

An additional meeting of the Society was held on 6th March 1965, at which Professor Alexander G. McKay, M.A., Ph.D., F.R.S.C., McMaster University, Hamilton, Canada, read a paper entitled "Vergil's Roman Monuments: the Imperial Facade". The following précis of the paper (which was illustrated with slides) has been kindly supplied by Professor McKay:-

Architectural background plays a major role in Vergil's ample canvas. Evander's Pallanteum is a medley of Arcadia and Augustan Rome. On the antique sites of Segesta, Troy and Carthage, Lavinium and Laurentum, and Cumae Vergil superimposes actual constructions of his own time. Aeneas is repeatedly presented as conditor, like Augustus, of a New City, a New Troy (Troia ambigua). The Campus Martius, the Palatine and Capitoline Hills, and the Forum Romanum are major areas of reference for Vergil's architectural allusions, all areas where Augustan and Agrippan monuments rose impressively during Vergil's life-time. Other contemporary constructions emerge sharply and meaningfully during Aeneas' adventures in the Phlegraean Fields: the religious architecture of Augustus on the Cumaean acropolis, and the engineering mastery of Agrippa and his architect Cocceius at Avernus-Lucrinus, Cumae, Bauli (Bacoli), and Naples.

The Augustan repairs and renovations to the Apollo temples and Sibyl's grotto at Cumae were part of his religious revival programme, but no less meaningfully were meant to centre public notice on the protective Apollo to whose saving grace Octavian and Daedalus attributed their successful issue from trouble, Daedalus from the vengeful Minos, Augustus from the menace of Sextus Pompey and Cleopatra.

BOOK REVIEWS

BROOKS OTIS, VIRGIL, A STUDY IN CIVILIZED POETRY, Clarendon Press, Oxford.

1963. Pp. 436. Cloth, 45/-.

This is an extremely interesting and valuable book, compulsory reading for all students of Virgil, eye-opening for all students of literature. It owes its significance to two things: first, Professor Brooks Otis' critical creed is eminently sane (p. 147 "The present problem of Virgilian critics is to preserve a safe via media between what can only be called the obtuseness and crude literalism of most older commentary on the poem and a more recent tendency to find all manner of mystical meanings and numerical correspondences in it."). Secondly, although he is well-versed in the great works of Virgilian interpretation, he has abandoned the well-worn paths of classical scholarship, and applied to Virgil the methods of modern English and American criticism (p. 405). The result is a careful examination of the structure of the poems and their similarities and differences of episode, an examination which becomes the basis for a deeper interpretation of Virgil's meaning.

In the preface Otis tells us that the book is a condensation of part of a large bulk of material originally assembled for "imparting a little knowledge of the whole ancient world to a large group of undergraduates." Chapter 2, 'The Obsolescence of the Epic' is a good illustration of how such an eagle's-eye view can discover a new shape in the topography we are all familiar with at ground level. From Otis' skilful tracing of the main contours of epic-writing we realise (perhaps for the first time) how astonishingly improbable it was that anything like the Aeneid could have been

written in the face of prevailing discouragement from current literary theory and of a long tradition of failure in previous epic writing. We are reminded inter alia that both Eclogues and Georgics fall within the prescribed limits of the Callimachean literary programme; the Aeneid was an entirely new departure, going hand-in-hand with Horace's classical (i.e. reactionary) precepts in the Ars Poetica: a long-needed correction of the naïve Victorian view that Theocritus, Hesiod and Homer were simply chosen as Virgil's models in some ascending order of difficulty.

