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## DOUGLAS YOUNG, HELLENIST

*Ward Briggs*

Douglas Cuthbert Colquhoun Young (1913-73) is now perhaps most widely recognized as a Scottish nationalist who went to prison during the Second World War rather than accept conscription.<sup>1</sup> He will be known to many readers of this journal as a poet, though the full range of his poetry and verse translation had not been recognized fully before publication of the first collected edition in 2016.<sup>2</sup> Like others who knew him in his career as a classical scholar, I can attest that, with his incredible memory, his meticulous examination of manuscripts, his astounding breadth of knowledge, and his humor, he was an inspiring and influential teacher. What informs all Young's achievements, however, is the modeling he received from his extensive study of the language, history, and culture of the Greeks. It seems worth exploring how Young's study of the classics reflects and complements all of his more public activities.

His presiding characteristic is what the Germans call *Sprachgefühl*, an intuitive grasp of language and idiom. He had the ability to learn languages seemingly overnight. Young was born in his father Stephen's hometown of Tayport, Fife (his mother had returned there from India specially), but he was raised in Bengal, where he father was a jute-merchant. He claimed to have learned Urdu from the family servants before he could speak English.<sup>3</sup> He was sent back at age eight to Edinburgh to attend the Merchiston Castle School. There he picked up Latin and Greek so thoroughly that he was offered scholarships at Oxford, Cambridge, and St.

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<sup>1</sup> For a useful career summary, see Derick S. Thomson, in *ODNB* (2004, revised 2012).

<sup>2</sup> *Naething Dauntit: the Collected Poems of Douglas Young*, ed. Emma Dymock, with a foreword by Clara Young (Edinburgh: Humming Earth, 2016), xxxvii; referenced below in text as *Naething Dauntit*.

<sup>3</sup> *A Clear Voice: Douglas Young, Poet and Polymath: A Selection from His Writings with a Memoir*, ed. Clara Young and David Murison (Loanhead, UK: Macdonald, 1977), 9.

Andrews. He chose St. Andrews, he said, because it had a better golf course.<sup>4</sup>

His university career both at St Andrews and Oxford was simply brilliant. As striking as he was physically at about 6'6" (though he seemed to be able to make himself taller if it helped him win an argument) with a forward-thrusting black spade beard ("like a youth on an Attic vase"), it was his intellectual gifts that dazzled. In Young's day, the chief measure of excellence in Greek and Latin scholarship was the student's ability to compose both prose and verse in these languages. Young was so prodigiously gifted both by his poetic abilities and by his extraordinary knowledge of the languages that composition came easily to him in almost any language that he knew, but especially in Greek.

His Latin mentor was the Fife-born Plautus scholar Wallace Martin Lindsay (1858-1937), "the only British Latinist of his age who gained immediate recognition on the continent."<sup>5</sup> Lindsay showed Young how to become the professional classicist that he became. The author of *The Latin Language* (1894) and *Nonius Marcellus' Dictionary of Republican Latin* (1901), among other ancient lexicons, taught Young the complexities of the language's form and sound. The textual editor of Plautus (1904-5) exemplified the scrupulous search for manuscripts and the composition of an apparatus criticus that was at once accurate, clear, and concise. Unfortunately, Lindsay, author of *Introduction to Latin Textual Emendation* (1896), believed that the oldest manuscripts were the least corrupt and that only emendations that correct obvious scribal errors should be made. This approach was adopted almost wholesale by Young in his own textual work, and it would have career consequences for him.

When Young first felt the serious impulse to write poetry after reading Sorley MacLean and Hugh MacDiarmid at St. Andrews, he asked his father to buy him a typewriter. His father replied that he would only get the typewriter if he could have a poem accepted by the editor of *Chambers Journal*, who happened to be Lindsay. Lindsay not only accepted the poem, he typed it out for his student, enabling Young to get his own typewriter.<sup>6</sup> Young's devotion to Lindsay comes out in "On the Death of Wallace Martin Lindsay": "we mourn him, warm of heart as keen of mind. / Cruel his death, that leaves no like behind."

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<sup>4</sup> More seriously he wrote that his choice of university was due to a "nationalist instinct": Douglas Young, *Chasing an Ancient Greek: Discursive Reminiscences of a European Journey* (London: Hollis & Carter, 1950), 55.

<sup>5</sup> Marcus Deufert, "Lindsay, Wallace Martin" in *Dictionary of British Classicists*, ed. Robert B. Todd (Bristol, UK: Thoemmes, 2004), 583-5.

<sup>6</sup> *A Clear Voice*, 5

Young's Greek mentor at St Andrews was one of the first Canadian Rhodes Scholars, Herbert Jennings Rose (1883-1961), known for his handbooks on Greek and Latin literature and religion. Rose was finishing his edition of the fabulist Hyginus (1933-4) and would ultimately produce a commentary on all the plays of Young's beloved Aeschylus (1957-8). Rose called Young "without exception or doubt the most brilliant student I have ever taught" (*Naething Dauntit*, xxxvii), and his student substantiated this estimate by winning the Miller Prize, the Guthrie Scholarship, and the Lewis Campbell Medal for Greek.

Young's active political involvement began at St. Andrews in 1933, where, he said, "politics had never been taken seriously since the Jacobite Rising of 1715" (*Naething Dauntit*, xxxv). Elected president of the St. Andrews Conservative Club in his first year, he was elected president of the university branch of the SNP in his third year. He worked on the campaign of the Welsh-born Scottish poet Eric Linklater (1899-1974), who was running as the National Party of Scotland candidate in an East Fife parliamentary by-election. The campaign was unsuccessful (Linklater lost his deposit), but Young was no longer an amused observer; he was an active force in the independence movement.

It was clear that so garlanded a student had the potential for an outstanding career, which then meant that he needed a degree from Oxford or Cambridge. In 1934, entering as a shy, ungainly, and brilliantly-accoutered outsider, he won an open exhibition to New College, Oxford, and in 1935 he won the first Craven scholarship. By virtue of regular European summer tours, he had acquired a knowledge of French, Italian, and German (which he had taught himself during a walking tour of the Dolomites in 1933) that often outstripped his tutors' in an Oxford that still frequently showed an unfamiliarity with European sources.

