have to refer to another chapter of the text to seek explanation or trace possible irregularities. As to the Slavonic text Cross follows, it can be assumed, by the fact that it is printed on facing pages with corresponding numbered lines, that it is the reconstructed Slavonic version by Roman Jakobson ("Essai de reconstruction du Slovo dans sa langue originale").

An arrangement such as this presents little difficulty for the reader who wishes to compare the translation with the actual source. Particularly as is the case with the Cross translation, which used as its source a reconstructed version, careful examination reveals few errors as compared with other English language translations similarly examined.

Distinctive marks of interpretation.--A unique feature of Cross's translation is that it is an almost verbatim translation of the version which it uses as its source.

Supra. The advantage of this distinction is clear. Any doubts which may arise concerning the translation, may only be resolved by a careful examination of the reconstructed version against its source. Such a course is obviously beyond the limits of this thesis.

Slight as it may appear, it should also be mentioned that the lines in Cross's translation are numbered to correspond with those of his source. Moreover, the lines are not mere juxtapositions of numbers, but are literal translations of their Slavonic counterparts. For example, line 93 in the English, "And Svyatoslav dreamed a troubled dream in Kiev, on the hills," (p. 163),² is a literal translation of

2 To avoid excessive use of footnotes, indication of the page of all quotations from Cross's work will be indicated immediately following the line or lines quoted. The Slavonic is from Jakobson's version, printed on facing pages of the same text.

APPRAISAL OF TRANSLATIONS OF THE TALE OF IGOR

124

of the Slavonic, line 93, "A Svjatoslav` mut'n` s`n` vidě v` Kyevě no gorax`."(p. 162). This system, which is unique in the English language translations herein considered, provides the reader with an easy cross-reference to the source of the translation.

Cross makes use of the archaic forms of the second person pronouns "thee," "thou," and "ye." It is clear that he does not use these forms indiscriminately, but rather limits their usage to direct address of nature, the land, and prominent persons of Igor's Tale. For example:

O Boyan, thou nightingale of olden times!(p. 153).

O Russian land, already art thou beyond the hill!(p.155).

It was born for affront neither by falcon nor hawk,
ner-bythee, black raven, infidel Polovcian! (p. 157).

O Vsevolod, furious aurochs! Thou standest on the defense, thou pourest thy arrows upon the foeman, thou dost batter their helmets with swords of Frankish steel. (p. 157).

(Italics mine.)

This last line, in addition to the archaic form of the pronouns, contains one of the few instances of verbs with the archaic "-st" "-est" ending, throughout the translation.

Quality of translation.--With the exception of a few words, the Cross text provides an accurate English translation of what is contained within the Slavonic source.

Cross is very consistent in his translation of the Slavonic term "sablja" (saber), and "meč" (sword), a point on which some translators fail to make distinction. His translation of the Slavonic "s` zaranija do večera, s` večera do světa letjat` strěly kalenyě, grimljut` sablě o šelomy, trěščjat` kopija xaraluž`naja," (p. 158), into the English "from early morn till eve, from eve till dawn, the tempered arrows fly, swords clang upon helmets, Frankish lances crash," (p. 159), is the only instance of usage throughout the entire text that "sablja" has been rendered inaccurately as "sword" instead of "saber." (Italics mine.)

The use of the verb "roam" as a translation of both "skacjut'," and "ězdit'" is questionable as being an accurate choice. In the first instance, referring to Vsevolod's description of his warriors, "Sami skačjut` aky sěrii v`lci v` poli, iščjuče sebě (sobě) č`sti, a k`njazju slavy," (p. 154), is translated as "Like grey wolves in the fields they roam, seeking honor for themselves and glory for the Prince." (p. 155). (Italics mine.) The verb "roam" signifies a movement from

place to place without any purpose or direction. These warriors, however, do not act entirely without purpose, as they seek "honor for themselves and glory for the Prince." Yet, the retention of the figurative speech of the Slavonic text may justify this choice of word.

This same usage of "roam" reappears in the lines depicting the pursuit of Igor by the Polovcian chieftains, Gza and Končak. "A ne soroky v`stroskotašja: na slědu(*-ě) Igorevě ězdit' K`za s' Kon`čjak`m'," (p. 176), is rendered in English as "Not jackdaws have fallen to chattering: Gza and Končak roam on the trail of Igor." (p. 177). (Italics mine.) In this line there seems to be little, if any, justification for the use of "roam," since Gza and Končak are trailing Igor for the specific purpose of recapturing him. The first part of the quotation compares the Polovcian speech to that of the jackdaws ("Not jackdaws have fallen to chattering . . ."). Negation expressed by the adverbial particle "not," forms one part of the negative comparison. Its function is to negate the contents of the first part to achieve a vivid contrast between the jackdaws and Gza and Končak. The negation of the first part in relation to the second part likens these to

human voices. Moreover, the use of "roam" implies that the pursuit of Igor by the two chieftains was like a purposeless flight of chattering jackdaws. Consequently, the image achieved by means of the negative comparison is thrown into obscurity, since it was the primary aim of Gza and Končak to recapture Igor. Thus the notion of "roaming" is eliminated.