Virgil could so easily have foundered: everything suggested that neoteric sensibility and a broad Homeric canvas were proved incompatibles. But Otis shows how the essential greatness and novelty of the Aeneid were achieved by a synthesis of the two. By means of a detailed stylistic comparison (based on Heinze and in the manner of Marouzeau) of the Homeric and Virgilian foot-races, we appreciate how Virgil's subjective style is the vehicle of a sympathetic and empathetic attitude to the characters involved in his total recasting of this episode. But the following analysis and comparison of Iliad 23, 287 ff. (the chariot-race) and Aeneid 5, 114 ff. (the ship-race) sets Virgil's technique against the sharply objective, individually characterised, independent personalities of Homer, and helps to explain (a point made fully clear on p. 89) why to many readers (e.g. T. R. Glover) Virgil's characters appear 'through a glass darkly' (or as 'puzzling reflections in a mirror' as the New English Bible has it). For Virgil's subjective style puts us more closely in touch with the inner feelings and outlook of his characters; but in each one there lurks a little of Virgil himself, which makes them harder to grasp as individual personalities.

Otis develops Pöschl's work (pp. 70 ff.) in examining the coherent structure of motifs which are high-lighted by similes and integrally incorporated into the framework of the plot. A shrewd analysis of the complete transformation and mood-redirection of the similes inspired by Apollonius leads to a detailed study of Virgil's leitmotiv technique in the Dido episodes. Here Otis on Virgil reads like nothing so much as Ernest Newman on Wagner: the Day-Night symbolism of Aeneid 4 (p. 86) will come as no surprise to students of Tristan und Isolde. More important: lines and half-lines are not repeated by accident or in accordance with Homeric (oral) practice, but by design, with significant cross-reference to other occurrences.

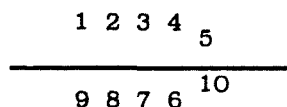
The incompatibility of Homeric material, neoteric artistry, and contemporary Augustan outlook and ideology was resolved by Virgil's style, whose component parts and provenance Otis analyses as follows:

- (1) the 'subjective' or 'sympathetic-empathetic' style itself, deriving from earlier Roman poetry (it can be found in Ennius, although Virgil no doubt learned it chiefly from the Roman neoterics); but
- (2) narrative continuity could obviously not have been learned from the purely static pathos of a neoteric epyllion like the Ariadne episode of Catullus' Peleus and Thetis. Otis' suggestion that Virgil was led to it by the autobiographical continuity of Catullus' Lesbia poems will not, I imagine, meet with unqualified acceptance (p. 102).
- (3) Symbolic structure (i.e. a significant arrangement of material which adds another dimension to the narrative) can be seen in Eclogue 8 (Damon's song), where Virgil has freely adapted scattered ideas of Theocritus (who has no 'symbolic structure') into an elaborately organised whole. And the general progress of Virgil's art towards the continuous narrative technique of Eclogue 8 can be traced through Eclogue 2 and Eclogue 6 (lines 46-60, Silenus).

Otis' explorations into rhythm, prosody and the 'sound behind the sense' are

occasionally insecure. There is often a lack of precision in the evaluation of 'metrical effects' (e.g. p. 48, "Again line 331 expresses the triumphant feeling of Nisus"; but there is no indication of how this emerges from sound or rhythm over and above the sense of the words, and one cannot guess how it can). On Eclogue 8, 41 ut vidi, ut perii, ut me malus abstulit error, Otis speaks (p. 114) of "the 'tear-jerking' synaloephae of vidi ut, perii ut", but if the line is to scan there must, on the contrary, be a 'sobbing' hiatus between perii and ut.

In his chapters on the structural composition and its significance in each of Virgil's works, Otis is perhaps least happy with the Eclogues. The composition-patterns of the Eclogues have become so vexed a question as to be almost distasteful, and one wonders whether the "almost complete indifference to the whole scheme of the Eclogue Book" for which Büchner and H. J. Rose are censured (p. 134, note 1) was the result of wisdom or of boredom. Not all readers will be prepared to believe with Otis that before or during the writing of the Eclogues Virgil applied three different principles of arrangement. The most feasible (because the most evident) arrangement is the 'mirror-image pattern' first seen by Maury:



where contrasting or similar themes are reflected in 5 and 10, 1 and 9, 2 and 8, etc. Otis applies this view of the organisation of the book as a whole to the structure of Eclogue 4. This is a 'mirror-image' of Eclogue 6 in which Silenus' song is virtually an index to some of the major topics in a Hellenistic Kollektivgedicht as exemplified by Ovid's Metamorphoses, from Creation-Paradise to various stages of decline and decay. Otis therefore examines Eclogue 4 as basically a reversal of this usual order. This is a stimulating approach, but caveat lector: how many correspondences are needed to make a significant resemblance Otis does not say, and Virgil will not abide the question.

