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PARALLEL SCENES OF HOMER AND VIRGIL COMPARED WITH REGARD TO NARRATIVE TECHNIQUE

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TABLE OF CONTENTS.

CHAPTER		PAGE
	INTRODUCTION	1
I	THE CYCLOPS	6
II	LOVE SCENES	31
III	FUNERAL GAMES	95
IV	THE UNDERWORLD	126
V	THE RAID	162
VI	BATTLE SCENES	192
VII	BROKEN TREATY AND DUEL	212
	CONCLUSION	248
	SELECT BIBLIOGRAPHY	254

INTRODUCTION

"Il suffit," writes Sainte-Beuve in his Étude sur Virgile "d'ouvrir les premiers livres de l'Énéide pour voir combien Virgile a emprunté d'Homère, combien il l'a imité a chaque pas." It is the purpose of this study to select from the Aeneid certain passages which bear evidence of such "borrowing", to set them side by side with the parent passages from Homer, and, examining the two from the standpoint of narrative technique, to discover the degree of indebtedness of the Latin poet to his Greek master.

It is almost certain that the centuries which have intervened between the Iliad and Odyssey and the Aeneid will have brought about changes in outlook, in sense of values, in sensitiveness, which cannot but effect changes in the manner of telling a story. The gods of Olympus, such potent forces in the moulding of human destiny, have acquired a more dignified status. Nationality is a new and strong force to be reckoned with. The whole fabric of human life has a new pattern. Virgil, writing of an age long dead, is likely to infuse into his work something of the spirit of his own time, something of the genius of

Italy, something of his own personality. The chapters which follow are an attempt to discover to what extent he has adopted the narrative methods of Homer, and to what extent he has evolved methods of his own, more nearly suited to his purposes.

Since the present thesis is limited to a consideration of narrative technique, many purely poetic aspects of the two epics will not be touched. Moreover, as the writer has, unfortunately, no knowledge of Greek, the Iliad and Odyssey have been, of necessity, studied in translation. For this reason it seems best to quote in translation from all three poems. References will be made to pages of the Iliad and Odyssey, in the prose translations of Lang, Leaf and Myers and Butcher and Lang respectively, and to lines of the Aeneid, in the Latin edition of A.Sidgwick.

While fully acknowledging Virgil's considerable debt to Apollonius of Rhodes, Euripides, Ennius and others, the writer considered that the scope of the present study would be broad enough if it were limited to comparison with Homer only.

The scenes chosen for comparison have been selected on the basis, not only of their similarities, but also of their respective bearing on the plot structure of each

epic, considered as a whole. They are by no means incidental or occurring at random, but are generally vital links in the general structure. Thus Virgil's debt to Homer is organic as well as episodic, a major, not a minor, debt. Comparison of the two encounters with the Cyclops will seek to illustrate Virgil's ability to adapt an important incident of his model to dimensions suited to its modest importance in his own poem. Study of the respective treatments of the love-story motif will show how he achieves the exactly opposite result. In like manner, examination of each poet's account of the funeral games, the visit to the Underworld, the battle scenes, the raid, and the broken treaty and duel will attempt to demonstrate how Virgil has shaped and moulded his Greek material to the contours of his Roman theme.

In arrangement of scenes, the order used is that followed in the Aeneid. In regard to the Homeric poems this arrangement, with the exception of the funeral games, deals first with the selections from the Odyssey, second with those from the Iliad.

In the consideration of each pair of parallel scenes, the same general plan will be followed. First, the placing of each in the action-pattern of the epic will be noted, with attention to its narrative purpose and the means by

which it is integrated with the poem as a whole. Second, attention will be turned to the matter of setting, with a view to determining the degree of concreteness of background and methods of presenting it. In this connection, it will be interesting to search for any evidences of the use of place, time and natural phenomena as an accompaniment or as a contrast to human fortunes and passions. Third, the plot-structure within the scene itself will be analysed. This analysis will take note of the division into subscenes and the matters of conflict, climax, timing or pace, motivation and viewpoint.

Throughout this thesis, the word, "motivation", will be used as signifying the causes explicitly or implicitly suggested by the author for the actions and speeches of his characters. The author's own motivation - his reasons for his various arrangements and treatments - will be discussed in the paragraphs which deal with the place of each scene in the conception of the whole poem.

The word, "viewpoint", is here used, in accordance with the custom of contemporary writers on narrative technique, to signify the station chosen by the author from which to view and describe the action. In the ancient epic he is usually merely an observer, content to chronicle events as he sees them. In the modern novel and short story, he

often enters into the consciousness of one of his characters, becomes that person for the time-being, assumes his physical limitations and looks through his eyes. This method compels the writer to keep his observation within the bounds of what that character can see and know. It has the advantage, however, of giving the reader an insight into the mind and heart of the character chosen.

The study of plot methods will be followed by a consideration of methods of characterization. The object here will be to discover whether the passing of centuries has occasioned any development of insight into human personality. Finally attention will be turned to each poet's treatment of the matter of emotion. Under this head, the chief points to be noted will be the degree of complexity of feeling expressed, and the means by which such feeling is revealed to the reader.

Since the thesis involves a comparison of techniques, since it is a study of methods rather than of ideas, major consideration has been given to the original epic authors and their work, with only passing attention to modern literary criticism of the same.

Reference

1. Sainte-Beuve. Etude sur Virgile . 62

CHAPTER I

THE CYCLOPS

For a study which has as its purpose the comparison of the methods used by two great poets in handling similar narrative material, it would seem wise to begin by seeking an identical set of happenings which is treated by each. Fortunately such a set of happenings offers itself in the story of the Cyclops. Since both Odysseus and Aeneas sailed from Troy, tracing the same route and often stopping at the same places, it was but natural that each should have some dealings with the Cyclops. Each adventure is told by the hero in person at the request of a gracious host - that of Odysseus to Alcinous, King of Phaeacia, that of Aeneas to Dido, Queen of Carthage. How have Homer and Virgil developed this legend of the one-eyed giant? What place does each story occupy in the plot-conception of the whole epic? To what uses has each poet put the elements of setting, suspense, conflict and timing? What are their similarities and divergences in the conception of character and the awareness of emotion? The answers to these questions should go far in showing how much Virgil owed to the Greek master he revered, how much to his own

genius.

In order to visualize clearly the events whose manner of telling is to be discussed, let us first take a rapid survey of each story of the Cyclops as found in Book Nine of the Odyssey, lines 105 to 566 and in Book Three of the Aeneid, lines 570 to 683.

Homer's narrative may be summarized as follows: After leaving the land of the Lotus Eaters, Odysseus and his company arrive at the fertile shore of the giant Cyclopes. On a dark, misty night they land on an uninhabited island outside the harbor. They spend the next day pleasantly in hunting wild goats and feasting. The following day Odysseus visits the mainland in his own ship, leaving the rest of his company on the island. On landing, they see a huge cave, dwelling place of lawless Polyphemus. Odysseus, with the twelve bravest of his followers, explores the cave. The Cyclops is absent tending his flocks. Odysseus decides to await his return to see "whether he would give gifts as a stranger's due." The giant returns at nightfall, pens his flocks in the cave

and seals the doorway with a huge stone. Presently he catches sight of his guests and inquires who they are. Crafty Odysseus tells him that their ship has been wrecked. Polyphemus for answer, slays and devours two of the ship's company. The next morning he breakfasts on two more and departs to the hills with his sheep, leaving the hapless Greeks locked in the cave.

During the day they work out a daring plan of escape. The Cyclops, returning at evening, eats two more mariners for supper. When he is satisfied, Odysseus offers him choice wine, with which he has providently armed himself on leaving the ship. After promising to reward "Noman", as Odysseus has introduced himself, by devouring him last of all, the ogre falls into a drunken sleep. Odysseus and his comrades now seize a glowing stake which they have previously hardened and heated, and bore out Polyphemus' single eye. His cries bring the other Cyclopes from their caves; but when he assures them that "Noman" is injuring him, they return home grumbling. Then the leader binds each of his men

under a sheep with another sheep bound on either side. When morning comes the stone is rolled away and the sheep crowd out past their blinded master, bearing the survivors to safety. Odysseus himself grasps the wool on the underside of a great ram so that when they are clear of the cave he is able to release his companions. Driving the flocks, they gain their ship and make for the island.

As they leave the shore, Odysseus shouts taunts at the giant. Polyphemus nips the top off a rocky hill and hurls it at them. It falls in front of the ship and its great wash drives the ship back to shore. They push off with poles. Odysseus again shouts defiance, revealing his true identity. The Cyclops now prays to his father, Poseidon, that Odysseus, if he return, may do so "in evil case, with the loss of all his company, in the ship of strangers and find sorrows in his house." He hurls another rock which falls behind the ship and wafts it safely back to the island. The sheep are divided evenly among the ships. The ram is sacrificed to Zeus. The next day at dawn they sail away, "stricken at heart, yet glad as men saved from death."

The Cyclops incident in the Aeneid merits - and receives - much less space. Escaped from perilous Charybdis, the Trojans following the directions of Helenus, coast by night, southward along the shores of Sicily where the Cyclopes dwell. During the hours of darkness the travellers are terrified at the phenomenon of Aetna in eruption. At dawn a wasted form stalks from the woods - Achaemenides, one of Ulysses' comrades, left behind in the hurry of flight. He briefly tells the story of Ulysses' guile, throws himself on the mercy of his late foes and urges them to flee with all speed. As he speaks, Polyphemus himself comes down to the shore to wash his wound. He hears the sound of fleeing oars and chases the ships. When he realizes that his pursuit is vain his cries summon the other Cyclopes. As a north wind carries the fleet safely away, Aeneas sees them towering like a forest around the shore of the harbor.

Homer's purpose in placing these events just here in his poem is plain to be seen. Singing far back in those dim days that have left us no record but his, he had a firm grasp of the principle enunciated only in our own time, that the way to hold an audience enthralled is "to get a man up a tree and then throw stones at him." This

incident gives him an unparallelled excuse for getting Odysseus "up a tree." In his struggle for very existence and in exacting - for his time-a perfectly ethical penalty for the Cyclops' inhospitality and bestial cruelty, the hero unwittingly angers the great Poseidon. The giant son's prayer to his father is granted categorically. From this time on Odysseus is pursued by a relentless destiny. He is hurled from one tribulation into another until the "Earth Shaker" is sated with vengeance. Such is the fate of mortals who blunder athwart the will of the gods. All this is hard luck for poor Odysseus, but it makes a thrilling tale.

Chronologically, therefore, the Cyclops story is set near the beginning of the action because it motivates all the adventures that follow. Why, then does it not appear until we come to the ninth book of twenty-four? The poet has used the now common device of plunging directly into the middle of his action and beginning the narrative there. This offers distinct advantages. It is still the best-known method of arousing interest. Moreover, economy is effected by telescoping the actual story time from ten years into six weeks.[1] The events that have occurred prior to Odysseus' arrival in Phaeacia are all introduced as "past history."[2] The telling of these adventures through the lips of the hero himself

gives an air of authenticity which, because of their wonderful character, was perhaps needed, even in those distant days of myth and fable.

The narrative purpose for inserting a similar story in the Aeneid is more obscure. At first sight one might almost believe that Virgil was tempted by the opportunity it afforded of painting a bizarre picture. The incident is dramatic enough in itself. But it adds nothing to the general dramatic effect. Book Three is an account of the weary wanderings of the homeless Trojans. Most of its adventures provide those necessary negative events which impede the progress of the action in order to build up suspense. Some bring foreshadowings of the future. This scene does neither. It adds nothing to the tale of Aeneas' troubles. He comes out of it unscathed, without even any great loss of time. Nor is there any question of Sicily's being the long-sought refuge; Italy has been indicated without possibility of doubt. This incident has no casual connection even with the scenes which immediately precede and follow it. Achaemenides is able to point out the path of Ulysses' wanderings; but whatever significance he might bear as a guide is cancelled by the early occurrence of the storm and shipwreck.[3] Any subsequent part he might take in the action would justify the expansion of the Cyclops incident; but he does not appear

again.

The most reasonable explanation of this apparent departure from Virgil's careful plotting would be that he felt obliged, perhaps against his better judgment, to include in his poem a favorite incident well known to his public from widely-read accounts of the adventures of Aeneas, such as that of Dionysius of Halicarnassus. His readers would find it hard to forgive the omission of the Cyclops story for purely artistic reasons. Since it was impossible to integrate the legend closely with the general action, Virgil has taken care to keep it only an incident. It is merely the tale of a shipwrecked sailor, whose rescue does not impede the hero's onward voyage. Here we see the artist ingeniously making the best of material forced upon him by necessity.

Homer has prudently set his tale of wonders in a land well beyond the rim of the known world, a land where anything may happen. To try to locate the domain of the Cyclops on a map ends in annoying futility. Vagueness of location is an advantage, as it allows the poet to yield full sway to his imagination. It offers no chance for a literal-minded mariner to return from a journey and question his veracity. Aside from this geographical haziness, the setting is so clear-cut as to be almost

photographic. The Cyclops-country is real to the poet and real to the listener. A dexterous touch of detail here and there gives it a magical charm, in almost ironical contrast to the terrible experiences which are met there. We are enchanted by the unsown plenty of its "wheat and barley, and vines, which bear great clusters of the juice of the grape;"[4] the "woodland" isle without the harbour, with its "wild goats unnumbered;"[5] the "soft water-meadows by the shores of the grey salt sea;" the "fatness beneath the soil;" the "fair haven" the "well of bright water issuing from a cave"; and the "poplars growing."[6] The monster's cave, "lofty and roofed over with laurels", is painted with a definiteness that gives a reassuring sense of actuality. After reading the passage one can picture it almost as vividly as if one had been there and viewed the courtyard with its "stones, deep bedded";[7] the "tall pines and oaks with their high crown of leaves;" the baskets "well laden with cheeses";[8] the orderly folds "thronged with lambs and kids;" and even the "dung which was scattered in great heaps in the depths of the cave."[9] Excepting the peaceful picture of the island (which provides emotional rest and relaxation before and after the

crisis,) none of these snapshots retards the progress of the action. The very definiteness and completeness of the setting do much to lend an air of plausibility to the fantastic events here unfolded. In a work of later date, we might conclude that the luxuriant beauty of the background had been introduced purposely for the sake of contrast. However, in the light of the rest of Homer's work, it seems more probable that we owe it to the poet's sheer Greek love of painting a beautiful picture, and to the curiosity of his primitive listeners about the tools and mechanics of life, which to a more sophisticated generation have become commonplace.

Virgil has located the home of Polyphemus definitely in Sicily. This is quite in keeping with his general tendency to endow as many spots as possible in and near Italy with the glamour of a legendary past. Possibly, too, the weird sight of Aetna in eruption impelled him to use it as the background for some grotesque adventure. And what more appropriate inhabitants could people that "winding coast",[10] with its terrifying, fiery nights,[11] than a race of one-eyed, man eating monsters? The phenomenon must have been a temptation to any poet. Virgil has painted it superbly.[12] His descriptions of the night[13] and dawn,[14] too, are rare reading. Nevertheless we gain none of the intimate familiarity with the scene that Homer's account affords. The three pictures just mentioned are

decorations, rather than integral parts of the action. Achaemenides mentions "mountain tops"[15] and his "three months' stay in the "lone forest lairs"[16] of wild beasts He calls the cave a "house of gore and bloody banquetings, huge, dim within."[17] That is all. Such occasional vague daubs provide but a shadowy back-drop for our stage. Perhaps, though, we should consider it sufficient for a stage on which nothing significant is permitted to happen lest it detract from the unity of the poem.

Homer, as befits a scene of primary importance to his poem, has given his account plenty of space and the fullest possible treatment. It does not concern us here whether his incidents were invented by himself or part of an ancient heritage of folk-lore. What does concern us is the fact that he has arranged this material with a master's hand. The adventure falls of its own accord into seven sub-scenes: Arrival,[18] Exploring the Cave,[19] Polyphemus' Return,[20] Blinding of Polyphemus,[21] Escape from the Cave,[22] Fateful Prayer of Polyphemus,[23] and Sacrifice and Departure.[24] There is a steady deepening of intensity until the climax is reached with the Blinding of Polyphemus, after which the tension is slowly relaxed. The happy Arrival scene with its day of sport, and mighty barbecue serve the purpose of dulling the edge of Odysseus' watchfulness, while the audience is carefully kept informed of the danger. The

information about the Cyclopes, offered at the very beginning, is a little too blunt and obvious for the taste of the modern reader. Suspense would have been improved in the scenes which follow, if these facts had been withheld from the audience until the sea-farers discovered them. Quite probably, however, Homer's hearers preferred dramatic irony. One can picture them thrilling pleasantly with knowing expectancy while the unfortunate company eat roast goat in ignorance of their fate. The Exploration scene is a mild conflict between Odysseus and his twelve chosen followers, with Odysseus, as usual, an easy and a wilful winner. The reader's foreknowledge that, for once, the crafty one is in the wrong, adds spice to this encounter. The events of Polyphemus' Return are cleverly used to arouse indignant horror in the audience, and thus to prepare them for swallowing without a qualm the cruelty visited upon the giant in the next scene. The Blinding of Polyphemus, as is proper for the action on which all future events hang, teems with breathless anxiety lest the ruse fail. A measure of rather grim comic relief is afforded by the unconscious punning of the deluded Cyclopes. The escape from the Cave is only slightly less intense than the scene which precedes it. A feeling of compassion for Polyphemus aroused by his words to the great ram, soon gives place to apprehension

at his terrible wrath and at the danger of the hero detained in the very mouth of the cave. In the next sub-scene, the seemingly foolhardy taunts of Odysseus are necessary to the progress of the narrative. Without them, the Cyclops could not have known his tormentor's identity or called down vengeance upon him. The last section, with its bootless sacrifice, foreshadows the tale of troubles that are to follow.

Aeneas' encounter with the Cyclops contains much potentially dramatic material which must have presented a sore temptation to Virgil, master-weaver of plot. However, he has determined that this non-essential passage shall be no more than an interlude. Therefore he has steadfastly abstained from developing any of the germs of conflict present in the situation. There is a potential clash in the fact that Achaemenides was a Greek, begging rescue from his recent enemies, the Trojans. Virgil has time only to suggest this possibility. Full use of it would mean undue expansion of the incident. The mere suggestion is sufficient to engender admiration for the prompt magnanimity of Anchises. Actual conflict between Aeneas and Polyphemus is adroitly avoided by the device of having Achaemenides report the events to his rescuers. This third-hand reception on the part of the reader, who overhears

Aeneas tell Dido what Achaemenides told him, lends the Cyclops adventure an air of remoteness which does much towards keeping it in a suitably subordinate position. The whole treatment of the action in this passage exemplifies admirably Virgil's unceasing awareness of his prime purpose, his sense of proportion, and his artistic restraint.

Let us now consider the matter of viewpoint. In the scenes compared, both poets have allowed the hero to tell his own story. This first person narration, besides adding plausibility and a sense of intimacy, gives the chief character an opportunity for self-revelation and enables him to justify his actions by explaining his motives. It has the one disadvantage of compelling the author to descend from his lofty, all-seeing vantage-point. He may no longer probe into the thoughts of first one of his creatures and then another. The doings of the gods are known to him only as seen and interpreted by the narrator. Virgil's relation of the craft of Odysseus and the blinding of Polyphemus is especially interesting from the angle of viewpoint, because it is a story within a story within a story. It was necessary to introduce someone to do the telling. What more dramatic and appealing than to let it be a comrade of Ulysses, left behind on this terrible shore?

Homer's timing of action in the Cyclops story is, for him, unusually rapid; and interruptions are unusually few. This is quite in keeping with the importance and intensity of the scene. His description of the island is, perhaps, unnecessarily detailed, since no important action takes place there. Though it provides a measure of emotional contrast, its purpose is largely ornamental. The narrative is halted for a moment while we are told just how and why and from whom Odysseus procurred his choice wine.[25] With these two exceptions, events march on unhampered. Though there is a wealth of detail, it is all indispensable to either action, setting, characterization or emotional effect. In the case of Virgil, one may hardly consider interruptions to the action, since there is little action. Any simile or piece of description which lends deeper color to the picture, is a welcome addition.

Because both the scenes we are comparing are told in the first person, we should expect that each of our heroes would do his best to explain and justify his actions. This,is indeed, the case; but, since his scene is so much more vital to his narrative than is Virgil's, Homer has taken more pains with his motivation. Odysseus attributes his arrival in this strange land to the guidance of "some god."[26] He

accounts for his desire to visit the shore by telling his comrades that he wishes to "make proof of these men, what manner of folk they are, whether froward and wild, and unjust, or hospitable and of god-fearing mind."[27] Later, when he is urged to leave the cave, he insists on staying "to see the giant himself, and whether he would give me gifts as a stranger's due."[28] He omits to tell us how he knew that a giant inhabited the cave - perhaps by the size of the milking-vessels. The inhuman depravity of Polyphemus' conduct is depicted so vividly and the peril of the travellers brought home to the reader with such force that no other motivation for the blinding is needed. The conception of the trick for escape is explained by the words, "I wove all manner of craft and counsel,[29] as a man will for his life, seeing that great mischief was nigh." The theft of the sheep evidently, in the mind of the poet, needed no excuse; they were probably considered quite legitimate spoil, just as the armor of a defeated warrior became the prize of the victor. Odysseus' seeming foolhardiness in taunting the Cyclops and thus imperilling his whole ship's company seems also to be above the need for justification. In fact he dwells with great complacency on his wrath, and his imperviousness to the

prayers of his fellows.[30] Boasting over the vanquished foe was evidently a virtue in the Homeric hero. At any rate this very boasting is a necessary part of the action, as it motivates that fateful prayer to Poseidon whose vengeance follows Odysseus through the course of the entire poem. In the Aeneid's Cyclops scene the limiting of action has made it unnecessary for Virgil to trouble himself unduly with motivation. Achaemenides is made to explain his participation in the Trojan war on the grounds of poverty.[31] The reason for his being "forgotten"[32] when Ulysses left the cave is not mentioned. This seems a serious omission on Virgil's part and one which, no doubt, would have been remedied if the poet had had time for revision.

We turn now to a consideration of the two poets' methods of character-portrayal. In the forefront of Homer's shadowy throng of Ithacans and Cyclopes, two figures stand out clearly -- Odysseus, the protagonist and Polyphemus, the antagonist. In many respects, Odysseus, who has every opportunity here of making himself known to us, reveals only the conventional virtues of the conventional Homeric hero. His complete domination over his followers is shown several times. The rest of the fleet remains on the island with the same unquestioning docility with which his own ship's company starts for shore.[33] The

leader overrides their objections to remaining in the cave[34] and to his taunting of Polyphemus[35] with the ease of long-standing habit; and during their flight he sternly forbids them to take time even to weep.[36] As befits one who commands, he cheers his comrades with encouraging words[37] and reserves for himself the tasks of greatest danger and responsibility, such as the preparation of the stake,[38] the twirling of it in the monster's eye[39] and the departure, last of all, underneath the ram.[40] He is fair in his disposal of booty.[41] He offers sacrifice to the gods whenever occasion arises.[42] He twice triumphs loudly over the Cyclops, at the risk of his life, and the lives of his entire band. In none of these actions, except perhaps where he tells us, "My heart within me laughed to see how my name and cunning counsel had beguiled them," do we become acquainted with Odysseus, as a fellow-man of flesh and blood. Even where his distinguishing craftiness is demonstrated, he remains a type rather than a person. His admirable foresight in bringing along the skin of wine,[43] his duping of the giant concerning his ship[44] and his name,[45] and his tortuous scheming to make his captor open the cave door,[46] though they are just what one should expect of the storied "Odysseus of many wiles", yet fail to warm him into life.

The portrait of Polyphemus, probably because of his pathetic imperfections, gives a feeling of greater intimacy. We are torn between utter horror at his depravity and pity for his simplicity. His tidiness about the cave,[47] his industry in carrying out his tasks,[48] and his touching affection for his sheep[49] are sharply contrasted with his revolting table-manners, his ignorance or disregard of the sacred laws of hospitality and his general surly misanthropy. His enormous physical strength, which, in this case is inextricably bound up with his character, is brought home to the reader in a particularly forceful manner. The size of the doorstone, "such an one as two and twenty good four-wheeled wains could not raise from the ground",[50] the huge log of firewood he bears "against supper time", the ease with which he slays and devours his victims, the length of his walking stick, likened "in size to the mast of a black ship of twenty oars"[51] and the hilltop[52] which he wrenches off to hurl at the ship, are details so powerful as to be almost overwhelming.

Virgil, considering the brevity and comparative unimportance of the scene, has done wonders with his characterization. Though the monster, Polyphemus, has no real part in the action, we see him clearly through Achaemenides' terrified eyes - a mis-shapen horror of unnatural appetites,[53] loathesome habits[54] and heedless cruelty.[55] Even in the short glimpse which Aeneas gives us of the ogre, his monstrous hatred of mankind[56] repels

us. No complete depiction of the general personality of Achaemenides is possible here; his stress of emotion is so great that he is probably behaving in a manner quite foreign to his nature. This hardened veteran of the Trojan war has been transformed by the hideous experiences he has just undergone into a craven, clinging thing, almost less than human. We have not met Achaemenides before and shall not meet him again; he is quite extraneous to the plot of the Aeneid; and yet his portrait is unforgettable. Besides being an individual in his own right, he is terror personified. We suspect that he is behaving just as each one of us would behave, if we were subjected to a long enough and a strong enough ordeal of horror. Such a thought is so humbling that it prevents us from being offended by the abjectness of the picture. The venerable Anchises steps for a moment into the spotlight to endear himself further to the reader by his reassuring welcome of the fugitive.[57] If anything of Aeneas' character is revealed in this portion of his narrative, it is surely the modest dignity of self-effacement.

While Homer's human actors in this drama undertake daring acts and go through hair-raising dangers, they themselves, as human persons, are only occasionally quickened into life. Virgil's actors, on the other hand,

though merely enacting a picturesque pantomime on a shadowy stage, are throughout warm, living personalities. What is the reason for this difference in human appeal? One has not far to seek. The answer is perhaps found in Virgil's greater awareness of the subtle interplay of human emotion. Perhaps this was made possible by the new interest in personality, the new sense of the value of the individual which was beginning to manifest itself in his time, and which reached its culmination in the teachings of Christianity. In many parts of the Aeneid the loftiness of the theme makes it impossible for Virgil to give full sway to this side of hisgenius. Where the will of heavan commands, the passions of men must efface themselves. No such consideration stood in the way in this little interlude. Virgil could "let himself go" with a clear conscience. If, as is possible, in the course of revision, his stern self-criticism had forced him to eliminate the Cyclops scene, or alter it radically, the world would have lost a telling picture of the effects of fear.

Homer mentions emotions by name; he puts his players into situations where we feel anxiety for them; but he seldom, if ever, shows how they act under the influence of strong feeling. Odysseus is made to tell us, "our heart within us was broken for <u>terror</u> of the deep voice and his own monstrous shape";[59] "And we <u>wept</u> and raised our hands

to Zeus, beholding the cruel deeds; and we were at our wits' end";[60] "He was mightily angered at heart;"[61] and "Our company were gathered sorrowing, expecting us evermore."[62] The very tenseness of the situation works upon the reader's feelings in the passages where the captives, ready with their trap, await the return of Polyphemus,[63] and where the Cyclops detains the ram in the doorway of the cave, taking it sadly into his confidence, while Odysseus hangs precariously to its underside.[64] An occasional gleam of emotion flickers into the dialogue, as righteous indignation in, "Thy mad rage is past all sufferance";[65] and desire for revenge in, "Then should he be smitten and his brains be dashed against the floor here and there about the cave, and my heart be lightened of the sorrows which Noman, nothing worth, hath brought me."[66] Amused triumph and smug self-approval speak in Odysseus' words, "And my heart laughed within me to see how my name and cunning counsel had beguiled them." These examples seem to be included more by the instinct of the natural teller-of-tales, than with deliberate intent.

In the portrait of Achaemenides, every detail of appearance, every act, every quoted word, vibrates with horror and longing for escape. A few samples gleaned at random from an abounding choice are: details of appearance,

"Ghastly his squalor",[67] "his garb thorn-fastened";[68] details of actions, "stretching suppliant hands towards the shore",[69] "He clasped our knees, to our knees, writhing, clung";[70] and the words, "Bear me hence to whatso land ye will",[71] "Ye gods, rid earth of such a plague,"[72] "I drag my life on, from rock to rock peering the vast Cyclopes to behold."[73] In these seventy-seven lines of closely packed suffering, it is difficult to find one wasted word or one insincere or "overdone" phrase.

Summary: This comparison of the two poets' methods of handling identical material shows Virgil's skill in keeping within a narrow and humble compass an incident which had no bearing on his general plot, even though his predecessor had given it the full expansion demanded by its importance to his theme. Though Virgil's setting is more definitely located, geographically speaking, Homer's is more clearly visualized and more fully set forth. Comparison of the action of the two yields meagre results, since Virgil has allowed his version only episodic significance. In presenting character and emotion, Virgil shows by far the greater conscious art, deliberately employed.

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CHAPTER II

LOVE SCENES

Comparison of the Greek and the Latin versions of the Cyclops legend has illustrated Virgil's skill in reducing a major event of his Homeric model to slender proportions, in keeping with its minor importance in his own plot. The exact opposite is evident in his treatment of the story of the hero interrupted in his quest by a charming lady's love. The final parting of Odysseus and Calypso, which is, to some small degree, the ancestor of the story of Aeneas and Dido, is but the final episode of a long and tedious detention. It is little more than an incident in the hero's chequered career. As such, it needs no great elaboration. The Virgilian love story, on the other hand, dealing with the embryo nations of Carthage and Rome, bears implications much more far-reaching than the merely personal. To Virgil's public, the fullest possible development of such a theme would be considered eminently acceptable, nay, even essential. To Virgil himself, the dramatic possibilities offered by the tragedy of Dido would be a strong invitation to expansive writing. To these reasons add the major importance of

the Carthaginian events in the action-pattern of the Aeneid, and it will be clear why Virgil's unerring sense of proportion prompted him to devote 1461 lines, or approximately one seventh of the length of the Aeneid, to the development of a situation which in the Odyssey requires only 280 lines, approximately one forty-fifth of the entire poem.

The story of Odysseus and Calypso is found in the Odyssey, Book Five, lines 1 to 280 and the story of Aeneas and Dido in the Aeneid, Books One and Four.

The Homeric adventure is tersely summarized by the hero himself for the benefit of Queen Arete of Phaeacia (Vll, 110 ff.) in these words:-

> "There is an isle, Ogygia, that lies far off in the sea.....
> Zeus with white bolt crushed my swift ship and cleft it in the midst of the wine-dark deep. There all the rest of my good company was lost, but I clung with fast embrace about the keel of the curved ship, and so was I borne for nine whole days. And on the tenth dark night the gods brought me nigh the isle of Ogygia, where Calypso of the braided tresses dwells, an awful goddess. She took me in, and with all care she cherished me and gave me sustenance, and said that she would make me to know not death nor age for all my days; but never did she win my heart within me. There I abode for seven years continually, and watered with my tears the imperishable raiment that Calypso gave me. But when the eighth year came round in his course, then at last she urged and bade me to be gone, by reason of a message from Zeus.....
> So she sent me forth on a well-bound raft, and gave me plenteous store,

"bread and sweet wine, and she
clad me in imperishable raiment
and sent forth a warm and gentle
wind to blow."

The story of Aeneas and Dido is, briefly, as follows:

Following a fierce storm, in which the Trojan fleet has been scattered, Aeneas comes with but seven ships to the Libyan shore. He sets out with Achates to explore the land and is met by his mother, Venus, in the guise of a Tyrian maid. From her he learns that he is within the domain of Queen Dido, a fugitive from Tyre, and hears the tragic tale of a husband slain by a brother's hand. The goddess directs them to the rising city of Carthage, and cloaks them with a cloud of invisibility. Entering the city, they see the queen busily meting out laws and judgments to her people. Among the throng they descry with joy their comrades from the rest of the fleet, miraculously escaped from shipwreck. Dido receives the wanderers graciously and entertains them royally.