He was wary of those he considered Oxford dilettanti. He told students, "Oxford people read some Theocritus between dry fly fishing, but never read at any other time. [Gilbert] Murray never read any book after lunch for fear he'd have another nervous breakdown." Young was especially wary of "Balliol men with their air of effortless superiority" and thought early on that he had found the prototype, "the plump, pink, polished polyglot Professor of Poetry," fellow and dean of Wadham College, Cecil Maurice Bowra (1898-1971), who was disappointed not to be chosen in 1936 for the Regius Professorship of Greek after failing to secure the endorsement of the incumbent, Gilbert Murray (1866-1957).<sup>7</sup> Young

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<sup>7</sup> *Chasing an Ancient Greek*, 7; Murray wrote of Bowra, "It is not so much that he sometimes makes mistakes or rash statements. It is a certain lack of quality, precision, and reality in his scholarship as a whole": Leslie Mitchell, *Maurice Bowra: A Life* (Oxford: Oxford University Press, 2009), 84.

concurred with Murray and expressed it in a brilliant limerick (not included in *Naething Dauntit*) that shows not only his ease in writing Greek verse, but how amazingly, with his mischievous sense of humor, he could adapt it to an English form that used rhyme:

Βάβαξ τις όνόματι Βαῦρα  
 έπίσταθ' Έλληνικά παῦρα,  
 και ταῦτα κακῶς,  
 έγραψε δ' όμως  
 βιβλία πολλά και φλαῦρα.<sup>8</sup>

Young dazzled his fellow students. He once eavesdropped on a discussion about the Balkans. When the group could not come up with the name of an ethnic leader, one of them said “God only knows his name.” Young entered the room: “Well I know his name and I shall tell it to you.” Thus did Young acquire the nickname “God.”<sup>9</sup> Subsequently, reports Nigel Nicolson, “when required to act the word ‘dog’ in a word-game, we carried him into the room upside down.”<sup>10</sup>

His legend in Oxford as an eccentric grew. Not only were the minds too small for his liking, Young was unable to find a “reading chair” to accommodate his great size, and had a massive one built. He maintained his preference for all things Scottish (he would regularly send off to “old lady Keiller’s establishment” in Dundee for great shipments of marmalade), and in short order became gregarious, outspoken, and sociable, a distinctive if not eccentric figure of awe and amusement, which he used to his advantage throughout the rest of his life.

On the whole, he found Oxford dull but benign: “Everyone was very kind to me, and I had plenty of interesting friends of all sorts,” though he only names much older friends, particularly the “aged Homerist,” T.W. Allen (1862-1950), on whose influence see further below, and the archaeologist A.H. Smith (1860-1941) but not the younger men who would be leaders of the profession in the post-War years.<sup>11</sup> Young’s special gifts

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<sup>8</sup> “A certain chatterer named Bowra / knew few things Greek / and those very things badly, / he nonetheless wrote / books both numerous and bad.” In 1938, when Bowra was named Warden of Wadham, Young made an author’s emendation in the first line to Φύλαξ τις... (“A certain guardian...”). After visiting Bowra in Oxford in 1949, Young expressed admiration for Bowra’s knowledge of European literature and coruscating conversational abilities (*Chasing*, p. 7), and Bowra later spoke highly of Young’s Aristophanes translations.

<sup>9</sup> E.C. Kopff, “A Free-Minded Scot: Douglas Young Remembered,” *Chronicles*, 19.11 (November 1995), 31; *A Clear Voice*, 12; *Naething Dauntit*, xxxv, claims that he had already acquired the nickname at St. Andrews.

<sup>10</sup> Nigel Nicolson, “My Oxford,” in *My Oxford, My Cambridge* (New York: Taplinger, 1979), 136.

<sup>11</sup> *Chasing an Ancient Greek*, 5.

for composition and his innate inclination to show off his proficiency in all things made him a lifelong enemy of the most powerful classicist in Britain. Young's composition exams were set by the Corpus chair of Latin, Eduard Fraenkel (1888-1970), a German refugee and student of the great Berlin classicist Ulrich von Wilamowitz-Moellendorff (1848-1931). Students were given four topics, and had to choose two on which to write, one in Latin and one in Greek. Such was Young's ability (and hubris) that he chose all four. Fraenkel, certain that no one could write on all four unseen topics in the time allowed, was convinced that Young had somehow prepared in advance or cheated in some way. Fraenkel never relinquished his unfair accusation: Young's colleague at St. Andrews, Sir Kenneth Dover (1920-2010) witnessed Fraenkel's refusal, twenty-five years after the fateful exams, to sit in the same room with Young.<sup>12</sup> When Fraenkel mentioned the impossibility of Young's performance to the art historian Sir John Beazley (1885-1970) (who happened to be a Glaswegian), Beazley replied, "But it *is* possible. I did it also."<sup>13</sup> No wonder Young said of Oxford, "I went away after four years without regret."<sup>14</sup>

Young's nationalist enthusiasm grew. He realized as early as 1935 after one year in Oxford, that the Labour Party offered the best chance for Scottish independence and switched from his inherited Tory affiliation. In all other respects he remained deeply conservative in both his politics and his professional life. Offered positions in America and a Craven Research Fellowship from Oxford for travel, he chose a three-year assistantship in Latin at King's College, Aberdeen (1938-41). There he found an atmosphere conducive to his political goals, which were of a piece with his literary goals: respect for the independent language and culture of the Scots. His colleague David Murison (1913-97), the assistant in Greek, shared Young's love of transmitting classical literature and of codifying the Scottish language.<sup>15</sup> Murison who had a first class degree in Old English and Celtic as well as in classics, would later switch from Greek to Scottish studies, becoming editor of the *Scottish National Dictionary* (1946-76) at about the same time that Young proposed a grammar of Lallans.<sup>16</sup>

The 1940s were a period when his poetic activity flourished alongside (and in support of) his nationalist goals. Young considered himself no

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<sup>12</sup> Kenneth Dover, *Marginal Comment* (London: Duckworth, 1994), 40, n. 1

<sup>13</sup> Kopff, 28.

<sup>14</sup> *Chasing an Ancient Greek*, 6.

<sup>15</sup> *A Clear Voice*, 4.

<sup>16</sup> On Murison's achievements, see *Glasgow Herald* (Feb. 21, 1997); J. Derrick McClure, in *Independent* (Feb. 27, 1997); and Mairi Robinson, in *ODNB* (2004).

more than an “accomplished versifier.” Almost all of his verse both original and translated is in Lallans, which he heard the workers speak on his uncle’s farm, where his spent his summers home both from school in the 1920s and the university.<sup>17</sup> His original verse is heavily influenced by the poems of MacDiarmid, who praised Young in the forward to his first book but later characterized Young’s verse as “wit-writing rather than poetry.”<sup>18</sup> Nevertheless, even before the recent welcome comprehensive edition, poems such as “The Last Lauch,” “For a Wife in Jizzen,” and “For the Old Highlands,” were still turning up regularly in major anthologies of Scottish verse.<sup>19</sup>

Young’s poetic period was kick-started in 1935 when Edwin and Willa Muir were living near Aberdeen.<sup>20</sup> Through the Muirs, Young also formed lasting friendships with Sorley MacLean and William Soutar.<sup>21</sup> During the war he retreated from political strife in Edinburgh both to the farm of R.E. Muirhead in Renfrewshire and to poetry. Here he again heard the workers speaking Lallans, and Muirhead encouraged him to experiment with it. He drew romantic inspiration in this period from Hella Auchertonlie, whom he would marry on 24 August 1943 (“To a Wife in Jizzen” and “Love”), but also recorded his apprehension at the imminent approach of war (“After Lunch, Ekali” “London Midnight,” “Leaving Athens”), and the memories of friends lost to war (“For Alasdair,” “Sainless, Thonder They Ligg”).