What does emerge clearly from Otis' analysis of the Eclogues is Virgil's involvement in current affairs and his innovation in grafting Roman political themes onto the stock of conventions of bucolic poetry: Julio-Roman symbolism was the first step in the making of the Augustan poet.

In the structure of the Georgics Otis sees two great contrasts, both "almost self-evident": (1) the grim, hostile, destructive relations between Man and Nature which set the tone in books I and III are opposed to the pleasant, productive, cheerful co-operation between them in books II and IV; (2) in I and II Man's relations with Nature are looked at sympathetically from Man's point of view; whereas in III and IV the poet tends rather to present things empathetically from the point of view of the animals (especially of course the larger domesticated animals and the bees). These evident structural features are made the foundation-schema for interpretation which penetrates far behind the agricultural (-political) facade of the poem. Otis is of course much too wise to use his schema schematically; it serves rather as a spring-board for the critical imagination by which Otis brings out what is implicit in the poem: Man's ambivalent position as controller, victim and vehicle of a life-force which is itself both constructive and destructive.

According to Otis' schema, the structural 'stresses' of the Georgics converge on

the Aristaeus episode, and this is therefore given special treatment. A comparison of the Aristaeus-Orpheus with the Peleus and Thetis - Ariadne reveals that the points of similarity (e.g. in both the theme of the 'inset' is a reversal of that of the 'frame'; happy marriage : lover's desertion :: resurrection and regeneration : resurrection with tragic loss) are less important than the differences in narrative technique. The Ariadne is an 'expansion' of one frozen moment of pathos; the Aristaeus is an objective 'epic' style treatment of a series of events and pictures: the Orpheus is a forward-moving, sympathetic-empathetic narrative of emotional engagement. And the Orpheus is, in Otis' view, the keystone of the poem, for he sees it as an abandonment of animal allegory and a direct presentation of the human conflict of ars and amor against furor (the irrational and disruptive element in Man). This view of the Aristaeus-Orpheus rests on the assumption that its 'message' is an integral part of a carefully premeditated structure; it is unfortunate that Otis relegates to an Appendix (7) his reasons for believing that the whole episode was completed by 30/29 B.C. (i.e. before the Aeneid was begun), and that the laudes Galli were only a short encomium (not more than 20-30 lines including the immediate context) and were simply struck out after Gallus' death, entailing only minor adjustments in the surrounding poem.

In his analysis of the Aeneid (launched with the questionable assertion that Virgil had never before attempted narrative-epic verse) Otis succeeds in establishing two important factors which connect Virgil's earlier work with the Aeneid. The first is the important triad of ideas which formed the nucleus of Virgil's world-outlook: a pessimistic view of decline caused by violent irrational forces; death and resurrection; and an optimistic view of progress and fulfilment along the right lines. These three ideas, connected respectively with the dominant concepts of furor, fatum and pietas play an ever increasing role in Virgil's poetry, finding their greatest expression in the Aeneid. The second factor is the continuous psychological narrative technique. In Otis' view the Aeneid is the result of Virgil's transferring this outlook and technique from a pastoral or Man-Nature level to a heroic level; now for the first time Virgil needs to incorporate Homeric material, to reach the heroic level, for "essentially the real 'plot' of the Aeneid is that of the formation and victory of the Augustan hero" (p. 222). The Odyssean Aeneid is primarily a subjective narrative of an inner psychological struggle, after which Aeneas emerges triumphant over his own failings and passions (furor); the Iliadic Aeneid is a much more 'externalised', objective narrative of Aeneas' final vindication of his pietas by his triumph over the impii (and furentes); and through the whole poem runs the conflict of destiny (fatum-Jupiter) with counter-destiny (furor-Juno).