In this drama, however, mortal actors and actresses are mere pawns in a greater game being played by the mighty ones of Olympus. Venus, sensible that Carthage is the darling of her great rival, Juno, and fearing for the safety of her son, with his charge

of founding a mighty nation, concludes that the best means of protection for him would be the love of the Tyrian queen. Accordingly, for the young Ascanius, she substitutes her precocious son, Cupid, with instructions to poison with his fatal breath the blameless heart of Dido. His wiles meet with complete success. Reserve and pride are cast to the winds. Forgotten are the duties of government and the needs of the youthful city. Seeing that she has been outwitted, Juno next proposes to Venus a marriage between the two rulers, and a joint control by the two goddesses. Venus perceives that the offer is made, "in guile of heart, to shift Rome's empire to the Libyan shore." She pretends to concur, secure in Jupiter's promise of an Italian realm. During a hunt a storm arises, and, by the machinations of the goddesses, Aeneas and Dido take shelter in the same cave, where rites of betrothal are consummated, rites regarded by Dido, at least, as final and binding.

Scandal runs rife throughout the land. At last it reaches Iarbas, a neighboring kinglet whose offers of marriage and alliance have been consistently refused. His prayers for vengeance reach the ear of Jupiter, who bethinks himself of his promise to Venus and his plans for the mighty Empire of Rome. Mercury is despatched with summary orders for Aeneas to be off at once. Thus rudely recalled to his role of mere instrument of fate, Aeneas regretfully prepares for departure. Dido's

pleadings, threats and furies are unavailing. Life for her suddenly becomes insupportable. She has burned all her bridges; return to her former life is barred. Any future existence without Aeneas is inconceivable. She has come to the end. Craftily she plans her death. She talks of magic and love-charms to free her from her bonds. A funeral pyre is prepared. Her last words are a prayer for vengeance upon Aeneas and all his race at the hands of her people of Carthage. As the Trojan fleet puts out to sea, she falls upon the sword of Aeneas, his first gift to her. The flames of the pyre, lighting the sky, and seen far out at sea, fill the hearts of the departing Teucrians with a strange foreboding.

Odysseus' eight years' durance in the toils of Calypso is a vital link in the plot-chain of the Odyssey. The consequent delay in his return affords time for the younger island chiefs to grow up and become the insolent suitors of Penelope, for Laertes to sink too deeply into senility to face the situation, and for the young Telemachus to reach an age where he begins to resent such intrusions on his home and patrimony. These factors in their turn make possible the gradual piling-up of guilt which culminates in the relentless retribution of the homecoming, the final climax of the epic. It is probably for this reason

that the poet has chosen to begin his narrative near the end of his hero's period of virtual imprisonment. Events have reached a stage critical enough to demand the immediate attention of the immortals. Zeus has promised Athene to order Odysseus' release. In the meantime, Athene has hastened to Ithaca to dispatch Telemachus to Pylos in search of tidings of his father. Now the youth is about to return; a party of wooers is lying in wait by the little isle of Asteris, with murder in their hearts; and Penelope, who has just learned of her son's danger, is well-nigh frantic with anxiety. Athene enters the council of Olympus to remind her father of his promise. At this point is inserted the scene which is about to be considered. After the setting of the stage for a drama of such intensity, the leisurely account of the hero's release, coupled with the hearer's consciousness of the chief actor's total ignorance of events in Ithaca, provide an element of suspense and dramatic irony which underlies the story of the next eight books. (V to XII)

Virgil's story of Aeneas and Dido, too, is of prime importance in the structure of the "Odyssey" half of the Aeneid. With his usual well-ordered sense of plot economy, the poet has made it fill, not one function but several. It serves to link his nation's recorded history with the dim and venerable past of story. The

war with Carthage gains added dignity when its roots are pushed down into the deeps of human passion. The complete dependence of the action of this scene on the will of the gods impresses the reader with the magnitude of the theme of Rome's founding. The issue is too great to be left to the mercy of human agents. The landing at Carthage is in no way due to chance. The hurricane and the time of its calming are given a carefully-planned divine motivation. The opening of the poem with the arrival in Libya furnishes a frame in which the tale of the fall of Troy and Aeneas' subsequent adventures may be set. Such an arrangement offers the additional advantages of increased unity through decreased action-time, and the vividness of an eye-witness account. Moreover, Aeneas' temporary lapse into individualism, with its consequent sense of helpless guilt both towards Dido and towards his high mission, sets the mood for the pious funeral rites for Anchises which in turn are a preparation for the descent into Hades and the hero's rededication to his cause. Strand upon strand takes its place, under the hand of the master-weaver, to form an intricately perfect pattern. Assuredly this is not one of those parts of the Aeneid which escaped final revision before the death of the poet.

In Homer's account of the relations of Odysseus

and Calypso, there seems to be a much more deliberate employment of the element of background than is usual with him. It would naturally occur to a story-teller of his gifts that the more enchantingly the allurements of the island could be set forth, the more admirable would appear the hero's set determination to regain his own little kingdom. Homer has succeeded perfectly in investing Calypso's domain with mysterious glamour, fit setting for the seductive charms of the goddess herself. With conscious artistry he makes a rare departure from his usual viewpoint of omniscient observer to reveal this scene to his audience through the eyes of Hermes, divine messenger, surely the busiest and most travelled of all gods, and the most likely to be a trifle blase. Yet[1] "there the messenger, the slayer of Argos, stood and wondered." Here appeal is made not only to the reader's sense of sight, but also the senses of smell and hearing. "From far throughout the isle was smelt the fragrance of cleft cedar blazing, and of sandal wood."[2] This skilful touch, like a breath of incense at a fortune-teller's door, sets the mood of mystery and enchantment at the outset of the encounter of the two immortals. The sense of awe is deepened in the reader by the singing of the nymph from within, and somewhat relieved by the homely, "chattering sea-crows which have their business in the waters." The

blossoming wood of "alder and poplar and sweet-smelling cypress," the "Vine all rich with clusters," the "fountains four set orderly" and the "soft meadows" that "bloomed of violets and parsley" add a note of opulence to this picture of the nymph's dwelling. Brief glimpses of the cave's interior may be caught as the account proceeds: "the loom with a shuttle of gold", the "bright and shining seat" and the table spread with ambrosia and "ruddy nectar"[3] Other views of the island appear momentarily, sketched in with a swift stroke or two, as essential parts of the narrative. Odysseus sits grieving "on the rocks on the beach";[4] and the goddess leads him to "the border of the isle where tall trees grow, alder and poplar and pine that reacheth unto heaven."[5] As usual, the poet has not allowed his progress of events to be clogged by his presentation of their setting.

Virgil, too, in his drama of Aeneas and Dido, shows a more definite consciousness of background than is usual with him. In one or two instances, details of setting have been wrought into the emotional structure in a manner which suggests the studied use of place and time adopted by modern writers. At no time in the writings of Virgil is there any indication that the poet lacks a true sense of the beauty of landscape. In almost all cases, however, his descriptions, sensitive and full of beauty always, are painted in for their own sake, decorative embroideries

rather than integral parts of the pattern of event and emotion. The picture of the Trojans' landing-place on the Libyan coast[6] is a fair sample of such use of descriptive detail. Vividness and reality are present in full measure. The peacefulness of the scene affords an effective contrast with the stormy interlude which precedes it. If the poet had expended all this wealth of colour in painting the harbour of Carthage itself, the pervading calm and relief after the tempest would have provided a most powerful ironic contrast with the passionate events soon to transpire here, with their far-reaching tragic imprint on the after-history of two great cities. Had he caused Aeneas to land here, however, it would have been impossible to introduce Venus as his guide to the city. Doubtless this early divine intervention was considered essential to the magnitude of the theme. The fact remains, none the less, that this descriptive passage fills no essential function in the plot structure.

Throughout therest of Book One and notably in Book Four, it is most interesting to observe an apparent departure from the attitude towards setting hitherto noted. Once the fleet is stowed away "in woody creek beneath a hollow rock, by trees and bristling shades"[7] and the encounter with the goddess, "half the wood way through"[8] is concluded, the reader's feet are set solidly upon the fast-filling streets of a very real city.[9] This scene of humming activity is

revealed to the reader as seen by Aeneas from a high hill "that o'er the town hangs huge, and frowns above opposing towers"[10] -- massive buildings, gates, paved roads, ramparts, a citadel, homes, harbors and the foundations of a great theatre. The distant sound of such busy employ, the view of the myriad tiny figures below, and the continuous purposeful movement to and fro naturally suggest to the country-bred poet the famous simile of the bees, reminiscent of delicate and loving passages in the Fourth Georgic. This picture of the city and the following view of the sacred grove and temple serve not only to invest the narrative with reality by surrounding it with a clear-cut, concrete locale. They are used, also, to indicate the character of Dido, as showing the surroundings which she chooses and sturdily creates for herself. Another effect wrought by the same scenes is the contrast of the present high morale of the whole city with its subsequent decline into discouragement and sloth. Brilliant touches here and there, in no way impeding the progress of the story, lay an interior scene of oriental lavishness and colour. "A feast are they preparing - coverlets wrought deftly of proud purple, on the boards ponderous silver, and, embossed in gold, the brave deeds of her sires."[11] The Trojans "stretch them on strewn purple";[12] slaves offer "towels with shorn pile"; two hundred and fifty servants wait at

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table and "magnify with fire the hearth-gods."[13] "down from the gilded roof hang lamps ablaze, and flambeaux flaring put the night to rout."

The account of the hunt in Book Four[14] offers the poet an excellent chance to use his gift for painting landscape. The storm,[15] necessary part of the plot-structure, gives such an opening as would tempt any writer to let his pen run riot. Virgil, however, has used remarkable restraint, bringing in only a few telling details. In Book Four, moreover, natural surroundings are twice used with studied art to provide emotional atmosphere. In the first instance, the "owl alone on roof-top", uttering "with funereal note, moan upon moan, her long-drawn wailing cry"[16] emphasizes and expresses Dido's mood of inner tumult and terror. Anyone who has heard a North American screech-owl's soul-chilling cry will appreciate the peculiar appositeness of this touch. In the second instance, the peaceful beauty of the description of nightfall,[17] somewhat conventional but of undoubted power, is clearly introduced as a contrast to the anguished unrest of the queen.

A study of the plot-structure of the two scenes affords only a small field of comparison. This is a result of the difference in treatment by the two poets - a difference made inevitable by the differing weight of the two narratives in the dramatic structure of the whole. Homer has chosen to emphasize and elaborate the stirring events of

of his hero's return. The Calypso interlude is employed only as a means of prolonging the king's absence from Ithaca to the point where the strings of circumstance are tightened to concert-pitch. Consequently, he merely summarizes the years of durance, granting a fuller treatment only to the last five days. With Virgil, on the other hand, this is one of the high points of his epic - momentous because of the national proportions of its theme. Comparing the two is like weighing side by side a neatly compact little one-act play and a fully elaborated four-hour tragic drama. None the less, there is traceable in certain sequences of events a resemblance which suggests that the Greek account may have provided suggestions which the Roman writer has chosen to develop more fully and make his own.

The Calypso legend of Homer falls naturally into four divisions: Athene's Petition;[18] Errand of Hermes;[19] Calypso Capitulates to Fate[20] and Preparation and Departure.[21] The first of these, the conversation between Athene and Father Zeus, moves with a suitable serene dignity. There is no real clash of wills. The goddess is gently reproved and reminded that Fate works at its own pace and that the time of release for her favorite is now at hand. The Errand of Hermes opens with the same Olympian calm, as goddess offers hospitality to god; a slight element of conflict enters when

Calypso protests the decree forbidding mating of mortals and immortals and snatches at a last grain of dignity by insisting, "I will give him no despatch." Hermes' final warning, "Have regard unto the wrath of Zeus, lest haply he be angered and bear hard on thee hereafter,"[22] ends the encounter on an ominous note. The section, Calypso Capitulates to Fate, is a contest of wits between two evenly-matched and mutually respectful adversaries. Though it forms the climax of the scene, the pervading mood is so light and lacking in tension that it serves to set the dial of feeling nearer to comedy than to tragedy. The Preparation and Departure sub-scene is simply a circumstantial account of the building and furnishing of the raft; there is no visible trace of regret on either side, only a pleasurable sensation of smooth-working activity until finally "goodly Odysseus rejoiced as he set his sails to the breeze."[23]

The partition of the Aeneid's love story into sub-scenes for purposes of plot analysis will, for convenience, employ large units which might in turn lend themselves to further sub-division. These broad main sections might be designated as: "A Fateful Tempest;[24] Petition of Venus;[25] Welcome to Carthage;[26] Cupid's Wiles and Dido's Surrender;[27] Truce of Goddesses;[28] Errand of Mercury;[29] Dido's Final

Struggle with Fate[30] and Death of Dido.[31] Though the tempest chapter contains no part of the actual love-story, its inclusion is made essential by its revelation of the divine passions and decrees which underlie the human layer of the drama, and by the fact that it has been used by the poet to motivate the hero's appearance at the scene of his African adventure. It contains a series of conflicts of varying intensity; Juno's easy success with Aeolus in obtaining winds for a storm; a losing battle waged by man against the elements; the indignant intervention of Neptune; and the rescued Trojans' final triumph in their struggle for existence ashore. Virgil would seem to have spent a superfluous amount of emphasis on this landing scene, until it is observed that this is an excellent opportunity for the characterization of Aeneas as the father of his people, an Augustus of pioneer days. Such a preparation is highly desirable if the reader is to remain his friend through the dubious events which follow. The Petition of Venus, even more leisurely and more dignified than its Homeric counterpart, provides no real conflict. Such would not be fitting where the omnipotent Jupiter meets a lesser deity. The Welcome to Carthage carries the action along with a majestic sweep, unhurried yet free from all clogging incident. The epic importance of this arrival is emphasized by the presence, at the outset, of Venus herself, to ensure that all goes well. Dido's

story, a necessary item of back history, is slipped into the narrative here with a masterly ease and naturalness. The chief function of this section, however, is the portrayal of Dido, the queen and hostess, a gracious figure which forms a tragic contrast to the storm-tossed spirit of later scenes. Into his sub-scene, Cupid's Wiles and Dido's Surrender, Virgil has injected a strong sense of approaching doom. This is the story of the young widow's vain strivings to be loyal to her husband's memory, in the face of adverse destiny. The reader, knowing that the issue is already decided in heaven, is weighed down by a conviction of futility. It is like watching the valiant struggles of a butterfly caught in a spider's web.

In the Truce of Goddesses division, tension is relieved to only a slight degree amid the rich pageantry of the hunt scene. The forced intimacy of a sudden storm and the false security of a pseudo-betrothal lull Dido into a complete abandonment of caution. Her eager heart easily persuades itself that Aeneas is won, for herself and for the new Tyrian state. Into this brief paradise the Errand of Mercury crashes with the shock of a thunder-bolt. The reader is plunged into the drama's stormy climax, Dido's Final Struggle with Fate. To her the conflict is still a personal one, with the man Aeneas. She does not fully perceive that, from the moment of his warning, he has ceased to have a private life, that she is battling against forces more than human. Dignity is cast away. Pride is sacrificed. But

all in vain! All reserves are spent; all weapons are useless; the battle is lost. Only death is bearable now. The final scene bears from its beginning a steadily increasing burden of inevitability. The pathetic craft of Dido's preparations, the pain of her mad illusions and the stark loneliness of her last moments are given the last refined touch of cruel poignancy by the fact that Aeneas has already departed and is ignorant of them all.

In making the transition from sub-scene to sub-scene, Homer shows his usual natural grace and ease. In the scene in question, however, the total time involved is so short, the theatre of action is so small, the characters involved are so few, and events follow so logically one upon another that the matter of transitional passages presents little difficulty. Virgil's skill, on the other hand, calls for special comment. His narrative covers a considerable stretch of time - probably several months, though this is not certain; and changes of place are numerous. Under such circumstances a smooth linking of sub-scenes is difficult to achieve. Yet this has been done with such admirable workmanship that the reader is conveyed from one section to another without a trace of jolting - so imperceptibly that, without special study, the transition would escape notice altogether. How has this smoothness been secured? It is by no means accidental. An examination of method reveals the use of a coupling device common in the short story of to-day and found very frequently

in the current radio-play. The reader's mind is prepared, as it were, for the change of scene or action, by an event, detail or reference, arising spontaneously from the matter in hand, but at the same time, anticipating what is to follow. Two examples will serve to illustrate Virgil's mastery of this trick, which seems almost negligibly simple in the reading but required careful forethought in the writing. The Welcome to Carthage closes with the despatch of Achates to the ships to fetch the young Ascanius.[32] What could be more humanly natural than a proud father's desire to show his child to a new-found friend? Yet the youthful heir's arrival is the key factor in the substitution of Cupid on which rests the entire action of the following scene. The Errand of Mercury closes with Aeneas' quiet - and supposedly secret- preparations for departure.[33] Dido's discovery of this same fact suffices to fling the action full into the turbulence of the Final Struggle with Fate.

Mention has been made of the strong probability that certain sub-scenes in the Roman narrative are based on similar incidents in the Greek account. These correspondences are three in number; The Petition of Athene and Petition of Venus; the Errand of Hermes and Errand of Mercury; Calypso Capitulates to Fate and Dido's Final Struggle with Fate. A consideration of plot-structure should include a study of the use Virgil has made of his models, in what particulars chosen to follow, and in what to depart from them,

and the reasons for his choice. The differing length of the two Petition scenes - Homer's account has about twenty-seven lines to Virgil's eighty-one - is indicative of the difference in emphasis placed upon them by the poets. Virgil's treatment is more dignified, leisurely and serious throughout. This is doubtless due to the grave magnitude of his theme. Athene asks for justice for a deserving individual mortal, Venus for the fulfilment of a great empire's destiny. Zeus is a tactful father soothing a ruffled daughter, Jupiter a Roman emperor receiving the petition of a subject. In other words, the Greek incident is on the plane of the personal, and the Latin on the plane of the national. Athene is calmed by a reminder of her own schemes, Venus by a re-assertion of Aeneas' future and a detailed prophecy of Rome's greatness. Zeus wisely dispatches his daughter to Pylos to keep her out of mischief. Jupiter sends Mercury to prepare the way for the Trojans; Venus, left to her own devices, betakes herself to Carthage to further her son's interests. This departure from the Homeric prototype initiates that meddling of goddesses with the workings of fate, which results in the classic tragedy of Aeneas and Dido.

Instead of one journey, Virgil's Mercury makes two in person, and a third where only his phantom appears. It is the second mission which is based on Homer's Errand of Hermes. The two descriptions of the preparations and trip

of the god are remarkably alike. Virgil has even used the Greek simile of the diving cormorant, though in travelling from Mount Atlas to Carthage a sea-voyage seems scareely necessary. In narrative values, however, the later version shows several important variations. In the first place, Jupiter's intervention is called forth, not by the goddess, but by the prayer of his mortal son, Iarbas, a powerful chieftan and a disgruntled suitor of the Tyrian queen. This change opens a way for the famous description of "rumour", and serves to drive home to the reader the difficult, nay impossible, position which Dido would occupy, politically, after the departure of Aeneas. Secondly, Virgil's sub-scene is an encounter, not of god with god, but of god with human. This, of itself, alters the whole emotional tone of the passage. There is no lightness here. The mood is one of shock and complete consternation. Superstitious awe prevails. Thirdly, the Errand of Mercury is not to the woman but to the man, not to the "captor" but to the "captive". Calypso may well capitulate, since now she is informed of destiny's appointed course. The fate-tossed Dido has no such aid; at no time do the gods take her into their confidence; she can only flounder in the dark. Both Errand scenes result in immediate action. That in the Odyssey this action is calm and measured and in the Aeneid selection harried and anxious, typifies the contrast in their emotional tenor.

Authorities claim that Virgil's Carthaginian adventure is based, not merely upon Homer's epic, but more on the tragedies of Euripides[34] and on the Argonautica of Apollonius.[35] There is no clear evidence that the Capitulation of Calypso has served as a source for the Final Struggle of Dido. Nevertheless, the two accounts have sufficient in common to make comparison profitable. Both are related from the viewpoint of the woman; and each contains a passage at arms between a man and a woman. In the Homeric scene the prevailing tone is light, at some points almost playful. Conflict is slight. Calypso, certain of the right course, is now prepared to follow it. Her half-hearted attempt to persuade Odysseus to remain of his own accord gives the impression that it is employed more for the sport of an argument with such a worthy adversary than with much hope of success. The nymph is secure in the sense that all her charms remain; and the tactful Odysseus eagerly reaffirms the fact for her further assurance. Understanding is complete between them; the heart of each is as an open book to the other.

In Dido's Struggle conviction of Fate's decrees is entirely absent. This is the key to her tragedy. The sense of sorrow and pathetic futility spring from a human creature's unwitting rebellion against the will of heavan. Calypso is ruled by fate; Dido is overwhelmed and maddened by it. The conviction that she is abandoned by heaven as well as by lover and friends produces a terrifying sense of loneliness

that is not to be borne. Moreover this scene reveals a sore lack of understanding between Aeneas and Dido. It is impossible to meet on common ground when he is speaking the language of destiny and she the language of love. It is this bewilderment, this loneliness of spirit and this sense of indirection which build the final ruin of the ill-starred queen.

In a chapter so laden with the machinations of Olympus, a study of motivation will be primarily a study of divine intervention. The human actors in the two selections compared have little more freedom of action than marionettes. What must be considered, then, are the impulses guiding those larger figures who pull the strings. It seems probable that Virgil's choice of the gods as activating forces in Books One and Four is little more than a literary convention. As Glover notes "The intervention of Venus affects nothing that could not have occurred independently of it:"[36] and again, "They (the gods) really contribute little but their names to forces already at work."[37] None the less, since Virgil chose to account for human actions in the traditional way, giving a not inconsiderable amount of space to the gods and their manoeuvres, a study of motive would be incomplete without a consideration of the passions by which these great ones, in their turn, are moved.

To gather all the strands of heavanly motive which shape the present plight of Odysseus, it is necessary for us to go back for a moment to Book One. Here the reader is reminded

that the hero's troubleous wanderings are Poseidon's revenge for the blinding of his son, Polyphemus. Odysseus' fellow-voyagers have been lost to him because they devoured the sacred cattle of the Sun. However, Athene has requested for her favorite, and Zeus has promised a final return to Ithaca. In making her petition in Book One[38] she urges Odysseus' faithfulness in making sacrifice to Zeus; in Book Five she emphasizes rather his kingly virtues of kindness, gentleness and justice.[39] The answer of Zeus in Book One indicates that he is moved by both these considerations in his decision.[40] It is Poseidon's absence among the Ethiopians, (apparently led by greed for sacrifice and homage to play truant from the council,) which allows Athene's plans to succeed.[41] Although no causes are ascribed for Athene's partisanship for Odysseus in this instance, the reader is left to infer from her arguments to Zeus that she is influenced both by his pious constancy to herself and his human rectitude.

Homer's immortals appear as intensely human persons, perhaps even more human than the humans. Since their power is so great, why should they not satisfy their appetites and their whims? Here they are actuated by the emotions of revenge, love of homage, and greed for sacrifice. (Revenge, in Homer, invariably bears the stamp of the author's approval as an unquestionably worthy motive, certain of endorsement by his audience.) In these respects, the gods of the Odyssey

are the gods of the Iliad - that headstrong, lawless, lovable crew. Now there appears a dawning sense of divine justice - of applause for human integrity and a desire to reward the good and punish the evil. This consciousness is shown by Athene, whom Glover describes as "the cleverest, most effective of all the Olympian deities",[42] and by King Zeus. A doubt seems still to linger in the mind of Zeus as to his own omnipotence. In Book One, he believes that it will take the concerted will of all the gods to overcome the displeasure of the stubborn Poseidon.[43] However, no such doubt troubles Hermes, who assures Calypso that, "It is no wise possible for another god to go beyond or to make void the purpose of Zeus, lord of the aegis."[44]

The motives of the gods of the Aeneid are less simple and clear-cut. Early in Book One, Virgil carefully lists for the reader the causes behind his hero's sufferings, laying them all to the score of Juno and her passions. Her first reason, appropriately, has its roots in Roman history - fear of the downfall of her favorite Carthage at the hands of an Italian Empire, fated to be founded by the sons of Troy. Then follows the emotion of jealousy, still aroused by the memory of Trojan Paris' decision and the honors afforded in heaven to Trojan Ganymede. Close upon these motives comes a bitter desire for revenge, which all the horrors of Troy's fall have failed to slake. To these

impulses is now added a sense of outraged dignity that she, the "queen of heaven, with one weak race these many years must war". These are the elements that brew a storm for Aeneas' destruction. Neptune stops the tempest, not out of any compunction at the peril of innocent men, but because of a truly Roman and military professional jealousy at the infringement of his province of command. When Venus pleads her son's cause with Jupiter, she shows a certain amount of maternal protectiveness and urges Aeneas' virtue as an argument - "Is this the good man's guerdon?"[45] But all the while the reader is convinced that what she is really anxious about is not her son's safety or happiness but his political future - the fulfilment of her darling wish, her Roman Empire. Jupiter, here as elsewhere, in the Aeneid, seems actuated by no motive except a desire to fulfil the decrees of fate. This is by no means identified with his own will, but is some dominant external force into whose mysteries he alone among the gods is initiated.

The casting of the spell to increase the hero's beauty is an imitation from the Odyssey. Odysseus is transfigured by Athene to charm Nausicaa[46] and impress the Phaeacians.[47] Though Glover calls this "a piece of imitation, dull and unconvincing,"[48] it seems quite in character for Venus to use any device at her disposal to ensure Dido's attachment and avert the much-dreaded Phoenician treachery. In her substitution of Cupid for Ascanius, this same fear of

treachery is again her spring of action. It is natural that she should use love, the human emotion which she understands best - her specialty, so to speak - to achieve her goal. In Juno's proposal of the betrothal, Virgil explains that her aim is "to shift Rome's empire to the Libyan shore." There is also a sense of pity for her faithful worshipper, Dido, and concern at her unseemly behaviour. Venus agrees because she is sure of her ground, having heard Jupiter prophesy Rome's greatness. She hopes this seeming alliance may lull Juno's animosity for a season. Once more she shows complete willingness to trample upon her son's soul to satisfy her ambition. When Jupiter answers the prayer of Iarbas, he is moved, not so much by his satisfaction at homage done as by reminder of his duty to further the edicts of fate. At the close of the scene it is pity which leads Juno to send Iris down to release the queen from her long agony. Thus it will be seen that Virgil's gods are stirred to action by a wider range of emotions than Homer's gods. Also, as befits the greater magnitude of the Roman theme, their interventions are treated with a greater dignity and seriousness.

The role of Fate in the poems of Homer and Virgil has been widely discussed. It bears, however, no part in a study of narrative technique except insofar as it affects the motivation of characters, Olympian or earthly. "This idea of Destiny," as Glover remarks, "perhaps of Providence, is the dominant one in Virgil, and it is one of the things in which he is furthest from Homer."[49] The deities of the

Odyssey may work their will, hampered only by greater power or persistence of other deities. In the Aeneid divine freedom is much curtailed; the immortals, even the great King himself, must obey a higher law.[50] This belief in providence or fate doubtless made it easier for Virgil, who, like other educated men of his time, probably retained little belief in the traditional Olympus, to make use of such heaven-inspired motivation as contemporary standards and a faithful adherence to his Greek model demanded. It was not in his nature to write "with his tongue in his cheek" in the Alexandrine[51] manner. Neither do we find that rebellion against the unworthiness of the gods, which is so noticeable in the drama of Euripides[52] This would be contrary to the sacred Roman virtue of obedience. The one echo of such a feeling is heard in the question, "In heavenly breasts do such fierce passions dwell?"[53]

Rand suggests[54] that the frequent appearances of divinities serve as comic relief in this drama where emotional tension maintains such a high pitch. If such were Virgil's intention it has gained little success. Since he has so completely enlisted the reader's sympathy for the unfortunate lovers, and since he emphasizes the sincerity with which they believe in the gods, any humor in the machinations behind their sorrows would take on a wry, ironic twist, affording little relief.

In the other parallel scenes studied, it will be noted

that in the matter of viewpoint the two poets have, as a general rule, followed the same epic custom of relating events as observed by an omnipresent spectator. In the Latin love-scene there appears a marked divergence in method. The Odysseus and Calypso chapter abides by the customary usage, except in the descriptive passage already noted, where the reader is led to see the island as Hermes saw it. The tragedy of Aeneas and Dido, however, is as full of changing viewpoints as any novel of to-day. The shifts are so naturally and yet so artistically contrived, that the reader suffers none of that dissipation of attention and temporary insecurity often engendered by such changes. At the outset of Book One[55] the poet - and the reader with him - is identified with Juno, sharing for the moment her tempestuous thoughts and impulses. With the appearance of Aeolus,[56] author and reader resume, for a space, the role of onlooker. The picture of the rising city of Carthage is viewed wistfully through the eyes of Aeneas;[57] a short return to the observer's station is made at line 441 to introduce an episode of Punic history of which Aeneas could have no knowledge; then the viewpoint of the hero is restored and sustained throughout the description of the sculptured Fall of Troy, the impressive entrance of Dido and the reception of the Trojan envoys.

Now the poet withdraws from the action to show Aeneas in his new god-given radiance,[58] but returns for a moment

to enter the mind of Dido, "astounded at the hero's presence first, then at his vast misfortune."[59] The encounter of Venus and Cupid[60] is related from the viewpoint of Venus, the voluptuous banquet scene from that of the delighted Cupid. As Book Four opens, the reader is given a place in the troubled heart of the Queen of Carthage;[61] this he relinquishes only to become the Queen of Heaven herself,[62] distressed at her favorite's danger; a moment more and he is following the vagaries of the wily mind of Venus.[63]

The hunt and its sequel, the dastardly work of Rumor and Iarbas' prayer, are told from the standpoint of the epic eye-witness. The sight of Aeneas assisting at the founding of Carthage[64] is beheld through Mercury's indignant gaze. As the god departs, there is a sudden shift to the anxious soul of Aeneas.[65] Dido's rage and reproaches[66] may be seen and heard by the reader either in his own right as spectator or through the eyes and ears of Aeneas. The latter viewpoint will likely be unconsciously retained, since at the close of her speech are revealed emotions of the impassive Aeneas which no outside observer could possibly suspect.[67] The reader is still identified with Aeneas throughout Dido's reply. This is Virgil's only means of disclosing his hero's rigidly controlled sorrow,[68] and preventing the estrangement of the reader's sympathy.

As preparations for departure proceed apace, the poet views them first with the satisfaction of Aeneas,[69] then with the despair of Dido.[70] This offers an opening for an intimate exposition of the queen's thoughts. Writer and reader remain with her to send Anna on her errand but make a swift change to become Aeneas[71] as he receives her. These frequent dips into the heart of the hero, though they tend to endanger the unity of attention in the passage, Virgil evidently felt to be essential to the understanding of character and the heightening of the sense of the tragic conflict of "right with right". During the queen's preparations for death, the reader's mind is merged with hers,[72] except for a brief withdrawal into the simple practical personality of Anna,[73] whose complete lack of understanding servesto emphasize Dido's absolute loneliness. A shift back to Aeneas is now made,[74] in order to behold the phantom of Mercury and speed the action to its inevitable end. And now the queen's poor, maddened soul is again laid bare,[75] as she sees the fleet depart and resolves upon instant death.