Alongside his original verse, his poetic skill and his linguistic abilities led him to produce translations. Of his contemporaries in the Scottish Renaissance, he was undoubtedly the most travelled and most polyglot.

<sup>17</sup> *Auntran Blads: An Outwale o Verses* (Glasgow: W. MacLellan, 1943); *A Braird o Thristles: Scots Poems* (Glasgow: MacLellan, 1947); *Naething Dauntit*, xvii.

<sup>18</sup> Quoted by George Kitchin, noting also that Young himself had treated MacDiarmid with a “blend of admiration and indulgent satire or parody”: Kitchin, “The Modern Makars,” in James Kinsley, ed., *Scottish Poetry: A Critical Survey* (London: Cassell, 1955), 266.

<sup>19</sup> For example, “Last Lauch,” “Winter Homily on the Calton Hill,” and “For a Wife in Jizzen” in *The Oxford Book of Scottish Verse*, ed. John MacQueen and Tom Scott (Oxford: Oxford University Press, 1966) 563-4; “Winter Pool” & “Last Lauch,” in *The Scottish Literary Revival: An Anthology of Twentieth-Century Poetry*, ed. George Bruce (London & New York: Macmillan, 1968) 75-6; “Ballant o’ the Lairds Batle,” “For a Wife in Jizzen,” “For the Old Highlands,” & “Last Lauch,” in *The Edinburgh Book of Twentieth-Century Scottish Poetry* ed. Maurice Lindsay & Lesley Duncan (Edinburgh: Edinburgh University Press, 2005) 365-9. “Last Lauch” is now immortalized in concrete at the shopping center in Glenrothes New Town.

<sup>20</sup> See, e.g., “For Edwin & Willa, Bannockburn Day 1947.”

<sup>21</sup> For MacLean, Young translated 16 of his poems from Gaelic into Scots; for Soutar, he wrote the elegy, “For Willie Soutar, October 1943.”

Young considered that Scottish poetry had become stultified and closed off by language, even from many English readers. From Victorian times “Scottish verse-making was mainly backward-looking and sentimental,” he wrote; even MacDiarmid seemed not to be aware of modern cities and the industrial revolution.<sup>22</sup> Young determined early to put not only Scotland but Lallans on the European stage to demonstrate that the beauty, lightness, and flexibility of the tongue was fully capable of matching the finest ancient and modern European poetry. Once shown this capability, younger poets would be more likely to engage with the bounty of the language. This program required what Young was really best at: thorough knowledge of the languages and meticulous exactitude in translation and metre.

Translation is the fundamental exercise of classical philology: the search for word-by-word equivalency between two languages has been the basis of Greek and Latin instruction since the Middle Ages. It comes naturally to students of the classics and was a constant in Young’s career. Derick Thomson comments in *ODNB* that “Probably his work as a translator is the most enduring of his poetry,” and sixty-eight of *Naething Dauntit*’s 189 poems are translations from Gaelic, Greek, Latin, Italian, French, German, Lithuanian, Chinese, Russian, Welsh, and Hebrew.<sup>23</sup> Young’s point was to show that Lallans was capable of conveying the thought and beauty of great poems of European literature: Dante, Valéry, Hofmannsthal, Heine, Goethe, Pushkin and, of course, the ancients: Homer, Sappho, Theognis, Aeschylus, Aristophanes, Catullus, Sulpicia, and Propertius. By translating two of Burns’s Lallans poems into classical Greek, he set Lallans on a par with the language of Pindar. Young may have been a fervent nationalist but in his poetic work he was an accomplished *internationalist*.

The translations from Burns into Greek deserve notice. The notes in *Naething Dauntit* make no mention of them and we have little idea just when they were written. Since Burns wrote his poems in Ayrshire Scots, so Young’s translations are in Greek dialects. Young’s translation of Burns’s lyric song of sheep-tending and his enduring love for his girl, “Caa the Yowes to the Knowes” is headed Βοιωτιστί (“In Boeotian”). The etymology of Boeotia, a region for which Young felt special affinity, is from the Greek word for ox or cow (βοῦς; cf. Latin *bovis*). He adapted Burns’s pattern of three four-beat lines followed by a three-beat line for

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<sup>22</sup> Douglas Young, in “Foreword,” to his *Scottish Verse, 1851-1951, Selected for the General Reader* (London etc.: Thomas Nelson, 1952), xxix; and cf. also Young’s “Scottish Poetry in the Later Nineteenth Century,” in Kinsley, 236-255.

<sup>23</sup> On Young’s use of Scots for his translations, see William Findlay, “Diaskeuasts of the Omnific Word,” *Cencrastus*, 23 (1986): 48-52.

Sappho's stanza (three hendecasyllable lines followed by a five-syllable line), but by using the Boeotian dialect, a subdialect of Aeolic, Young may have in mind Corinna of Tenagra (mid-5<sup>th</sup> c. BCE), the only poet we have from antiquity who wrote in Boeotian. Young's mastery of composing in Greek not only in the difficult Sapphic stanza but also in a dialect for which we have scant testimony is on full display.<sup>24</sup>

Likewise, his translation of Burns's "Ae Fond Kiss," with four-line stanzas rhyming as couplets (*aabb*), is rendered in the Doric Greek dialect and in 12 elegiac couplets. Greek elegy was originally used for funerary epigrams and longer meditative poems. Young may have been seeking a funerary note in this poem of two lovers parting, but elegies about the pains of love are particularly associated with Roman writers like Catullus and Propertius. In any case elegiac meter was not generally used by the great Doric poets like Pindar, Stesichorus, Theocritus, and Bacchylides. Doric was thought to be harsh, laconic (Dorians lived in Laconia), and rustic, as Burns's Lowlands Scots had once been thought. For instance, in line 2 of Young's poem, he writes κῶδέποκ(ε), where in Athenian Attic he would have had καὶ οὐδε πότε.<sup>25</sup>

Young was not shy in showing off his facility in translating one poem into multiple languages and meters, as with Ludwig Uhland's "Auf den Tod eines Kindes," which he translates into "Aberdonian" (i.e. Scots Doric), Lesbian Greek and Ionic Greek. Not included in *Naething Dauntit* is "Αἰολιστι" ("Aeolic Verses"), a translation into Aeolic Greek of a Pushkin poem which the new edition gives only in Lallans.<sup>26</sup> Also not included in this collection is "Thoughts for St. Andrews's Night, 1936" from *Auntran Blads* in which he writes a children's poem, "I Wish I Were a Crocodile," in English, then translates it into Latin, Greek, French, and German verse.<sup>27</sup>

Too old (age 26) for active duty at the start of the war, he was also then exempt for holding a protected profession, but by 1941 his stint at Aberdeen had concluded, and in 1942 the authorities "dereserved" his age group. Assured that he would fail the medical exam, he miraculously passed it. The SNP had encouraged its members not to be drafted until

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<sup>24</sup> *Auntran Blads*, 50-51. This achievement is offset by the text in *Naething Dauntit*, which contains eighteen errors of spelling, punctuation, or accent in its 24 lines.