In the Odyssean Aeneid the great catalyst of Aeneas' coming to maturity is Anchises, on whose role Otis lays great stress in his analysis of individual books. In Aeneid II the total change from doubt and darkness to light and hope culminates in the resolute conversion of Anchises with its decisive influence on his dutiful son. From then on Anchises is the voice of Aeneas' pietas, his conscience, guiding with advice in Aeneid III, diminishing to a mere turbida imago during his son's temptation in Aeneid IV, re-emerging in full force in Aeneid V as the supreme directive influence in Aeneas' life. It is he who orders the journey down to the Underworld to meet his ghost, which, as the mouthpiece of Jupiter and the ordained order of things, finally becomes the prophet of Rome's future greatness.

All excellent interpretation of a very significant aspect of the poem, but Otis spoils his proven case with additional and dubious evidence: three words alone (and those of the commonest, hic me, deser-) which occur at both lines 616-8 and 710-1 of

Aeneid III are hardly sufficient proof that the whole point of the Achaemenides episode is to foreshadow the death of Anchises - one sympathises with commentators whose attention this meaning of the episode has escaped (p. 263). This of course does not invalidate Otis' basic principle that careful investigation will reveal highly significant cross-references between details which Virgil has subordinated to the main sweep of the narrative and partly 'disguised'; and his application of this principle is more often than not searching and stimulating: similarities of phraseology do suggest a connection of deeper meaning between the snake, Anchises' genius in Aeneid V and the flame on Ascanius' head in Aeneid II, and between the arrow-omen of Aeneid V and the comet-omen of Aeneid II.

Otis is not to be blamed if his critical method of structural analysis sometimes leads to results which need to be qualified or completed from our knowledge of ancient life and thought. To try and discover what makes the Aeneid great literature for all time is perhaps a more ambitious undertaking than investigating what it conveyed to a contemporary Roman; but a really convincing answer to the first cannot ignore answers to the second. Otis is no doubt right in saying (p. 285 note 1) that some commentators have not appreciated the fact that when Aeneas enters Apollo's temple and confronts his prophetess the Sibyl, his prayer is not for informative prophecy but for "the assent of the divine will". Assent to what? Should one not go further and suggest that the "assent" Aeneas prays for is that of Apollo not as god of prophecy at all, but as patron of immigration (cf. Aeneid VI, 59 duce te) and colonisation (lines 66 ff.)? Similarly, in the restricted terms of his own interpretation, Otis may be right in saying (p. 286) "there is no antithesis or mixture of roles" in the Sibyl, but would a Roman reader with even a slight interest in religion have agreed?

Otis' general view of the Iliadic Aeneid is that its focal point is still Aeneas' character: we now see in actual battle the practical differences between Aeneas' mature humanity and pietas and the warrior ideals he has painfully outgrown flourishing in Turnus - narrow loyalties and destructive egotism. But not all difficulties can be resolved in terms of this character-contrast (Otis himself has doubts and reservations on p. 361) or of structural correspondences and contrasts (are the tenuous structural similarities between Aeneid VI and XII really sufficient to justify elucidations such as Otis makes on p. 372?). In particular, the attempts to explain away the eminently physical interferences of Juno and Juturna as acts for which Turnus is himself in the first degree responsible raise more difficulties than they solve. Perhaps the second half of the Aeneid is not only less exciting but critically more challenging than the first.