From the dispatch of the nurse, Barce, when Dido is seen "rolling a blood-shot eye, her quivering cheeks flecked with bright spots and blanched with coming death",[76] the viewpoint becomes again that of spectator, and so remains until the end, when, for a moment, it changes over to pitying Juno.[77] Then

a voice breaks through that can be none other than the voice of Virgil himself; "Neither by fate nor as the wage of sin, she dying lay, but woe-struck, ere her hour, and fired with a sudden frenzy."[78] Is this the poet's own interpretation of Dido's tragedy? Such obtrusion of the author's personality is opposed to epic tradition; but, indeed, in the story of Aeneas and Dido, Virgil has made so many departures from custom that one more would make little difference.

These innovations in the matter of viewpoint give the impression of being, not so much adopted deliberately, as fallen into as a natural result of a strong accession of interest in character-development. This increase in attention and emphasis given to the personalities of his creations leads the poet to a keener sympathy with them and a consequent tendency frequently to identify himself with one or other of them. Here, again, as so often, a study of method shows that, though much of Virgil's material is borrowed from his Homeric model, the treatment is entirely his own.

When timing or pace is considered, it is found that the story of Odysseus and Calypso proceeds at a brisk, business-like rate, with little or no interruption. The pictures of Hermes and of the island are painted in with rapid strokes and become almost integral parts of the action. Hermes makes a seemingly unnecessary recapitulation of the hero's adventures for Calypso;[79] but an occasional review of events would

probably be welcomed by a clientele which received its literature largely through the ear. Similarly, Homer's audience would insist on hearing the details of the raft-building and other preparations for departure. The modern reader who has caught the spirit of the poem will enjoy these items as much as the hearer of long ago. There was no reason for any elaboration or lingering over this scene. The narrative purpose of the island captivity is now achieved; it is time to get on with the story.

The story of Aeneas and Dido, on the other hand, is one of the major stopping-points of the poem. The events at Carthage are to be given a significant relationship with the great destiny of Rome. One would expect a full elaboration of the theme and a leisurely stateliness of movement. Here the main emphasis is not on action, as in the Iliad and Odyssey, but on the interplay of person and person, of forces human and divine, of issues individual and national Consequently, Virgil has made no attempt to suppress detail or to cramp in any way the full sweep of his poetry. Similes are given generous space for expansion; Jove's prophecy moves with measured dignity; descriptions are stately and spacious; dialogue is unhurried. Yet nowhere is he either heavy or tedious. Leisureliness never turns to weariness. Books One and Four afford opportunity to give full play to that grandeur of expression for which Virgil is famous.

Since heavenly agencies carry such weight in the develop-

ment of both scenes compared, a survey of the characters of the gods of the Odyssey, side by side with their counterparts of the Aeneid, should prove instructive. Something of this has already been seen in observing the motives which impelled their actions. The first step is to view the personality of the King of the Gods as conceived by the two poets respectively. Both Zeus and Jupiter are distinguished by a benevolent majesty. Both are compounded of gentleness and sternness. Both take a responsible interest in the fortunes of mankind. But while Zeus is a comfortable, fatherly soul, Jupiter bears all the grandeur of an emperor - an idealized Augustus.[80] He is weighed down by cares and led by spacious visions of the future, far beyond the ken of the simpler Zeus. Moreover, he is not a free agent, as is his Greek prototype. To Zeus, fate seems to be the collective will of the gods - provided they can agree long enough to have a collective will.[81] To Jove, fate is an outside force - a force tending toward an ultimate good - a force he must obey without question.[82]

The character of Athene does not emerge with any great emphasis in the Homeric passage. She prevails without opposition; and it is only in conflict that one's inner nature is clearly revealed. In the Latin selection, Juno and Venus disclose their character in the clash of their two wills. Through all her jealousies and schemings, Juno is

still the Queen of Heaven, moving with a sustained dignity and grace. Her encounter with Aeolus shows the guile which knows when to request rather than to command. Her offer of the fair nymph to be united with the wind god "in lasting wedlock"[83] is prompted by a strain of that Roman propriety[84] which, says Glover, "is a little stiff perhaps, but very proper to reclaimed characters who are trying to forget they were ever at Alexandria." Juno is all kindness and benevolence until her pride is touched or revenge aroused. Then she becomes an implacable enemy, goaded by an everlasting hate.

Venus is a high-born Roman matron, schooled in all the tortuous niceties of polite intrigue. Her charming ways know how to bewitch and disarm the hardest heart. She is a consummate actress, delighting in the intricacies of masquerade. Her manners are impeccable; but close beneath the soft pads of urbanity lurks an unmistakable claw. Her maternal love expresses itself in ambition for her son. In attaining this ambition she is versatile and guileful. She is far-sighted enough to prevail upon Jupiter to unroll for her the book of the distant future, but not enough to leave fate to its workings. She does not trust her son to unfold his own destiny or the King of the Gods to fulfil his promise in his own good time. She does not even trust Mercury to carry out his mission of preparing a hospitable heart in Carthage. She must be forever meddling, meddling. And in her meddling she recks nothing of the sorrow-scarred soul of Aeneas or the fate

of the unfortunates who stumble all-unwitting into her path.

Other deities, in the interval between the Odyssey and the Aeneid, have grown a little less human and a little more Roman. The rough and earthy figure of Poseidon is scarcely recognizable in Neptune, calm and pompous commander of the sea, jealously guarding his realm of authority. As Sainte Beuve says, "The rude Roman discipline has passed over the brow of Virgil's Aeolus ... There is in him something of the centurion or military tribune, ennobled, deified."[85]

Hermes is not above grumbling a little at the long journey "over such a wondrous space of brine, whereby is no city of mortals that do sacrifice to the gods, and offer choice hecatombs."[86] Before delivering his message, he has time to enjoy the beauties of the island and to partake of a hearty meal of ambrosia and nectar. With Mercury, on the other hand, all is business and duty. His Roman sense of responsibility is so shocked at seeing Aeneas tricked out in Tyrian garb and directing building operations,[87] that he cannot refrain from expressing his own disgust before conveying Jupiter's decree. With him there is no lingering for a reply. He speaks his errand brusquely, in military manner, and passes "while yet speaking, from the eyes of men."[88]

A list of the Olympian members of the cast would be

incomplete without mention of that precocious and sophisticated child, Cupid. Glover, in citing the Argonautica of Apollonius as the source of the substitution trick,[89] notes that, while Apollonius' Eros is a "spoilt child of the Ptolemies;" Virgil's Cupid is a shrewd and responsible young Roman. Certainly his mother treats him as a full equal in godhead and takes him completely into her confidence as to her reasons for the imposture. His dutiful acceptance of this delightful task and his enjoyment of its details furnish the one touch of humor in the sombre tale of Aeneas and Dido.

Minor human characters are entirely absent in the love-story from the Odyssey, and in the Aeneid version, few. These few, with the exception of Anna, are types rather than individuals. Illineus is the smooth-tongued Roman ambassador, well skilled in rhetoric; Achates is the faithful follower, reflecting, chameleon-like, his leader's every mood. Iarbas, praying for revenge, comes to life only momentarily, in his barbaric scorn of the more civilized Trojans - "that Paris, with his emasculate train - chin and oiled hair with Lydian headgear propped."[90] Ascanius' role is entirely passive, except at the hunt, his first hunt, where he shows a boyish dash and enthusiasm and a princely disregard of danger. The picture of Sychaeus' old nurse, Barce, devoted and credulous, as, "with an old wife's zeal" she "hurried her footsteps",[91] is a homely

and pathetic touch. As Prescott points out,[92] Anna is the successor of the confidential servant of Euripides. By raising her to the status of sister of the queen, Virgil has avoided the vulgarity of a servant and kept his action on a heroic and dignified plane. Though Anna's influence on the plot is negligible and though she is employed strictly in the capacity of confidante, yet the poet has succeeded in endowing her with a distinct personality of her own. She is one of those people whose life is identified with the lives of those about them - to whom confidences are brought unasked. Even Aeneas has found her a comfortable listener to his intimate personal problems.[93] She is no meddler; she gives advice only when it is asked, and then only such advice as she knows the other wishes to hear. She is a practical, forthright soul, ready to take persons and events at their face value without curiosity about hidden motives. What wonder, then, that she should have no inkling of Dido's madness, and "fear no worse than when Sychaeus died?"[94] The fact that this devoted sister is completely lacking in understanding of the queen's real problems is used by Virgil to complete the desolate loneliness which becomes a major cause of her death.

It would be interesting to note just how far Virgil has used Odysseus as a model for the character of Aeneas. The Greek hero does not play an active enough role in the Calypso

adventure for his personality to emerge with great distinctness. However, he is still a commanding figure even when he is forced to be more object than subject. He is first seen stationed despondently on the seashore, giving rein to his grief, unchecked and unashamed.[95] Next he appears in his traditional wily character of the Iliad, as he binds Calypso with an oath "not to plan any hidden guile to mine own hurt." Then he is the polished courtier, mindful of his captor's high degree and skilful to avoid offence.[96] Into his next breath there enters a strain of seriousness and quiet nobility; he is the realist who sees the perils ahead but, schooled to strong affliction, holds a steady faith in his own ability to endure. "For already have I suffered much, and much have toiled in perils of waves and war; - let this be added to the tale of those."[97] It was possibly these lines that inspired Tennyson's Ulysses. What a world of difference between that restless, self-dramatizing egotist and the steady, self-knowing hero of the Odyssey! The outstanding adaptability of Odysseus and his notable talent for handling people would make the rehabilitation of little Ithaca a fascinating adventure. Surely of all the warriors of the Iliad, such admirable hands at destroying cities, Odysseus is the most likely to succeed in the building of them!.

The heroes of the two scenes have some important points

in common. In the first place, each is drawn steadily and surely to an inevitable goal. Any strong aim which thus pervades the whole being is certain to unify and strengthen the character. To be sure, the goal of Odysseus is purely personal while that of Aeneas takes on racial and imperial proportions. This difference bears little import in the integrating power of the ideal. Homer's hero describes his goal wistfully to Alcinous. "Ah, and may life leave me when I have had sight of mine own possessions, my thralls, and my dwelling that is great and high!"[98] The Odyssey is the epic of the strong pull of home. Ever through the ages the theme retains its appeal. It is personal to so many that it becomes universal. Aeneas tells the disguised Venus, "My goal is Italy, my country, and a race sprung from high Jove." The lack of simplicity and concreteness of this ultimate end - its very impersonality - results in a less sure and confident bearing. At this stage of his struggles, Aeneas still knows moments of doubt. Heaven's will still dims at times - witness his long stay at Carthage; but his mind is steadily clearing; a pattern is beginning to emerge. After his visit to the Underworld, he gains a new security and with it a new courage.

Each of the two heroes, like Wordsworth's "Happy Warrior"[99]

"Though thus endued as with a sense
And faculty for storm and turbulence,
Is yet a Soul whose master-bias leans
To homefelt pleasures and to gentle scenes."

Odysseus is perhaps the least blood-thirsty of the Iliad heroes; and Virgil's horror of war is deeply ingrained in his Aeneas. Yet both are

"doomed to go in company with pain
And fear and bloodshed, miserable train."

Both leaders have also been mercilessly tossed about by Fate.

Here, however, the characters of Odysseus and Aeneas part company. Aeneas is denied the sane, wholesome safety-valve of the frank, Homeric outbursts of feeling. He must sustain always a rigid Roman reserve. His courtliness and polished rhetoric are at their best only when his heart is not too closely touched. He is so fearful of losing control, of being carried away by his emotions, that under stress his manner takes on almost a touch of roughness. Indeed, if the poet did not frequently unlock this close-barred heart, the reader would have good reason to doubt that feeling had any place there. This is probably the reason why Aeneas has been so generally misunderstood. He is far inferior to Odysseus, too, in his understanding of the human heart. His farewell to Dido lacks the delicate touch, the magic power of "smoothing troubled waters" which distinguishes Odysseus' parting from Calypso. Perhaps Aeneas judged that in such an impossible situation a quick

sharp break and a brusque ending would be the least painful way out.

Odysseus is a king in his own right; so, too, is Aeneas; but, in the centuries between Homer and Virgil, there has been marked development in the conception of royalty. While Agamemnon and his allies, as Glover notes, are mere "Highland chieftains", the grandeur of Aeneas takes on a regal air, suggestive of imperial Augustus. Though the stag-killing in the Aeneid, Book One,[100] is clearly an imitation of Odysseus' hunt in the Odyssey, Book Ten, the magnificent "bag" of Aeneas, the lofty disregard of details of transportation, and Achates' presence in the function of squire lend the whole proceedings a dignity in full accord with the Aeneid's exalted theme. Since the nature of his epic and the prevailing vagueness of the Homeric heroes, made it impossible for Virgil to use any one of them extensively as a pattern, and since, as Rand remarks,[101] neither Apollonius nor Euripides provides an adequate hero, the character of Aeneas had, of necessity to be, in large measure, original with the Roman poet.

A review of the remaining qualities of the Trojan leader, as seen in the Carthage portion of the poem, may well be undertaken with a view to the impression, favourable or unfavourable, which they would make on Dido. In the first place, and by no means negligible, is his undoubted physical attractiveness and personal charm. He was still in his

manly prime - probably not over thirty-five. His hardships and sorrows had clearly not left him gnarled and wearied, but had served only to temper his superb physical stamina. He was quick to show a warm appreciation of her kindly interest and hospitality. His polished courtesy and gentle cultivated mind were doubtless gratefully welcome to one reared as a princess in the advanced Phoenician culture. Dido had been surrounded of late by half-savage Lybian chiefs and a sturdy pioneer element from Tyre - such hardy souls as would, in their very nature, put action first and the amenities last. Aeneas took keen delight in giving presents, and was skilful in their selection; this alone is a powerful key to any woman's heart. He was, by nature, of a strong domestic turn, a lover of peace and the arts of peace, of home and children and the family circle. These, too, were Dido's dearest desires. He was quick to suffer in another's pain, though unskilled in allaying it. His trials had no whit dulled his sensitivity; on the contrary, he still retained a considerable strain of the sentimental, as shown by his strong emotion on the discovery of the pictured story of Troy's downfall in the shrine of a foreign queen. Acquainted with this finely-grained and nicely-tuned personality, Dido would find it difficult to interpret her lover's later abruptness and taciturnity and would conclude that his nature had changed, that he, too like all the world, had turned against her.

Hand in hand with this sensitiveness went a sustained seriousness. Aeneas never could treat, and never wished to treat, either life or self with that quizzical lightness which crops up so refreshingly in Odysseus. At this stage of his wanderings, the Trojan was often sad and perplexed, at times desperately discouraged, as when, battered by Juno's tempest, he looks with envy on his countrymen who perished at Troy. Such moods would appeal to the motherly heart of Dido and make him doubly dear, as in need of comforting. He was deeply religious in a way which the young queen, also devout after her own fashion, found it impossible to comprehend. His piety was without superstition and without rebellion. To Dido, the gods were incalculable beings, who, if properly propitiated, would serve the ends of mankind. To Aeneas, Heaven was a strong driving force, tending always towards an ultimate good, and mankind, and notably himself, merely instruments, used or laid aside as fate decreed. This conception of himself as a tool of destiny conferred that firm poise and dependability which gave Dido a sense of borrowed strength that quickly became a necessity to her. Unable to perceive that his loyalty and devotion were dedicated to his mission, she set about the hopeless task of binding them personally to herself.

Another quality which she failed to understand was his conception of the role of king, as servant of his people, a

thrall to their welfare, renouncing to his high votation any right to a private life. The reader is a witness, as Dido is not, to a scene typical of his attitude towards his calling. After the storm, when a forlorn remnant of the Trojan fleet comes to rest on the African coast, there is no rest for the leader. His company must be fed, restored and consoled. He must spy out the land and guard against possible foes without, and despair, that arch enemy, within. No matter that he himself is in the grip of an intense depression. Black moods are a luxury not allowed to kings. He must rouse himself and muster all his histrionic powers to feign a buoyant optimism. "So speak his lips, while, sick with extreme woe, hope's mask he wears and chokes the anguish down."[102]

Calypso has not been included in the study of the immortals, because she is not a member of the council of Olympus, but only a nymph, a minor deity, more fairy than goddess, and, more than either fairy or goddess, a warm-blooded, winsome woman. Though, as the daughter of the wizard, Atlas, she is initiated into the magic arts, there is nothing of the sinister sorceress about her. She uses her enchantments only for the more reputable ends, such as weaving "imperishable raiment", making mortals immortal and "sending forth a warm and gentle wind to blow." She is a cheerful and adventurous yet somewhat pathetic figure. It is little wonder that she should make the most of her

chance rescue of Odysseus and keep him as long as fate allowed. Little of the "awful" aspect of her nature claimed by Odysseus later before Arete and Alcinous[103] is in evidence in Homer's picture of her. One wonders why "none either of gods or mortals is conversant with her," why, with all her supposed powers she must remain thus in exile. Her protest to Hermes, "Hard are ye gods and jealous exceeding, who ever grudge goddesses openly to mate with men,"[104] speaks much of perplexity and loneliness but little of rebellion. Here is a lovely and gracious lady, possessed of all the charms and passions of a mortal woman, only intensified by her sentence of perpetual youth. Evidently the supply of eligible mates among minor male deities is inadequate; and affairs with mortals are strictly taboo. It seems a hard lot, to be continued in perpetuity. Yet Calypso is not crushed by her loneliness. She takes her centuries gaily, courageously, a day at a time, draining to the lees any adventure that comes her way and certain of her ability to cope with whatever trouble may arise.

This quality alone would make her a most unsuitable model for a portrait of the sad Queen Dido. Though she is a less monogamous type than Dido, her love for Odysseus goes much deeper than a purely physical attraction. In it are present something of the protecting mother,[105] something of the hostess and homemaker,[106]

something of the patroness,[107] and much of the admirer of a worthy adversary in a battle of wits.[108] Even her faults are endearing - the feminine vanity that makes her dress gallantly for her day of renunciation "in a great shining robe, light of woof and gracious, and about her waist a fair, golden girdle, and a veil withal upon her head;"[109] the pride that declares, "But I will give him no dispatch, not I."[110] For the rest, she is warm-hearted and generous, endowed with a frank understanding of her own strengths and weaknesses, which precludes false modesty, buoyantly resilient, and full of a simple dignity, the mark of the well-unified personality. Faithful indeed the husband who would pine for home in the face of such enchantments! As the tiny raft became a speck on the horizon and was lost to sight, it is easy to picture Calypso taking a deep breath, giving her shoulders a shake and saying, "Well, that was great fun while it lasted," and then briskly setting about to fashion a new pattern in "imperishable raiment" on her loom.

Every serious writer has at some time known the strange and thrilling experience of seeing a character of his creation seize the initiative and develop along its own lines, often diverging far from the original conception. Such was doubtless the case with Virgil

and Dido. Virgil had probably planned to give the national aspects of the stay at Carthage much greater emphasis. Its queen was to be an embodiment of the enemy of Rome - a Cleopatra with the craft of Circe and the allure of Calypso, something of the burning resentment of Medea, a suggestion of the hospitable charm of Nausicaa and a trace of the pathos of Ariadne. At the very outset, however, Dido became a person in her own right, and, like the fabled Gingerbread Boy, eluded her creator and went her own way, swiftly, inevitably to her destruction. It remained for Virgil only to present her to his readers as she was, to make them love her as he loved her, and, powerless to aid as he was powerless, to weep, as he wept, at the pity of her ending.

In Book One he has placed her in a setting and a situation where all that is strongest and sweetest in her nature stands out in clear relief. She is radiantly fair, with all the vigour of youth still unimpaired. The maturity of Dido and her love has been, perhaps, rather unduly emphasized. Her subsequent actions combine rather to reveal a marked immaturity of outlook and development. The early marriages customary at the time would make it possible for her to have known some years of married life with Sychaeus and to have

become a widow while still in her early twenties. Himself unseen, Aeneas is vouchsafed a comprehensive view of Dido at her best. The arrangements of the fane show religious devoutness, appreciation of beauty and a broad interest in the affairs of her world. She handles the problems of government with queenly grace and dignity. Her reception of the shipwrecked travellers exhibits a warm sympathy, a calm and practical management of the detailed duties of hostess, a tactful skill in setting others at their ease, a capacity for attentive listening and a hungry love of children.

It is only later, when the queen has already become dear to the reader's heart, that it is seen that her religion, though deeply sincere, is still on the childish plane - a means of obtaining the protection and the personal favor of the gods. The integrating force of a strong sense of service, of a mission to be carried through, which activates Aeneas, is lacking in her life. Growing out of this weakness, another soon becomes evident. Dido is not a queen as Aeneas is a king. She is fired by no deep-set devotion to her people, no vision of a noble empire yet to be. Her view is ever personal rather than national. Perhaps the birth of a son might have crystallized her vague aspirations into something on a grander scale. As matters stand, her desires for her-

self are few and humble - a home, a family, the protection and support of a nature stronger than her own, someone to mother and care for - ambitions, surely, which the most jealous of gods need not grudge her. Her eager abdication of her public duties on the arrival of Aeneas is ample evidence that they had no real place in her heart. Her show of self-confidence and judicial skill in Book One arises partly from the necessity of her circumstances, partly from the excellent dramatic sense which made her delight in playing a part. When the Trojans arrive at Carthage, she is playing at being queen. True, the role might well have become a habit with longer practice; but the advent of the lover brought it to a sudden end.

This same theatrical tendency is seen many times in the last sad weeks of her life - notably in her perfectly-timed entrance in the hunt-scene, in her insistence on the funereal details of her preparations for death, and in her last heart-broken snatch at dignity - "The course by fortune given I have fulfilled, and now the shade of me passes majestic to the world below."[111] The oriental, foreign, non-Roman aspects of her character are emphasized in her ingenuous display of treasure as a bait to Aeneas,[112] in the passionate abandon of her reproaches, her wild, formless plans for his destruction,[113] her use of witchcraft, and especially her dying curse, "And ye, O Tyrians, the whole stock and race dog with your hate

forever."[114] These words recall to the reader a fact which sympathy has all but blotted out - that here is an enemy of Rome, peacemaker and saviour of mankind.

Evolution of character in fiction - actual change or growth made to transpire before the eyes of the reader - is generally assumed to be a comparitively modern development. Nevertheless, here in the Aeneid is found such an evolution, in the form of a swift disintegration, the inevitable falling to pieces, of a personality. By first driving home the fine possibilities of his heroine, Virgil has greatly intensified the pathos of her failure.

Fritz Kunkel says, "Most investigators are agreed that fear is the origin and the nucleus of all aberrations of character."[115] The case of Dido is an admirable illustration of this principle. She had not learned to face life and its problems straightforwardly, courageously, self-confidently. Probably her childhood had been full of fear. In a day when lawlessness and personal revenge were often the rule in high places, the lot of a little princess would be none too safe or happy. Pygmalion must have been a most uncomfortable brother with whom to share one's early years. Her marriage to Sychaeus in young girlhood probably brought a security and a happiness such as she had never known. Here was a protector, a guide and support - someone to make decisions for her and surround

her with affection and kindly consideration. It is not strange that her love for her husband partook of the character of a religious devotion.

Then came the shock of the sudden loss of this protector and support, with the added horror of the knowledge that the murderer was her own brother and that the crime had taken place at the very altar of the household shrine.[116] It is significant that it should be the shade of Sychaeus himself who gave instructions for the flight to Africa.[117] Fear lent new resolution to the shrinking soul of the young widow. Fear spurred her to action and awakened dormant powers of leadership. The trials of the journey and the rigors of pioneer life in a savage land could be firmly faced because of the steadying power of her faithfulness to Sychaeus' memory. Bound by the strong ties of this resolve, she was safe in the approval and protection of the gods, "Juno before all, mistress of wedlock bands".[118] The great new temple to Juno was "rich with gifts, and with the indwelling goddess."[119]

As the new city rose apace, its young queen grew in courage and self-confidence. Then came the fateful tempest, and, in its wake, Aeneas. John B.Morgan says,

> "The most important causes of mental disintegration come from the attempt to deceive oneself or from a failure to make a straightforward adjustment when some internal conflict is discerned." [120]

and again,

> "It is not the fight which makes the trouble but the fact that the fight may not be fought in a straight-forward fashion" [121]

Dido's new-found strength had not had time to become a habit. As soon as an emotional struggle arose, the old timidity reasserted itself. She could not bear to face the loss of Sychaeus' approval by frankly transferring her affections to a living lover. She must first win Anna's support so that any possible guilt might be shared with another. Later she half-heartedly blamed her sister for her own lapse from faithfulness.[122] Next she must ward off the disapproval of the gods by making sacrifice. She told herself that now all was well, that they were appeased; but her heart was not convinced. A fear of guilt had been added to the sum of her fears.

Gladly, eagerly, she cast the mantle of government onto the broad shoulders of Aeneas. Here, again, was the protector, the guide and support. His calm, firm acceptance of the fact of their love lent a false sense of permanence, which Dido accepted hungrily, without question, because she was afraid to question. Her use of the word, "marriage" after the hunt was another vain, pathetic attempt at self-deception. Her exaggerated disregard of public opinion masked a new fear that was rising in her heart - the fear of the disapproval of her

people and consequent isolation. A growing sense of abandonment by the gods, closely akin to her feeling of guilt, added its toll to this fear of loneliness. She realized clearly, too, that her action had antagonized beyond hope of reconciliation the chiefs of the neighboring nomad tribes. Now the old fear of her brother, Pygmalion,[123] began to revive. Why should he not come with armies from Tyre to recover his lost treasure and exact a horrible revenge?

Thus ringed round and beset by an army of fears, the addition of a new fear - the dread of abondonment by her lover - was more than she could bear. When dread gave place to stark certainty,[124] a great terror of life itself rose up and overwhelmed her. She felt utterly alone. Bereft of the sustaining strength of Aeneas, convinced that she had forfeited Sycheus' spiritual devotion, crushed by her own inadequacy to cope with existence, she looked on death as the only way out. She had lost touch with her sources of divine inspiration. "Now, now no more Juno, great queen, nor the Saturnian Sire, looks on these things with equal eyes."[125] Prayer and sacrifice were no longer open doors to heaven, through which she could tap for her own needs that mystic source of universal energy which Fosdick calls "appropriated power."[126] The libation poured out on the altar turned to blood.[127] The voice of Sychaeus called reproaches from his shrine.[128] Dreams of

Aeneas, now teemed with hate instead of love.[129] "And ever being left alone she seems, and evermore companionless."[130] It was not for love alone that the Queen of Carthage died; fear and guilt and loneliness must bear their share of responsibility. Juno's pity was niggardly and overlong delayed. One propitious vision, one word of guidance or heavenly cheer, one short descent from Olympus, so easily arranged by the immortals, could have saved Dido's reason and her life. None of these was vouchsafed. Her unwitting steps had wandered athwart the decrees of fate. Therefore she must suffer and therefore perish. Such was the tragedy of Dido.

In the story of Odysseus and Calypso Homer has used to the exclusion of all others the epic method of revealing character by showing his persons in action and letting the reader draw his own conclusions from their words and deeds. This method has been employed generally by Virgil also; but, side by side with it, there can be discerned other devices of characterization. The first and most frequent of these is the aforementioned shift of viewpoint which bares the thoughts of his characters for the reader's inspection. Such a means is unavoidable in the delineation of a personality like that of the over-composed Aeneas. It is for the depiction of Aeneas, too, that the poet uses the device of description by another character. Ilioneus is made to say, "Aeneas was our king, none juster, none more re

famed for goodness or for feats of war."[131] Then follows the closely-allied device of the emotional effect of person on person. Aeneas' leadership inspires implicit confidence in his people. "If fate still spares that hero, if he still feeds on the air of heaven, nor yet is laid in cruel darkness, naught have we to fear."[132] The same methods are employed again at the beginning of Book Four, where Dido discusses their guest with her sister.[133] Neither poet resorts to direct description or intervenes to give his own interpretation of any of his characters.

An examination of the treatment of human emotion in the two passages shows the development in conception which might be expected between an age of simple, straightforward existence and an age of complex civilization. Homer knew well the power of human passions; and his characters, human and divine, are swayed by them, strongly, freely and frankly, with little need to develop those bogies of present-day psychology, "inhibitions." In the passage in question, his list of emotions is more extensive than is common with him. Revenge, love of homage and greed for sacrifice have already been mentioned, as motivating impulses governing the acts of the gods. The human actors in the scene show longing for home,[134] awesome fear of a higher power[135] - Calypso of Zeus, and Odysseus of Calypso[136] - and the pleasurable sensations which seem to

be classed altogether in the poet's mind under the general heading of "gladness" or "rejoicing."[137] Though he does not stop to analyse it, Calypso's smile at Odysseus, when she "caressed him with her hand"[138] is perhaps compounded of motherly pride in his wit and genuine amusement at his understanding of her own wiles. The author here has several times used the method of revealing emotion by the citing of its physical manifestations - for example, Odysseus' tears, Calypso's smile and the "shudder" which overcomes each when confronted by a superior power.

Living in an age and a country where free expression of emotion was deemed rather a weakness than a strength, Virgil is likely to conceive characters whose souls, denied the normal outlets of an earlier day, are torn by all the subtler shades of conflicting feeling. Besides the passions of jealousy, revenge, outraged pride, professional jealousy, maternal protectiveness, ambition, fear of treachery, and pity, which animate the gods, the human participants exhibit a wide range of emotions. During the storm, Aeneas is overcome by fear and despair; on landing he is in the grip of a deep, almost physical, depression, which he cloaks, and thus alleviates, with a forced cheerfulness. During the night, he is tormented by anxiety. He views Carthage with wistful envy and a longing for a settled home. The carvings in the fane of Juno fill him

with grief for lost comrades and past woes. The appearance of Dido calls forth wondering admiration. His first words to her express deep gratitude. One might follow both Aeneas and Dido through the whole maze of their tragedy, piling up an imposing catalogue of emotions. Enough has been said to show with what masterly understanding and mature sympathy Virgil caught and illumined every minutest facet of feeling.

Summary: The circumstances of Odysseus' departure from the isle of Calypso, though closely linked with the plot as a whole, constitute a minor episode in the Odyssey and call for no great elaboration. The stage is completely empty, except for the two principals, whose actions are not complicated either by the responsibilities of leadership or by the present or future political problems of contiguous peoples. These are considerations, however, which materially affect the behaviour of Aeneas and Dido, and give the Virgilian chapter a greater than episodic importance. Something of the political allegory, as well as the intrinsic interest of the situation that he had created, compelled Virgil to expand into a full-length drama what to Homer had been only one of his hero's strange adventures. This overruling distinction has a fundamental bearing on the perspective of such conclusions as we have

attempted to draw.

Though each love scene is a necessary part of the general plot, Virgil's methods of integration, in keeping with the greater elaboration of the events recounted, are more numerous and complicated. In the matter of setting, Homer's habitual concreteness is again evident, while Virgil shows a greater tendency than is usual with him to make use of background, not in a purely decorative or poetical sense, but as an active factor in plot and characterization.

Difference in length and emphasis limits the scope of comparison of the two selections from the standpoint of plot-structure. However, certain sub-scenes in the Aeneid account, which suggest the use of Homer as a model, prove, on closer examination, to be entirely different in treatment and inspiration. Virgil handles with considerable dexterity the delicate matter of transition between sections, made especially difficult by the extended time-span and well-peopled stage of his drama. His full development of the situation makes it possible for him to exploit to the utmost the elements of conflict, suspense and climax which he knows how to marshal with such telling effect. On numerous occasions, moreover, he departs from the epic stand of the omniscient eye-witness, and shifts his narrative viewpoint, in a surprisingly modern manner, from character to character.

Another important deviation from epic custom is his setting forth of the evolution of character, in the form of the rapid disintegration of the personality of Dido. The persons he portrays tend to be more complex, more troubled by warring elements within themselves, than are those of Homer. Though both poets show a keen awareness of the power of emotion, Virgil's conception, as a product of a later and less simple social order, shows a greater degree of breadth and sympathetic penetration.