<sup>25</sup> *Auntran Blads*, 52. The text of this translation in *Naething Dauntit* is also awash with wrong or absent diacriticals and spellings (19 in 22 lines); for example, in line 6 ἀστέρροζῶς should be ἀστέρος ῶς, line 17 χαίρε καὶ should be χαίρε καὶ, line 20 χάρματα...δῶρά τε τας should be χάρματά ...δῶρά τε τὰς, and so on. These might seem minuscule problems to a non-Greek reader, but they are essential to meaning.

<sup>26</sup> *Auntran Blads*, 48; *Naething Dauntit*, 227.

<sup>27</sup> *Auntran Blads*, 49-50.

Scotland was granted dominion status, like Canada. To the authorities Young invoked Article XVIII of the 1707 Treaty of Union and, found to be, as he phrased it, “another turbulent tribune,” was sentenced to 12 months in Saughton Gaol “as a guest of his Britannic majesty.”<sup>28</sup> While he was out on bail pending appeal, he served as chairman of the Council of the SNP. After his appeal was summarily rejected, he entered prison, where, on St. Andrews Day, November 30, 1942, he translated the 23<sup>rd</sup> Psalm “from the Hebrew.”<sup>29</sup> When he was released after eight months (July 1942-March 10, 1943), he was welcomed back into Scottish civilian society, celebrated at the prison gates by pipers, patriots, and fellow poets, chief among them Hugh MacDiarmid. He wrote a series of pamphlets arguing for dominion status and in February 1944 stood as a Scottish Nationalist in a parliamentary by-election for Kirkcaldy Burghs, Fife, losing narrowly, but still winning 41.3% of the vote against the Labour candidate, and alarming the authorities.<sup>30</sup> When he presented his Scottish Dominion plan to the Council of Dominion Prime Ministers in spring 1944, nearly all of the PMs approved, but he drew the attention of Ernest Bevin, Minister of Labour and National Service. In June 1944, Young was ordered to work in an English munitions factory. He declined, was charged with refusing industrial conscription, and was hauled into court before a “rather deaf and testy old gentleman,” where he was found guilty “as a matter of routine” and given a three months’ sentence.<sup>31</sup> Late into his life his hatred for Winston Churchill remained so rabid that he would not call him by his English name but rather as “Yon Kirkbrae.”

While he had earned the enmity of British officials, he had become a hero to his fellow members of the Scottish Renaissance. A recently discovered poem by Sydney Goodsir Smith (1915-75) portrayed Young as a martyr for freedom. It reads in part:

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<sup>28</sup> Young, *A Free Minded Scot: The Trial of Douglas C.C. Young in the High Court Edinburgh* (Glasgow: Scottish Secretariat, 1942). Young was later to write a pamphlet entitled *The Treaty of Union Between Scotland and England, 1707*, also published by the Scottish Secretariat, 1955.

<sup>29</sup> “The 23d Psalm o King David.” Young’s first collection, *Auntran Ballads*, was at press during Young’s imprisonment, but he was not allowed to correct proof; the job fell to his friend Murison, and MacDiarmid wrote the introduction.

<sup>30</sup> Under the wartime coalition, in this kind of by-election, the party previously holding the seat was not opposed by the other major parties; so in Kirkcaldy Burghs, no Unionist (Conservative) competed for what had previously been a Labour seat. When Young ran again in 1945, in the same constituency, both major parties put up candidates; he earned almost the same number of votes, but a much larger turnout left him coming third, with 17.1% of the vote, after the Unionist, but before the Communist [Ed.].

<sup>31</sup> For Young’s account of all this, see *Chasing an Ancient Greek*, 58-64.

Douglas Young they've pitten by  
 In Saughton jail is he  
 He bides mang thae that rob and rape  
 That stude for Scot land free...

When Douglas tellt them historie's truth  
 Nae answer could they gie,  
 They pit him by for a twalmonth  
 I' the war for libertie!

But bide a wee, ma bonnie Lords,  
 There's twa can play yir game  
 And we'll hae Douglas oot again  
 An Scotland rule her ain!

Throughout this period of political activity he recognized his affinity with the ancient Greeks. One day in class he said, "To a Greek, you'd have to be an idiot not to be interested in politics." He explained that political activity came to him as naturally as it did to the Greeks, who used the word *idiotes* ("idiot") to indicate someone who led such a private and secluded existence that he took no interest in the affairs of the day.<sup>32</sup>

Of Young's nationalism, we should remember that ancient Greece was not a unified nation but a collection of independent city-states with their own traditions and deep pride in their respective regions. Indeed, these differences practically defined what it meant to be a Greek. The-American classicist Basil Gildersleeve (1831-1924) noted that Pindar's Thebes went with the Persians in the Persian War, while Aeschylus's Athens went with the Greeks. "We are in danger of losing our historical perspective," Gildersleeve wrote, "by making Pindar feel the same stir in the same way as Aischylos. If he had, he would not have been a true Theban; and if he had not been a true Theban, he would not have been a true Greek."<sup>33</sup> Thebes is in Boeotia (see above, p. 121), the central region that was home to the Mycenaean Greeks, and, like Scotland, had been independent, then overrun by an imperial force (Athens), which it opposed in both the Persian and Peloponnesian Wars. The Boeotians were portrayed by the Athenians as dense rural types but doughty warriors and fiercely jealous of their independence. They regained their independence from Athens in 447 BCE only to lose it again and then regain it in 424. Young expressed the affinity with Scotland clearly in his translations of Burns into Boeotian, and at one point even considered writing a history of Boeotia. His Hellenic political consciousness made him heroic to friends and students, but it

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<sup>32</sup> *Chasing an Ancient Greek*, 155.

<sup>33</sup> *Pindar. The Olympian and Pythian Odes*, ed. Basil L. Gildersleeve (New York: Harper & Bros., 1897), xii.

constricted his future as a classicist, despite the great promise of his extraordinary undergraduate career.

For part of 1945-6 he edited the *Scots Independent*, but now past thirty and with a wife to support, he needed employment. In March 1946, without any scholarly publications, he put himself up for the chair of Greek at Glasgow against A.W. Gomme (1886-1959), who had been teaching there since two years before Young was born. Since Gomme had just published the first volume of his great commentary on Thucydides and would be elected F.B.A. the following year, it seems unlikely that Young's wartime imprisonment played much role in the Glasgow appointment.