The book is unfortunately disfigured with more typographical errors than one associates with the products of the Clarendon Press. A selection: read Juno for June (p. 68); pinus for pinos (p. 118, correctly on p. 106); vere for vero (p. 161); vi for via (p. 166); exclusus for exclusus (p. 184); Dryadum for Dryadem (p. 206); Stoic sage for Stoic stage (p. 220 note 1); who he is for who is (p. 236); caelicolae for calicolae (p. 244); iam propiore dei for iam propiore deo (p. 285); that the Sibyl for that Sibyl (p. 287); chime for gibe (p. 292, a cold in the head when dictating?); ut primum for ut primam (p. 294); Aeneadae for Aeneidae (pp. 320 and 321); at the beginning of the second paragraph of p. 412 one should read: To suppose that the former (the Aeneid) preceded the latter (Aristaeus-Orpheus) ... Callimachus is mispunctuated (p. 103 read $\delta \mu\epsilon\nu$), and Dante twice misprinted (p. 202 read avrei mai for avessi; p. 252 read tanto for tanta and e for e). The reader should beware that Otis uses different texts with different readings for the same passage (Aeneid V 327 f. on p. 42 and p. 49; Aeneid VI 806 on p. 302 and p. 304). The adoption of the

reading praeterlabere at Aeneid III 478 requires a repunctuation of the line (p. 260 note 2).

Such adverse comments as have been made on the subject-matter and presentation of this book cannot detract from its general excellence and brilliance; when its author is right he is exciting, when he is wrong or incomplete he is stimulating and challenging.

P. T. Eden.

F. J. WORSTBROCK, ELEMENTE EINER POETIK DER AENEIS, Aschendorff, Münster. 1963.

Pp. 268. Paper, DM 34.

V. PÖSCHL, DIE HIRTENDICHTUNG VIRGILS, Winter, Heidelberg. 1964. Pp. 154. Cloth, DM 12.80.

Worstbrock's book belongs to the Aschendorff "Orbis Antiquus" series which has already given Virgilians Franz Beckmann's stimulating essay, "Mensch und Welt in der Dichtung Vergils" (1950; 1960²), and Heinrich Altevogt's interesting study, "Labor Improbus" (1952). Worstbrock seeks to identify special features of Virgilian epic, examining the poet's procedure in the Aeneid under three headings: (1) "Buchkomposition" (2) Verse and Syntax (3) Epithets, and then considers how these features have been perpetuated by the epicists Tasso and Milton. Discussions of various questions of structure in most of the twelve constituent books (pp. 26-79) lead up to some observations on the architecture of the Aeneid as a whole: besides the patent division into an Odyssean half (i-vi) and an Iliadic half (vii-xii) there is the "Dreiteilung" (i-iv, v-viii, ix-xii) which Heinze, Stadler and Pöschl have supported (pp. 82-118). A long excursus on Hercules and Cacus (pp. 103-114) speculates on the symbolic meaning of the episode; it is not merely aetiological; there is a "typological connection" between Hercules (saviour and deified mortal) and Aeneas/Augustus. The section on versification and syntax succinctly treats a good deal of useful material (sentence-structure in Ennius and Virgil, parataxis and hypotaxis in the Aeneid, enjambment etc.) while on Virgil's epithets (principally those describing colour, persons and size) Worstbrock writes instructively. Tasso's Virgilianism has over forty pages devoted to it, Milton's only eleven. Worstbrock's greater familiarity with the Italian poet probably accounts for this, but certainly the treatment of Milton seems to an English-speaking reviewer perfunctory. The book concludes with a lengthy bibliography in which the British Virgilian, Professor Richardson, is given the initials C.J.D. instead of L.J.D.

Pöschl is already well known as an enthusiastic and sensitive interpreter of Virgil. His book, "Die Dichtkunst Vergils" (1950), showed him to be a man possessed of a sense of literature, which is not every scholar's good fortune. It is now available in an English translation by Gerda Seligson under the title "The Art of Vergil" (Ann Arbor, 1962). In this latest work he offers a close study of Eclogues one and seven, believing that from these in particular there can be deduced Virgil's artistic creed as a writer of bucolic poetry. In the first chapter he carefully analyses Eclogue one, in the second he meditates on the idea of Classicism in Latin literature with illuminating references to art and architecture, and in the third he discusses the seventh Eclogue as an expression of Virgil's aims in this genre through the medium of the poetic contest. Thyrsis clearly yields to Corydon in style, matter

and metre, Pöschl states. Some of Pöschl's opinions are open to question, but the book as a whole merits Virgilians' serious attention.