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CHAPTER III

FUNERAL GAMES

After the study of two scenes so highly charged with emotional dynamics, it will be interesting to discover how the Greek and the Latin artist deal with a passage dedicated to relief and rest from strong feeling. Two such passages, bearing a considerable measure of similarity, are those which treat of the funeral games given by Achilles in honor of Patroklos and by Aeneas in honor of Anchises.

Homer's account of the Funeral Games is placed in Book Twenty-Three of the Iliad, lines 257 to 897 and Virgil's account in Book Five of the Aeneid, lines 104 to 603. Though lines 798 to 883 of the Greek account are probably a "late interpolation"[1], it seems best to include them in the comparison since they contain the archery contest on which is based the similar competition in the Aeneid.

Let us examine the events of the Homeric games in summary. After the rearing of a mound has completed the

funeral rites for Patroklos, Achilles bids the host of Achaians gather in assembly. He brings a store of rich prizes from his ships and proclaims a chariot-race. Eumelos, Diomedes, Menelaos, Antilochus and Meriones stand forth as contestants. The wise old Nestor draws his son, Antilochus, aside and advises him at some length. The lots are shaken for places; the turning post indicated and an umpire appointed. The race begins. Apollo intervenes to snatch the lash from Diomedes' hand; but Athene detects the guile, returns the lash, and overturns the chariot of Eumelos, who has been leading the race. Diomedes presses on. Menelaos and Antilochus strive for second place. Antilochus, overdoing his wiliness, crowds his adversary, forces him to slacken speed as they approach a narrow place in the track, and passes him. Back at the starting - point Achilles has to settle a quarrel between Idomeneus and Aias, son of Oileus, as to which chariot is leading. Now the contestants return, Idomeneus first, Antilochus second with Menelaos a close third, Meriones fourth and Eumelos last, dragging his chariot. Achilles would give the second prize to him as "best man of them all"; but Antilochus protests. Another gift is brought for Eumelos. Then Menelaos reproaches the youth for his breach of the rules. Antilochus graciously renounces

the prize and Menelaos as graciously returns it to him. Meriones takes fourth prize. Since there is no one to claim the fifth prize, Achilles himself bears it to Nestor, who accepts it with a neat speech.

The next contest is a boxing bout, in which Epeios overcomes Euryalus in one round. Now Aias, son of Telamon, and Odysseus engage in a wrestling-match. They are so equally matched that the onlookers suffer from boredom and Achilles bids them "take equal prizes and depart that other Achaians may contend." In the foot-race which follows, the competitors are Aias, son of Oileus, Odysseus and Antilochus. Aias gains and holds first place until, in the last part of the course, Odysseus breathes a prayer to Pallas Athene. She causes Aias to slip and fall in a spot where oxen have been slaughtered in honor of Patroklos. Odysseus bears away the first prize and the disgruntled Aias the second; Antilochus smilingly taking the third, offers a timely compliment to Achilles, who rewards him with an extra gift. A duel with spears and a weight-hurling contest follow. Next the archers contend with one another to pierce a fluttering pigeon bound by the leg to a mast "far off in the sands". Teukros' arrow severs the binding cord and Meriones, snatching the bow, pierces the bird in the air. The games are to close with a

javelin-casting competition; but Achilles awards first prize to Agamemnon without waiting for an actual test of prowess. The assembly departs, the other Achaians to "supper and sweet sleep", Achilles to return to his grief for his friend.

Virgil's Funeral Games celebrate the anniversary of the death of Anchises. Leaving Carthage the Trojans have returned to the kingdom of Aeneas' Dardan friend, Acestes, on the west coast of Sicily, where the aged counsellor of their expedition had been buried just a year earlier. Aeneas has promised his company a celebration after the sacrificial rites have been duly accomplished. The day dawns with a cloudless sky. Trojans and Sicanians alike throng to see the spectacle and take part in the contests. Prizes are brought forth and the trumpet "proclaims the sports begun". The first event is a boat-race. Mnestheus, Gyas, Sergestus and Cloanthus are ready with their well-matched ships, "picked from all the fleet." An ilex-tree on a rocky island "far seaward" is designated as the turning-point; positions are taken according to lot and the starting-signal given. Gyas leads throughout the first half of the course but is passed by Cloanthus at the rounding of the island. Blaming his bad luck on his over-cautious helmsman, Menoetes, Gyas hurls him overboard and takes the tiller himself. Perceiving that this action will

slow Gyas' huge ship, Sergestus and Mnestheus vie with one another to pass him. Sergestus grounds his ship by steering too close to the turning-point. Mnestheus presses on to pass, first Sergestus and then Gyas. Cloanthus, his supremacy in jeopardy, prays to the gods of the sea, who quickly bear him to shore, an easy victor.

When prizes have been distributed, the company moves to a natural amphitheatre to witness the foot-race. The many other contestants are outstripped by Nisus, Salius and Euryalus. Nisus slips in "some blood chance-spilled upon the ground from slaughtered steers", but, mindful of his friend, Euryalus, throws himself, as he falls, directly in Salius' path. They both measure their length on the filthy ground while Euryalus wins first place. Salius' loud protests gain him a consolation prize, and Nisus, humorously showing his sorry plight, is also rewarded with a gift.

Aeneas now brings forth a fine bull for the winner of the boxing-match. The Trojan champion is the huge and confident Dares. After much persuasion by Acestes, there arises to oppose him a veteran Trinacrian boxer, Entellus, whose master has been the mighty Eryx. At first Dares' agile youth prevails; then Entellus, enraged by a fall, attacks with such fury that Aeneas ends the fight, fearing

for his countryman's life. Entellus spends the remnant of his rage by planting such a blow on the prize bull's forehead that the skull is crushed.

Next a dove is fastened to a ship's mast as target for the "swift arrow-match." Hippocoön's bolt sticks in the mast; Mnestheus severs the cord which binds the bird; Eurytion pierces the pigeon in mid-air; and Acestes, aiming his arrow upwards at random, sees it burst into flame. Aeneas takes this as an omen of great honor for Acestes and showers him with gifts.

The final event is a military tattoo and mock cavalry encounter performed by Ascanius and two other youthful leaders each followed by a dozen mounted companions. While this is still in progress there is a cry that the ships are on fire; and the company disperses in haste.

In neither the Iliad nor the Aeneid is the recording of the Funeral Games so closely knit into the general scheme as to make it indispensable. However, in each it is a delightful interlude, too well integrated with the whole to be considered a mere accretion, and put to skilful use in the general emotional balance. In Homer's story it follows naturally, almost as a matter of course, after the last rites for a hero. Patroklos' death

and the prevailing custom afforded the poet a rare opportunity of entertaining his hearers with a half-hour of undiluted pleasure. During this account they might relax and indulge their love of life and movement without having their feelings unduly harrowed by sympathy or anxiety for the actors. One can imagine the audience, particularly the younger portion of it, demanding loudly to have this part repeated, selecting it for recitation by itself on occasion after occasion until all tellers of tales and singers of songs had it perfectly by heart. Set at just this point in the whole plan of the poem it provides a measure of most necessary emotional relief. The sense of loss and emptiness, the heaviness of heart after Patroklos' death, are becoming almost too much to bear. We must have some respite from strong feeling before we are called upon to sorrow and humble ourselves with Priam in the next book. The light-hearted zeal with which the Achaians throw themselves into the contests is an admirable means of ensuring this badly-needed release of tension. It is probable that the author himself had reached the limit of his emotional endurance and introduced this lighter episode as much from personal necessity as from consideration of his public.

Virgil's purposes in including Funeral Games at

this point seem to be similar to those of his predecessor, but, characteristically, more complex, more closely interwoven with one another and with the aims of the whole poem, and more consciously, though less naturally, worked out. The connection in the Aeneid is less natural, not only because a year has elapsed since the death of Anchises, and the games thus become merely an anniversary celebration, but also because the stop in Sicily was not planned and the celebration of the games could not have been intended by Aeneas. The whole incident apparently owes its occurrence to an accident of weather. Nevertheless, what appears to be an accident in the plans of Aeneas was by no means accidental in the plot of Virgil.

However, it must be kept in mind that Virgil was following a model. It was his desire to recapture the manners of an heroic age as truthfully as possible at the same time as he glorified the origins of Rome. Homer's account of the Games must have been such a general source of delight to this Roman disciple and his contemporaries that he was impelled to include a similar passage in his own work. Such an account does not grow quite so naturally out of the events of the story in the Aeneid as in the Iliad. Each series

of games follows the death of a man of high rank. But, while Patroklos' death is a main motivating factor in the Homeric plot structure, Anchises' death has only minor consequences. True, after the loss of his father, Aeneas must assume the spiritual, as well as the practical, leadership of his embryo nation; but his new responsibility does not alter the direction of his destiny. On the other hand, the loss of his comrade is a major turning-point in the evolution of the character of Achilles. It sublimates, devotes to a higher purpose, the "wrath of Achilles", which is the theme of the Iliad. Consequently it is natural and logical for Homer to give a generous share of attention to Patroklos' death and all that pertains to it. Virgil's sound feeling for proportion has led him to treat the death of Anchises briefly. Aeneas mentions it to Dido in Book Three with a dignity and restraint that none the less convey a sense of genuine grief. The anniversary rites are introduced a year later, seemingly for several reasons. Besides giving Virgil an excuse for singing of Games in the Homeric strain, they afford, as in the earlier poem, a necessary period of relief, after the passionate intensity of Book Four and before the awe and wonder and sorrow of Book Six.

Moreover, by fully preoccupying the minds of the male portion of the Trojan company, they make possible the incident of the burning of the ships by the sea-weary women at Juno's instigation - an important negative event in the general plot. The negative crisis then creates an appropriate moment for the shade of Anchises to appear and direct Aeneas to seek "Avernus' depth."

Virgil has taken pains to make this very full description of the Games acceptable to the logical Roman mind, which might, as Sellar suggests,[2] have regarded it as a "needless excrescence" on the poem. He appeals to the Roman sense of piety by making the celebration part of the rites for the shade of Anchises. The exhibition of horsemanship given by Ascanius' little following offers an opportunity of paying a graceful compliment to Augustus by assigning an ancient, heroic origin to the Ludus Trojae, "a kind of bloodless tournament of noble youths exhibited in the early years of his reign"[3] The very nature of the sports, too, offers an opening for the introduction of certain minor characters, who, though some of them come momentarily to life, probably interested the Roman reader chiefly by the familiar ring of their names. Cloanthus bestows the distinction of a long and honorable pedigree upon

the Roman family of Cluentius, Sergestus upon the Sergian clan, and Mnestheus upon the tribe of Memmius All these devices, artificial though they may be, have largely succeeded in making the Games blend harmoniously with the general design of the Aeneid.

Let us now view the settings of the two parallel accounts. Homer's Games take place on the same trampled, dusty plain which twenty-two books of struggle have made familiar to the hearer. Nearby are the huts and ships, the newly-erected mound of Patroklos and the still smouldering embers of the funeral pyre. Few details are added to the picture during the contests. In the course of his advice to Antilochus,[4] Nestor describes the turning-post:

> "A fathom's height above the ground standeth a withered stump, whether of oak or pine; it decayeth not in the rain, and two white stones on either side thereof are fixed at the joining of the track, and all round it is smooth driving ground."

The second part of the course turns "back toward the grey sea".[5] There is a "strait place in a sunk part of the way"[6] and a spot where "filth was strewn from the slaughter of loud-bellowing oxen."[7] Idomeneus is pictured as standing "outside the concourse in the highest place of view."[8] For the archery-contest the mast is set up "far off in the sands." These details enter the narrative almost of their own accord because

they are so inextricably bound up with the action. However, they are not sufficiently complete to enable the reader to visualize the whole length of the race course. Two points where detail is not adequate to ensure reality are the narrow place where Antilochus passed Menelaos, apparently unseen by the umpire stationed at the turning point, and the elevation which gave Idomeneus a more extensive view.

To Virgil's readers the scene is entirely new. They have but just arrived at this part of the Sicilian coast and have yet to be made to feel at home. Because the element of place is so thoroughly entangled with the element of action in the Games, the poet has been compelled to visualize the locale clearly for himself and sketch it for his audience in greater detail than he often employs. The harbor is shown, with its hilly shores,[9] the "lonely beach"[10] where the women gathered, the rocky island which "far seaward fronts the foaming shores",[11] its cliffs[12] and projecting reefs.[13] Moving inland, the poet pictures the natural grassy amphitheatre surrounded by wooded slopes,[14] where Aeneas sat on "a high mound, the centre of the throng."[15] The slippery spot in the race-course[16] is not so naturally explained here as in the Homeric account, because, in this case, the funeral rites, with their attendant slaughter of

oxen, had taken place nine days ago instead of on the preceding day. Nevertheless, the setting has been established with sufficient definiteness to assure to the reader a sense of solid reality. When, however, Virgil devotes more than usual attention to the flat surface of the rocky islet upon which he fixed the turning-point, he is less the narrator authenticating the details of the race-course than the poet indulging his fancy for the picture of the sea-gulls basking in the sun.

Homer's pattern of action in chronicling the Games is diffuse and irregular. The celebration, growing spontaneously out of the existing situation, is, of necessity, unplanned. An extemporaneous entertainment always runs the risk of anticlimax. In placing the contests in the order customary for such athletic competitions, or the order in which they occurred to Achilles, the poet has been truer to life than art. The chariot-race, first event of all, is immeasurably the strongest in human interest and suspense and has been justly given almost two-thirds of the total space allotted to the Games. The boxing-bout contains no struggle of any intensity. The wrestling-match soon sinks into a deadlock which wearies the onlookers. During the foot-race the pace

quickens and enthusiasm revives. The spear-duel and weight-hurling contests are lukewarm and colorless. Interest is momentarily awakened during the archery competition, only to taper away to the vanishing point when the prize for javelin-throwing is given away without a trial of skill. The audience yawns with the actors as they make their way home to huts and supper.

While following his model fairly closely, Virgil appears to have made a deliberately-planned effort to maintain a steadier level of interest in his readers. He began by reducing the number of events from eight to five. This simplification in itself helps to hold attention. Next he took care to insure that, if the contests did not greatly increase in intensity as they proceeded, at least they did not decrease. Perhaps his greatest means of improving on his original is the freshness with which he has endowed each new game as it appears. Besides the variety of appeal given by the sequence in which the sports are arranged, our interest is continually renewed during the course of each by the novel twists and odd surprises which keep cropping up at every turn.

Let us compare Virgil's plan of structure with Homer's plan, contest for contest, noting departures from the model and trying to determine the reasons for each.

In the first place, in the Aeneid a boat-race is substituted for the Homeric chariot-race. The Romans, enthusiastic followers of the chariot-race, were not lovers of sea-adventure as were the Greeks. Yet Homer's heroes contend in chariots while Virgil's compete in ships. The reason, in both poems, arises out of pressure of circumstances. Achilles and his guests could not light-heartedly turn their backs on the plain to cheer a regatta in the harbor. They were at war. The interval of mourning is only a temporary lull. Their eyes must be turned, even in this time of relaxation, ever watchful, toward the city of the enemy. Chariots and horses, kept in constant condition, as part of the weapons of war, came most naturally to hand for a trial of skill. Aeneas and his band, however, were honored guests among trusted friends. Here there was no need to be on the alert against surprise. The whole concourse could gather in the harbor without thought of danger. Quite probably both Virgil and his public would have preferred a chariot-race, because of its greater familiarity. But Virgil felt that too great a breach of plausibility would be inartistic. Where would the Trojans procure chariots? Supposing that they might be borrowed in Sicily, would not the Teucrians have lost their skill in handling them during their seven years of sea wandering? The poet wisely chose the

vehicle closest to hand - the ship. This meant that all details of the race must be invented at first hand. He has done so in a remarkably vivid manner. Though the passing of Gyas by Cloanthus at the turning-goal may have been suggested by the incident of Menelaus and Antilochus, the preparation of the crews, the jettison of the helmsman and the grounding of Sergestus' ship are all Virgil's own and all highly charged with human interest. By this first departure from his model, then, he has gained much in credibility and lost nothing in vital force.

For his second event Virgil has chosen the foot-race rather than the boxing-match. Again he would seem to have a definite purpose behind this variation from the original. The clash between Dares and Entellus is the highest point of emotional intensity. To place it too early in the Games would result in a premature slackening of tension. As the arrangement stands, the reader's sympathy and partisanship are kept at a gradual increase throughout the first three contests. In making the transition between the first and second contests, interest is freshened by a complete change of scene. The friendship of Nisus and Euryalus adds zest to the race and gives new significance to the imitated incident of the slippery turf. In the treatment of the boxing scene, Virgil has departed from his model not only in order of sequence but also in allotment of space and importance. Homer's boxers are so ill-

matched that the bout needs only one short paragraph for its unfolding. It is quite possible that the Greeks were not attracted to the spectacle of bruised bodies and displaced teeth. Virgil was sure of the appeal of this contest to an age of readers who followed with such enthusiasm the fortunes of the gladiators. It seems quite natural that he should have made it the emotional high point of the day. The tragedy of the athlete for whom the whole meaning of life vanishes with the waning of physical prowess, has been turned toexcellent advantage here. The archery contest has been left to occupy much the same position as the corresponding contest in the earlier work. We are approaching the end of the games and intensity may be allowed to decrease. In this scene the incident of the burning arrow furnishes a touch of novelty. The boyish display of horsemanship which ends the sports, while adding nothing of suspense or struggle, would yet be full of interest to the Roman reader because of the timely associations which it evoked.

The endings of our two sets of Funeral Games offer an interesting contrast. The Greeks go quietly away to take up their usual routine while the Trojans are plunged straight into a furious battle with flames. The explanation of this difference is probably found in the position of the Games in each narrative. In the Iliad the action is drawing to a finish. The great conflict is past. The tranquil con-

clusion is quite in keeping with the declining pace of the story. In the Aeneid, on the contrary, the major strife is still to come. The anniversary rites for Anchises, of which the Games form a part, may be looked on as a dedication of Aeneas and his people to the task of founding a new Troy, with all the hardships it is sure to entail. This harsh ending is a foretaste of the strenuous days which lie ahead.

Except in their conclusions the timing of action of the Funeral Games is similar in the two poems. They do not differ greatly in length. Each is unfolded in a leisurely manner, suitable to a passage of emotional relaxation. In both accounts, progress of events is interrupted at length again and again; but the pervading sense of ease and release from pressure makes the reader relish, rather than resent, these pauses. He enters into the spirit of the holiday and feels that there is ample time to enjoy to the full Nestor's vigorous monologues,[17] the loving descriptions of prizes,[18] the polite speeches,[19] the genealogical references[20] and the vivid similes.[21] They are as much a part of the recital as the sports themselves.

Each poet, in recounting the games, takes up the position of the omniscient observer. He applies to gods and men alike a kind of literary X-ray under which their thoughts and feelings and motives are made visible to the reader. Both authors religiously refrain from obtruding themselves by

making personal comments. Both, too, show remarkable impartiality. In neither record can be found, even after diligent search, any trace of partisanship. True, by characterization and human appeal the reader is encouraged to favor certain of the competitors. Virgil seems to have worked purposely toward that end. But bias on the part of the reader is quite distinct from bias on the part of the writer. Virgil, who is generally the more prone to take sides, here allows the Sicilian, Entellus, not only to wrest first honours in boxing from the Trojan champion, but also to take first place in the sympathy of the audience.

Here, as elsewhere in his poems, Homer's favorite means of motivation is the primitive method of supernatural intervention. Diomedes at first fails to excel in the chariot-race because Apollo is "wroth with him";[22] then Athene interferes and hurls Eumelos out of his chariot.[23] Antilochus attributes Eumelos' ill-fortune to neglect of the Immortals.[24] Athene aids her favorite Odysseus in the foot-race.[25] Sometimes characters are allowed to explain their own actions, as when Antilochus justifies his trick on the grounds of his father's disappointment if his mares should come last,[26] and when Menelaos cites gratitude as his reason for forgiving the youth.[27]

Virgil imitates these methods only to a limited extent. In the boat-race, the Nereids and Portunus rally to answer

Cloanthus' prayer; but in the foot-race, it is chance, not divine intervention, which causes Nisus to slip. Entellus claims that he has slain his prize bull as a sacrifice to Eryx;[28] but the poet has already given the action a different origin; the boxer was "elate with pride".[29] This more modern way - motivation by emotion - seems to be preferred by Virgil throughout his account of the Games. He has employed it deliberately and effectively time after time. It is "grief" that causes Gyas to throw Menoetes overboard, "heedless of both his own honor and his comrades' lives;"[30] love for Euryalus leads Nisus to trip Salius;[31] after Entellus' humiliating tumble, "wrath goads to Violence; shame and conscious valor, too, kindle his strength."[32] These are only a few examples selected from many of their kind.

Let us now compare methods of character portrayal in the two parallel accounts. In the Greek Games, the host, Achilles, appears at his best. For the time, he lays aside his grief and revenge to devote himself wholly to his funeral guests. This is one of the few opportunities afforded by the warlike plot of the Iliad to picture the peace-time virtues of the Greeks of the Homeric age. Here we are charmed by the hero's love of horses,[33] his open-handedness,[34] his courtesy,[35] his tact,[36] and his self-love,[37] too elemental and naïve and lacking in hypocrisy to

be repellent. It is interesting to note that all but one of the traits just mentioned are revealed in the course of dialogue. The poet has used almost exclusively the device of characterization by the person's own words. The same is true of the other actors who come to life in the scene. Nestor is again the famous talker, living over once more the stirring past by telling of it,[38] tapping for youth his rich store of ripe experience.[39] The deference and courtesy accorded him by the others show more than the inbred politeness of Greek youth. They speak the genuine love and respect which his kindly wisdom has won. Antilochus is drawn as a particularly winning personality. His exhortation to his horses,[40] the youthful exuberance that leads to his breach of rules in the chariot-race,[41] his refusal to yield his prize to another,[42] his prompt apology to Menelaos,[43] his merry acceptance of defeat in the foot-race,[44] and his spontaneous compliment to Achilles,[45] cannot but endear him to the heart of the onlooker. This delineation, too, as well as the momentary glimpses of Menelaos, Aias and Idomeneus, is accomplished almost entirely by means of dialogue.

The convincing ring of reality which Homer obtains in reporting conversation, and which strikes the reader even when the poems are read in translation, is probably attributable to that rare gift of sympathetic listening which enables a few writers to record their characters' words as if from an eavesdropping dictaphone. This bard of ancient days had no concern

either for the ethics or the historical implications of what his heroes said. He had no desire to make them either more perfect or less perfect than they actually were. He knew these heroes so intimately that they had well-nigh become a part of himself. Simply by allowing them to speak in their ingenuous way, he has achieved a more vigorous result than many a modern novelist who has devoted hours of study to the mechanics of human behaviour.

Virgil's decision to adopt into his work a set of funeral games in the Greek manner made realistic character-painting a difficult undertaking. For his athletes, refugees of the Trojan wars, or subjects of the simple Acestes, the century of the new Roman Empire would supply inadequate models. To Romanize Aeneas, or the gods, or even Turnus would not savor so strongly of unreality as to Romanize these contenders for the rewards of physical prowess. For the personalities of his minor actors in the present scene, therefore, he had to rely either on a detailed imitation of Homer or on his own imagination. His problem was similar to that of Tennyson, presenting Mallory's knightly tournaments to the England of Queen Victoria. A slavish copying of a pattern was not in Virgil's nature. Into what he borrowed he invariably breathed much of his own creating. If these circumstances are kept in mind, it will be seen that he has achieved a remarkably successful piece of character-portrayal.

The young Gyas hurling his helmsman into the sea is less

lovable in his lapse into the primitive than is young Antilochus crowding Menelaos off the track. Possibly this failure to elicit sympathy is due in large measure to the venerable age of Menoetes.[46] The reader's friendliness for Nisus[47] is saved only by the age-old appeal of fast friendship and by his humorous impudence as he appears before Aeneas,[48] claiming that, if prizes are to be given for bad luck and dirtiness, he, too, is certainly eligible. The picture of Mnestheus exhorting his crew is reminiscent of Antilochus urging his horses; but here Virgil's material has given him the advantage over his predecessor. In the chariot-race, it is a matter of controlling horses - very human and understanding horses, it is true, but, if carefully trained, creatures reasonably calculable as to their behaviour under given circumstances. In the boat race, it is a matter of controlling men - an undertaking which requires vastly greater organization and skill. Virgil has seized the opportunity of contrasting the blundering tactlessness of Gyas in his handling of Menoetes with the understanding deftness of touch which enables Mnestheus to infuse his own spirit into his oarsmen.

Aeneas has been wisely painted without imperfections. He is the benevolent father of his people, thoughtful for their welfare, self-effacing, considerate of high and low alike,[49] careful to plan his entertainment in advance,[50]

generous with his prizes,[51] tactful and kindly,[52] insistent on fair play,[53] courteous[54] and pious.[55] It is worthy of note that, in nearly all the incidents cited, character is revealed by means of actions rather than words.

Actions predominate, too, in the depiction of Entellus and Dares; but here one detects a difference. The two boxers are presented with greater vigor than the other participants in the Games. There is a stronger ring of truth in their behavior. The other athletes, we feel, exhibit the elemental emotional traits of the epic age because Virgil wills it so, Dares and Entellus because they actually belong to that age. Is it possible that these portraits have been painted from the life? Why not? Perhaps the prototypes of the boxers were gladiators from Gaul or some other primitive land. Though the champions do not win our admiration, they do win our sympathy. The child's soul living in each great rugged body invests the whole passage with a certain pathos. We are not repelled by Dares' boasts and shadow-boxing and premature demand for the prize, or by Entellus' blind rage and superstitious reverence for the gloves of Eryx and discourteous scorn of his prize. We naturally take sides with Entellus because of his age; but our pity is given equally to both. The delineation of Acestes is sympathetic though incomplete; as we watch him hasten to raise his fallen champion and

sturdily enter the contest with younger archers, we regret that we may not know him better.

Turning to the study of emotional values in the two parallel scenes, we find that the poet of the Iliad records only a narrow range of feelings. Fear and anger, as elsewhere in the poem, are mentioned frequently. Pity is felt by Achilles for the unlucky Eumelos.[56] Any pleasant emotion is called "gladness". During the wrestling-match the Achaians are "irked".[57] The Greek tenderness for horses is charmingly set forth in the description of the chariot-race. Achilles' steeds are not entered in the contest because they, too, are full of grief at the loss of Patroklos;[58] Agamemnon's mare, Aithe, "longs exceedingly for the race";[59] Antilochus' and Menelaos' way of speaking to their teams[60] shows that they regard them as almost human. Only once, where Diomedes weeps "tears of anger" does Homer reveal emotion by describing its physical manifestations. The lighter mood of the Games offers an opportunity - rare in the epic - for an occasional touch of humor. As we should expect, this aspect of feeling is treated in a primitive manner. The laughter of the Achaians rings out spontaneously like the laughter of children, at incongruities and sudden downfalls. The "slipping in the slush" incident is a heroic parallel of the modern "custard pie" comedy.

Virgil's handling of emotion shows a greater awareness of its possibilities and a conscious striving to exploit them.

He has words to run the whole gamut of passion and has delved deeply enough into the inner nature of man to be able to catch and convey even the subtler overtones of feeling. In his chronicle of Games, he has pictured for us the emotions of suspense,[61] thirst for praise,[62] chagrin at failure,[63] hope,[64] dread of disgrace,[65] triumph at success,[66] love of a comrade,[67] wonder,[68] "shame and conscious valor",[69] and awe.[70] Virgil has employed to a much greater extent than Homer the device of recording the physical accompaniments of strong feeling. The suspense of the rowers waiting for the signal is especially well-depicted - "drains each bounding heart quick-knocking fear".[71] Gyas' cheeks show angry tears.[72] After Entellus falls, the humiliation "kindles his strength".[73] The onlookers "stand rooted",[74] when the arrow bursts into flame.

From the poet's observant analysis of the psychology of the crowd, one can imagine him, at a spectacle, giving as much attention to the audience as to the performers. He has kept for us throughout the Games a remarkable bulletin of the ebb and flow of their enthusiasm and sympathy. They laugh at the discomfiture of Menoetes[75] and Sergestus[76] and "goad Mnestheus to the chase with eager cheers";[77] they insist that the charming boy, Euryalus, be given his prize[78] and clamor for the "promised boon" to be "rendered to their champion", Dares,[79] When Entellus falls, "by one impulse

urged they leap from their seats; a shout goes up to heaven."[80] They are awed to silence when the arrow catches fire,[81] and enchanted by the shy innocence of Ascanius' little troop.[82] Virgil's attempts at humor lack the naturalness of the Homeric laughter. The plight of the aged Menoetes, coughing up "salt waves from his chest" strikes one as an unsuitable subject for the mirth of the well-civilized Trojans who have been presented to us. When Sergestus' disabled ship comes crawling in "'mid laughter", we are still "not amused". However, the sturdy good nature of Nisus in his downfall brings an admiring smile to the reader, as to the "good Aeneas." Since laughter is such an incalculable factor, lack of spontaneity, in a story told of an age long dead, is not surprising.

Summary: Each account of the Funeral Games affords an interval of emotional relaxation after a passage of exceptional intensity. The Greek account is integrated with the whole by natural plot sequence, the Latin account by deliberate planning. Neither selection shows any great effort to utilize elements of setting as accompaniment or contrast to the emotions of the characters. Virgil's pattern of action is the more purposefully constructed for

variety and climax. Though Homer's simplicity of characterization is better suited to an account of trials of physical skill than is Virgil's more analytical method, Virgil has added some vigorous personalities of his own making. Virgil's emotional effects are more complex than those of Homer, more comprehensive, and more consciously employed.

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CHAPTER IV

THE UNDERWORLD

Many of the great epic writers conduct their living heroes to or through the mysterious and ever fascinating world of the dead. The visit of Odysseus to the underworld is recounted in the 640 lines of the Odyssey's Book Eleven, and the journey of Aeneas in the Aeneid's Book Six, which comprises 901 lines.

The Homeric account, part of Odysseus' adventures as related to the king and queen of the Phaeacians, lends itself readily to brief condensation. Before releasing Odysseus with his crew from her toils, the enchantress, Circe, has bidden him seek further guidance from the spirit of "Theban Teiresias, the blind sooth-sayer whose wits abide steadfast."[1] On arrival at the junction of the rivers Acheron, Pyriphlegethon and Cocytus, he is to "dig a trench, as it were, a cubit in length and breadth; and about it pour a drink-offering to all the dead."[2] After due sacrifice, he is to call upon the souls, then draw his sword, and prevent all ghosts from drinking the sacrificial blood until Teiresias himself appears. Instructions are

followed carefully. The dead "flocked together from every side with a wondrous cry."[3] First to appear is the soul of Elpenor, a member of the Ithacan company, killed by accident, and pleading for burial. Odysseus next holds converse with Teiresias, who foretells the future and makes a solemn warning that the cattle of Helios must remain unmolested, or terrible vengeance will follow. His mission accomplished, the hero is free to invite other spirits to speak with him. First to drink the blood is his mother, whom he left in Ithaca alive and well. Then follows a long train of women famed in song and story. Afterwards Odysseus speaks with Agamemnon, slain by treachery in his own home, and with Achilles, Patroclos and Antilochus; only Aias, still possessed by the anger of an earthly quarrel, refuses to speak and strides haughtily away. Now the hero beholds, within the bounds of Erebus, spirits of traditional heroes and traditional sinners - Minos, Orion, Tityos, Tantalus, Sisyphus and Heracles. His account ends,

> "The myriad tribes of the dead thronged up with wondrous clamour: and pale fear gat hold of me lest the high goddess Persephone should send me the head of the Gorgon, that dread monster, from out of Hades. Straightway then I went to the ship, and bade my men mount the vessel, and loose the hawsers. -- And afterwards the fair wind was our convoy."[4]

A more extensive summary of the journey of Aeneas is demanded by its more complex structure. During his stay at the new Troy founded by Helenus in Epirus, his prophet-host

has instructed him to seek further guidance from the inspired Sibyl at the shrine of Apollo of Cumae.[5] Then, following the funeral games, the shade of Anchises has appeared to Aeneas and bidden him to take counsel with him, Anchises, in the vales of Elysium where he now dwells.[6] Wafted by a favorable wind to the shore of Cumae, the Trojan leader finds the priestess in her shrine, makes fitting sacrifice and prayer to Phoebus[7] and hears predicted further toils and woes to be suffered before the new kingdom in Italy may be established. Aeneas then begs Deiphobe, who is also priestess of Hecate, queen of the nether world, to convey him to his father in Avernus. Grudgingly she consents. First, however, Aeneas must find the magic golden bough,[8] sure key of entry into Hecate's realm. Moreover, the whole company is unknowingly tainted by the presence of an unburied corpse.[9] This must be decently interred before the journey may be made. On the shore they find the body of Misenus, the trumpeter; and funeral rites are begun. While Aeneas is hewing wood for the pyre, two doves, his mother's birds, lead him to the shining golden bough. The great burial mound is completed. Black beasts are sacrificed to the gods of Avernus.[10] At dawn priestess and warrior plunge into the mouth of the cave which is the entrance to the world of the dead.