The years 1947-1948 were pivotal: like Boccaccio, Young moved away from poetry and politics into scholarship. Soon after Young moved to live in Edinburgh, Glasgow came calling with the offer of its first full-time appointment in Scottish literature. His publications to that point made him a leader of the Second Scottish Renaissance and he should have been the ideal candidate.<sup>34</sup> His second poetry collection, *A Braird o Thristles*, was published in 1947, as was his 1946 address, "*Plastic Scots*" and the *Scottish Literary Tradition*, and with Maurice Lindsay he was co-editing the series *Saltire Modern Poets*.<sup>35</sup> He joined PEN and represented Scotland at meetings in Zurich, Copenhagen, Venice, and Moscow.<sup>36</sup> Moreover, his Aberdeen yoke-mate, David Murison (1913-97), had moved from Greek to Scots language studies, and now Young had an opportunity to make a similar move. Young's political background might have been an enhancement, rather than drag, for a career in Scottish literature. He chose instead to make his professional career as a classicist, accepting a position in Latin at University College, Dundee, then still part of the University of St Andrews. Soon afterwards, in 1950, the Young family moved from their Newington home in Edinburgh to Douglas's birthplace, Tayport, midway between Dundee and St. Andrews. From his university days, Young enjoyed the company of other poets, abroad and at home, and they clearly enjoyed him. After one visit, the bedridden Scots poet William Soutar commented that "Douglas, though something of a conversational conveyor

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<sup>34</sup> "Still in his early thirties Young is the acknowledged pillar of the Renaissance": *Scots Review* (1947); Findlay, 177. The Glasgow post went to another, younger, Scots poet, Alexander Scott (1920-1989), who had a first in English from Aberdeen, and had been teaching English literature at Edinburgh, but had also been at D-Day with the Gordon Highlanders and subsequently won an M.C.

<sup>35</sup> *Saltire Modern Poets*, ed. Douglas Young and Maurice Lindsay (Edinburgh: Oliver & Boyd, 1947); "*Plastic Scots*" and the *Scottish Literary Tradition ... An Epitome of an Address...* (Glasgow, n.p., 1947), later republished as "*Plastic Scots*" and the *Scottish Literary Tradition ... An Authoritative Introduction to a Controversy* (Glasgow: MacLellan, 1951).

<sup>36</sup> Young would serve as President of the Scottish Chapter from 1957 to 1962.

belt, isn't a bore."<sup>38</sup> Young told students, "Of all the literary folk who've been round to the house, the kids warmed the most to Dylan Thomas." He recalled walking onto a Greek beach and seeing Christopher Isherwood and Stephen Spender sunning themselves on rocks, "like lizards."

In 1948 the SNP ruled that members could not belong to two parties at once and expelled Young, still also a Labour party member, along with the Communist MacDiarmid. This effectively ended Young's political career. His principled, if quixotic, stand for Scottish rights in the 1940s give him a permanent place in the 20th century struggle for independence, but it also constricted the future career possibilities promised by his extraordinary student achievements. .

Now 35, and committed to the classics, Young needed to amass some credentials. While investigating ancient Boeotia, Young settled on a Boeotian poet, ranked well behind Pindar and Bacchylides and Stesichorus, but a congenial spirit, Theognis of Boeotian Megara. Young's Oxford mentor T.W. Allen had written on Theognis in the 1930s, in the *Proceedings of the British Academy*; reportedly this was the excuse on which Young first introduced himself to Allen, buttonholing him in the quad at The Queen's College.<sup>39</sup> The poems are mostly short, few over twelve lines, as suits the elegiac form, and Young had translated five of Theognis's elegies into Scots (four in *Auntran Blads*, one in *Baird o Thristles*).

What would appeal to Young is Theognis's basic conservatism, his experience as a widely travelled man who still loves his country best (783-8), and his notion that friendship and moderate drink will comfort against losses caused by political and social upheaval. Theognis was an aristocrat who saw his old world slipping away, the aristocracy has failed to uphold the moral order, so the good are brought down while the bad take charge. He is a poet speaking truths, usually in the setting of a symposium, after sufficient, but not too much wine. In Young's characterization:

Theognis had a mind of his own and spoke it, on matters of general as well as of personal interest. As such a spokesman he is a social and historical "document" of the first importance, all the more so that he is the most substantial relic of personal literature from the aristocratic particularist age, before Athenian national socialism and Macedonian dynastic imperialism.<sup>40</sup>

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<sup>38</sup> *A Clear Voice*, 15.

<sup>39</sup> T.W. Allen, in *Proceedings of the British Academy*, 20 (1934): 71-89; N.G. Wilson, memoir of Allen, in *Proceedings of the British Academy*, 76 (1990): 311-319 (318).

<sup>40</sup> *Chasing an Ancient Greek*, 2.

The post-war period saw renewed interest in Theognis.<sup>41</sup> The *Theognidea*, the collection of nearly 1400 verses that have come down to us in his name, includes poems that can definitely or possibly be attributed to him mixed with the work of other poets which crept into the collection during the Byzantine era. The manuscripts we have print all of these verses in one undifferentiated lump. If Young could compose a truly authoritative text of so problematic an author, he might well set concerns about his nationalism in the shade. The first task was to examine the manuscripts, which meant, happily, travel all over Europe, where Young visited libraries and made new scholarly friends, as recounted in his delightful travel book, *Chasing an Ancient Greek*.

He inspected 48 manuscripts overall but found only five that were authoritative enough for his edition. Young believed that the *editio princeps*, the oldest and most complete manuscript, was “A” from the 10<sup>th</sup> century (Paris 388), which had been unknown for about 1000 years. In 1953, Young reviewed Peretti’s edition,<sup>42</sup> and in 1953 and 1961, he published papers on the manuscripts.<sup>43</sup> There were no significant textual issues, and for his text Young basically followed that previously established by Ernst Diehl.<sup>44</sup> His “chief contribution,” Robert Renehan wrote, “is his detailed examination of the manuscripts.”<sup>45</sup> Along with complete accounts of all the manuscripts, he provided sixteen indexes, bibliographies, a full apparatus criticus, and an index verborum. Very little more could be asked of an editor than what Young set forth here. His

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<sup>41</sup> Aurelio Peretti, *Theognide nella tradizione gnomologica* (Pisa: Libreria Goliardica, 1953) asserted the *Theognidea*’s place in gnomological literature and asserted that our present collection was made not in Hellenistic times but in the Byzantine era. Francisco Rodriguez Adrados, *Líricos Griegos elegíacos y yambógrafos arcaicos: Siglos VII-V A.C.* (Barcelona: Alma Mater, 1956-9) thought that the collection was enlarged in the 5<sup>th</sup> c. BCE and then edited down by scholars in the Hellenistic period. Carrière in 1948 thought it a fusion of an Athenian collection of 400 and an Alexandrian edition of the 1<sup>st</sup> c. C.E. See now G. Colesanti, *Questioni teognidee: La genesi simposiale di un corpus di elegie* (Rome 2011). There are also more recent articles by Ewen Bowie.