H. MacL. Currie.

OBITUARIES

οἴη περ φύλλων γενεή, τόγη δὲ καὶ ἀνδρῶν

Eric Wynne Hickie (1892 - 1964)

E. Wynne Hickie's death on 9th September, 1964, has removed a staunch supporter of the Society. He had been Chairman of the Council for many years and was devoted in his attendance at our meetings. He was educated at Blundell's School and then took a degree in Classics at Cambridge. After some teaching experience at Blundell's and Winchester, he became an Inspector of Schools, a position he held until his retirement in 1952. He then became Organising Officer of the English Association, retiring in 1964 only a few weeks before his death. On that side he was particularly interested in the teaching of English in schools. At the same time his devotion to the Classics remained unabated. In addition to his fine abilities Hickie was a cheerful, friendly man whose presence guaranteed the smoothness of committee. He will be long missed by his friends particularly in the two societies to which he gave so much.

D. M. Low.

William Francis Jackson Knight (1895 - 1964)

... Gallo, cuius amor tantum mihi crescit in horas,
quantum vere novo viridis se subicit alnus.

It is strange how two people separated by thousands of sea-miles - Oceano dissociabili - can without actually meeting be drawn together. It was an article in the Classical Quarterly by J.K. that first made me write to him from Johannesburg. That was some time in the early thirties and since then our contact grew continuously right up to the time of his passing. There was a spontaneous enthusiasm and understanding on both sides:

dine hunc ardorem mentibus addunt,
Euryale?

Many were the Vergilian themes we discussed. Then came the opportunity of 1935 when I held the chair of Greek in Cardiff while Professor H.J.W. Tillyard took my place at the University of the Witwatersrand. Then we met for the first time and a joyful occasion it was.

Walking down the High in Oxford during this period, I met the late Dr. John Murray, Principal of the University College of Exeter (as it then was), and spoke to him about J.K. who seemed rather overwhelmed by his scholastic duties at Bloxham School. I pleaded that if he were given a university post he could do much valuable work. This happened and the predicted result followed.

Vergilian pietas combined with an extraordinary fund of humanitas was perhaps his outstanding characteristic. Nobody who needed his help applied to him in vain. He

took endless trouble to assist even very humble, and sometimes superficial, students, and he never made the student feel inferior. His students always testified that he treated their opinions with the greatest respect - *maxima debetur puero reverentia* - and made them feel that they themselves had contributed the solution, which was often his own entirely, illumed by his vivid personality.

He spent a great deal of time in helping all sorts of people and welcomed strangers with boundless enthusiasm - as I realised afresh when I introduced some relations of mine to him in 1962. His generosity took up so much of his time that his research work suffered, and even now much is left incomplete - work that should be finished in the interests of scholarship.

In 1950 I persuaded the students of the University of the Witwatersrand to invite him to be their visiting lecturer. He was a great success, although he was a difficult guest because he dissipated his energies in trying to help all sorts of people, including the Africans, and consequently overtaxed himself and lost documents and sat up till the early hours instead of packing. It was part of his essentially lovable humanitas.

During his Johannesburg visit we explored the laws of psychic science - a most hazardous and delicate undertaking. But we were fortunate in being able to work under exceptionally favourable conditions with a highly gifted person, Margaret Lloyd. Later J.K.'s brother, Professor Wilson Knight, the famous Shakespearean scholar, shared our investigations.

It needs a particularly sensitive and intelligent mind to understand Vergil and his relationship to the characters he created. Few realised, as J.K. did, how far the creative effort of Vergil extended and how deeply Vergil entered into the minds of his human characters and into the feelings of his animals: "Universal Nature moved by Universal Mind". J.K. had a fine ear for the full Vergilian music and his study of accentual pattern in Vergil is still valuable. He had a sound knowledge of linguistic values and he could sense the overtones of Vergilian verse. His "Roman Vergil" is perhaps the best general book on the poet that we have.

With all his scholarly sensitiveness, he had also the resolution and courage of the soldier. We remember how he gained distinction during the first World War as a despatch-rider. He gave his service and suffered, but he did so with a cheerful heart and without complaint.