Accuracy of meaning may be questioned in the translation of the Slavonic line "v`lci grozu vorožjat' po jarugam'," (p. 154), as "wolves in the ravines howl in the storm." (p.155) According to the Slavonic text, as well as modern Russian translation ("grozu navyvajut volki po ovragam," [p. 185]), the implication is that the wolves in the ravines portend the storm. Since it is not uncommon for the members of the "Canis" family to react with howling to such natural phenomena as storms, thunder, or wind, this particular translation could mean that the wolves are howling because of the storm. Also, the translation can infer that the wolves are engaged in the act of howling the storm in(i.e., portending the storm). In any case, the word order with which Cross chooses to express the meaning of the Slavonic creates ambiguity.

Aside from these few examples, there can be little doubt that Cross's rendition of the Slavonic source is accurate. There are a few lines, however, which the English reader might have difficulty comprehending because of their verbosity. For example:

O Osmomisl--Yaroslav of Galič! High art thou seated upon thy gold-wrought throne, after bracing the Hungarian mountains with thy iron hosts, having barred the King's road, and shutting the gates of the Danube as thou hurlest missiles over the clouds, imposing thy judgement as far as the Danube. (p. 169).

and

Alone Izyaslav son of Vasil'ko clanged his sharp swords upon the Lithuanian helmets, paled the glory of his grandsire Vseslav, what time he was himself mowed down by Lithuanian swords and fell under scarlet shields upon the bloody turf as it were upon the couch with his beloved. (p. 171).

In his efforts to create an exact translation of the Slavonic line, Cross sacrifices good English composition. Instead of an unencumbered, freely flowing line, what results is a string of participial modifiers which make more sense in Slavonic than in English.

Cross's translation holds the distinction of being part of an edition which proves beyond all reasonable doubt that the Igor's Tale is an original work, and not the forgery as Mazon contended. The comments and notes in this edition on the original text are exhaustive and detailed, forming a study of the Tale as never before appeared in the same text as an English translation. In addition, it is possible to say that Cross's translation is a faultless prose rendition of the Slavonic text, a factor resulting from the combined efforts of the contributors of La Geste. One may conclude that, with the translation by S. H. Cross, a high point of the literature and translations of the Igor's Tale is reached.

SUMMARY AND CONCLUSIONS

The Tale of Igor's Campaign, for many years popular throughout the world, has been translated into many different languages. However, it seems that it was not until 1824 that an interest in this work developed in the English speaking world. After first mention of Igor's Tale in The Westminster Review, more and more references were made to the work. The popularity of the Tale gained momentum until the last quarter of the nineteenth century, when it may be said that interest in the work was culminated by what appears to be the earliest English language translation of the Tale, of Robert Atkinson.

The continuation of the promulgation of materials on Igor's Tale is shown by the translation of Leo Wiener, in 1902. His translation is a further step in popularizing the reading of Igor's Tale in the English language. The work is intended to be of interest to the general public, and lacks sources and references. A subsequent translation, that of Leonard A. Magnus, seems to realize the lack of serious scholarly research on Igor's Tale, and is consequently directed towards this type of reader. Helen de Vere Beauclerk's

SUMMARY AND CONCLUSIONS

131

version, is still different, in that it is an adaptation of Igor's Tale. The work of Alexander Petrunkevitch, which is intended to appeal to the general reader, provides an introduction, as well as brief reference notes on the text. Bernard G. Guernev's work is abridged, and includes an explanation within the text itself. The translation of Paul G. Crath and Watson Kirkconnell is written with the transliteration of proper names and geographical locations in the modern Ukrainian pronunciation key, contains brief references, and is versified according to the "Hiawatha-measure" of Longfellow. The culminating work of these English language versions of the period 1902 to 1948, is the version of Samuel H. Cross. This translation, based on the reconstructed version of R. Jakobson, is part of an edition published to refute the claims of A. Mazon, that the Igor's Tale is a modern forgery.

It may be seen that since 1824, interest in the work has grown steadily. With each subsequent reference to the Tale, the quantity and quality of information on the Tale

SUMMARY AND CONCLUSIONS

132

improved. Such was also the case with the complete translations of Igor's Tale. Each translation contains a distinctive feature which contributes to the understanding of the Tale.

Since the 1948 translation of Cross, there have been other translations and works published on the Igor's Tale. The termination date of 1948 was chosen because it is believed that the edition of which the Cross translation is a part, is a culmination point of the work presented on Igor's Tale. It yet remains for an appraisal to be continued of the translations and works on the Tale of Igor's Campaign, beyond the year 1948.

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Crath, Paul C., and Watson Kirkconnell, trans., Prince Ihor's Raid Against the Polovtsi, Saskatoon, Mohyla Ukrainian Institute, 1947, i-14 p.