<sup>42</sup> *Classical Review*, 5.1 (March 1955): 35-7.

<sup>43</sup> “A Codicological Inventory of Theognis Manuscripts,” *Scriptorium* 7 (1953) 3-36; “Borrowings and Self-Adaptions in Theognis, with Reference to the Constitution of the Extant Sylloge and to the Suda Notice of the Poet’s Works” in *Festschrift zum 150 jährigen Bestehen des Verlages und des graphischen Betriebes B.G. Teubner* (Leipzig Teubner, 1961) 307-90.

<sup>44</sup> *Anthologia Lyrica Graeca*, ed. Ernst Diehl (Leipzig: Teubner, 1961-4)

<sup>45</sup> *Classical Philology*, 60.2 (1965): 135

*Theognis* was published in 1961 in the prestigious Teubner series of texts to favorable reviews.<sup>46</sup>

Following the 1953 reorganization of Dundee's relationship with St Andrews, Young, now well-launched on his *Theognis* edition, moved in due course across to St Andrews, first appearing as lecturer in Greek in the St Andrews calendar for 1955-56.<sup>47</sup> In 1953, his senior colleague at Dundee, W.L. Lorimer (1885-1967) had also moved, to be professor of Greek.<sup>48</sup> When Lorimer retired after two years, Young applied for his chair, but it went instead to a London-born Oxford don, Kenneth J. Dover (1920-2010). Dover had served in the Western desert and Italy, so Young's wartime record may have been a factor. Dover stressed professional issues:

He was certainly magnanimous.... in his personal dealings with me he was always friendly, generous, helpful. I enjoyed his charm, his wit, and his flamboyant eccentricities, and there was no denying his expertise in palaeography and codicology; yet it never seemed to me that he really understood the attitudes and presuppositions of an alien culture to the extent required in studying the ancient Greeks.<sup>49</sup>

According to Dover, Young's Oxford friend T.W. Allen passed on to him a propensity to defend at any price the readings of the oldest manuscripts, as if textual criticism were a game won by whoever could think of the minimum visual error needing correction in order to restore some kind of sense. For these reasons, much as I liked him as a person, I was rather relieved when he moved to Canada in 1968 (*ibid.*).

Dover, who would become President of Corpus Christi, Oxford, in 1976, and president of the British Academy in 1978-81, probably represented the consensus view of Young among establishment classicists. Dover himself was not only an editor, but a broad-ranging cultural historian, and from his perspective, Young, for all his gifts, really never got further than the language and the manuscripts.<sup>51</sup>

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<sup>46</sup> *Theognis, Ps.-Pythagoras, Ps.-Phocylides, Chares, Anonyma Aulodia, Fragmentum teliamblichum post E. Diehl* (Leipzig: B.G. Teubner, 1961; 2<sup>nd</sup> ed., 1971; repr. 1998).

<sup>47</sup> In earlier sources, Young's lectureship at St Andrews is dated as 1953: I am grateful to Prof. Stephen Halliwell of St Andrews for clarification on these dates.

<sup>48</sup> Though Lorimer had taught Latin at Dundee, he was a distinguished Greek scholar, elected F.B.A. in 1953, and also, like Young and Murison, a proponent of the Scots language, as chairman of the Scottish National Dictionary Association from 1953 (and an SND contributor) and as translator of *The New Testament in Scots* (posthumously published, 1983): see K.J. Dover, in *Proceedings of the British Academy*, 53 (1967 [1968]); 437-448; J. Derrick McLure, in *ODNB* (2004).

<sup>49</sup> Dover, *Marginal Comment*, 87.

<sup>51</sup> In his Aeschylus class in North Carolina reading the *Oresteia*, the instruction concerned accuracy, metrical sophistication, and study of the apparatus criticus.

In the meantime, the Greek program at St. Andrews burgeoned and Young was its most popular teacher.<sup>52</sup> After attending student productions at the Edinburgh Festival in 1957, he responded to a student's request that he translate Aristophanes' *Frogs* into Lallans for his students to perform. The result, *The Puddocks*, represents the summit of his efforts as translator, teacher, and champion of Burns's language.<sup>53</sup> In 1958 *The Puddocks* was performed by Young's students, styled the "Reid Gouns," at the Byre Theatre at St. Andrews and later by the "Sporranslitters" theatrical company at the Edinburgh Fringe in the Braidburn Open Air Theatre with a small burn in front of the stage which was blocked at one end to become the river Styx.<sup>54</sup> In the following year he translated Aristophanes' *Birds* as *The Burdies* to be performed at the 1959 Edinburgh Fringe.<sup>55</sup> Both plays were available to any amateur group at the cost of a guinea donated to Murison's *Scottish National Dictionary*. Young gave appropriate Scottish names to the characters: e.g., Xanthias (Gk. xanthos, "blonde") became "Sandy." For both plays Young added contemporary references to the Edinburgh Military Tattoo and other local persons and activities. In the second edition (1965), Young responded to the demands of the Lord Chamberlain for cuts in the play when it played at the Edinburgh International Festival as the first contribution of the Royal Lyceum Theatre, directed by rising star Tom Fleming. Young questioned whether the Lord Chamberlain had authority over a Scots play. Reviews remarked on the amateurish quality of the production and led to a controversy over the use of Scots, recounted by Young in his *Scots Bards and Edinburgh Reviewers* (1966).<sup>56</sup>

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When the class finished the *Agamemnon*, Young said, "Well, then, anyone want to offer any literary criticism?" Of course, the class knew better, and Young proceeded: "So it's on to the *Choephoroi*."

<sup>52</sup> Among Young's St Andrews students who enjoyed successful careers in Classics are W. J. Slater, who succeeded him at McMaster, and David Traill, professor of classics at the University of California, Davis.

<sup>53</sup> *The Puddocks: A Verse Play in Scots from the Greek of Aristophanes* (Tayport: Douglas Young, 1958), missing from the bibliography in *Naething Dauntit*.

<sup>54</sup> Following this precedent, in 1961 the Yale Dramatic Association staged *The Frogs* (not Young's translation) at the Yale swimming pool, and later *The Clouds* at the New Haven airport..

<sup>55</sup> *The Burdies: A Comedy in Scots Verse by Aristophanes and Douglas Young* (Tayport: Douglas Young, 1959). A 1965 production of the *Burdies* prompted Alexander Scott to attack Young as an all-knowing "Supermakar," "free of the subjective fallibilities of lesser mortals": David S. Robb, ed., *The Collected Poems of Alexander Scott* (Edinburgh: The Mercat Press, 1994), 103.