Through dim tracts haunted by vague and dreadful shapes, they make their way to the shore of the river Acheron. Here are the piteous souls of the unburied dead, among them the

helmsman, Palinurus, recently lost at sea. Charon, grisly ferryman of the Acheron, though loth to transport a living soul, is persuaded by the sight of the golden branch. The infernal watch-dog, Cerberus, accepts a drugged honey cake and falls asleep. Near the river in the Mourning Fields, Aeneas descries dimly the shade of ill-fated Dido.[11] His explanations and his pleas for understanding meet only flinty silence, as Dido disappears into the grove of myrtle where Sychaeus, her former husband, waits. Soon Aeneas and his guide are crossing the plains where souls of warriors dwell. The Greek heroes shrink at sight of the hero. The Trojan prince, Deiphobus, approaches and tells the tale of intrigue and treachery which caused his death.[12]

Noon draws near and time is short. As they pass the fury-guarded fortress and cavern of Tartarus, where great crimes are punished eternally, the Sibyl describes some of its horrors and recounts the fate of the Titans, the sons of Aloeus, Salmoneus and many another great sinner of ancient times.[13] Soon they approach the walls reared by the Cyclops' forges, and the gate where the sacred tribute is to be left. Aeneas fastens the branch in the archway itself. And now, "the goddess' dues accomplished,"[14] Aeneas may at last enter "The happy region - the abode of joy," where, amid music, games and feasting, dwell the souls of the blest - warriors, poets, priests and artists who have lived lives worthy of the gods.

"Deep in a green dell" Anchises is discovered, surveying "with busy thought"[15] the throng of spirits waiting for re-birth into the world above. Father and son meet with sad affection. To the wondering Aeneas, Anchises expounds the mysteries of reincarnation. Stationed on a mound, priestess, patriarch and hero watch approach the pageant of the Roman race in days to be. Anchises knows them all - Silvius and the other rulers of the early state; the Caesars, Julius and Augustus; kings, statesmen and sages in imposing array. Conspicuous among them strides the pathetic figure of the boy Marcellus - a life so full of promise, ended before it had well begun. Afterwards Anchises makes known all the wars to follow in Italy, and teaches his son "how to shun or suffer every toil."[16] Night has now fallen in the world above. Aeneas and the Sibyl pass quietly out by the ivory Gate of False Dreams. The leader hastens to his fleet and sets sail for the port of Caieta.

Despite the fame and the peculiar interest of the Odyssey's Book Eleven, if narrative continuity were the only consideration, it might quite well have been entirely omitted. The scene is loosely linked to the main body of the epic by Circe's injunction to Odysseus to seek out Teiresias and ask his guidance for future procedure. Teiresias does warn him about the inviolability of the cattle of the Sun; but Circe, herself, on his return, repeats the same instructions in

considerably greater detail,[17] with added information and practical suggestions for dealing with such monsters as the Sirens, Scylla and Charybdis. Teiresias' further prophecies deal with a period quite outside the scope of the Odyssey, namely the life of Odysseus after his vengeance on the wooers. Since the consultation with Teiresias is the sole motivation for the excursion into the nether world, and the import, structurally speaking, of the counsel actually given, is so slight, it follows that the incident is bound into the general scheme of the narrative, only with the flimsiest of ties. If the figure of Teiresias held any strong emotional or spiritual significance connected with the epic's theme, this would serve to integrate the underworld journey with the pattern of the whole. There is no such significance, however. The seer holds no place in the story before or after the visit, and has no close personal tie with Odysseus. Neither do any of the other encounters on the threshold of Hades further or thwart the hero's purpose, or make any noticeable imprint on his character. This whole scene, then, is episodic in character and quite unessential to the narrative plan.

Nevertheless, how fortunate that it was included in the Odyssey! If Homer had not dipped into the mysteries of the departed, Virgil's Avernus, and perhaps Dante's Inferno, would never have come to birth. Since, as Butcher and Lang point out,[18] "the descent into hell, for some similar purpose,

is common in the epics of other races, such as the Finns, and the South-sea Islanders," it is not to be wondered at that a poem which embodied much current folk-lore should include a picture of the Greek conception of the life after death. The surprising thing is that a superb story-teller such as Homer should have taken so little care to knit such a picture firmly into his plot-pattern. This apparent aberration from the usual high standard would seem to lend credibility to the theory of multiple authorship. However, since, as Prescott reminds us,[19] in the mind of Virgil the Odyssey and Iliad were written by one man and one alone, Homer, such speculations are irrelevant to the purpose of the present study.

Far from being an unrelated incident, Virgil's Lower World scene is a vital hinge on which hang and turn the two great divisions of the poem. It is firmly, inextricably wrought into the design of the whole, not only with a sturdy strand of theme, but also with equally important strands of religion, character, emotion and plot. Book Six is the link between the "Odyssey" of Aeneas - his travels in search of a new Troy - and his "Iliad" - the mighty struggle between Trojan and Latin for the possession of Italy. Spiritually the visit to Hades is a spring of inspiration for the great work to come. The pious rites of Book Five, and the solemn religious mood that pervades parts of it are a foretaste of this soul-maturing experience which, after the lapse and loitering at Carthage, becomes a rededication of the hero to his destined mission. Side by side with the religious sig-

nificance of this chapter of his life, and closely akin to it, is its substantial importance in shaping the character of Aeneas. From this point on, his motive is firmly crystallized. All tendency towards wavering or uncertainty has vanished. Now more than ever before he becomes the father of his people, a shield for their defence. Considerations of self and private life are forever renounced. His whole being is henceforward consecrated to the needs of his high purpose. He is but the mighty tool of a stern yet ever benevolent fate.

Even the emotional aspect of the passage has been utilized by Virgil to weld it more closely into the general design. The close companionship between Anchises and his son have been emphasized again and again throughout the poem, notably in Book Two. The fact that Aeneas makes the journey to Hades to seek out his beloved parent and counsellor leads the reader, who has acquired a veneration for this staunch old Trojan, to approach the passage with a sense of warm human interest. Finally, from the standpoint of action alone, Virgil has made Book Six essential to his plot structure by putting into the conversation with Anchises advice about the future which could not be obtained elsewhere and by adding the vision of his illustrious descendants to whet the hero's ambition and spur him on to undertake the future with new zest.

The bard of the Iliad and Odyssey habitually exhibits

a vivid and solid awareness of the elements of time and place. With him, to tell a story is to visualize the setting of that story so clearly that details of local color flow into the narrative, naturally, effortlessly, instinctively. The land of the Cyclops and Calypso's isle are countries unknown to ancient geography. Yet, the moment the reader arrives in them, he is borne up by an almost physical sense of reality. All this is missing from the experiences of Book Eleven. Circe's directions for locating the approach to the nether world are none too explicit:

> "But, when thou hast now sailed in thy ship across the stream Oceanus, where is a waste shore and groves of Persephone, even tall poplar trees and willows that shed their fruit before the season, there beach thy ship by deep and eddying Oceanus, but go thyself to the dank house of Hades. Thereby into Acheron flows Pyriphlegethon, and Cocytus, a branch of the water of the Styx, and there is a rock and the meeting of the two roaring waters." [20]

The details which Odysseus vouchsafes from his own experience are even fewer and vaguer;

> "She came to the limits of the world, to the deep-flowing Oceanus. There is the land and the city of the Cimmerians, shrouded in mist and cloud, and never does the shining sun look down on them with his rays -- But for our part we held on our way along the stream of Oceanus, till we came to the place which Circe had declared to us." [21]

The reader is left with a somewhat cloudy impression of a

misty sea-shore near a junction of rivers, and, close to the shore, a trench full of sacrificial blood.

This is no descent into Hades, but merely an invocation of spirits, who rise to the upper world. Later in the narrative Odysseus beholds Minos on his Judge's throne,[22] Orion driving wild beasts "over a mead of asphodel", Tityos covering nine roods of "levelled ground",[23] Tantalus in his vanishing lake and Sisyphus toiling on his hill. No attempt is made to account for such a comprehensive panorama of infernal celebrities. The hero makes no dip below the surface of the earth and peers through no chink or doorway. The sense of local uncertainty thus engendered contributes largely towards making this section of the narrative sound forced and unconvincing.

What is the reason for such a departure from the poet's usual habit of concreteness? It is possible that Homer, the singer of action, the ardent lover of life, dweller in a fully satisfying present, found the idea of a future existence so purely hypothetical, so remote from his conception of reality, that he was unable to summon to the task of painting it any but a merely academic interest.

In Virgil's Book Six, on the other hand, as foreshadowed in Book Four, there is much evidence of a growing awareness of background and its possibilities. Here, at last, after conducting Aeneas and his readers over seas of which he probably had little or no practical experience,[24]

Virgil has reached familiar and beloved ground. Since much of his later life was spent at Naples, he was probably intimately acquainted with the neighboring countryside.[25] The poet had popular authority for setting the scene of these awesome events in the well-known Cumae district. The sulphurous atmosphere and various hot springs of the region gave rise to a common belief that here was a gateway to Hades. Moreover, even before Virgil's day, according to the Greek geographer Strabo,[26] the people "were wont to make Avernus the setting of the fabulous story of the Homeric "invocation of the dead."

Though, by the time of the rule of Augustus, the "steep hill-brows" which shut in the Lake of Avernus on all sides were occupied by rich men's villas and cultivated farm-land, one backward pace of the imagination could readily re-clothe them with their earlier mysterious gloom of ancient forests. It is but natural, as Glover suggests,[27] that while the Greek-bred Homer conveyed his hero to his rendezvous with the dead by sea, Virgil, lover of the land, especially the Italian land, should lead his Aeneas there through the woods. The Sibyl's dim cave and the shadowy country below are presented to the reader with a greater degree of actuality than many a more mundane scene in earlier-written parts of the poem. How awesomely real is the eerie temple of Apollo, "scooped into a cavern", with its "hundred wide ways", its hundred gates and its hundred

echoes;[28] how fearsome the dark forests of towering pine, ilex, ash and oak;[29] how cheering the sudden gleam of the branch of gold;[30] how fraught with mystery the mouth of the underworld, "With huge gape, monstrous, jagged, and hemmed in by the dark mere and forest's gloom o'er which nothing that flies could win a scathless way, such breath from the black jaws outpouring sped into the vault of heaven!"[31] The very vagueness and lack of substance of the country of dead souls is driven into the reader's senses with such relentless power that it becomes, for the time, the only reality, and the living world but a dream.

The journey is fittingly begun in the unearthly hour just before dawn, with an earthquake and the distant howling of dogs.[32] Uncanny shapes lurk in the "void halls and ghostly realms of Dis"[33] on the road to the junction of the rivers Acheron, Cocytus and Styx. The Stygian marsh[34] is surrounded by a "silent wood",[35] "grey-green sedges" and "unsightly mire."[36] Cerberus' kennel is a cave. In the Mourning Fields unfortunate lovers dwell in perpetual dim twilight, where "close walks conceal and myrtle-groves embower." The "utmost fields," home of departed warriors, is less clearly seen. At mid-day the travellers reach the "spot where splits the road in twain", one way to Tartarus, the other to Elysium.[37] The infernal prison, with its triple wall, its "columns of solid adamant", its "iron tower",[38] and its guard "girt with a gory robe," bears a

grim character of inevitable finality. The fact that its horrors are only described and imagined, not seen, strengthens, rather than weakens, their gruesome effect on the reader. It is with a distinct sense of escape that he passes safely by Hecate's temple and reaches at last the more wholesome atmosphere of "the happy region and green pleasaunces of the blest woodlands, the abode of joy."[39] Here "an ampler ether with purpureal light clothes the plain; another sun than ours and other stars they know." This is a place of lawns and meadows, "shadowy groves," mountains and deep green dells. It has been suggested that the time element is fixed by Aeneas' means of egress from Hades, the ivory gate, for "false dreams come before midnight."[40] This would mean that his story in the Underworld lasted from earliest morning until late night of the same day, or just under twenty-four hours.

[illegible] has exploited to the full the element of setting by making it serve a variety of purposes. From the national and patriotic angle, the selection of the familiar Italian scene as the point of departure enriches the prosaic present by linking it with the romantic past. The population of Italy apart from Rome is glorified by the identification of the beloved ancient place-names with the epic events of long ago. Age-old national usages, dear to the heart of Augustus, and exemplified by the sibylline oracles, are revived in the thoughts of a forgetful nation.

Throughout Book Six, background is consciously employed to emphasize and intensify the emotional tenor of the narrative, as the orchestral accompaniment of an opera, unnoticed by the hearer, subtly, unobtrusively, tightens, relaxes and tightens again the chords of feeling. The progressive journey through Hades gives the poet an unequalled opportunity for the use of contrast, of light and shade; and this variety in narrative intensity is unfailingly heightened by a corresponding variety of scene. Events and persons of the nether world and its approaches are given an added degree of reality by the convincing truthfulness of their setting. It is possible, as Glover suggests,[41] that Virgil found a spiritual significance in his discovery of the entrance of the other world, not far away over the sea, but right "at our feet, here in Italy."

Odysseus' invocation of the shades divides itself naturally into eight sub-scenes, which may be entitled: Arrival and Sacrifice; The Unburied Corpse; Prophecy of Teiresias; Apparition of Odysseus' Mother; Procession of Famous Women; Meeting with Agamemnon, Achilles and Aias; Vision of Mythical Heroes; and Departure. The basic structure of Book Eleven precludes from the beginning the possibility of introducing any important degree of action, conflict, contrast or climax. The part of Odysseus is a passive one.[42] His instructions bid him to wait by his sacrificial trench for the approach of Teiresias. He may

see only the spirits who happen to rise from below; he has no choice in the matter. Moreover, since he is enjoined to hold off all others until he has conversed with Teiresias, the most important encounter, his whole reason for the journey, must occur near the beginning of the scene. From the standpoint of plot, everything that follows is anticlimax. The matter-of-fact account of the preparations in the Arrival and Sacrifice sub-scene do little towards the building up of suspense for what is to come. The appearance of Elpenor would contain a measure of surprise, had not the poet already recounted his death at the end of Book Ten. It is not clear whether or not the accident was known to Odysseus at the time, though his account of the embarkation from Circe's island gives the impression that it was.[43] Moreover, Elpenor, as a person, has been presented in so insignificant a light - "not very valiant in war neither steadfast in mind"[44] - that the reader finds it hard to be suitably grieved by his plight. The fleeting glimpse of the hero's mother, his sorrowing amazement that she, whom he left alive and well, should be in this place, and the sense of frustration at her failure to recognize him, arouse a lively flicker of human interest, which fades to a feeble glow at the appearance of the colorless Teiresias. Though an important figure in the underworld, and probably well known to the folk of the heroic age, the blind seer is a stranger to the personnel

of the Odyssey. The introduction fails to endow him with any spark of life. Even his message, which, in the reader's ignorance of Circe's later revelations, seems vital to the attainment of the hero's goal, is phlegmetic and undramatic. The meeting of mother and son in this place of sad shadows quickens the dying narrative for a space with its wistful questionings and sorrowful answers. It is but an isolated fragment, however. Nothing links it with the general framework of the poem. If it could have been placed before the Prophecy of Teiresias, it would have provided suspense by prolonging the approach to the important moment of the scene. Circe's injunction to fend off all other spirits until Teiresias should appear makes such an arrangement impossible. Even a hint of trouble at home in Ithaca would have gone far towards integrating this encounter with the whole; but no, except for the inevitable sorrow of separation, all is well in the little isle. Penelope is faithful, Telemechus is a social success, and there is as yet no problem of wooers.[45]

The Procession of Famous Women which follows is a frank piece of embroidery, reminiscent of the Ballet in "Faust", though lacking its music and color - an acceptable interlude of entertainment if the show should need lengthening, but structurally negligible. Apparently Odysseus notices a flagging of attention in his Phaeacian audience at this point. He himself is conscious of fatigue and suggests adjournment.[46] The tactful Alcinous, however, renews

interest by asking for an account of the Argive warriors slain in battle. The sub-scene that follows is, humanly speaking, the high point of the adventure. Agamemnon, Achilles and Aias are the reader's old acquaintances of the Iliad, well known and well beloved. Their close relationship to Odysseus, and the lusty survival in each of a solid, earthy personality, endow this part of the invocation with a lively genuineness and a rich appeal. Also, the only trace of conflict in the whole scene is contained in the encounter with the still disgruntled Aias. The unfortunate placing of these three meetings after the Prophecy sub-scene cannot but mar its effectiveness to some extent owing to the sense of anticlimax which pervades all the latter part of the passage, from page 176 on. There is an uneasy feeling that, now that the hero has accomplished his immediate mission, he should get on with his primary quest, instead of stopping to "pass the time of day" with departed friends. The fact that the conversations add no material pertinent to the general action does nothing to allay this uneasiness. During the Vision of Mythical Heroes, which bears only a slim semblance of reality and advances the narrative not a whit, the reader grows still more restive. It is with a distinct sense of relief that he swallows Odysseus' far-fetched excuse for departure and returns to the normal world of concrete facts.

Since for Aeneas' visit to Hades Virgil has chosen the form of a tour through the Underworld, his sub-scenes will of necessity coincide with his hero's stopping-places along the route. Such sections may be designated: Arrival at the Shrine of Apollo; The Sibyl; Burial of Misenus; Entrance Into Hades; Abode of the Unburied; The Ferryman of the Acheron; The Mourning Fields; Home of Dead Warriors; The Sibyl's account of Tartarus; Prophecy of Anchises; and Departure. The element of conflict will not enter greatly into this fate-laden progress. From the outset the springs of action have been taken out of the hands of Aeneas. His very entrance into the Underworld is dependent on his giving himself unreservedly into the hands of destiny. This fact, however, does not impede the poet in his skilful manipulation of ebb and flow of intensity in his action. The Arrival scene begins quietly and reverently with the hero's wonder as he peruses the storied carving of Daedalus. Wonder deepens into awe at the Sibyl's rebuke and the prophecies which follow. The pervading mood of the Burial of Misenus is the dignity of controlled sorrow. This episode of the lost comrade, doubtless suggested by Homer's Elpenor incident, is certainly introduced largely for its historical and local appeal to the Roman reader. None the less, the craftsman has taken care to weave it, albeit somewhat loosely, into his web of plot. It is utilized as an inhibiting factor to make the reader wait a little for his view of Hades and whet his

eagerness. Moreover, the famous description of the golden bough is included in this section of the narrative, as though the poet felt that the reverent and earnest search for the funeral fuel were a fit setting for such a gem. It is the finding of the sacred branch that, by setting the seal of fate's approval upon Aeneas, provides the motivation for much of what follows.

The Entrance Into Hades keys tension a note higher, the reader sharing in large measure the travellers uneasy dread of the unknown. The meeting with Palinurus in the Abode of the Unburied lends human warmth and the lively appeal of local legend to an otherwise shadowy and philosophical passage. This opportunity of adding to the fame of yet another locality was again suggested by the plight of the unburied Elpenor. Here Virgil has followed his model more closely, using the ghost's prayer for burial and the promise of due rites. He has greatly heightened the appeal of his version, however, by making his Palinurus such a sterling character, by explaining his misfortune as sustained strictly "in line of duty" and by promising him, through the Sibyl's lips, such comfort in his future fame. A slight flicker of conflict occurs in the discussion of the correctness of the oracle concerning Palinurus,[47] and again when Palinurus begs Aeneas to smuggle him across the river and is sharply rebuked by Deiphobe.[48] At the Stygian marsh, the Ferryman's sturdy truculence seems to

promise a clash of wills. For a moment the solemn, religious mood of the audience gives place to one of bracing mundane partisanship; then the priestess produces the "doom-wand" from her robe, and fate resumes the reins.

The encounter with Dido in the Mourning Fields, reminiscent of the meeting of Odysseus and Aias, provides the one true conflict of the Underworld journey. As Aeneas pleads for understanding, suspense runs high. The reader, who has long forgiven the leader for his share in the tragedy of Book Four, would have Dido forgive him too. Her aloofness ends the section with a sense of frustration and chill. The visit to the Home of Dead Warriors is poignant with the wistfulness of souls snatched from life while it was yet ripe and sweet. Dim, shadowy remnants of earth's old fears and hates,[49] persisting still, add a suggestion of struggle, a mere undeveloped germ which, none the less, heightens the interest of the passage. The Sibyl's Account of Tartarus leaves a feeling of holding the breath, in fearful relief at horrors mercifully shut from view. No doubt based, in some measure, on the Homeric Vision of Mythical Heroes, its treatment far outstrips that of the model, in the matter of credibility. While the final portion of the Homeric vision includes a miscellaneous assortment of famous heroes and famous sinners,[50] Virgil has gained unity by segregating the sinners and enclosing them in Tartarus, place of eternal punishment. The

Sibyl's quick review makes possible the plucking of many an old chord from the childhood memory of his Roman reader, without the strain upon credulity which Odysseus' astounding panorama imposes.

The Prophecy-of-Anchises sub-scene is, as it should be, the high point, the culmination, of this miraculous journey. Starting majestically, peacefully, with the hanging of the sacred bough and the pleasant sight of Paradise, it swells at the reunion to glowing human affection, little damped by the conventional elusiveness of Anchises' shade. The dignified passage in which the father reveals to his son the wonders of reincarnation and Lethe's mystic power was doubtless of prime importance in the poet's mind, since it expresses what was probably nearest to his own conception of the life to come.

Glover says, "We find here as elsewhere that Virgil tries to sum up all that is of value in the traditions, the philosophies and the fancies of the past."[51] The progress through the Underworld seems to reflect the various strata of religious thought current in Virgil's day. The primitive nature-worship of the very young and the unlettered is typified by the presence of the host of ill-shaped monsters on the threshold of Hades[52] and the Titans and their company in Tartarus.[53] In the outer reaches of the Underworld, are met embodied abstractions such as Cares, Diseases, Death and War,[54] and in Tartarus criminal types suggestive of an

advanced ethical system and a rational theology.[55] The picture of the Elysian fields includes the extension of earthly delights promised to the worthy by the orthodox religion of the day;[56] the list of deserving inmates which follows savors of the reasonings of philosophy.[57]

The theology and philosophy of the Aeneid, ever one of the chief interests of Book Six, are relevant to a study of narrative technique only insofar as they bear upon the action or the characters of the poem. In this connexion, the neatness and compactness with which Virgil has fitted these varied layers of thought into his action-pattern is worthy of note. Homer was faced with no comparable problem. His religious conception of the Underworld was wholly mythological, and his mythology wholly that of folk-lore. Virgil's picture of Hades is much more composite. But the many-sidedness of his material did not succeed in obscuring the clearness of his plot structure. With his habitual good husbandry of literary substance he has not merely given these heterogeneous elements a place in his poem but has actually utilized them to add variety, color and verisimilitude to his account of the journey to the Underworld.

At the close of Anchises' exposition, the narrative surges into a triumph of pageantry and patriotic ecstasy not surpassed in any language or any age. In spite of the length of the passage, the poet has allowed no monotony or heaviness to creep in. Its structure is compounded of symmetry and

variety. Alban kings, Roman kings and heroes of the republic follow in well-ordered procession. However, lest too great smoothness become wearisome, certain representative figures are made to stand out in relief in each group - Silvius in the first,[58] Romulus in the second[59] Julius Caesar and Pompey in the third.[60] The appearance of Augustus among the Roman kings[61] brings an element of novelty , almost of surprise, but no sense of inconsistency. Poetically, what could be more fitting than to place side by side the founder of Rome, the City, and the founder of Rome, the Empire? Even the tribute to the memory of the young Marcellus,[62] doubtless added in accord with the needs of the moment, is dovetailed into the pageant scene with such meticulous and studied care that no roughness or patching is apparent. How far removed in artistry is this scene from its literary parent, the uninspiring Prophecy of Teiresias! And how prompt the Augustan poet to spirit his hero through the Dream Gate back to the world of men! No sense of anticlimax is to be allowed to mar the perfection of this high moment, perhaps, for Virgil, the highest moment of his whole epic. Aeneas' easy egress has been criticised in the light of Deiphobe's warning that the descent into Avernus is easy but return all but impossible.[63] There is no real discrepancy here. The warning was given before the discovery

of the golden bough designated Aeneas as chosen of heaven to pierce the barrier of death. For one ordained to travel forbidden ways, barred doors are opened and shadowy paths made plain.

This same inevitability, this conviction that events are ordained and will come to pass without the hero's volition, simplifies and unifies the motivation of both visits to the spirit world. Each voyager must go through a strict ritual in preparation. Even this ritual is prescribed for him by another. His only way to reach the spirits of the dead is to assume a complete docility, almost a passivity. Odysseus is lessoned by Circe, the enchantress, and Aeneas by Deiphobe, the god-inspired. Of the two accounts, that of the Aeneid bears the stronger imprint of the hand of fate. Odysseus may at least choose which spirits shall drink of the sacrificial blood. Aeneas is led unresisting from wonder to wonder, offered no choice and asking none.

Experiences so awesome and laden with fate, will, of their very nature, move at a slow and solemn pace. The movement of Homer's story is leisurely to the point of tedium. The use of the "calling-up" technique is crippling to an action of any length because the invoker is chained throughout to a single spot, waiting upon the pleasure of the ghosts he would accost. Virgil's technique of the descent into the realm of Dis, besides the strong advantage of

allowing its denizens to be seen against the background of their new homes, grants to the action the stately, measured movement which the theme requires.

Similarly, the very nature of the material minimizes the importance of characterization. As a spiritualist medium tends to merge his own personality in those of the spirits who possess him, so a hero obedient to fate becomes less an individual and more an instrument. The sincere piety of both Odysseus and Aeneas has been seen earlier in the narrative. Here this trait is visible practically to the exclusion of all others. The fact that the one pilgrim seeks but a safe journey home while the other is charged with the founding of an empire makes little difference in this instance. Odysseus emerges momentarily as a person in the interviews with the dead Achilles and Aias. In each of these meetings his character of the tactful diplomat is in evidence; and in each his human eloquence is singularly ineffective. Achilles is not consoled and Aias is not mollified. In Aeneas, personal qualities appear and reappear but mistily through the veil of destiny which clouds the passage. His prayer to Phoebus attests his rare gifts of oratory.[64] When he begs his boon of the Sibyl, the reader's heart is touched by the mingling of tender protectiveness, reverence, comradeship and dependence which go into a son's love for a long-loved parent.[65] The leader, the effective man of action, gleams clearly forth from the burial scene, as "Aeneas, no less foremost amidst such toil cheers on his

friends, and girds him with like weapons."[66] Throughout his dealings with the overbearing Deiphobe, he shows a consistent readiness to submerge his will, to efface his own personality, submitting totally to the inspired counsels of his guide.

Aside from the two great adventurers, noteworthy living persons are few. Homer's story introduces none at all. In the "Aeneid" version, there are two - Achates and Deiphobe. Achates' appearance on the stage is brief but significant. He is the one of Aeneas' aides who has been thought most worthy to approach the fane in search of the priestess. It is he who shares with his leader in the sad search for Misenus - silent when silence is seemly, ready at need to join his revered comrade in "varying converse."[67]

The priestess is Virgil's own creation. She has no Homeric counterpart. Here is nothing of the Greek minor goddess, full of wiles and intrigues and womanly weaknesses. Deiphobe is pure Roman in her austere and single-minded devotion to duty. She allows herself no frailties and would deny them to others if she could. Her strong, aggressive will makes her a rebellious medium - still unconsciously rebellious while she consciously compels herself to submit to the God. This very strength makes her all the more commanding in her frenzy. It is easy to imagine that Virgil had in mind as his model some dominating

elderly lady of high degree, perhaps some chief of the vestals. The reader is tempted to picture her as tall and majestic, with dark, penetrating eyes, snowy hair and a deep, ringing voice. Though she is described as being of a great age, her portrait here shows none of the ravages of time. It breathes boundless vigor and unimpaired powers of initiative. There is much of the school-mistress in Deiphobe. Her first words call her pupil briskly to attention without preamble of any kind. Throughout the journey she scolds and admonishes him, anticipating his difficulties, calming his fears, resolving his perplexities and keeping inevitably before him the object of his mission. She it is who carries the golden bough, she who chides Palinurus for his presumption, who firmly puts the facts before Charon, and who feeds Cerberus his medicated meal. Yet no sooner is Anchises discovered than she relinquishes the initiative and slips quietly, willingly, into the background.

Though belonging properly among the ranks of the immortals, Charon is so vitally, earthily human that his inclusion among the mortal "Dramatis Personae" of the Underworld scene seems natural. Here, as in the case of Deiphobe, the probability of a living model presents itself strongly to the reader. Might not Virgil have had in mind some uncouth gate-keeper or boatman of his acquaintance, gruff and officious but completely true to

his trust? The existence of such an original would help to account for the concrete sureness of touch in his picture of the ferryman in action. In this shadowy region, peopled by flitting shades, how refreshing to watch him sorting out the eligible from the ineligible ghosts, or unceremoniously shooing the passengers from their seats to make room for his weighty human cargo! Even the unkempt beard, the staring eyes and single, dirty garment give a moment of comfortable reality before the plunge into those vague, dim spaces beyond the Stygian Marsh.

Since both parallel passages deal with visits to the land of shades, it would be interesting to observe the character of these shades, in a side-by-side examination of the two accounts. Each of Virgil's noteworthy ghosts has its Homeric prototype. Palinurus is a descendant of Elpenor and Dido of Aias. Deiphobus harks back to Agamemnon and Musaeus to Teiresias. Anchises dimly recalls both Teiresias and Anticleia. Only Achilles, of the Greek dead, has no Trojan counterpart, though Virgil's Trojan[68] and Danaan[69] warriors resemble him in their tenacious clinging to earthly passions and desires. How far have the Greek models served as patterns for the Latin craftsman? Where does imitation end and creation begin? In the case of Palinurus, all that has been borrowed is the idea of the accidentally-killed and unburied comrade discovered in the

other world. The admirable and lovable qualities of the lost helmsman - especially his concern for his ship, even as he tossed forlorn on the vast sea[70] - give the incident a depth of pathos quite lacking in the meeting with Elpenor. Color and warmth are added by the local, distinctively Italian appeal of the legend dexterously woven into the fabric of plot.