This is not a literal translation and deals only with the narrative of the plot of the Tale, and excludes political discourses. It is versified according to the "Hiawatha-measure" of Longfellow. Proper names are transliterated according to the modern Ukrainian pronunciation.

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134

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135

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Akademija Nauk SSSR Institut Istorii, Polnoe Sobranie Russkix' Letopisej, Tom vtoroj: Ipat'evskaja Letopis' (Vosproizvedenie teksta izdanija 1908 goda) Moskva, Izdatel'stvo vostočnoj Literatury, 1962, iv-1025 p.

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140

-----, "Tatar Material in Old Russian," in American Philosophical Society Proceedings, Vol. 58, Philadelphia, 1919, p. 74-78.

This article represents a continued effort to explain certain words in the Tale, in terms of oriental vocabulary.

Robinson, Therese Albertine Louise (von Jacob), "Historical view of the Slavic Languages in its various Dialects, with special reference to Theological Literature," in The Biblical Repository, Vol. 4, No. 13-16, Andover, Gould and Newman, 1834, p. 328-532.

This article is distinctive in that it represents the first English comment of the Tale by an author who was familiar with the Slavonic text. Used to show the increased interest in the Tale in the English.

-----, Historical view of the languages and literature of the Slavic nations, with a sketch of their popular poetry, by Talvi, (pseud.), with a preface by Edward Robinson, New York, Putnam, 1850.

This text is an expansion of the preceding article.

"Russian Literature," in The Foreign Quarterly Review, Vol. 1, issue of July-November 1827, p. 595-631.

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"Russian Literature and Poetry," in the Foreign Review and Continental Miscellany, Vol. 2, 1828, p. 279-309.

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A valuable source with numerous quotations from the old Kievan literature, and references to the Tale.

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Contains a brief discussion of the Tale in which broad literary background of the author of the Tale is stressed. Also contains isolated references to the princes who are mentioned in the Tale.

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142

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Wellek, Rene, Review of La Geste . . ., by Henri Grégoire et al., in Modern Language Notes, Vol. 63, No. 7, issue of November 1948, p. 502-503.

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Used as part of a chapter to show the increased interest in the Tale which was stimulated by the publication La Geste, of which the Cross translation forms an integral part.

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Contains excerpts from the Ipatian Chronicle which is taken from the translation by S. H. Cross, and cited in the thesis.

APPENDIX 1

TRANSLITERATION KEY

Cyrillic		Latin	Cyrillic		Latin
А	. . . . .	A	О	. . . . .	O
Б	. . . . .	B	П	. . . . .	P
В	. . . . .	V	Р	. . . . .	R
Г	. . . . .	G	С	. . . . .	S
Г	. . . . .	H*	Т	. . . . .	T
Д	. . . . .	D	У	. . . . .	U
Е	. . . . .	E	Ф	. . . . .	F
Ж	. . . . .	Ž	Х	. . . . .	X
З	. . . . .	Z	Ц	. . . . .	C
И	. . . . .	I	Ч	. . . . .	Č
І	. . . . .	Ī	Ш	. . . . .	Š
И	. . . . .	I	Щ	. . . . .	Šč
И	. . . . .	Y*	Ъ	. . . . .	˘
Й	. . . . .	J	Ы	. . . . .	Y
К	. . . . .	K	Ь	. . . . .	˘
Л	. . . . .	L	Ѳ	. . . . .	Ě
М	. . . . .	M	Ѳ	. . . . .	JU
Н	. . . . .	N	Ѳ	. . . . .	JA

Numerals

Ѧ	. . . . .	Ѧ	. . . . .	4
ѧ	. . . . .	ѧ	. . . . .	6
Ѩ	. . . . .	Ѩ	. . . . .	10
ѩ	. . . . .	ѩ	. . . . .	70

*Ukrainian variation

APPENDIX 2

ABSTRACT OF

The Tale of Igor's Campaign
in English Language Translations

The purpose of the thesis is to consider the English language versions of the Tale of Igor's Campaign, beginning with the version of Leo Wiener in 1902, and ending with the Samuel H. Cross version in 1948.

Chapter I provides a cross-view of English language literature on the Tale of Igor's Campaign. The variety of sources containing this information consists of references, comments, articles, reviews, reports, reference texts, translated extracts, incomplete translations, and an opera based on the text of the Tale of Igor's Campaign. These represent the main types of written materials in the English language from 1824 to 1948, on the Tale of Igor's Campaign.

Chapter II represents the main body of the thesis. It contains an appraisal of English language translations from 1902, Leo Wiener, to 1948, Samuel H. Cross. Considered in the appraisal are the general characteristics of the work,

distinctive marks of interpretation, and quality of translation.

From the first reference made to the Tale of Igor's Campaign in the English language in 1824, interest in the work has steadily increased, resulting in English translations which have improved in some degree with each publication, and which appeal to both scholars and general readers. The Cross translation, a high point of this study, has been followed by additional literature on the Tale and translations of the Tale. It yet remains for a continued study of these later works to be made.