Looking back at the association with him, I give thanks for the many bright pictures that come to me, and I feel grateful for the joint-broadcast in the African service of the BBC that he and I did in the first week of June, 1964. Together, too, we went to see J.K.'s former principal, Dr. John Murray, who was in hospital after the amputation of a leg. He also has gone now. So the scene shifts in this world, but the eternal values remain and the bond is not broken.

salve aeternum mihi, maxime Palla,
aeternumque vale!

Vale, we say, but also a rivederci!

T. J. Haarhoff.

Thomas Stearns Eliot, O.M. (1888 - 1965)

T. S. Eliot was not present at the dinner which launched the Virgil Society towards the end of the Second World War, but he was quick to accept an invitation to become its President later. It is interesting to ask oneself why he did so. He was not a classical scholar and you will look in vain for any reference to Virgil in his earlier criticism. But he would not have spoken on Virgil as he did, in a memorable Presidential address, unless he had seen an opportunity to say something that he thought worth saying. Having once described himself as a "classicist in literature", he found in Virgil the ideal definition of a classic. Here was a poet of genius using language at a particular point of development in a civilisation which had reached a particular stage of maturity. What he saluted in Virgil was not only the poet but the citizen - one who shared his own civic concerns. The theme of the Aeneid is the destruction of one city and the founding of another; the Fourth Book is a passionate parenthesis important not only because the passion is indulged but because it is finally overcome. And just as Eliot would have been drawn to the Aeneid because it was concerned with the ordering of the City, so he would have been drawn to the Georgics because they were concerned with the ordering of the Land. Eliot was a great Londoner, but he had affective roots in Jefferson's Virginia as well. His social philosophy was sensibly agrarian. Moreover it was natural that so faithful a disciple of Dante should have been content to follow his master's guide; and that at a time when European civilisation was threatened as rarely before, he should have looked to the "Father of the West". We deeply mourn his loss, and are proud to have inspired his penetrating regard, for T. S. Eliot was the kind of Virgilian that many of us would like to be - readers, not scholars, ourselves but leaning on the scholarship that is in other men.

Robert Speaight.

Sir John Francis Lockwood (1903 - 1965)

After the deaths of T.S. Eliot, Jackson Knight and E. Wynne Hickie, the Virgil Society has suffered another grievous loss by the death of its recent President, Sir John Lockwood. The tributes paid in the national press to this great scholar and University administrator will have made it clear that, dying as he did in middle age, he was one of the martyrs of the age, a scholar whose destiny would not leave him to end his days in quiet in the happy exercises of scholarship: his University and College, the underdeveloped lands and such problems as University planning in Northern Ireland finished him off before his time. He left great achievements as his memorial. We of the Virgil Society shall wish to think that his association with us, and the services that he rendered to us, were a solace and a relaxation to him rather than an additional burden. His learning and his academic eminence shed lustre upon us, his addresses to the Society gave us pleasure and illumination, and his universally recognised sweetness of character made it a joy to see him at our meetings. He was certainly one of those of whom our poet said -

sui memores alios fecere merendo.

W. S. Maguinness.



"J.K."

W. F. JACKSON KNIGHT

Selected list of published works

A complete list of J.K.'s writings would be a very lengthy document: his interests ranged widely, including the whole of classical literature, anthropology, archaeology, modern poetry and poets, psychic research and many other topics: and his writings, as a result, appeared in a wide range of journals. Professor G. Wilson Knight is devoting his time to the organization of the large collection of work in manuscript, with a view to publication of future volumes: it is hoped that there will also be a biographical study, including a complete bibliography.

The list which follows includes all the major works in the Classical field (with some others) so far as books and articles are concerned: but I have listed only a few of the many reviews he wrote, selecting mainly those of fuller length which contain expressions of J.K.'s own views as well as critical comment. Mr. John Glucker has prepared a bibliography to be published in "Pegasus" (University of Exeter) in the Autumn, which contains a complete list of reviews of classical works. Our lists were compiled independently, but have been cross-checked where they overlap.