The point of similarity between Aias and Dido is their unresponsiveness. Here Virgil's superiority in the art of exploiting a situation is seen with great clearness. While the implacability of Aias is felt to be merely regrettable, that of Dido induces a strong sense of depression. The twilight obscurity of the Mourning Fields and the simile of the dim moon "when the month is young"[71] add much to the poignancy of the scene. Deiphobus and Agamemnon are alike victims of woman's treachery, bearing their bodily scars, their humiliations and bitternesses into the life after death. Deiphobus' story of his wrongs is more vivid than Agamemnon's; but here the original contains a tender touch of pathos, which the later poet has not used - namely the Danaan king's wistful inquiry about his son, Orestes.[72] The seer, Teiresias is a completely colorless shade. Anchises resembles him only in his quality of foreteller of coming events. Musaeus is the Virgilian successor of Teiresias as guide to an underworld personage sought by the hero.

Odysseus' mother, Anticleia, emerges with some clearness as the homely matriarch, still absorbed in the affairs of home, children and grandchildren. The picture of Anchises owes to Anticleia only his ghostly quality of escaping the human embrace.

For the rest, the spirit Anchises is all Virgil's There is nothing remote or repellent about this ghost. Now no longer crippled and dependent, the always commanding elder, shrewd and affectionate, has, by death, actually gained in stature. The reunion of father and son is a climax completely satisfying to the reader after the long and cumulative anticipation which leads up to it. From the moment of his appearance, Anchises takes command of the action. He requires no compassion, no consolation, for the loss of worldly life. His thoughts are all of his son and his son's high destiny. Aeneas' protracted dallyings in Carthage have been a sore anxiety to this wise old shade. His tears speak everything of relief and joy, nothing of regret. He is so entirely unshackled by the preoccupations of self-love that the whole energy of his soul is set free to nurture and direct the spirits of his seed to be.

Observation of these spirit-personalities demonstrates admirably the vital importance of concrete background in all kinds of story-telling. Character cannot be created in a vacuum. Yet this is very nearly what Homer's device

of the invocation compels him to attempt. His ghosts rise from some unknown, formless region and are directly swallowed up again. This indefiniteness gives his character-delineation a bleak, amorphous quality which keeps the reader bewildered and insecure. His underworld is negative; Virgil's very shadows, obscurities and vastnesses are consciously created and positive. His shades, moreover, are already embarked on their life in their new habitat. Dido has her Sychaeus, Anchises his descendants, Palinurus his dreams of future fame; Musaeus seems to bear authority among the poet-ghosts. Only the dead warriors are as yet altogether without roots in the new land.

In speculating on Homer's strange departure from his usual vividness, the reader is tempted to ask if his choice of the remote method of invocation might not have arisen from a strong unconscious aversion to facing the fact of death. He is willing to talk with the departed if need be, but he will not meddle with the secrets of their dread abode. Perhaps it is the poet's own soul that speaks in the cry of the inconsolable Achilles, "Nay, speak not comfortably to me of death, oh great Odysseus. Rather would I live on ground as the hireling of another, with a landless man who had no great livelihood, than bear sway among all the dead that be departed."[73] Virgil, speaking from an older and more advanced civilization,

and perhaps from a more mature period of his own life, has pictured life in the Abodes of the Blest lovingly, with at times a wistful, even nostalgic, touch. Here, among the happy souls, "with snow-white fillet bound about the brow,"[74] true poets find their rest.

In the art of revealing emotion, the earlier and the later narrative again show marked difference. On three occasions - the meetings with Elpenor, Anticleia and Agamemnon, Odysseus "wept and was moved with compassion." At the elusiveness of his mother's shade "sharp grief" arises in his heart. The hero's departure for his ship, he avers unconvincingly, is actuated by fear of the Gorgon's head. These four emotions are simply named. Characteristically, as the product of a more complex, more subjective age, Virgil presents the deeps of feeling with sharper insight and greater subtlety. He manipulates with signal success the device so common in modern fiction, of picturing the behaviour or physical appearance of his persons in the grip of passion. Deiphobe exhibits superbly the phenomena of religious ecstasy - "Nor countenance nor hue nor braided locks stayed in one fashion: but her bosom heaves, her heart swells wild with frenzy; and more vast she seems, nor mortal rings her voice."[75]

Aeneas, on the threshold of Hades, is shown in the momentary grasp of that elemental, unreasoning panic

which even the best-controlled natures know. The cause is the ghastly formlessness of the monsters that loom out of the dark. Swelling alarm at having to remain passive in the face of the unknown forces him to take refuge in aggressive action which his reason knows to be completely useless and senseless.[76] The opposite effect of fear - the paralysis - is exhibited by the hero when he "stopped and stood rooted"[77] with horror at the sounds issuing from Tartarus. Even in the country of the dead, Deiphobus is yet cowering and shrinking with the shame of his betrayal and mutilation.[78] The reunion of Aeneas and Anchises offers an opportunity for showing the father, "both eager palms outstretched",[79] in a glow of paternal affection which even death had not power to quench. It is these touches of human vulnerability, intimately known to every reader in every age, which contribute, perhaps more than any other factor, to the undying appeal of this section of the Aeneid.

This study of the two Underworld scenes, the later based so deliberately on the earlier, illustrates admirably Virgil's method of dealing with his material. As St.Beuve so effectively expresses it:

"Le côté original, et qui vivifiera tout, qui distinguera le poème de Virgile

> de toutes les autres imitations latines des sujets et des formes grecques, ce sera, indépendamment du degré de talent, l'inspiration romaine profonde et l'à-propos national."[80]

It is this magnitude and appositeness of theme which underlies the immeasurable access of power and reality with which Virgil has endowed the legend. His choice of the method of the progress through the Underworld, in preference to the invocation, has made possible to him a breadth and a depth of treatment in setting, character and plot, such as his ancient master could never have conceived.

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CHAPTER V

THE RAID

Examination of the narrative techniques of the Underworld scenes has shown to what an extent Virgil could broaden, deepen and sublimate the material which he adopted from the Homeric epics. A comparison of their methods of handling the story of the raid or night sally will illustrate his power of exploiting certain elements in the situation to produce an effect exactly opposite to that produced by his predecessor, because such an effect was demanded by the needs of his overall plot. In the Iliad the excursion of two venturesome warriors into the enemy's camp is an interval of comic relief; in the Aeneid it is an interval of pure tragedy.

The two scenes in question are found, respectively, in the Iliad, Book Ten, lines 194 to 579 and in the Aeneid, Book Nine, lines 176 to 502.

The events of the Greek account are as follows: The day's battle has gone so badly for the Achaians that

Agamemnon and Menelaus, unable to sleep, have summoned all the leaders to a meeting "before the gates, among the sentinels." Quickly they gather in a clear space outside the fosse. It is the watch before dawn. Nestor suggests a scouting expedition to ascertain the watchfulness of the enemy and "whether they are fain to abide there by the ships, away from the city or will retreat again to the city now that they have conquered the Achaians." Diomedes volunteers and chooses, for his companion, Odysseus, because "he excelleth in understanding." They don their armor, pray to Athene and sally forth. Meanwhile Hector, from the council of the Trojans, sends forth swift-footed Dolon to learn whether or not the ships are well guarded. The Greek scouts hear him coming, cut him off from his camp and capture him. Encouraged by kind words from crafty Odysseus, the spy reveals that, while the Trojans are wide awake to guard their wives and children, the allies, "called from many lands" are sleeping soundly, with King Rhesos and his Thracians farthest of all from the camp; Even as Dolon begs for mercy, Diomedes shears off his head. They hang his armor on a bush and make for the Thracian company. While Odysseus looses the famous horses of Rhesos, Diomedes, with supernatural strength lent by Athene, brings terrible

slaughter upon the sleeping Thracians. "Hideously went up their groaning, as they were smitten with the sword, and the earth was reddened with blood." A warning from Athene bids them return, just as Apollo rouses Hippokoon, kinsman of Rhesos. They leap upon the horses and gallop off in the nick of time, pausing to pick their spoils from the tamarisk bush. At the fosse there is great rejoicing. They wash in the sea, and sit down to supper, not forgetting to make thankful libation to Athene.

In the Latin narrative, Aeneas is absent seeking allies at Pallanteum, when Juno spurs Turnus on to attack the Trojan fort. Following their leader's instructions, the Teucrians have taken refuge behind their walls. Among the guards at the gate are Nisus, "keen warrior," and his beloved comrade Euryalus, "whose smooth boy-face showed faint the budding man." Nisus notes that the foe has grown slack in watching and decides to offer himself as a messenger to carry news of their danger to Aeneas. Euryalus insists on going, too, and together they present themselves at the assembly of leaders. Their offer is gratefully accepted. Ascanius promises them rich rewards if they succeed, and undertakes, in the event of Euryalus' failing to return, to care for the lad's mother, who has followed him faithfully through all the hardships and

dangers of the journey from Troy. They cross the trench and seek the enemy's lines, dealing wide-spread slaughter among the drunken warriors. As dawn is near they leave the bulk of their spoils behind and make for Pallanteum.

Meanwhile a detachment of cavalry under Volscens approaches from the Latin town bringing dispatches for Turnus. Catching the glimmer of a helmet, part of the booty which Euryalus wears, they give chase. The scouts separate and seek the shelter of a wood. Nisus "wins clear off"; but Euryalus becomes confused and is captured. Nisus, returning to seek his friend, kills two of the company from ambush with darts. Volscens, in revenge, rushes on Euryalus. Nisus reveals himself, hoping to draw their wrath upon his own person; but it is too late. The boy, pierced with a sword, is already dying. Nisus slays Volscens; "Then, pierced with wounds, flings him upon his lifeless friend and there at last lies pillowed calm in death's repose." As the sun rises, the Trojans, looking on aghast from the walls, see the severed heads of the two comrades borne on spears, followed by the shouting Vols cians. When the news reaches Euryalus' mother she "makes for the foremost fighters, heedless she of danger and of darts." "All hearts are torn; a moan of anguish passed from rank to rank, their valour numbed and crushed

for battle." Pitying friends lead her within the fort.

Homer's raid-scene is an episode, not inextricably woven into the general action of the poem. The ill-fortune of the day has brought home forcibly the loss of Achilles' aid. Agamemnon has sent a deputation to offer ample restitution, but has been rebuffed. There is even talk of a return to Greece. The assembly of leaders in the dead of night accentuates the gravity of the situation. At this critical point the scouting expedition is introduced. Its object, according to Nestor, [1] is to discover whether or not the enemy plans to keep close watch on the ships or return to the city. If this knowledge were essential in determining the next move of the Achaians, the whole emotional tone of the passage would be heightened; but no indication is given of what course would be followed if the Trojan host should withdraw. If the Grecian chiefs had definitely decided on flight, then much would hinge on the watchfulness or negligence of the foe, and the scouting venture would be of prime importance. As it stands, the only results of the raid are the acquisition of spoils and great honor for Diomedes and Odysseus, the slaughter of a number of Trojan allies, and, presumably, a gain in morale to the Achaian forces who hear of the incident. Neither the next day's battle nor the

decision of Achilles is influenced by the success of the enterprise, or by the information obtained. The debonair spirit of adventure pervading the whole passage and the consistent success of the two heroes provide an interval of relief from the anxiety and gloom which overhang this section of the Iliad.

Virgil's raid is more essential to the plot of the whole. Aeneas' absence is likely to bring disaster to the beleaguered fort; on the survival of the little company within rests the fate of a nation. The goal of Nisus and Euryalus is not primarily to win personal glory or to spy out the enemy's plans, but to find and warn Aeneas. If the leader does not return in time, the city of Rome will never be founded. The momentous issue that is at stake lends Virgil's scouting expedition a dignity and depth and a sense of urgency that are quite lacking in Homer's racy tale . The tragedy of the failure and death of the two friends is deepened by the vital importance of their mission. The scene, then, is a necessary negative event in the general narrative structure. Its purpose is to heighten suspense by making the goal seem farther off than ever.

A survey of the setting of the Homeric scene shows the poet's usual lively sense of place and time and general

atmosphere. Never for a moment are we allowed to forget that we are on ground where a battle has just been fought. The council meets "where the mid-space was clear of dead men fallen, where fierce Hector had turned again from destroying the Argives when night covered all." [2] The scouts go forth "through the dark night, amid the slaughter, amid the slain men, through the arms and the black blood." [3] They lie in wait for Dolon "among the bodies of the dead." [4] A few moments later we are again reminded of the "arms and the black blood." These touches of atmosphere slip into the story so naturally and spontaneously that one feels sure that the bard has been a warrior in his time. Oddly enough these frequent references to death and its accompaniments do not fill one with horror or revulsion; they simply have the effect of adding to the excitement and zest of the adventure. "The barrow of godlike Ilos" [5] and the "tamarisk bush" [6] with its marker of reeds are telling dashes of local color. Odysseus sets the adventure definitely with regard to time by reminding Diomedes that "truly the night is waning and near is the dawn, and the stars have gone onward, and the night has advanced more than two watches, but the third watch is yet left." [7] Such clear-cut solidity of setting cannot fail to invest with an air of reality the events which transpire within it.

Virgil's scouts move against a more shadowy background. Nisus discerns a break in the line of watchfires outside a gate "on the seaward side."[8] Issuing forth they "cross the trench."[9] The troop of horsemen from the Latin town see them "rounding the path to leftward";[10] but it is not until we enter the wood that the setting suddenly solidifies and comes clearly into focus. The wood "bristles wide with brambles and dark ilex, every way choked with impenetrable thorns; the path through the dim forest tracks gleamed brokenly."[11] Euryalus is "perplexed by the darkness of the boughs."[12] These features of the forest are essential to the boy's bewilderment and consequent capture. Passages such as this show how ably Virgil could exploit the possibilities of place when he felt the necessity for so doing.

It would be unthinkable to question Virgil's sensitive appreciation of the beauties of nature in all its aspects, or to question the poetic sureness of touch with which he can convey these beauties to his reader. The Eclogues and Georgics alone furnish a wealth of proof. Sainte-Beuve believed that in the Aeneid the comparative scarcity of local detail is attributable to a severely-imposed poetic restraint. "Toujours ami et peintre de la nature, Virgile, dans l'Énéide, l'est chaque fois qu'il le faut, mais il ne l'est jamais que dans les limites de l'action."[13] The comparative vagueness of many of his

scenes may perhaps be explained by an occasional overemphasis on this restraint, this determination not to clog the progress of the narrative with non-essentials. Yet the reality of the Aeneas and Dido and Underworld passages and the capture of Euryalus is greatly strengthened by the incidental inclusion of short picture-details which sketch in the locale without adding any appreciable length or impeding the action. With the exception of the Homeric Underworld, this method is the one habitually used in the Iliad and the Odyssey -- a method which many modern novelists and short story writers must learn by long study and practice. Perhaps it may be concluded that, in general, Virgil's attitude to setting is that of the poet rather than that of the raconteur, while Homer combines the attitudes of the two.

In examining the plot structure of the scene from the Iliad we find a tidily arranged series of encounters or sub-scenes which may be designated as follows: The Council, Capture of the Spy, Slaughter of the Thracians and Triumphant Return. In the Council scene there is only the mildest of conflicts. Though several warriors volunteer for the task, they yield readily to Diomedes

and Odysseus. In the Capture of the Spy, the contest is one of wits and fleetness; but the two Greeks have Dolon at such a disadvantage in both that suspense is small. The Slaughter of the Thracians brings a measure of anxiety lest the raiders overstay the dawn. This is heightened momentarily when Apollo warns Hippokoön, but disappears altogether as the heroes, obedient to Athene's warning, gallop off gaily and locate their loot with the greatest of ease. The Triumphant Return, of course, lacks any trace of conflict. The main interest of the whole passage lies in the impetuosity of Diomedes and the ingenuity of Odysseus' wiles. We are so fascinated by these and so charmed at their smooth workings that we scarcely notice the dearth of struggle.

In the raid-scene of the Aeneid there are five clearly-marked divisions: Decision of Nisus and Euryalus, The Council, Slaughter of the Latins, Capture and Death, and Dawn at the Fortress. The first of these sub-scenes contains a definite clash of wills between the two friends, with Euryalus the victor. In their conversation Virgil has contrived to acquaint his readers with the emotional situation existing between the two youths and with enough of their background to arouse a lively interest in their fortunes. The events of the Council are employed to

complete the characterization of Nisus, Euryalus and Ascanius. Though there is no conflict here, the chief effect of the passage is to increase tension by making the audience wait, while continually impressing them with the importance of the coming mission. In Virgil's Slaughter scene the heroes are offered no more opposition than in Homer's; but because the purpose of the expedition has been so much stressed we watch this seeming waste of precious time with fearful impatience. When the dawn is drawing near and young Euryalus, intoxicated with the exhilaration of his first kill, even stops to don some of the captured armor, anxiety approaches fever-pitch. The peak of emotional stress is the Capture and Death sub-scene. Intensity lessens only slightly when dawn discloses the tragedy and exposes the wild grief of a mother for all to see; but before we are plunged into the fury of battle, excitement flattens for a moment into a dull sense of hopeless failure akin to despair.

In motivating action, Homer's favorite, though not exclusive, means is again divine intervention. The raid as a whole has a rational motivation -- Nestor's counsel to learn more concerning the extent of the enemy's watchfulness. Diomedes explains his own action in rational terms on the occasion of the slaying of Dolon; he is

compelled to take his life lest he "play the spy" again or "fight in open war." [14] Once the method of motivation by emotion is used. Agamemnon, urging Diomedes not to consider the question of rank in his choice of a partner, is moved by "fear for the sake of fair-haired Menelaos."[15] However, human deeds are oftenest determined by heavenly advice of admonition. At the very outset of the raid, the two adventurers are assured of Athene's support in their undertaking by the omen "on the right", of the "heron hard by the way; and they beheld it not with their eyes, through the dark night, but they heard its shrill cry." [16] This security in heaven's approval makes possible the care-free spirit which underlies the whole adventure. Twice the almost superhuman might and skill of Diomedes is attributed to the inspiration of Athene. [17] It is Athene who warns the heroes to return to the ships, [18] and Apollo who awakens Hippokoon to rouse the Thracians. [19] Evidently neither the poet nor his public considered it necessary to justify the slaughter of a sleeping foe. It is taken for granted as a highly laudable act.

Virgil has here used his favorite device, motivation by emotion, almost to the exclusion of all others. It is the spontaneous and uncontrollable desire of Nisus which provides the spring of action for the whole raid. In the

Homeric scene Diomedes and Odysseus volunteer only after volunteers are called for. Here Nisus urges the plan upon his own initiative. He is actuated in part by patriotism, and in part by thirst for adventure and glory. The complexity of conflicting impulses within the soul of Nisus is indicated in the words, "Is't the gods thus fire our hearts, or maketh each his wild desire a god?" [20] Euryalus, hearing his friend's proposal, is so "thrilled and transfixed with mighty love of praise" [21] that he must go, too. Later the boy prolongs the slaughter because he is "borne beyond all bounds with lust of carnage." [22] It is fear that "sends him astray" in the forest. [23] It is because Nisus is "mad with terror" for his friend that he reveals himself. [24] Divine intervention has no part in Virgil's raid-scene; the immortals throughout are noticeably absent.

Nisus is insistent on a rational motivation for his slaughter of the wine-sodden warriors. [25] It is necessary, he claims, that a path be made through them. But, sunk in deep stupor as they are, would time not have been gained by stealing silently through their camp, leaving no suspicious trace of an enemy's passing? Perhaps his very insistence on justifying the action to himself only proves that he felt the need for justification. At any

rate, he is careful to restrain Euryalus when he lapses into pure carnage. None the less, upon the delay occasioned by this mistake hinges the tragic failure of the expedition.

In the raid-scene, as throughout the Iliad, Homer's viewpoint remains that of the all-seeing, all-hearing, all-knowing observer. His power of spying out his creatures' thoughts is seldom used. Diomedes' mind is bared to us for a moment as he "ponders what most daring deed he might do," [26] and Agamemnon's as he speaks kingly words, fearing all the while "for the sake of the fair-haired Menelaos." [27] Usually the characters reveal themselves to us by deeds and words. We overhear Odysseus himself expounding his schemes to Diomedes. Virgil assumes a similar attitude, though with a more deliberate attempt at psychological analysis. It is interesting to note that, during this scene, he makes one rare descent from omniscience to assume for a brief time, and to compel the reader to assume, the physical limitations of Nisus. [28] From the time that the reader leaves Euryalus wandering lost in the wood, until he hears, through the ears of Nisus, the sounds of pursuit, the boy's fortunes are hidden from him. In fact, during these few moments and the few that immediately follow, he is Nisus, suffering

with him in his first agony of indecision, praying aloud to the Moon. Then once more he, with the poet, resumes the post of observer. Both poets relate their events with the same wide impartiality, not in the least begrudging sympathy to the enemy victims of the raid and their sorrowing comrades.

In both scenes a rapid pace is maintained throughout, and interruptions to action are few. A history of Meriones' armor, [29] which was lent to Odysseus, and a rather unnecessarily full biographical reference to Diomedes' father in his prayer to Athene [30] are the only purely decorative obstacles to movement in the Greek account. Homer's [31] one and Virgil's two similes [32,33] are so apt and powerful that they advance rather than retard the progress of events. It is quite true that Virgil's entire Council scene postpones the departure of the scouts; but all its action-delaying promises, plans and prayers are used with definite purpose, either for suspense, characterization or emotional appeal. When the council ends the reader is deeply impressed with the urgent need for reaching Aeneas. There is no doubt left that this, and not the winning of glory for Nisus and Euryalus, is the primary purpose of the raid.

In a study of character portrayal in the Homeric

story the fortunes of Diomedes and Odysseus are so closely linked that a joint consideration is practically a necessity. Here we find set forth in its most attractive form that exquisite joy of companionship which was so beloved by the Greeks, but which belongs exclusively to no one age or nation. In these two heroes the reader may glory vicariously in the give and take of smooth and effortless teamwork and in the satisfaction of a task carried out so successfully and with such a congenial yoke-fellow that it becomes a game. In this friendship there is a greater equality than in Virgil's parallel. True, there is probably as great a difference in age between Diomedes and Odysseus as between Euryalus and Nisus; but, as life advances, such a difference bears less and less significance. While Euryalus is a mere untried boy, Diomedes is a seasoned warrior, quite Odysseus' equal in prowess and skill, though a self-acknowledged inferior in ingenuity. Both heroes are presented here with warmth and winsomeness. Their relationship is so secure that first one and then the other may efface himself without fear of losing prestige. All planning is assumed by Odysseus as a matter of course. It is his lightning foresight and resourcefulness coupled with the audacity of Diomedes, which invest the whole scene with its mood of dash

and jaunty adventure. It is he who engineers the capture of Dolon and extracts the needed information, though Diomedes is left to do the slaying. It is Odysseus who drags the dead Thracians out of the way "that the fair-maned horses might lightly issue forth, and not tremble in spirit, when they trod over the dead", [34] and he who drives them with his bow, since he has forgotten the whip. [35] He wins our further admiration by his characteristic Greek horror of excess, even in praise, [36] and, on his return, by his generosity in attributing the greater share of credit to Diomedes. [37] Diomedes takes on at times the warm guise of actual life -- simple, rugged, elemental. This is especially noticeable in his spontaneous outburst of admiration in the council [38] and his hesitation as he "stood pondering what most daring deed he might do." [39] Even his matter-of-fact, cold-blooded slaying of Dolon fails to antagonize the hearer; Dolon has been revealed to be so unlovely and unlovable that one feels his end was well deserved. Both Odysseus and Diomedes here exhibit a simple piety, delightfully unsullied by cant or hypocrisy. Their prayers for help, [40] their heed of omens [41] and celestial warnings, [42] their offerings [43] and insistence on bodily cleanliness [41] combine to leave a remarkably clean and wholesome taste in

the mouth.

As is often the case with Homer's persons, the portrayal of Odysseus and Diomedes grows so naturally into the narrative that it gives the impression of instinctive rather than conscious characterization. The author's creations have taken possession of him and worked their will with him. In his sketch of Dolon a difference may be noted. Here there seems to be a departure from the poet's usual serene impartiality, a deliberate attempt to arouse dislike in his audience. Perhaps he felt this preparation necessary to mitigate the shock of the harsh treatment dealt out to the spy. At any rate, that seems to be its effect on the modern reader. Dolon repels from the moment of his introduction in the Trojan council until he loses his head. The information given by the poet on the spy's first appearance -- "rich in gold and rich in bronze, and verily he was ill favored to look upon, but swift of foot; now he was an only son among five sisters" -- would provide the basis for a psychological "case history" in the best modern tradition. One could probe back into Dolon's imaginary childhood and trace the warped growth of his stunted personality. The finished product is an ugly thing -- grasping and mercenary, [45] cowardly [46] and treacherous [47] -- which Troy can well afford to lose.

Two other characters stand out momentarily in the scene -- Nestor, as always the urbane and tactful counsellor, [48] and Agememnon, doffing for a moment his role of king to become the anxious elder brother. [49]

It is interesting to note how their difference in purpose has influenced the two poets in their choice of characters for the raid scene. To provide the necessary measure of relief, Homer's scene must be a complete success. To this end he selects two seasoned warriors, different but supplementary in character, and pits them against an opponent who is almost negligible in comparison, who arouses the scorn and not the sympathy of the reader. The result is the exposure and downfall of the unworthy, the favorite motif of comedy. Virgil, on the other hand, planned a tragic incident to heighten a narrative which was becoming tedious with military manoeuvres and diplomatic negotiations. Therefore he chose, to correspond to Diomedes, the tried and competent soldier, Nisus. However, in place of Odysseus, paragon of craftiness, he put Euryalus, an impulsive, inexperienced youth, who hampers Nisus at every turn. It is Euryalus who is responsible for the errors which turn the adventure into a tragedy. Yet the reader does not blame him. The attitude of Nisus, and the poet's sympathetic portrait, have

endeared the boy to us to such an extent that pity overshadows all other sensations. Here Virgil has aroused in his audience with signal success the emotions of "pity and fear", which Aristotle believed to be the essence of tragedy.

The relationship of Nisus and Euryalus, lovingly painted by Virgil, takes its place among the great friendships of literature -- a love as true as steel and as clean as spring-water. The two youths have already been made known to the reader by their appearance in the foot-race of Book Five. The reaction of the crowd to the trick of Nisus [50] sounds the depth of the affection their close friendship has gained them in the Trojan heart. "Euryalus, famed for beauty and fresh youth, Nisus for the fair love he bore the boy." Virgil's use of the word "pius" in describing Nisus' emotion leaves no doubt as to the interpretation he wishes his readers to put upon the relationship. At the point where the scouting incident begins, the bonds uniting them seem to be, on the part of Nisus, largely protectiveness and, on the part of Euryalus, largely hero-worship. Such an intimacy, if it were to continue, would have to be set on a more equal and permanent basis. During the narrative, wholesome signs of rebellion begin to appear in Euryalus, symptoms of an approaching crisis

in the relationship, which, if given the opportunity to develop, would probably have led either to a rupture or a clearer understanding.

Nisus has already been painted as a seasoned athlete, gay in defeat, humorously, and therefore forgivably, impudent. In the sub-scene at the sentry-post we see him as enough of an introvert to question his religion and his own desires. [51] The long solitary vigils of his life as a hunter on Mount Ida [52] may well have made him something of a philosopher. Yet he is filled with a driving energy that scourges him to action, [53] a prompt awareness of oppo rtunity for that action [54] and a quiet confidence in his own ability to carry it through. [55] Euryalus is one of those fortunate spirits designed from birth to win the love of all the world. Accustomed as he was to see everyone he met succumb to his charm, the harsh treatment he received at the hands of the Rutules must have been a cruel shock. Such fighting as he has done has all been at the ends of Nisus' benevolent apron-strings. His memory, however, still goes back to the days of Troy's downfall and his stern, warrior father, [56] and in spite of the undivided devotion of an emotional mother, there is a core of firm, true manhood in the boy. He snatches the initiative from Nisus and ends the argument by rousing the

watch. [57] During the slaughter of the Latins, bidden to guard the rear, [58] he disregards orders and hurls himself into the killing. [59] These actions, which now seem merely wilful and headstrong are the marks of the revolt of youth against the suffocation of adult protection -- signals that the time has come to take the hazards of action on his own shoulders and make his own mistakes. The fact that this very quality, which was the means of his death, would in a year or two have singled out Euryalus as a leader, makes the tragedy all the more poignant. The boy's courtesy and humility at the council, and his honesty in confessing that he is leaving without his mother's permission because he "may not brook a parent's weeping," complete this winsome portrait of a hero in the making. Virgil has succeeded by conscious and consummate skill in making these favorite characters of his so beloved that the reader weeps with the poet at the pity of their ending.

Two other persons emerge with definite outline from the scene -- Ascanius and the mother of Euryalus. The absence of his father permits Iulus to exhibit qualities of leadership which would otherwise have remained hidden. Though Aeneas has left the responsibility for the fortress in the hands of Mnestheus and Serestus, the boy senses the

gravity of the situation even better than his elders. [60] At the council he assumes the initiative without hesitation and without challenge. [61] As Virgil himself points out, he is "armed with a man's thought and spirit beyond his years." [62] With representative Roman filial piety he is keenly aware of the relationship between Euryalus and his mother and, unboylike, completely sensible of the danger of the mission. [63] His promises and gifts bear a kingly graciousness and expansiveness prophetic of the royal line he is destined to found.

The pathetic figure of Euryalus' mother, startled out of control by the suddenness of grief, raging amid the beauty of the Italian dawn, sets a mood of overpowering gloom for the battle which is to follow. She is the perfect type of maternal devotion. Deprived of husband and home, prematurely aged and rendered emotionally unstable by a long succession of hardships, she is yet blessed with one thing to live for -- her son, so beautiful and so full of promise. To him she has clung valiantly through the rigors of sea and battle. She has not been a mother of the over-possessive type, else the intimacy between Nisus and her son could never have developed. All she has asked is to be near him, watching over his needs. In times of anxiety, wise woman, she keeps hands and mind busy with

her loom. Lovingly she immerses herself in the intricate design of the robe she is weaving for her boy -- perhaps for his marriage-bed, perhaps to cover the form of a warrior gloriously dead in battle. Gallantly she staves off the approach of threatened hysteria. When we meet her at early dawn she is already at her loom. There has been little sleep for anyone in the fort that night. She is cruelly, unfairly taken off her guard; there has been no chance to nerve herself against this blow. Her son, in his fear of a stormy scene -- any boy in any age dreads emotion more than battle -- has deprived her of the right of warning. Not only is she bereft of the one solace of her life. His body has been cruelly mutilated and left unknown in a hostile land, without proper burial rites. His shade will wander on the threshold of the nether world, a lost and piteous thing. Small wonder that the spectacle of such naked grief leaves the ranks of her countrymen with "valor numbed and crushed for battle."

Homer, in his Council sub-scene, where Diomedes praises Odysseus, uses once, with good effect the device of characterization of one person by the words of another. [64] Twice he steps in, in his role of omniscient observer, to throw light on his creations, Agamemnon [65] and Dolon. [66] Elsewhere characters are made to reveal themselves by

their own words and deeds. Virgil uses the method of direct narration at the beginning of his scene to sketch for his readers the relationship of his two heroes; but as the adventure gathers momentum he resorts entirely to characterization by speech and action.

An examination of the pervading emotional mood of the two scenes compared reveals a direct contrast. Though set in the midst of a critical situation, the Greek story is buoyant, breezy, redolent with the spice of daring and danger; the Latin story is impregnated with desperate anxiety and heavy with a sense of impending tragedy. One can imagine Homer's listeners breaking out into laughter when Diomedes' spear deliberately misses the spy's shoulder by inches, [67] when the same hero takes pains to explain to his victim just why he must be killed, [68] when Odysseus drives off the choicest of the steeds [69] or when the two scouts, with cool audacity, stop to retrieve their spoils from the tamarisk bush. [70] To the poet's meagre list of recognized emotions -- anger, fear and the broad term "gladness" which serves to express all pleasant emotions -- is added in the Council scene the "heart and manful spirit," perhaps more minutely described as "lust for adventure," which urge Diomedes to undertake the excursion. Here we find employed, apparently with deliberate intent,

the device, seldom used by Homer, of emotion disclosed by a description of its physical manifestations. "And Dolon stood still, in great dread and trembling, and the teeth chattered in his mouth and he was green with fear." [71] The bard, determined to make Dolon rank as low as possible in the opinion of his hearers, could foresee the amused contempt with which such a spectacle would be regarded by his well-disciplined countrymen.

