

humanitas

Vol. LXVII
2015

IMPrensa DA UNIVERSIDADE DE COIMBRA
COIMBRA UNIVERSITY PRESS

ou Mãe de Jesus?), e que foram profusamente discutidos, dando origem a uma diversidade de heterodoxias cujos ecos se prolongaram na Igreja Romana, despertando algumas delas ciclicamente ao longo da Idade Média na Europa Latina (como o texto de Beato Amadeu demonstra) e durante a Reforma, mas que não estão na base da quebra da unidade entre a Igreja oriental e a Igreja católica romana, que, nos seus traços gerais, parecem convergir na ortodoxia. De certo modo, ortodoxa e católica (universal) é toda a Igreja até ao Cisma do Oriente no séc.XI...É este posicionamento fino do pensamento de Beato Amadeu face ao contexto religioso e espiritual seu contemporâneo claramente efervescente e revisitando as problemáticas fundamentais da doutrina cristã, que urge fazer, tarefa sem dúvida facilitada por este excelente instrumento de trabalho proporcionado pelos *Portugaliae Monumenta Neolatina* no seu volume XIV.

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http://dx.doi.org/10.14195/2183-1718_67_13

CHAPMAN'S HOMER. The Iliad. Edited, with Introduction and Glossary, by Allardyce Nicoll, With a New Preface by Garry Wills. Bollingen Series XLI. Princeton, New Jersey: Princeton University Press, 1998.

New translations of the *Iliad* into English continue to be published with notable frequency. While there can be no doubt that a fresh rendering of the *Iliad* in its entirety into English is a formidable achievement, one cannot fail to wonder about the seemingly endless sequence of publications of new translations. The present edition, however, is of unquestionable merit: Chapman's translation of the *Iliad* into verse is considered by many to be the best one available to readers of English.

Chapman's translation was published initially in part in 1598, then in complete form as *The Iliad* in 1611. It was the first in English to be done in verse. The translation is well known, in part due to references, such as Keats's famous sonnet on his first reading of Chapman's translation, which did much to call attention to the qualities of this translation. See article in *Humanitas* 65 (2013) 251-262.

The latest edition before the current one, was published in hardcover in 1956, as part of Chapman's collected works. That edition was scarcely

available since it had long been out of print. Thus, the present edition, in both hardcover and in paperback, meets clear needs of the reading public.

In addition, the contents of this edition merit special commentary, for it includes not only the contents of the preceding edition, among which the Glossary, pp. 559-613, is of special interest, both for full and correct understanding of the language of the translation by resolving possible problems resulting from Chapman's meanings and spellings, as well as for insights into the history of English vocabulary during the sixteenth century, since there are indications of forms and spellings introduced by Chapman, in many cases correcting or supplementing information provided by the *New English Dictionary*. There is also a special preface to the paperback edition by Garry Wills (pp. vii/-xiii).

Wills begins his preface with the following premise: "To measure up to the *Iliad's* greatness, a translator must find something in his or her own world that resonates with the ethos of the original work. His hypothesis is that the "cosmologizing" of man in the Renaissance provided a connection between Homer's gods and his heroes that Chapman could take seriously. The remainder of the preface consists of a textual analysis with citations and commentaries in support of the hypothesis, along with observations regarding matters of spelling and pronunciation, and on the expressive nature of certain parts of the translation.

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http://dx.doi.org/10.14195/2183-1718_67_14

CORNELLI, Gabriele, Costa, Gilmário Guerreiro da (Orgs.). *Estudos Clássicos*. Vol. I: *Origens do Pensamento Ocidental*. Brasília: UNESCO, Cátedra UNESCO Archaí; Coimbra: Imprensa da Universidade de Coimbra; São Paulo: Annablume editora, 2013. 164 pp. (Coleção Filosofia e Tradição; 1). ISBN: 978-7652-182-2

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