<sup>56</sup> Douglas Young, *Scots Bards and Edinburgh Reviewers: A Case Study in Theatre Critic: A Case Study in Theatre Critics and Their Contradictions* (Edinburgh:

Aristophanes' poetic expression, his conservatism, and his hilarious situations and jokes perfectly suited Young's light and lively Lallans, which floated across the stage, conveying the charm (if not the outright obscenity) of the Greek in a way that few translations have done.<sup>57</sup> Strange as it may seem, it is a rare thing to have an audience laughing at a translation of an ancient comedy. Moreover, as C.W. Marshall points out, the translation asserted a continuum from ancient Athens to modern Edinburgh, "and the dialectic choice asserts national identity."<sup>58</sup>

Young made a name for himself as a wittily polemical defender of Homeric Unitarianism: he believed, as he had been taught, that the *Iliad* and the *Odyssey* had been composed by one poet of surpassing talent. In the 1950s, much Homeric scholarship involved the examination of Homeric vocabulary. Milman Parry (1902-35), analyzed the characteristic repeated formulas ("flowing-haired Achaeans," "grey-eyed Athena") as necessary features of the oral presentation of ancient pre-literate rhapsodes who carried the whole text of epic poems in their heads. Through interviews and recordings of illiterate Yugoslavian *guslars*, Parry showed that these formulas regularly occupied the first half or the second half of a given line, perhaps allowing the speaker to fill out or initiate a line if his memory momentarily failed him.

In 1955, Denys Page (1908-1978), Regius Professor of Greek at Cambridge, produced what Young mischievously called a "sprightly volume," *The Homeric Odyssey*, in which he argued that, because some vocabulary of the *Iliad* does not reappear in the *Odyssey*, the two poems were written in different locales by different persons.<sup>59</sup> To illustrate what Young considered the absurdity of Page's conclusions, he applied Page's method to the poems of John Milton and (tongue-in-cheek) showed "how untenable is the naïve traditionalist view that one and the same John Milton

Macdonald, 1966). The title is a twist on Byron's *English Bards and Scotch Reviewers* (1807).

<sup>57</sup> On the origins in the 1940s of foreign drama translated into Scots, see Bill Findlay, "Towards a Reassessment of Douglas Young," *Études écossaises*, 10 (2005): 176. For a critique of Young's translation, see J. Derrick McClure, "*The Puddocks and The Burdies* 'by Aristophanes and Douglas Young'," in Bill Findlay, ed., *Frae Ither Tongues: Essays on Modern Translations into Scots* (Clevedon, UK: Multilingual Matters, 2004), 214-30. McClure argues that Eric Linklater's *The Impregnable Woman* (1938), based on Aristophanes' *Lysistrata*, may have influenced Young's decision to translate these comedies, since he had worked on Linklater's campaign in 1933.

<sup>58</sup> C.W. Marshall, "Aristophanes and Douglas Young," *Comparative Drama* 44.4 (Winter 2010): 539-544 (542). Marshall gives an excellent survey of the history and productions of these translations.

<sup>59</sup> Denys Page, *The Homeric Odyssey* (Oxford: Clarendon Press, 1955).

was author alike of *Paradise Lost* and of the lesser poems that have been for centuries uncritically printed under his name.”<sup>60</sup>

At the same time Parry’s assistant, Albert Lord (1912-91), was enlarging Parry’s notion of formulas in *The Singer of Tales* (1960) and scholars like James Notopoulos (1905-67) referred to Homer’s technique of “oral composition,”<sup>61</sup> Young thought this absurd: “the mouth is not the organ of composition; the brain is the organ of composition.” He seemed offended not only as a scholar but as a poet by those who so misunderstood how poets work that they could write that the texts of Homer were “improvised,” running counter to common poetic practice. Young asserted that the Homeric poems, like nearly all poems, were in fact “premeditated.”<sup>62</sup>

Young was accustomed to enjoying the role of controversialist. By the late 1960s, Parryites had defined the formula basically out of existence by declaring that the formula was a “sense unit” and as such could be a single word. Taking this as his premise, Young read a paper at the American Philological Association meeting on December 28, 1971, “Statistical Light from Livy on Formulas in Homer.” Here Young applied Notopoulos’s definition to the works of the great historian, a contemporary of Virgil, using David W. Packard’s four-volume *Concordance to Livy* (1968). Finding that Livy composed using single words, which qualified as formulas under the new definition, he concluded that Livy was “an illiterate improviser.”

In 1960 Young was named senior lecturer in Greek at St. Andrews, and two years later his Theognis edition brought him an earned D.Litt., but without Dover’s further support, he was unlikely to get further promotion in a Scottish university. In 1963-1964, Young spent a sabbatical at the University of Minnesota and lectured widely in America, where his troublesome reputation meant nothing, so successfully that American and Canadian universities openly courted him. As if he knew that his time in Scotland was limited, he devoted part of his remaining years in Edinburgh extolling his hometown and university in three books: *Edinburgh in the*

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<sup>60</sup> Douglas Young, “Miltonic Light on Professor Denys Page’s Homeric Theory,” *Greece & Rome*, 6,1 (March 1959): 96-108 (105), reprinted in *A Clear Voice*. Page, later Sir Denys, and Master of Jesus College, spent the war code-breaking at Bletchley Park.

<sup>61</sup> James A. Notopoulos, “The Generic and Oral Composition in Homer,” *Transactions and Proceedings of the American Philological Association*, 81 (1950): 28-36.

<sup>62</sup> “‘Never Blotted a Line’? Formula and Premeditation in Homer and Hesiod,” *Arion*, 6 (1967): 279-324.

*Age of Sir Walter Scott, Edinburgh in the Age of Reason: A Commemoration, and St. Andrews Town and Gown, Royal and Ancient.*<sup>63</sup>

Young's political activism drew him to the study of the Hellenistic historian Polybius, who believed that the Roman Republic flourished because the populace maintained traditions that included noble acts, respect for elders, the pursuit of virtue and devotion to the gods. The manner of Polybius permeates Young's books on Edinburgh and St. Andrews.<sup>64</sup>

In 1968, rejected yet again for a Scottish chair, this time at Aberdeen, Young accepted a position as professor of classics at McMaster University in Hamilton, Ontario, founded by Scots, where his friend Alexander McKay (1924-2007) was chair of classics and then dean. Two years later Young became Paddison Professor of Greek at the University of North Carolina at Chapel Hill. He seemed to enjoy North Carolina, where he visited Anson County, where Flora MacDonald was imprisoned during the American Revolution, and on one spring night he said, "This feels just like Rome." When the Chairman of the Classics Department asked faculty what they would be willing to teach in the coming semester, Young replied "Any Greek poet from Homer to Nonnos." He lightened the burden of collating codices by creating puzzles and satires which he would duplicate and place in student and faculty mailboxes at 6 A.M. so that we could start the day with a smile. For those readers with some Greek the following is an example:

ONE MAN'S MUSIC IS ANOTHER MAN'S POISON

A young Scottish soldier lay dying  
in a hospital ward one day;  
he asked them to grant his petition  
to hear the sweet bagpipes play.  
So they sent for a braw Scottish piper,  
And he played by that lad's bedside.  
The pipes saved the life of that soldier,  
But the rest of the patients died.