Virgil, always at his best when he touches a high point of pathos, has here captured the deepest and subtlest shades of human passion and harnessed them for his art. The emotional peaks of the scene are the leave-taking at the council, so heavily charged with a foreboding of doom, [72] the point where Nisus, long inured to all the horrors of battle and schooled to stern self-control, sees his friend's danger and "shrieks wildly"; [73] and the shattering grief of Euryalus' mother, begging the Rutules for the boon of death. [74] Interspersed throughout the passage, less in intensity but equal in artistry, are numerous flashes of psychological insight, for example: Ascanius' wistful longing for his father's return -- "He here again, grief is not" [75] --, Euryalus' mad "lust of carnage" [76] and Nisus' burst of almost superhuman vigor in his rage for his comrade's death. [77]

Summary: Comparison of the raid-scenes illustrates the manner in which Virgil adapts borrowed material to the needs of his narrative. While the adventure of Diomedes and Odysseus is essentially comedy, the adventure of Nisus and Euryalus is essentially tragedy. The Latin scene is the more closely integrated with the poem as a whole. In the scenes in question, Homer keeps his setting concrete by the use of incidental local detail; but Virgil occupies himself with background only when plot necessity compels him to do so. In narrative structure, Virgil makes by far the greater use of conflict and climax. Homer's characterization is, in the main, distinguished by simple directness, Virgil's by complexity arising from inward struggle. While Homer recognizes the dynamic possibilities of human emotion, Virgil has advanced considerably beyond him in ability to employ its subtler shades for the development of his theme.

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CHAPTER VI

BATTLE SCENES

Since in the majority of epic poems battles play an important part, a comparative study of epic craftsmanship would be incomplete without a glance at the Iliad's and the Aeneid's battle scenes and the manner of their telling. Perhaps the passages which most closely resemble each other are those contained in Books Eleven and Twelve of the Iliad and Book Nine of the Aeneid, lines 503 to 818. Neither selection deals with a complete battle. Each begins with the coming of a new day and carries the action to the point where part of an army breaks through the defending wall into the enemy's stronghold.

The Homeric account begins with the dawn. Argives and Trojans arm for battle and fight fiercely and equally until noon, when the valor of Agamemnon, leader of the Greeks, enables his comrades to enjoy a short triumph. He pursues the enemy right to the Skaian Gates; but Hector, the Trojan leader, warned by a message from Zeus, avoids conflict. Agamemnon is wounded in the arm and has to

return to the ships. Hector and his forces gain the ascendancy until Odysseus and Diomedes join to bring death and fear upon the Trojans. Hector is temporarily stunned by a glancing spear-blow. Paris wounds Diomedes in the foot. Odysseus, after guarding the departure of his comrade, finds himself surrounded and hard pressed by the enemy, but acquits himself bravely until he receives a spear in the side. Menelaus and Aias hasten to answer his cry for help. While Menelaus helps Odysseus to his chariot, Aias engages the enemy with great honor. Machaon, the skilled physician, now receives an injury and is hurried to his hut by the wise old Nestor. Meanwhile, Aias, who finds himself wearied and hard pressed, begins a fighting retreat. He is succored by Eurypylos, who is hurt while giving aid.

Meanwhile, back at the huts, Achilles, seeing Nestor bearing a warrior out of the fight, sends his beloved squire, Patroklos, to inquire who has been wounded. Petroklos is much exercised at the bad news he hears and promises to use his influence with Achilles. On his way back he comes upon Eurypylos, limping painfully behind the lines. This encounter strengthens his resolution to persuade his friend, or, at least, to enter the conflict himself.

Deprived of their best leader, the Danaans give way until the fight reaches the wall by the ships. Here they

rally and for long defend their gates. Hector, Sarpedon and Asios are outstanding among the Trojans, Leonteus and Polypoites among the Greeks. Zeus favors Troy, however. In spite of the brave deeds of the two Aiantes, Menestheus and Teukros, Sarpedon prevails and brings down a battlement. Still the defenders battle fiercely. Finally Hector seizes a mighty stone and bursts the gates; his warriors follow him as he leaps within the walls. This description extends through some thirteen hundred lines and in fact the battle about the ships continues through several additional books of the Iliad.

Virgil's battle may be summarised in fewer words. Again the fighting starts with the rising of the sun. The Volscian forces attack the Trojan fort. A tower falls and with it a number of defenders, who are soon dispatched by Turnus and his men. After an interval of general fighting, the young Ascanius distinguishes himself by slaying the boastful Numanus. Apollo intervenes in the guise of the aged Butes, to withdraw his favorite from further danger. Pandarus and Bitias lead a sally from the gate which they are guarding. Turnus arrives on the scene, and the hard-pressed Teucrians close the gate, - but not before Turnus has rushed in. The rest of the book is devoted to the mighty deeds of Turnus within the fort, his honorable retreat, and his escape by swimming the Tiber. The whole is told in little over three hundred lines.

In the linking of this military action to the main plot, the key fact in both scenes is the absence of the chief hero. In the Iliad, Achilles is nursing a grievance in his hut. The beautiful Briseis, his fair share of the booty, has been coolly appropriated by Agamemnon. Achilles has the promise of Zeus that he shall be avenged on his fellow-warriors, and be awarded a large share of glory. He bides his time, viewing with satisfaction any reverse of the Achaians. Here our battle scenes are introduced. In the most leisurely manner, halting to give each hero his meed of honor, the poet proceeds to pile up disaster for the Greeks. Leader after leader is wounded; finally the enemy breaks in among the very ships. The need of Achilles' presence is thus made more and more pressing. Patroklos' visit to Nestor and Machaon and his meeting with Eurupylos are an effective means of preparing the reader for the squire's return to battle and his resulting death, which, in turn, results in Achilles' reconciliation with Agamemnon, and his final triumph over Hector. The immediate purpose of the battle of which this selection is a part is the aggrandisement of Achilles, achieved by the suffering caused by his absence. We are dealing, therefore, with an important link in the chain of circumstance which develops the Iliad's theme, the "Wrath of Achilles". To the modern reader this issue of the winning of heaven-promised glory for a Greek warrior seems over-personal and slight when

contrasted with the founding of Rome's paternal, world-embracing empire, which is goal of the Aeneid. However, for narrative purposes the difference in theme bears no great weight, granted only that the end sought in each case be strong enough to become the "ruling passion" of the chief actor.

In the Latin poem the absence of the hero has a motivation of national import. Aeneas has gone to seek allies among the tribes of Italy. These allies are necessary for the winning of a home for the Teucrian refugees. Thus the issue at stake, even within the scene itself, is momentous - the preservation of race. The battle scenes of Book Nine give an opportunity for the young Iulus to win his spurs; this would not have been so plausible without the absence of the father. A more important reason for their insertion at this point is the complete characterization of Turnus. His almost superhuman deeds could not have been done in the presence of Aeneas, without detracting from the prowess of the hero. Presented during his absence, however, they have the effect of emphasizing the worthiness of Turnus as an opponent. In this way we are prepared for the duel scene and the final triumph of Aeneas. By putting the Trojans in such difficulties, the poet gives added importance to the mustering of allies which is to follow.

Between the settings of the two accounts there is a

surprising likeness. In each we have a sea, a plain, and a river. In both there are walls to be defended and attacked. In one case it is a sea-wall and in the other a fort; but the cause to be defended in either case is the survival of a nation. Here the similarity ends. Homer's city and plain and sea-wall are vivid and real; Virgil's fort is at best a shadowy thing.

In reading the Greek account the reader feels the solid ground beneath his feet. He can see the rows of ships with those of Aias and Achilles at either end and Odysseus' ships in the middle.[1] It is easy to picture the armed warriors waiting for their charioteers at the fosse in the ill-boding, murky fog of the early morning.[2] As the day and the battle progress, he follows to the "high ground of the plain",[3] "past the tomb of Ancient Ilos,"[4] and "The place of the wild fig tree" to "the Skaian gates and the oak-tree", and still later in the day back to the fosse and the sea-wall and the ships.

In spite of his artistic skill, it would seem that Virgil took little interest at this point of the narrative, either in visualizing his setting for himself or presenting it to his readers in such a way as to give them a comfortable feeling of security and reality. Concrete local details do not leap out from his narrative as they do from the other. They must be sought out diligently, and with little reward. In Book Seven it is discovered that Aeneas "the first

dwelling camp-wise girds about, There on the shore with battlements and mound".[5] Early in Book Nine it is learned that the fleet, "Close beside the camp lay snug, Hedged round with earth-works and the river wave."[6] Turnus longs to lure his enemies out onto the plain.[7] During the fight we catch a glimpse of a tower as it falls.[8] In his retreat Turnus "makes for the river and wave-encircled side of the camp."[9] In spite of these gleanings the reader feels curiously baffled. He would prefer to see the inside of the camp, to follow Turnus in his reckless raging.[10] The smaller bulk of Virgil's narrative might be urged in extenuation of this neglect of local detail. The answer is that Homer's background is built up, with seeming unconsciousness, by short phrases here and there which add practically nothing to the length of the poem. This absence of that concreteness of placing so necessary for plausibility cannot be explained on the ground of lack of opportunity. It would seem probable that Virgil had a better chance than his Greek forerunner actually to view the scene of his narrative, to sit and brood over the place and try to people it again with the heroes of the past. If not in time, at least in place, he was closer to his locale than Homer, at time of writing. Possibly he felt that his prospective audience knew the ground so well that it was unnecessary to sketch it for them. Perhaps, like the painters of Pompeii, he was still largely unconscious

of background in regard to characters or action. This is more likely, as narrative writers for some centuries after his time continued to move their creatures about in shadowy, anywhere-nowhere surroundings. In this event, we should have to conclude that the writer of the parallel section of the Iliad was such a born story-teller and visualized his scene so clearly that the necessary picture-details were slipped in intuitively, with little or no conscious effort.

The next point to consider is the plotting, the arrangement of action for dramatic effect. Keeping in mind the fact that Homer's purpose in this particular passage is to increase the necessity for Achilles' aid, let us examine his method of procedure. If we attempt to divide the narrative into well-defined scenes, each scene portraying a clash or encounter, we shall find an unwieldy number, all of nearly equal intensity. First there is the zeal of preparation on both Greek and Trojan sides. After a short transitional passage indicating lapse of time, there are the clashes between Agamemnon and Bienor, between Agamemnon and Isos and Antiphos, and between Agamemnon and the sons of Antimachos. None of these offers any great intensity of conflict because of the easy superiority of Agamemnon. After an interval of divine intervention, there follows the scene in which Agamemnon is wounded. All these encounters were probably grouped together in the mind of the Homeric minstrel, as "The Deeds of Agamemnon". The rest

of the passage follows the same plan of structure. It is made up of a series or cycles of short scenes, which cycles can be designated as the "Deeds of Hector", "The Deeds of Odysseus and Diomedes", "The Deeds of Odysseus", etc. After a sufficient number of these cycles of deeds, with a gradual elimination of Greek Warriors, something after a "ten pin" fashion, the audience is made to feel the need of the presence of Achilles. Homer's method is cumulative rather than progressive. It is perhaps more realistic - truer to actual life - than the progressive treatment; but it dissipates the reader's interest, is less dramatic and involves too much repitition of similar incidents.

Virgil's treatment of the action is vastly more compact and purposeful. Taken as a whole, this scene retards the progress of events in such a way as to create a pleasant anxiety in the mind of the reader. The fate of an embryo nation hangs in the balance. Virgil's audience, though knowing all the while that Rome will be founded, is kept in suspense as to how this particular dilemma will be dealt with. The scene falls neatly into four encounters or sub-scenes, each fitting into the author's scheme of arrangement, and each adding a degree of intensity to the suspense. These encounters may be enumerated as follows: Incident of the tower, Ascanius and Remulus, the Fight at the Gate, and Turnus in the Camp.

The incident of the tower, following closely as it does on the mourning for Nisus and Euryalus, and the grim picture of the advancing "tortoise", indicates the harsh, relentless courage of the foe and arouses sympathy for the beleaguered Trojans. There follows a short description of carnage in the Homeric strain, but inferior to its model in wealth of anatomical detail. Next young Ascanius is allowed to try his wings. This scene is a skilful means of reminding the reader of the momentousness of the issue. The youth is destined to found a line of mighty rulers, nay gods. Even now Apollo is watching over him. The camp must not fall, for this young hope of the future must not perish. The boastings of young Remulus give Virgil a fine chance of picturing the age-old virility of Italian manhood. The fight at the gate, where the rash and ill-controlled Pandarus and Bitias gamble the safety of camp and comrades on their personal prowess, serves to emphasize further Turnus' calculating grimness in contrast to the disorganized state of the leaderless fortress. With the death of Pandarus we are plunged into a horror of stark panic. The need for Aeneas reaches its climax with an intensity almost unbearable. Then suddenly the tide turns and we may breathe again! As the scene and the book close, we are left with a strong conviction that here Aeneas has found a foe worth fighting.

It is clear that Virgil has planned his series of en-

counters carefully, testing each for the measure of tension it bears and arranging all for the best effect. Rise and fall of emotional pressure are secured by the merging of each sub-scene into a brief general engatement before the next personal clash occurs. However, after each momentary easing of anxiety, the next encounter mounts relentlessly to a new height until the climax of the scene is reached. After that, in accordance with Virgil's habitual vigilance against anticlimax, the scroll of action is wound up neatly and smoothly to a prompt conclusion.

Regarding the matter of viewpoint, both poets take up the epic stand of the omniscient and omnipresent observer; this observer is superior even to the gods, for he discerns their thoughts and motives. During the scenes we are comparing he makes no descent from this lofty lookout, either to peer for a moment through the eyes of one of the participants or to "take sides" in the fight. However, while Homer seems to make no effort to arouse the reader's sympathy either for the one side or the other, we feel that Virgil's hopes and fears are all centered on the Trojans. His only reason for allowing a measure of admiration for Turnus is that here Italy must be exalted as Rome is exalted, and Turnus is the champion of Italy.

The next point to consider is the timing of the action, and interruptions which inhibit its progress. Homer's movement is much more leisurely, because, in all probability, his

audience preferred it so. One can imagine his listeners relishing the lavish catalogue of wounds and deaths as children joy in long enumerations of foods served at a party or Christmas presents that story-book children received. Interruptions of all sorts abound in the Greek poem. In this scene, besides twenty-three detailed similes and some fifteen meticulous descriptions of wounds, we find a luxurious description of Agamemnon's armor,[12] numerous sketches of minor characters (e.g. the story of Iphidamus);[13] a richly sensual account of the refreshment enjoyed by Nestor and Machaon on leaving the battle;[14] a lengthy autobiographical flight on the part of Nestor;[15] and the story of the destruction of the sea-wall by Poseidon and Apollo.[16] These passages are not necessary in any way to the action and only serve to clog its flow. Virgil's readers, it seems, expected him to "get on with the story"; and this he does in a consciously business-like manner. In his battle scene we find the following meagre list of interruptions: A brief invocation to his muse,[17] short biographical references regarding Helenor,[18] Arcens[19] and Cretheus,[20] five descriptions of wounds, and seven detailed similes in the Greek manner. All these small impeding scrolls and curlicues are a direct result of Virgil's avowed use of Homer as a model; and in each case they have been used more briefly and sparingly than in the earlier work.

Homer's favorite method of motivating his action in this scene is the use of the supernatural, both by direct divine intervention and by omens. The first is well exemplified by the passage in which the voice of the goddess of Discord makes war sweeter to the Achaians "than to depart in the hollow ships to their dear native land";[21] by the sending of Iris to warn Hector to avoid battle until Agamemnon should be wounded;[22] and by the explanation of how Sarpedon's being roused to greater valor by his father, Zeus, made it possible for Hector in the end to break down the gates.[23] An example of the second is found in the passage where the appearance of an eagle, bearing in its talons a "blood-red monstrous snake"[24] causes the Trojans to hesitate in their attack. Many of the heroic deeds of the leaders are motivated by the exhortation of comrades, Odysseus reproaches Diomedes,[25] Polydamas counsels Hector to leave horses and chariots by the dyke,[26] and Sarpedon incites Glaukos to action.[27] Motivation by human emotion is comparatively rare. Revenge or some rude sense of justice prompts Agamemnon to make the sons of Antimachos pay for their father's intended treachery.[28] Desire for approval spurs on Glaukos.[29] The only evidence of advanced skill in plotting in this scene is found in the sub-scene in which Machaon has been carried wounded out of the battle. Here we see a skilful interweaving of cause and effect with character and emotion. The wounding of Machaon causes Nestor to bear him behind the lines; a glimpse of the passing chariot causes

Achilles to send Patroklos to inquire about the progress of the battle; the inquiry enables Nestor to do some skilful pleading, which is to result in Patroklos' re-entry into battle, which in turn is to result in the final reconciliation of Achilles, his return to the war, and his death.

Virgil uses to a smaller extent the methods preferred by his predecessor, and to a larger extent the power of human emotion and the complication of cause and effect which is called plotting. Mars intervenes to "lend new strength and valor"[30] to the Latins, and Jupiter to prevent Juno from giving further aid to Turnus.[31] The power of exhortation is used in the passage where Mnestheus checks the panic of the Trojans.[32] Two examples of motivation by emotion, selected at random from many such are the lines in which Pandarus attacks the doughty Turnus through sorrowing rage at a brother's death,[33] and those in which the blood-lust of Turnus dulls his wits so that he forgets to open the gates to his friends.[34] Virgil here shows his usual thrift of words in the way in which he makes one incident serve a double, or even a multiple purpose. This can be seen clearly in the sub-scene where Ascanius holds the lime-light. The boastings of Numanus[35] incite the Trojan youth to attack him; they give an opportunity for painting a portrait of Italian virility; and they show, by means of contrast, the quiet, steady nobility of Ascanius. The

appearance of Apollo[36] serves to withdraw the boy from battle with honor, to inspire the Trojan defenders with renewed fierceness, to impress on the reader the momentous need of Aeneas' return, and to prophesy the deification of Augustus and the glory of Rome.

We shall now examine the two poets' methods of delineating character and revealing emotion. Except in rare cases, Homer here makes small attempt at conscious characterization. To him and to his audience the deeds that are done are far more interesting than the persons who do them. In the first place, such a large number of persons, all of about equal importance, figures in this scene, that it is difficult for anyone to stand out with great clearness. Set descriptive phrases such as "knightly Nestor of Gerenia", "the strong son of Menoetios", "Menelaos of the loud war-cry," etc., appear frequently; but these are more literary ornaments than distinguishing marks. In battle scenes at least, Achaian and Trojan heroes are as if cut from the same pattern. Aias and Odysseus, Agamemnon and Hector and Diomedes, show the same joy in conflict, the same love of boasting over a fallen foe, the same indifferance to their own injuries. They all take themselves most seriously; they all excel in strength and skill; they are all equally zealous in exhorting their comrades to battle; and they all live exclusively in the present, wasting no time on self-questionings or qualms of conscience.

With the characters not actually engaged in battle the bard has taken more pains. Entirely by the words attributed to Nestor himself,[37] we are shown the loquacity and backward look of the old, and the smooth skill of a tongue long trained in council.[38] Light is thrown on Achilles' personality by the actions and words of Patroklos - by his evident admiration and devotion,[39] his comment to Nestor, "Lightly would he blame even one that is blameless,"[40] and his prompt and anxious obedience.[41] Achilles is made to avow his frank self-love in his own words, "Now methinks that the Achaians will stand in prayer about my knees, for need no longer tolerable cometh upon them."[42]

The character of Patroklos is most vividly and sympathetically drawn. He is shown as a simple, devoted soul, surprisingly, for his time, lacking in ego-centricity and with a strong sense of fair play. His meeting with Eurypylos[43] and the kindly workmanlike way he sets about caring for his wound make a particularly attractive picture for the eyes of the reader of to-day.

The dominance of the national element in Virgil's corresponding battle-scene precludes any major interest in mere human relationships. A few characters, however, stand out with clearness. Their very scarcity draws the reader's concentrated attention upon them. Any characterization to which Virgil gives space, is done deliberately, and with his general purpose continually in mind. Moreover he is ever watchful to keep

character portrayal proportionate to the immediate importance of the individual described. Mezentius and Messapus leap momentarily into prominence as types of formidable Latin ferocity.[44] Rash young Pandarus earns our sympathy[45] while he shows the pathetic confusion of the Trojan camp. The voice of Mnestheus, cutting like a whip into the chaos of terror,[46] has a decided ring of reality. The youth, Numanus, with his coarse and wordy bragging,[47] is used as a foil to that other youth, Aeneas' son, Ascanius. Virgil has taken care to paint a nature worthy of the ancestor of the Caesars. His piety,[48] his coolness,[49] his dignity and modesty,[50] his fearlessness in this, his first battle,[51] and his obedience to the words of his supposed mentor, Butes[52] - all win him instant admiration. Even more care has been spent on the characterization of the chief antagonist, Turnus. His inflexible ruthlessness is brought home to us vividly as we see him tear down Helenor "with a mighty fragment of the wall";[53] that detail about the wall, somehow, is just what is needed to bring a shudder to the beholder. His coolness in the midst of rage is pictured in the unequal duel with Pandarus.[54] This gives place to a blind hunger for carnage[55] as he runs riot in the horror-stricken fortress.[56] His dogged courage as he retreats calls forth an uneasy admiration; the ease with which he masters the river[57] and his speed of recovery from weariness[58] fill us with anxiety for the future. This clever implanting of fear

and dislike in the mind of the reader serves to give added intensity to the final clash when it comes.

There is little attempt at depiction of emotion by either poet. Each mentions fear and wrath often, as is natural in the account of a battle. Homer's Sarpedon is allowed to show his longing for glory by his own words;[59] and Virgil's Mnestheus, by his speech, shows angry shame and scorn.[60] The revealing of emotion by describing the physical manifestations which accompany it, a device used to such good advantage in more modern works, is employed in these scenes only once by each poet. At the end of Book Twelve of the Iliad we see Hector's triumph and battle lust in his "face like the sudden night"[61] and his eyes that "shone with fire". Very similarly, when Turnus rushes into the Teucrians' camp, "At once strange light flashed from the hero's eyes."[62] These may both be accidental rather than deliberate uses of the device.

Summary: Comparison of the battle-scenes selected has shown that Homer's setting is more fully drawn than Virgil's, that in the structure and motivation of action Virgil has used the more advanced artistry, and that, though the epic form of both scenes forbids great emphasis on human personality, Virgil's characterization is by far the more conscious and complete.

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CHAPTER VII

BROKEN TREATY AND DUEL

The grand finale and climax of the Aeneid depend to such a large extent on "des emprunts et des transplantations" from Homer, as St.Beuve terms them,[1] that a comparative study of this passage and its original should yield most interesting results.

The corresponding incidents in the Iliad occupy all Book Three, Book Four to line 249 and all of Book Twenty-two - a total of some 1225 lines. In brief, the events are as follows:

After the withdrawal of Achilles from combat and the mustering of the hosts, Paris, as first cause of the trouble, offers himself in single combat against Menelaos - "And whichsoever shall vanquish and gain the upper hand, let him take all the wealth aright, and the woman, and bear them home."[2] Achaians and Trojans alike rejoice in the hope of "rest from grievous war." King Priam is summoned from the city, and lambs are brought for sacrifice. Helen herself joins the king on the wall by the Skaian gates, where she points out to him the greatest of the Achaian warriors. Summoned by the herald, Priam drives through the gate to meet Agamemnon

on the plain without the city. Here with solemn rites each monarch pledges himself and his people to respect the covenant. Priam, who cannot bear to behold his son's life risked in combat, returns to the city. Both champions acquit themselves well. Finally Aphrodite, seeing her favorite about to be dragged by the plume of his helmet into the Achaian lines, snatches him up, "very easily as a goddess may,"[3] and sets him down unharmed in his "fragrant perfumed chamber", where Helen is sent to join him. Victory is conceded to Menelaos.

Meanwhile the gods, assembled in council, discuss the fate of the city of Troy, beloved of King Zeus.[4] Against his will Zeus is persuaded by Hera to allow the treaty to be broken at the hands of a Trojan. Pallas Athene, willing messenger, enters the Trojan host in likeness of Antenor's son, Laodokos. It is an easy task to persuade Pandaros to seek "favor and glory before all the Trojans"[5] by shooting an arrow at Menelaos. Though the wound is but a slight one - Athene has seen to that - Agamemnon is overwhelmed with grief, and with rage at the treachery. He promptly summons his host; war is resumed with new bitterness. In the days that follow the fortunes of battle sway this way and that, while Achilles bides wrathful in his hut.

At last Hector slays Achilles' beloved squire and friend, Patroklos.[6] Burning for revenge, the mightiest of the Achaians makes his peace with Agamemnon[7] and returns to the fray to spread havoc far and wide among the men of Troy until they fear him as something more than human.[8] They flee into the city and bar the gates.[9] Hector alone, despite his parents' pleading, resolves to wait without and do battle with Achilles.

However, at the approach of the dread champion, the son of Priam is seized with terror and takes to his heels, with Achilles close behind. "So thrice around Priam's city circled those twain with flying feet, and all the gods were gazing on them."[10] Zeus weighs the lots of the two heroes in his "golden balances",[11] and it is Hector's lot which sinks down. Athene intervenes in the shape of Deiphobos, dearest of all Hector's brothers, with promises of support and aid if he will but stand and meet the Greek. Hector agrees gratefully. Achilles will hear of no agreement regarding proper burial of the vanquished; his thoughts are of nothing but revenge. Athene fights on the side of Achilles by restoring his spear after the first cast. Hector, calling vainly on his supposed brother, realizes that the gods have decreed his death. He determines to die like a man. He draws his sword and rushes forward.

Achilles spies an opening in his foe's armor, - armor recently worn by the slain Patroklos. Swiftly his spear drives through Hector's neck. Even in triumph wrath persists. The dying enemy's prayer for the return of his body to his parents is brusquely refused. Hector's prophecy of the victor's own death brings no awe or relenting. The body is stripped and mutilated and dragged prone in the dust to the Achaian camp. Piteous is the wailing of the Trojan king and all his people, but most piteous of all the grief of Andromache, the wife of Hector and mother of his fatherless child.

The counterpart of all this in the Aeneid, concentrated in the 952 lines of Book Twelve, may be summarized as follows:

The people of Latinus have suffered defeat at the hands of the newcomers from Troy, and have retreated within their walls. In spite of the pleadings of the king and queen, Turnus resolves to meet Aeneas in single combat. Aeneas eagerly agrees. The next day at dawn the two hosts assemble to witness the combat. Juno, realizing that she may no longer protect her favorite, Turnus, seeks out his sister, the water-nymph, Juturna, whom she urges to stir up strife and do her utmost to save her brother. Latinus and Turnus ride forth from

the city, and Aeneas from his camp, with Ascanius at his side. With solemn vows and generous sacrifice the pact is made. If Aeneas is vanquished, the Dardans will leave Italy forever; if he is victorious, "nor shall Italian at my bidding bow to Teucrian, nor list I to reign; let both, unconquered, beneath equal laws unite in everlasting bonds of amity."[12]

Now Juturna, assuming human shape, appears among the Rutules and urges them to fight to save Turnus, who is facing unfair odds. At this moment an eagle, which has caught a swan, is compelled by a flock of water-fowl to drop its prey. The Augur, Tolomnius, interprets this sight as an omen of Aeneas' defeat, and calling on his comrades to follow, hurls his spear against the foe. Latinus flees to the city. Fierce fighting breaks out on all sides. Aeneas, exposed as he strives to restore order, is severely wounded by a dart from an unknown hand. As he is helped from the field, Turnus begins a triumphant course of carnage. Venus cannot bear to see her son laid low. Swiftly she aids the physician with magic herbs. The bleeding stops miraculously and the dart falls harmlessly free. The leader calls for his arms and is soon at the head of his army, marching forth in fearsome array. His one desire now is to meet with Turnus; but Juturna, in the shape

of a charioteer, drives her brother hither and thither through the hosts, shielding him from combat. Fighting continues unabated. Now Venus reminds her son that the city is open to attack. Without delay he organizes and begins a furious assault. Amata, the Queen, concluding that Turnus has been overthrown, adds to the horror of the scene by hanging herself.

Turnus perceives first that the battle is rapidly thinning about him, and then that the city is in difficulties. He dismounts from his chariot and rushes on foot to the walls, loudly commanding the armies to forbear fighting and let him pay alone for the broken covenant. Aeneas strides forth exultant. They meet with a terrific clash of shields. Jupiter holds the scales of destiny with the lots of each set ready. Turnus strikes with his sword, an inferior, borrowed weapon,[13] which shatters against the god-fashioned blade of Aeneas. Turnus flees, with Aeneas, slowed by his wound, in pursuit. While Aeneas struggles to free his spear from a stump where it has lodged, Juturna, disguised again as the charioteer Metiscus, restores her brother's own sword to him. Juno is watching from a cloud. Jupiter warns her that her persecution of the Trojans must end. However, he grants her prayer, that the Latins retain their name and language, and promises

her the faithful homage of the new-born Roman race. He then sends one of the Furies to drive Juturna back to her stream. Turnus knows that his fate is upon him. A great rock that he hurls at Aeneas falls far short. The next instant he sinks to his knees, pierced through the thigh by the Trojan's spear. Acknowledging defeat, Turnus prays that his life be spared. Aeneas is about to grant the prayer when his eye lights on "the girdle of young Pallas,"[14] slain by the Rutule chief. With the terrible cry, "Thou art Pallas' victim. Pallas deals this blow," he plunges his sword into the enemy's heart. "And the spirit flies, moaning, indignant to the shades below."

Of the general structure of the Iliad the Broken Treaty and Duel scenes form two essential parts, well integrated with the whole. Zeus has decided to give Achilles honor by letting the Achaians suffer a serious reverse. In a dream[15] he has suggested to Agamemnon that now is the time to attack the city of Troy. The Greek allies have assembled and both sides are ready for battle when Paris makes his bold resolve. For a time it seems that Achilles' gesture of withdrawal is to be of no avail. The war is to be settled without his aid. Whichever of these two champions wins, the Greek army will return home. The solemn pact is a negative or inhibiting factor in the general plot. The audience,

sure that the war cannot end so early in the poem, is yet kept in suspense throughout the duel between Paris and Menelaos, as to how strife will be set afoot again. This end is accomplished by the breaking of the covenant. The duel between Achilles and Hector has its own peculiar structural purpose. It forms the culminating point of the entire poem. The unequalled renown begged for her son of Zeus by Achilles' goddess-mother is at last attained by the slaying of the greatest of the Trojans. The death of Patroklos, the reconciliation of Agamemnon and Achilles, and Achilles' triumph on the battlefield all lead up to the stirring climax of the duel. The funeral of Patroklos and the funeral games, the ransom of Hector's body, and his burial, form the falling action.

