These translations vary widely in quality, interest, and accessibility, and thus in their usefulness as teaching tools.[1] But I want to keep the translation[2] as teaching tool in the background today, and focus instead on the problems[3] a translator into an archaic language faces and the choices one makes while working through those problems.[4] These choices have implications for the translation as cultural production.[5] Modern translation theory views[6] the translation as rendering a work[7] not only linguistically, but also culturally.[8] A translation of, say, *The Iliad* into Japanese renders,[9] as best it can, a distant and ancient culture accessible to a modern audience.[10] Viewed in this way, a translation of *Alice* into an archaic language[1] is engaged in a curious two-step:[2] it must represent the nineteenth-century *Alice* to its audience along with many aspects of nineteenth-century culture[3]—if it didn't it wouldn't be a translation, but something else.[4] But it will also, inevitably, touch upon and represent the ancient culture in whose language it is written.[5] Even the 1964 Latin translation by Clive Carruthers,[6] which remains firmly rooted in the nineteenth century,[7] does that, if only by echoing the school-texts its readers are familiar with and employing[8] a variety of meters from ancient elegiac couplets to the Goliardic rhymes of the Middle Ages.[9] The Old English *Alice* is, then, a translation for three cultures:[10] both nineteenth-century and Anglo-Saxon England, and of course the postmodern world its intended readers inhabit.

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