University of Reading.

J. G. Landels.

Abbreviations

A.J.P.	American Journal of Philology
C.J.	Classical Journal
C.J. Malta	Classical Journal of Malta
C.P.	Classical Philology
C.Q.	Classical Quarterly
C.R.	Classical Review
C.W.	Classical Weekly (later called Classical World)
G. & R.	Greece and Rome
J.H.S.	Journal of Hellenic Studies
T.A.P.A.	Transactions of the American Philological Association
T.D.A.	Transactions of the Devonshire Association for the Advancement of Science Literature and Art.

1929

Vergil and the Maze
C.R. XLIII 6 p.212-3
A Romano-British settlement near Bloxham
Oxfordshire Arch. Soc. Report 74, p.229-32
The Bloxhamist, Dec. 1929 p.106-9

1930

Vergil, Aeneid VI, 567-9
C.R. XLIV 1 p.5
The Wooden Horse
C.P. XXV 4 p.358-366
Vergil and Stress
Latin Teaching XIII 2 p.37-41

1931

The defence of the Acropolis and the panic before Salamis
J.H.S. LI p.174-8
Epilegomena to "The Wooden Horse"
C.P. XXVI 4 p.412-20

Homodyne in the fourth foot of the Vergilian hexameter
C.Q. XXV 3/4 p.184-94
Texture in Vergil's rhythms
C.J. XXVII 3 p.192-202

1932

VERGIL'S TROY: essays on the second book of the Aeneid.
Oxford, Basil Blackwell 1932. pp.ix, 158.
Magical motives in Seneca's Troades
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- 1954 Many-Minded Homer
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- 1955 rev. of A.M. DUQUE, La onomástica de Virgilio y la antigüedad preitálica
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- 1958 Ovid's metre and rhythm
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- 1959 De Nominum Ovidianorum Graecitate
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(also in Atti del convegno internazionale Ovidiano, pub. Rome 1959,
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- 1960 The value of a classical education today
(talk broadcast from Johannesburg, 5/9/1950)
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The use of the Classics
Tatec Times, August 1960 p.4-5
Litterae ad Editorem Missae (signed "P.Vergilius Maro")
Acta Diurna XLII May 1960
- 1961 The Communion of Saints
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Did Pythagoras return?
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- 1962 Virgilio, Plotino, Boezio
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- 1963 The origins of belief
Folklore LXXIV Spring 1963 p.289-304
- 1964 Article on VERGIL in COLLIER'S ENCYCLOPAEDIA (N.Y. 1964) Vol.23 p.87-91
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Until shortly before his death, J.K. was involved with several other publications.

- (a) He was Founder-Editor of the projected Penguin Classical Dictionary, and was supervising the preparation of articles.
- (b) He had almost completed a new edition of Roman Vergil, extensively revised and supplemented with new material. This is being seen through the press by Professor G. Wilson Knight and Mr. J.D. Christie, and is to be published by Penguin Books (in the "Peregrine" series) early in 1966.

- (c) He had written a substantial part of a book on ancient conceptions of the after-life, which is to be published under the title "Elysion".
- (d) He left a study of Homer in typescript which for many years he had been working to amplify: it is hoped that a volume of Homeric Studies may be published, which will include this and other material.

It is also hoped that "Vergil's Troy", "Cumaeae Gates" and a number of relevant articles may be re-issued under the general title "Vergil and Anthropology".

In November 1960 at King's College, Newcastle, J.K. gave a course of three lectures on "Vergil's Conscious Art": one of these is to be published in the series "Studies in Latin Literature and its influence", edited by D.R. Dudley and T.A. Dorey.

The article "My conviction of the truth" (see under 1952) is to be reprinted (with a few modifications) in Light LXXXV no. 3461 (summer 1965) p. 63-6. A lecture given to the College of Psychic Science in Nov. 1962 is to be published in the following issue of Light (3462, autumn 1965).

maxima res effecta, viri; timor omnis abesto
quod superest.