Virgil's duel constitutes a no less vital part of the general action of his poem. One by one the obstacles to the birth of Rome have been surmounted. There remains only Turnus, representative of the primitive, the barbarian element in Italy, and the protégé of Troy's most formidable foe, Juno. While he lives, peace between Trojan and Italian can never be. With his downfall and the final conciliation of the goddess the new regime begins and the tale is told. The triumph over Turnus is at once the climax and the conclusion of the structural design of the <u>Aeneid</u>. Professor Alexander, in his article,

"War in the Aeneid,"[16] reminds us that by the poet himself Books Seven to Twelve were regarded as "the greater and more important portion of the work."[17] To the "skeptic who inquires why in that case Virgil selected books II, IV and VI for reading before the court of Augustus," Alexander answers "that for such a performance he had to select detached books; books VII - XII form an integer that did not lend itself to the particular purpose of a recitatio." Referring to this article, Professor Duckworth adds, "Here (Books Seven to Twelve) his constructive power as a poet and his glorification of both Italy and the Roman state are best displayed."[18] The duel scene, then, from the artistic as well as from the national viewpoint, is the major event in the major portion of the epic.

Probably it was the political and national significance of the passage that was most prominent in the mind of the poet. Aeneas has made it clear by the terms of the covenant that, in the event of his victory, Trojan and Latin will rule as equals in the land. Juno's petition has won the survival of the Latin language, name and customs. Thus Virgil has fused for his readers of the new Empire their origin from ancient and heroic stock, and every homeland tradition which they hold most dear. With this fusion, his theme is consummated and he brings

his work to a rapid and dignified close.

Though the broken treaty incident is less essential here than in the earlier poem, Virgil has found several uses for it. It serves to delay the action and thus increase suspense. The treachery has the result of whetting the wrath of Aeneas; the wounding renders the contest a little more equally-matched. The attack on the city increases the Latin desire for peace. The battle scenes give one more opportunity of paying tribute to the native vigor of the Italian forbears of the Romans. Most important of all, perhaps, this last stab of spite from Juno strengthens Jupiter's resolve to ratify the decree of fate without more delay. However, the fact remains that, without the rupture of the covenant, the same combat would have taken place, between the same champions with substantially the same results.

In neither account is any extensive use made of background. Weather and natural phenomena are not recognized as factors in creating atmosphere, either as an accompaniment or a contrast to the struggles of the actors, human and divine. There is barely enough local detail to enable the reader to visualize the action. In the Iliad story there is the walled city, with the Skaian gate, the watchtowers and the dusty plain. During the pursuit around the walls, an illusion of swift move-

ment is expertly produced by the appearance in rapid succession of the watch-place, the "wind-waved wild fig-tree," the wagon-track and the twin springs.

> "The one floweth with warm water, and smoke goeth up therefrom around as it were a blazing fire, while the other even in summer floweth forth like cold hail or snow or ice that water formeth. And there beside the springs are broad washing-troughs hard by, fair troughs of stone where wives and daughters of the men of Troy were wont to wash bright raiment in the old time of peace, before the sons of the Achaians came."[19]

The fountains serve as a marker for the number of circuits of the city which the two warriors trace. It is when they reach the springs for the fourth time that Zeus hangs his dread balances of death. The homely domestic touch of the washing-troughs is a reminder that war has other implications than the gaining of glory for heroes.

In the Aeneid story the setting is strikingly similar but even more sketchy. Here also there is a walled and towered city, a plain and a camp. Following the challenge, Teucrian and Rutule folk "mete out the battle ground and hearths and grassy altars there amidst rear to their common gods."[20] Juno watches from "the hill, hight Alban now, then nameless, without fame or glory."[21] The first of these details is probably introduced for the purpose of emphasizing the common elements in the Trojan and the Italian heritage, and the second

to warm Roman reader's heart with the sound of a familiar and beloved place name. The flight and pursuit lack some measure of reality because of the vagueness of their whereabouts. "So Turnus madly scours the plain in flight, and hither, thither weaves a wayward maze; for round him closed the Teucrians' ring, and here spreads a waste fen, here girdling ramparts tower."[22] In their course the runners measure "circles five." The "bitter-leaved wild olive tree",[23] sacred to Faunus, where Aeneas' spear has lodged, is used as a means of distracting his attention so that Turnus may recover his own sword and the fight be resumed. More important to Virgil, perhaps, is the opening it affords to pay homage to a native Italian deity, powerful enough to grant the Rutule's forlorn prayer.

A consideration of the plot structure of the Greek and Latin versions must take into account the fact that Virgil has combined and treated as a unit two sets of events which in the Iliad have little structural relation to one another. In Homer's plot, the broken treaty has no bearing on the duel between Achilles and Hector, and follows, instead of preceding, the duel between Paris and Menelaos. Therefore, analysis of the construction of the scene selected

from Books Three and Four of the Iliad and that selected from Book Twenty-two will be undertaken as two separate units. The earlier passage comprises four main sub-scenes, which may be named: Challenge and Covenant; Combat Between Paris and Menelaos; Rescue of Paris by Aphrodite; and Breaking of the Covenant and Renewal of War. Between this passage and the later duel scene the bulk of the poem intervenes. The action of Book Twenty-two may be partitioned into the following five sub-scenes; Hector's Resolve to Meet Achilles; Flight and Pursuit; Hector Abandoned by Heaven; Combat and Triumph of Achilles, and the Mourning for Hector. The action of Virgil's Book Twelve has eight main divisions: Challenge and Covenant: Breaking of the Covenant; Renewal of Battle; Rescue of Turnus by Juturna; Turnus' Resolve to Meet Aeneas; Flight and Pursuit; Turnus Abandoned by Heaven; and Combat and Triumph of Aeneas. Such an analysis shows a marked similarity of material in the two accounts. Examination of plot detail within these divisions yields much additional matter for comparison.

Each account abounds in conflicts, in variety of tension, in light and shade, in dignity and stirring action. Countless similarities of narrative arrest

the reader's attention. In each story there lives an aged king who tries to persuade the doomed champion to refrain from the duel, and who flies to the safety of his city when action begins; in each a venerable queen who adds her pleadings that the hero save his life to comfort her fading years. The wound of Aeneas, tended by the skilful Iapis, recalls the wound of Menelaos, and the devoted Machaoon. As Zeus must abandon his fate-doomed favorite, Hector, so must Juno abandon Turnus. Such parallelisms could be multiplied to considerable length. Suffice it to conclude that Virgil found these parts of his model so admirable and so well-adapted to his purposes that he held more closely to them than to any other large units of action in either Odyssey or Iliad.

Such strong similarity of material points the way to a study of the manner in which this material is organized and used. In this regard, Virgil's most original inspiration was probably the manner in which he enhanced the interest of the climactic duel between Achilles and Hector by fusing with it features from the earlier duel between Menelaos and Paris. Virgil had good precedents for the use of this device, technically called contaminatio.[24] Terence had effectively combined the plots of two of his Greek models into one of his own and had justified his action by the example of Naevius,

Plautus and Ennius. In the Aeneid this combining of events probably owes as much to sheer narrative necessity as to desire for concentration of events. Since Virgil's "Iliad" must needs be packed into six books, he cannot afford the leisurely development which is possible in Homer's epic. Consequently the two major duels of the Iliad are condensed into one in the Aeneid, and the four champions are reduced to two. The effect of this "streamlining" of plot, this reduction to essentials, is a centralization of emotional energy. The reader's sympathies are less dissipated and better directed. The result is a strength of action which in large measure makes up for the sense of unreality engendered by Virgil's thousand years of distance from the events he portrays.

Such treatment of his Homeric material would seem to correspond closely with Virgil's handling of his historical sources. In discussing the structure of the later books of the Aeneid, Prescott shows how elements in the versions of Cato and Dionysius have been combined to suit Virgil's artistic ends.[25] The comment continues,

> "In spite of the prosaic nature of the facts it is not uninteresting to observe the changes which a poet makes in order to refashion them to artistic form. Virgil immediately concentrates and condenses. He secures unity of time and unity of action."

Virgil's adoption of the broken treaty motif into his climactic duel scene was probably prompted by the needs of motivation. The motive of Achilles, namely revenge for a slain comrade, is too personal to serve as the major motive of Aeneas, the self-forgetful leader of his people. On the other hand, righteous indignation at the betrayal of an oath was a motive admirably suited to Virgil's hero and theme.

A similar paring down process combined with the dictates of character and national sentiment, has eliminated entirely the mourning for the vanquished hero which, in the Iliad, mutes the triumph of Achilles to a plaintive minor closing without inducing any sense of anticlimax. Virgil's theme would make such a mourning unwelcome to his readers. There is nothing personal in the triumph of Aeneas. The death of Turnus is merely the removal of a final obstacle to the fulfilment of fate. The further humiliation of the Rutules would give no satisfaction, would, indeed, detract from that fusion of elements Trojan and Italian which is one of the chief ends of the Aeneid.

There are numerous other instances of Virgil's deviation from his model - omissions, additions and alterations which are similarly attributable to narrative or artistic needs. Thus the Homeric passages which deal with Andromache can have no parallel in Virgil

because this part of his poem has no parallel personage. The attack on Latinus' town is introduced to give Turnus an adequate reason for resisting his guardian goddesses and returning to face Aeneas. The suicide of Amata adds urgency to the city's despairing cry. The wounding of Aeneas is not as essential to the plot as is the wounding of Menelaos. The Trojan-Latin treaty has already been broken. Achilles, who is the narrative prototype of Aeneas, receives no wound. Possibly the Trojan's hurt, which is recalled during the Flight and Pursuit subscene, was retained by Virgil to render the contestants more equal. Even with this concession, Turnus is too badly outmatched by Aeneas and fate together to allow any great measure of suspense in the duel. On the other hand, Aeneas' return to battle in spite of his wound enhances his resolution and courage in the eyes of the reader, while the miraculous way in which the wound was stanched marks him out unmistakably as the destined victor.

A second group of deviations from the older poem arises from the strong national element in Virgil's theme. Instead of selecting her deputy from Olympus itself, to foment treachery against the treaty, Virgil's Juno calls upon Juturna, a local Italian deity who has been seduced by Jupiter in true heroic fashion. The fact that she is Turnus' sister twines her into the plot

with a strong additional strand of human partisanship. The hand which wounds Aeneas is left a mystery in an almost pointedly deliberate manner. Was Virgil, perhaps, unwilling to cast the aspersion of such treachery upon any of the forbears of Rome's Italian friends? The omen of the falcon and the swan, with the augur's interpretation, give ancient and venerable roots to the methods of divination currently practised in the poet's own day. The gracious terms of covenant offered by Aeneas, so different from the arrogant ultimatum of Achilles, are a necessary prelude to the amalgamation of Trojans with Italians which the Aeneid strives to make vividly true for the subjects of Augustus; and upon the union of these two strains the final requests of Juno, granted by Jupiter, set firm the final seal.

As in construction, so in pace and viewpoint, Virgil has adhered closely to his Greek model. As befits a description of such stirring events, both passages move rapidly, particularly in the sub-scenes which deal with the duel. In each case, just as the Flight and Pursuit is about to merge into the actual combat, the reader is compelled to leave the scene and attend a council of the immortals. However, this is done willingly because the Abandoned by Heaven scenes, especially that of the Aeneid, are so vital to the

issue of the conflict. Moreover, each poet carries the spectator back to the lists without undue delay. The numerous powerful similes which occur frequently in both accounts produce no sense of interruption or retardation. They fulfil admirably their epic function of arresting attention at moments of greatest interest. Their very vividness has the effect of enhancing the reality of the action.

The viewpoint in each Broken Treaty and Duel is that of the all-seeing observer. Earth and Heaven, with their inhabitants human and divine, are laid bare by the writer to the reader's eyes. Their actions and their words tell the story, and reveal their hearts. On one occasion only Virgil and his reader enter the mind and flesh, and see through the eyes, of an actor. This actor is Turnus, and the occasion is the futile hurling of the great rock. The discerning spectator could note his expression as he hurls the rock, could see him gaze bewildered on the Rutule host, falter, and shrink from Aeneas' lance; but without a complete change of viewpoint no spectator, however discerning, could know the sense of unreality conveyed in the words, "yet knew he not himself", and in the simile of the paralyzing nightmare, or be aware of the "changeful phantasies" which "shift through his heart."[26] For the moment he who reads actually <u>is</u> Turnus. The

shift back to the station of observer is achieved so swiftly and smoothly that it is scarcely noticed. Whether Virgil acted here deliberately or unconsciously, the delicate perfection of his transitions attests once more his extremely sensitive insight into the complexities of the human soul.

Greater complexity, again, is what chiefly distinguishes Virgil from his predecessor in the matter of motivation. In some instances he has borrowed motives straight from Homer with little change. The favorite spring of action for both poets in the scene in question is divine intervention. As a prelude to the breaking of the Greek-Trojan truce, Athene is sent to the field to stir up trouble. Similarly, Juturna appears in human form to persuade the Trojans to break the Trojan-Latin truce. As Glover points out,[27] Athene is the more expert, since she saves the honor of her favorites, the Greeks, while Juturna brings disgrace on her brother and his Latin allies. Pandaros, the human agent of the Greek story, is moved simply by a desire for "favor and glory"[28] and the "glorious gifts" which might be his reward. The human element in the breaking of the Latin truce is much more involved. The Rutules are already uneasy because "ill-matched appears the conflict";[29] then

Juturna appears in Camers' form to upbraid them for their passive attitude; close upon her words follows the omen of the eagle and the swan;[30] and finally the augur Tolumnius makes his interpretation, backing it immediately with the first act of violence. In his decision to risk single combat, Hector is actuated simply and naturally by a desire to redeem his honor after his disastrous rejection of the advice of Polydamus.[31] The decision of Turnus results from a complex series of inter-locking elements Venus inspires in Aeneas the resolve to attack the city. Amata's suicide[32] gives rise to a terrible cry of mourning,[33] which catches the attention of Turnus. The plea of the wounded Saces[34] adds urgency to the call. Throughout all these promptings, as Turnus' own words repeatedly attest, there runs a constant clamor of honor and fear of shame.

A most interesting and significant variation from his model is to be seen in Virgil's version of the duel. Standing in exultation over his dying foe, who wears the armor of Patroklos, Achilles taunts him in these words: "Hector, thou thoughtest, whilst thou wert spoiling Patroklos, that thou wouldst be safe, and dist reck nothing of me who was afar, thou fool."[35] There is no indication that the sight of

the armor effects a change from any milder emotion to ferocity or influences the victor in his treatment of his enemy's body. It has been clear from the beginning of the conflict that Hector may expect no quarter either living or dead. Revenge has been Achilles' chief motive, steadily maintained without a shadow of relenting. How differently Virgil utilizes similar circumstances. Aeneas has been actuated throughout the fight chiefly by the need for removing the final barrier between himself and his goal. Some measure of the necessary anger has been infused by the treachery of the broken covenant and his own wound. Revenge has not yet entered the picture. Now, as he faces his disabled, but by no means fatally wounded foe, the old magnanimity natural to his soul begins to assert itself. The reader is kept in suspense. Possibly Turnus need not die after all. It is then that the belt of Pallas, with its bravely shining bosses, catches the eye of Aeneas. And in that instant Turnus' fate is sealed. This is just another instance of the fact that Virgil's use of his model is no mere imitation, but a skilful conversion to artistic ends of his own such as the earlier writer never dreamed of.

In the delineation of the more important characters

in these scenes, the outstanding quality of Homer's work is simplicity, that of Virgil's, intricacy. Throughout the part of the narrative which deals with the duel, the Iliad hero is consistently Achilles the avenger. His resolve to punish Patroklos' slayer has ceased to be purely personal and has taken on the proportions of a duty. Joy of battle is there, to be sure, and exultation in physical strength, a shrewd sense of strategy and a desire for glory; but these are no more than pale menials, serving and strengthening the master passion for vengeance. Other aspects of his personality appear in other parts of the poem. Here they are all thrust aside. In this primitive, this fanatical singleness of purpose, Achilles is a very terrible figure. No smallest shadow of doubt or pity troubles him. That the shade of his beloved Patroklos will be consoled by the desecration of Hector's body he never thinks to question. Like that of a child, his exultation in victory is unmixed, perfect, whole. Even the prophecy of his death casts no gloom. This hero of the age of heroes lives so completely in the present that coming events have little reality for him. "Die; for my death, I will accept it whenever Zeus and the other immortal gods are minded to accomplish it."[36] It is interesting to set these words side by side with

the frank disgruntlement of this same Achilles when Odysseus meets him in Hades.[37] He is still living exclusively in the present and liking it not at all.

Aeneas, on the other hand, is tugged this way and that by a host of diverse impulses. Possessor of a civilized conscience, endowed with an uncomfortable talent for seeing a situation from its various angles, he is many men united in one. Consequently he turns toward the reader first one facet of his personality, then another. On receiving the Latin challenge, he "fiercely whets the war-god in his heart",[38] while another part of his soul rejoices in the safety the truce will bring his people. The next instant he is busily reassuring his aides and allaying the fears of the young Iulus. Riding out in splendor to seal the covenant he is wholly Aeneas the king. When sacrifice is made, he assumes the role of priest. Sainte-Beuve probably had similar incidents in mind when he called Aeneas "le Saint Louis de l'antiquité."[39] When the treaty is dishonored, Aeneas stands heedless of danger, the devoted shepherd of his people, jealous of their honor. His impatience of his wound,[40] his battle fury,[41] his ferocious prowess on the field[42] and his taunts at the vanquished[43] are reminiscent, as Sainte-Beuve suggests, of the younger and more elemental Aeneas of

the Iliad.

At the storming of the town, Aeneas the general, emerges, summoning his staff, issuing instructions, synchronizing the various parts of the attack with orderly precision. Perhaps the most attractive aspect of his nature appears in his parting with Iulus. The lad has ridden out in princely state for the ceremony of the covenant, has stood bewildered amidst the treacherous missiles of the renewed battle and hovered, anxious and forgotten, nearby while the wound was tended. Now the wound is miraculously healed, and Aeneas the father returns to the conflict. The farewell is brief but unhurried; his few words of advice are cheery and encouraging but charged with a hidden gravity which the son will remember for many a year. Sainte-Beuve suggests[44] that the words, "Learn valor and true toil from me, fortune from others,"[45] contain a prophecy of Aeneas' own untimely death, three years later,[46] at the age of no more than thirty-seven.[47]

As in the portrayal of his protagonist, so in the portrayal of his antagonist, Homer's characterization is distinguished by its simplicity. In this, the last hour of his life, Hector is a dignified and tragic figure. He is, in his own way, as whole-souled, as simple a personality as his foe, Achilles. Convinced that he must fight, Hector wastes little emotional

energy in inner conflict. From the outset he senses that the balance of fate is tipped against him. He, who has always found comfort in action, cannot stand still and abide the sight of the terrible shape of vengeance rushing upon him. For the moment he is confronted by insupportable odds. His flight is no panic-stricken rout but a wary dodging, seeking a likely vantage-point on this familiar ground. Hector has no holy wrath to fill his veins with fire. His fight is a defensive one. In him Achilles inspires no hatred - only a wonder and awe at the day's terrible slaughter of the Trojans. When the pseudo-Deiphobus disappears, Hector knows immediately that his gods have abandoned him. He accepts their decree without question and without rebellion, simply resolving to die as befits a man. There is no blunting of his physical powers until the fatal spear finds its mark. A characteristic mildness and dignity survives in his forlorn prayer for decent burial, in his quiet acceptance of the refusal, even in his dying prophecy of his enemy's death. In character, Aeneas and Hector are much more closely related than are Aeneas and Achilles.

Though Turnus represents the barbaric element in Italian society, his personality is ages removed from the titanic simplicity of the Homeric hero. He is a battleground of conflicting passions. Virgil, with

his keen sense of drama, was perhaps impelled by the tragic possibilities of the downfall of the Rutule King to draw Turnus with more sympathy than he might be expected to accord to the enemy of Rome. Had Shakespeare decided to turn to the Aeneid for his plot, what a superb "Tragedy of Turnus" he could have fashioned! The duel is but the final act - the catastrophe - of the tragedy. The reader has learned to know the youthful antagonist well in the earlier books of the Italian section of the Aeneid. He has stood out as the high-born and well-beloved prince, endowed with unusual physical and social charm and still in the first vigor of youth.[48] Before the arrival of the Trojans, all has gone well with Turnus. He feels secure in the regard of the gods[49] whom he has devoutly served all his short life. He has every reason to believe that the princess Lavinia will one day be his wife. Then, without warning, this warm, friendly world crashes about his ears. A Fury from Hell sows hate in his heart.[50] Bitterness swells against this usurper who is thrusting him so carelessly out of the way. War brings some outlet to his growing fury; but steadily, inevitably, he feels fate turning against him.[51] Still arrogant and rebellious he sets his face against this iron force.[52] Now, as the combat with Aeneas approaches,

Turnus, is shadowed by a black pall of impending doom.[53] During the solemn covenant-rites his youthful bravado gives way to a "lowly, reverent mien." His followers note with alarm "the down-cast eyes, the youthful form so wan."[54] He is beaten before the duel begins. His very despair lends dignity to the words, "Thy fiery words, fierce man, affright me not. The gods and adverse Jove affright me."[55] His prayer for mercy is a hollow, hopeless thing. With defeat, life has lost its savour. The bitterness in the avowal, "Ausonia's folk hath seen me stretch forth vanquished hands,"[56] leaves doubt as to whether the spirit was, in truth, so "indignant" which "fled to the shades below."[57]

The aged kings, Priam and Latinus, whose roles in the plot follow a similar pattern, have little in common when it comes to character. Neither, naturally, has any will towards physical combat. For the rest, Priam is naïve, dependent and pathetically self-engrossed,[58] while Latinus is wise and ever dignified, though lacking the aggressiveness needed to enforce his decisions.[59] Possibly this difference means only that Latinus is a decade or two less aged than Priam. More probably it arises from the difference in civilizations which the two poets represent. In a primitive society, strength of authority declines with

the decline of physical strength. In a more advanced civilization, where less emphasis is laid on action, ripeness of experience tends to increase prestige. Latinus is the venerable senator, sometimes overridden by the arrogant young, but none the less right on that account.

Of the queens, Hekabe appears but briefly, to show herself essentially the mother, even in these later years. Her sorrow is all for the separation from her son. Fear for a future without his protection is not evident, as in the case of Priam.[60] The unhappy and ill-controlled Amata of Latium is a very different person. How Virgil conceived such a character and why he introduced her here is not easy to guess. True, she aids and abets Turnus in his madness, even outstripping him in fanatical fury. But Turnus has no need of anyone else to urge him; the Fury's work and his arrogant love of Lavinia, are enough. When the character of this possessive matchmaking mother is developed with such completeness and penetration, it seems regrettable that the lovely Lavinia, important cause of the war, doubly significant as the destined link of peace between Aeneas and Latinus, should be allowed to creep through the pages as supine and colorless as a chess-queen.

Lavinia has appeared briefly in earlier books,

once serving demurely at the altar,[61] once hidden in the deep woods by Amata and her maddened train.[62] In Book Twelve she is seen weeping; and her blush is described in a delicately beautiful simile.[63] Whether this blush arises from distress at the clash between her parents or from love for Turnus, it is difficult to decide. Evidently Turnus interprets it favorably, for at the sight he "burns the more for battle."[64] The reader's last glimpse of Lavinia is caught hurriedly amid the horror and confusion of the attack, as she "with rude clutch tore flower-like locks and vermeil cheek".[65] in conventional grief for her mother.

Obviously Lavinia is no echo of Homer's Helen or Andromache. They are both vividly real persons. Helen is the natural charmer of young and old, full of good intentions, sincerely sorry for her misdeeds, safe in the knowledge of her beauty, following her own desires as simply, as heedlessly as a child, ever sure of forgiveness, ever forgiven.[66] Andromache, who has been seen and loved by the reader earlier in the poem, is now, in her grief, as formerly in her anxiety, the devoted wife and mother, industrious, practical and sane, foreseeing all too clearly the bleak future in store for herself and her fatherless babe.[67]

Of Homer's remaining mortal characters, Agamemnon, Menelaos and Paris, all vitally alive, are as straightforward and free from inner conflict as Achilles and Hector.

Of the Olympians, Virgil's Jupiter, Juno and Venus are here, as elsewhere, more mature, more dignified, more civilized, than Homer's Zeus, Hera, Athene and Aphrodite. In Book Twelve of the Aeneid, Venus, in her watchful care over her son, approaches the role of the guardian angel. Her intervention succours him while harming no one else. The incident of the miraculous healing of Aeneas' wound charms the reader with its delicate tenderness. The unfortunate Juturna, with her staunchly stubborn devotion to a lost cause, is Virgil's own creation. Her pathetic resourcefulness in postponing her brother's doom fills the beholder at once with pity and admiration She is a tragic figure as, "her head in grey-green mantle wrapped",[68] she retreats to her lonely pool, sick with frustration and despair - too human to avert a loved one's death, yet too divine to die.

As a means of comparing the treatment of human emotion in the two accounts, it will be sufficient to examine the presentation of the two basic emotions, hate and fear. Both Homer and Virgil have used these feelings extensively as springs of action. Their

divergence again lies in the difference between singleness and complexity. Achilles' hate is so undiluted and uninhibited by any other passion that it generates a gigantic, overwhelming power. The remembered love for Patroklos, far from causing any inner conflict, simply adds fuel to the fires of rage, increasing still more this terrible effectiveness. Hector's fear, so swiftly accepted at face-value, so unmixed with guilt or shame, so immediately translated into flight, increases, rather than decreases, his efficiency.

By the side of these inner dynamos of energy, let us set Turnus' fear and Aeneas' hate. The dread that haunts Turnus throughout the covenant and duel is greatly complicated by the goads of rival emotions. Since the first arrival of the Trojans, and the Fury's warning, the thought of Aeneas has been associated in the mind of Turnus with superstitious dread. The supreme powers have forbidden Lavinia to a native of Italy. Turnus, none the less, has wilfully determined to win her hand. To a youth as sincerely religious as he,[69] such a resolution cannot but bring a strong sense of wrongdoing. His insistence on the combat, his determination to "pledge his life for honor"[70] against a superior foe, probably stems largely from an unconscious desire to punish himself for his impiety.

The decision once made, he bolsters his flagging confidence by an assumption of supreme scorn for the effeminate Asiatic.[71] After the half-willing flight in his chariot, driven by Juturna, a deep sense of dishonor is added to his troubles.[72] At the moment of the actual clash with Aeneas, a healthy, natural fear such as that of Hector could have released new power for action in Turnus, increasing his skill and clearing his vision. Shackled with the disabling weights of shame and guilt, however, it continues to impair his effectiveness. At last when a small night-bird, with the whistle of a Fury in its wings, blunders into his face, and beats against his shield,[73] superstitious panic completely masters him. The result is a virtual paralysis. The will to fight is dead. There remains only to kill the body - that is quickly done.

For the fine-grained and delicately balanced impulses of the Trojan king, the very word, "hate", becomes unsuitable. He is impelled to fight the duel by patriotic duty, humanitarian consideration for his followers and the circumstances of war. His nearest approach to the necessary battle-rage is righteous indignation at the treachery of the broken

treaty and an urge to punish the slayer of young Pallas. His need for slaying Turnus is little more personal than that of a conscientious executioner. Even at the moment of victory his hand is almost stayed by pity for his victim's youth and visions of a father's grief. Achilles will always be beloved for his affinity with the primitive strain still buried deep in the gentlest of souls. It is restful, for a space, to give sway in imagination to an unleashed passion such as modern society does not brook. By the same token, in an increasingly complicated world, Aeneas will always be beloved for his kinship with the eternal man of high striving, pulled this way and that, often sorely bewildered, but clinging fast to his faith that the good will emerge.

Comparison of the Broken Treaty and Duel passages in the two epics shows a rather meagre use of the element of setting in both versions. Virgil's structural departures from his model are explained by artistic, and historical reasons. In matters of motivation, character and emotion, the craftsmanship of Homer is characterized by its simplicity and that of Virgil by its complexity.

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CONCLUSION.

Throughout the progress of the present thesis, the writer has been sensible of a continuous growth in perception and appreciation of the narrative methods used by Homer and Virgil. From the seven comparative studies, certain general conclusions have emerged clearly.

1. In linking the scenes studied with the general plot of the epic, Homer's integration almost invariably grows naturally out of the needs of his narrative. The one exception is the Underworld scene, which is bound into the general plot only in the loosest possible manner. In the case of Virgil, whose work is a composite of Greek and Roman legend, all seven scenes are integrated with the poem with studied art. Without careful planning, the Cyclops, the Games and the Broken Treaty would appear quite extraneous. As they stand, no slightest trace of irrelevance troubles the reader.

2. In the use of setting for deliberate narrative effects, there would seem to be limited progress between the art of Homer and that of Virgil. With the exception of the Underworld scene, Homer con-

sistently makes his backgrounds concrete by the incidental inclusion of picture-details which do not halt the pace of the action. Virgil's austere limiting of detail to narrative necessity becomes, at times, almost parsimony. The reality of the Carthage episode and the progress of Aeneas through Hades is greatly enhanced by the sureness of touch with which the settings are drawn. The story of Aeneas and Dido shows traces of an almost modern conception of setting, both as an accompaniment and as a contrast to human passions.

3. In the plotting of the action within scenes, Virgil's work usually shows greater consciousness of the dramatic possibilities of suspense, variety, conflict and climax than does the work of Homer.

4. While the favorite means of motivation in the Iliad and Odyssey is divine intervention, the favorite means in the Aeneid is the power of human emotion. Even when divine intervention motivates action in the Aeneid, Virgil is so conservative in its use that the prompting of the supernatural

powers seems often little more than an ancient literary substitute for modern psychology. In Homer the gods and goddesses are as human as any mortal member of the caste, but endowed with superior powers. They are not literary conventions; they are persons, and as such their behaviour is unpredictable and arbitrary. Virgil's higher powers, on the other hand, by their interventions, seem to bring about human behaviour which the forces of character and emotion, acting and interacting on each other, would have produced in any case. His deities seldom behave in a purely arbitrary manner. In other words, his use of motivation by divine intervention is largely a matter of terminology. He expresses psychological reactions in theological terms.

5. Though Virgil holds, in the main, to his model's epic stand of the omnipresent observer, there are times, notably in the Aeneas and Dido and Duel scenes, when he employs with great dexterity and powerful effect the more modern device of the

shifting viewpoint.

6. In treating the elements of character and emotion the poets differ widely. Homer's persons are, generally speaking, single-souled and elemental, moved strongly and purposefully by only one passion at a time. Virgil's persons are troubled by all the complexities, contradictions and inner conflicts engendered by the evolution of society during the intervening centuries. Their struggles are presented by Virgil with a sensitiveness and a sympathy seldom equalled and never surpassed.

The differences noted are largely due to the fact that Homer wrote primitive or authentic epic, a natural literary outgrowth of the culture of his time, poetry that was intended to be read to large gatherings of people who had no books. The stage on which his characters moved was the same as that on which his audience lived. The b ackground of the story probably reflected the actual realities of the author's environment. On the other hand Virgil transported an audience from an age of books into the legendary days of pre-history. Except for the memorable occasions on which he read portions of his work to

the Emperor and his court, the Aeneid was produced for the book market, for the personal perusal of the intelligentsia at leisure. It is an example of the literary epic, the work of a student of literature, steeped in literary tradition.

The result, from the standpoint of setting, is the creation of an imaginary world which never existed in fact but must none the less be brought to life for the reader. In the matter of plot, this distant removal from the actual time when events transpired allowed the Roman poet an increased perspective for their interpretation and a greater freedom in arranging them for purposes of climax, variety, etc. Exact chronicling was not expected of him as it may well have been, in some measure, of Homer, who must combine the functions of entertainer, poet and historian. As regards characterization and the play of emotion, the limiting of Virgil's public largely to the literate assured him of a considerable degree of understanding for the complexities and inner struggles of the persons he created.

Finally, the permanence of the literary epic has enabled Virgil to record for all time his interpretation of the mysteries of life and death, war and

peace and the ways of the human heart, mysteries which have perplexed and charmed the eager audience of Homer, the readers of the Augustan era, and the dwellers in the age of atomic power, and will continue to perplex and charm as long as human life persists on this strange little planet called Earth.

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