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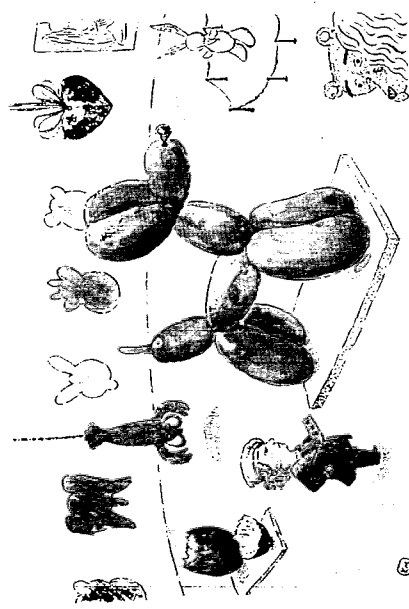
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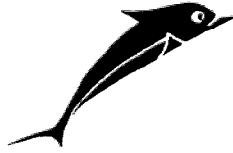
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I Listen Like Nausicaa to NPR

KATIE HARTSOCK

NOTES

1. Heinrich Lausberg, *Handbook of Literary Rhetoric*, tr. Matthew T. Bliss et al. (Leiden 1998).
2. Donald Trump, with Tony Schwartz, *Trump: The Art of the Deal* (New York 1987).
3. W. Robert Connor, "A Vacuum at the Center: How a Demagogue Resembles a Typhoon, and What it Means for the Future of the Republic," *The American Scholar* (Spring 2018), 20–31.
4. Victor Bers, "Dicaestic Thorubos," in P. Cartledge and F. D. Harvey, eds. *Cruz* (Festschrift for G.E.M. de Ste. Croix; London 1985), 1–15.
5. Brendan Nyhan and Jason Reifler, "When Corrections Fail: The Persistence of Political Misperceptions," *Political Behavior* 32.2 (2010), 303–30.
6. On the demagogue as *alazôn*, note *Knights* 290; on the contrast with the *eirôn*, see Aristotle, *Nicomachean Ethics* 1108a.

"*Kuame wants to show me the Pru River . . . Young girls and women wash clothes along the banks.*"

—"River Blindness Robbed Him of His Sight But Not His Independence," *Morning Edition*

As if we stood with no one between us,
not your translator or my handmaidens.
Why should a young thing like me want a man
oceans older, trailing a goddess who gussies

him up to take the years off. I'll go online
to read the radio story, posted
with pictures of your cloudy face. "The trick,"
you say, "to gardening blind is planting in

straight lines." Your hands in dirt, knowing by feel
the cardinal directions, work alone.
I'm rinsing the silks of my soaped-up trousseau
for an abstract husband, in the river you reel

your fish from, waters that breed the black fly
whose parasitic bite pricked you, quick as
a paper cut from a book of murder ballads,
before you reached the age to marry. I

could have brought cloths, those last days you could see,
when you saw worms swim across your eyes, to swathe
your itching, long ago, beyond all laws,
before a state-mandated pill ended the disease.

"I sleep and wake on my own." But that is just
what a king would say, washed up naked at my feet

and hiding histories of desire with a leaf.
 Our separate selves stay separate. No one suspects
 a thing as we walk, at a distance I decide,
 away from the river that rose to our thighs
 with its necessities, like laundry or longing,
 and its cataracts of other lives, disrobing.

On Women Englishing Homer

RICHARD HUGHES GIBSON

SEVEN KINGDOMS strove in which should swell the womb / That bore great Homer; whom Fame freed from tomb," so begins the fourth of "Certain ancient Greek Epigrams" that George Chapman placed at the head of his *Odyssey* at its debut in 1615.¹ The epigram was no mere antiquarian dressing for the text. It suggests a historical parallel with the translator's own feat—for this *Odyssey* appeared on the heels of Chapman's 1611 *Iliad*, the first complete English translation of Homer directly from the Greek. Indeed, the title page of that *Iliad* boasted, "Never before in any language truly translated" (italics mine). In "Englishing" Homer (as he put it), Chapman had vanquished not only local rivals but also the whole international field.² Through Chapman, England bore Homer anew.

Yet within a few decades challengers appeared. An octogenarian Thomas Hobbes published an *Odyssey* translation in 1675 and an *Iliad* the following year. Alexander Pope's versions (*Iliad*, 1715–1720; *Odyssey*, 1726) were bestsellers in the next century, yet others soon enough sought to better them, including the poet William Cowper (*Iliad*, 1791; *Odyssey*, 1809). The rate of Homeric production then intensified in the nineteenth century, becoming in Edith Hall's apt phrase a "national pastime" in Victorian Britain—and, I would add, in the United States too.³ In the 1860s, a new English *Iliad* or *Odyssey* debuted nearly every year, making Matthew Arnold, then Professor of Poetry at Oxford, seem prescient in selecting "On Translating Homer" as the topic for his 1860 lecture series. Anglo-American output of new English Homers has been steady ever since. The opening decades