Σκωτὸς ὀρεινὸς ἔθνησκέ ποτε – τριγέρων ὄδε μῦθος –  
ὀπλίτης νεαρὸς νοσοκομείῳ ἐνί.  
Λιπάρεεν δὲ παρόντας ἀεὶ πάλιν αὔθις ἀκούειν  
Αὐλῶν βουβωδῶν ἡμερόεσσαν ὄπα.  
ἦλθε δ' ἄφαρ κληθεὶς ἄσκαύλης Σκωτὸς ἀμόμων,

<sup>63</sup> *Edinburgh in the Age of Sir Walter Scott* (Norman, OK: University of Oklahoma Press, 1965); the introductions to five essays written by others in *Edinburgh in the Age of Reason: A Commemoration* (Edinburgh: Edinburgh University Press, 1967); *St. Andrews Town and Gown, Royal and Ancient* (London: Cassell, 1969).

<sup>64</sup> *A Clear Voice*, 19-20.

τοῦ δὲ νεκροῦ βόμβει πὰρ λέχει ἐμμελέως.  
καὶ τότε ἀναπνεύσας μὲν ἀπῆλθ' ὁ Σκωτὸς ἔφηβος  
ἄλλοι δ' οἱ κάμνον πάντες ἀπ' εὐθὺ θάνον.

After his Theognis edition and the Aristophanes translations, Young turned to the minute inspection of the manuscript traditions of the two pillars of Greek poetry mentioned above, Pindar and Aeschylus.<sup>65</sup> As a palaeographer he delivered full and accurate accounts of the errors made by copyists in transmitting the texts through the Middle Ages. Text editing is a matter of judging the testimony of manuscripts through the filter of probability. As a text editor Young followed his mentors Lindsay and Allen in favoring the oldest manuscripts, even if it meant too-clever-by-half defenses of their readings.

His naïve students delighted in his literal translations of the day's passage, rendered *so* literally that they resembled Housman's parody of Greek tragedy ("O suitably-attired-in-leather-boots / Head of a traveller..."); they noted how every "correct" reading seemed to come from the oldest manuscript, for Aeschylus the Mediceus, and how he seemed to scan every chorus with as many resolutions and syncopes as necessary to say to his consternated students, "I aver that the metre is polyschematous choriambic dimeter." The very name betrays the meter's flexibility: even dactylic hexameter could be scanned to fit it. When told he would have to meet his class on Good Friday, he said, "The better the day, the better the deed." The Greeks thought the functions we now ascribe to the heart belonged to the liver. Young told his class "How's life? It depends on the liver." Some students called him "the far-thunderer," especially when he offered his favorite Bible verse, "Fear thou the Lord and the king, and meddle not with them that are given to change" (Proverbs 25.21).

Though he recognized that his American students were woefully unprepared relative to the students he had had in Scotland, nevertheless he conversed freely both in class and socially at his apartment where he introduced his class to the wonders and variety of single malt scotch, which he brought back illegally across state lines on frequent trips to Washington, DC. In January 1971, students and a colleague cooked him a

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<sup>65</sup> E.g., "Some Types of Scribal Error in Manuscripts of Pindar," *Greek, Roman and Byzantine Studies*, 6 (1965): 247-273, and in William M. Calder and Jacob Stern, eds, *Pindaros und Bakchylides* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1970); "Notes on the Text of Pindar," *Greek, Roman and Byzantine Studies*, 7 (1966): 5-22; "Readings in Aeschylus' *Choephorae* and *Eurmenides*," *Greek, Roman and Byzantine Studies*, 12 (Autumn 1971): 303-30; "Readings in Aeschylus' Byzantine Triad," *Greek, Roman and Byzantine Studies*, 13 (Autumn 1972): 5-38.

haggis dinner for Robert Burns's birthday. At table Young recited Burns's "Address to a Haggis" from memory, and when afterward he would encounter one of his hosts on campus he would thunder, "But mark the Rustic haggis-fed, / The trembling earth resounds his tread."

In working on the *Oresteia*, he aspired to produce a commentary on Aeschylus that would be the equal of his mentor Rose's. When his translation with Greek text and notes was published posthumously, the readings, scansion, and translation that had both amused and bemused his students failed to impress reviewers.<sup>66</sup> It received only two reviews, and they were far from positive about his "scientifically conservative" text. Richard E. Doyle noted that in 34 pages Young compared his readings with the Oxford Classical Text of Gilbert Murray, which had never been highly thought of, even after its 1955 revision. Young ignored the 1972 revision of that text by Denys Page (whom he had previously chastened for his Homeric theory).<sup>67</sup> Moreover, his friend Hugh Lloyd-Jones (1922-2009) had done the Loeb edition of Aeschylus (1956-1957) and was barely mentioned. In *Greece & Rome*, A.E. Bulloch gave Young's book only a few sentences, scoring the "lumpy, obscure English and a poor rendering of the Greek. Theatre audiences will need better than this, and students will find wiser guidance and help in Hugh Lloyd-Jones's English edition of these plays in the Prentice-Hall series."<sup>68</sup> The critical response to Young's Aeschylus was perhaps a predictable if unfortunate conclusion to his classical publishing career; one can only imagine the series of rejoinders he would gladly have written to these reviews.

Douglas Young's Hellenism supported his literary, political, and scholarly life. Like his Greek heroes he approached the issues of his time with wisdom, wit, and integrity, applied whether it comported with established policies or not. Theognis, he wrote, with perhaps slightly rueful self-recognition, "is idiosyncratic enough to make him rather a misfit in most companies, but ... he manifests a perennial vitality."<sup>69</sup> The Greek in him found the sheer joy of collecting manuscripts, making friends and standing out as a good-natured, humorous and generous controversialist. Throughout his career as both a Scottish nationalist and a citizen of the world, the protection and promotion, preservation and dissemination of root cultures, both ancient Greek and Scots, remained constant.

#### *University of South Carolina*

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<sup>66</sup> Aeschylus, *The Oresteia, Translated into English Verse from a Scientifically Conservative Greek Text* (Norman, OK: University of Oklahoma Press, 1974).

<sup>67</sup> Richard E. Doyle, "Aeschylus: The Oresteia by Douglas Young," *The Classical World*, 69 (1976): 395-6.

<sup>68</sup> A.W. Bulloch, "Brief Reviews," *Greece & Rome* 23 (1976) 85.

<sup>69</sup> *Chasing an Ancient Greek*, 200.