

Fontana Books), 1959, especially pp. 163-6 which epitomise much of Bonhoeffer's thinking.

11. Cf. Horace, Odes, III.2.

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VIRGIL AND H.G.WELLS : PROPHETS OF A NEW AGE

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Reading, in print, the papers read here by some of my predecessors, I feel a certain apprehension and embarrassment. Deep as is my respect and affection for our Founder, the author of Roman Vergil, I have not followed him far along the paths of specialized Virgilian scholarship, and I certainly cannot reel off the strings of names, medieval and Renaissance and modern, Italian and German and Dutch, which seem to come so readily to the mind and the tongue of my fellow-votaries. Perhaps I may claim more sympathy when I say that I intend to deal equally cavalierly with the corpus of scholarship, research and criticism which has accumulated round the second name in the title of my talk; apart from the Master himself, I will quote as few names as possible ----- partly, indeed, because I know so few myself, but partly, too, because I know how irritating it can be for an audience to sit through the repetition of ill-known and half-heard names from the byways of literary criticism. As one great scholar has said, we should read more of the classics themselves, and less of what other people have written about the classics. So I hope you will be indulgent to me if I say as much as possible about the men, and the works, we will be dealing with; and as little as possible about the great men who have dealt with them before me. (1)

Some of my listeners may have been startled by the paradox of the title; the gentle dreamer compared with the bouncing extrovert, the timid traditionalist compared with the self-confident revolutionary, the man who venerated Roman institutions and the man who compared a Roman augur to a cannibal from the Neanderthal Age. (2) Some of my listeners may, indeed, feel that Wells himself is not so modern a figure as all that; to them, beyond expressing polite disagreement, I will only say that if they care to listen, and simply to compare two great figures of literary history, I will be quite contented. To my own contemporaries and to the ultra-modernists alike, however, it will be clear, after a moment's thought, that at least the two men had it in common that they were the prophets of a new age; and perhaps the thought of a few more moments will have shown them that the two men also had in common the task of remoulding traditional themes and patterns to carry a new message ---

singing, as one of them put it, the songs of a bare Boeotian countryside through the streets of Roman towns; (3) and that they both had, not only a deep interest in science as it was presenting itself to their contemporaries, (4) but also a keen feeling for the joys and sorrows of humanity. Most great men have shared this feeling: Homer did, Shakespeare did, Milton did; some, like Dickens, and Gissing, and perhaps Victor Hugo, have made it their chief stock-in-trade; some, like Plato, and Stendhal, and Shaw, seem to have been completely devoid of it; others, like Villon, and Swift, and Orwell, have chosen to conceal it under humour, or satire, or indignation. Today, I hope to treat those themes roughly in order, as they come.

Virgil, in his own words, spoke of "pascua, rura, duces". (5) Some of us have heard Benjamin Farrington (6) pointing out that this does not mean simply Eclogues, Georgics, and Aeneid (though that is certainly its primary meaning). In a rather deeper sense, it means that Virgil began with the Eden-like innocence of rural life, a child's eye view of the world, in which "their loves, (7) or else their sheep, are all that do their silly minds so busy keep"; then he moves to the more serious business of ploughing the fields, working for one's living, sustaining the world by one's own exertions; finally, to the still sadder part of the primeval curse, the responsibilities of government and leadership in peace and more particularly, alas, in war. Those of us who are familiar with Dumézil's theory of a tripartite structure of society --- and I remember here with respect that most distinguished Virgilian, the late Professor H.J. Rose, who held Dumézil and all his works in detestation (8) --- may notice that there is one term lacking here; there are workers and warriors and rulers, but there is no priestly caste; those who are not represented are those whom the author describes as "pii vates et Phoebus digna locuti". Perhaps the reason is the same as the reason why there are no temple buildings in the New Jerusalem; (9) the Lord is Himself among them: si monumentum requiris, circumspice. But in any case the division is not, of course, clear cut. The Eclogues are not exclusively pastoral; as well as pascua, they have segetes, and they have plenty of hard work; (10) there are also duces. There are duces, too, in the Georgics, (11) and passages of tender pastoral escapism; (12) in the Aeneid itself there is domesticity and relaxation, though it is often a will-o'-the-wisp, (13) a temptation, (14) or at best a jam that existed yesterday (15) but will certainly not exist tomorrow unless it is fought for. (16)

Wells treats the same themes, but with even more intermixture. His pascua are, I think, the land of the Kippses and Pollys, the victims of circumstances, with their loves and bewilderments, their strange confrontations with a world they never made, a world which changes, like Proteus, as they try to grasp it; with their dim feeling, too, that the world might be a better place than it is, that it could be made, and should be made, a better place than it is. Wells' rura are, perhaps, his didactic works, his Science of Life and his Work, Wealth and Happiness of Mankind, and innumerable smaller treatises. His duces are perhaps fully blazoned out in the fanfare of his Outline of History and his Shape of Things to Come, but they appear throughout the whole corpus of his prophetic vision. And I hope to show that, in petty detail and in grand outline alike, his vision is shaped to a startling extent by the Anglican Christianity which, in its cruder form, he delighted to satirize; (17)

a discipline, perhaps, which had penetrated even deeper than Hellenism had penetrated Virgil, and had tinged his thought even more brightly than any mixture of Italic Etruscan and Celtic ritual and belief⁽¹⁸⁾ may have infused the thought of the young Maro, holder of a priestly name.

Virgil's earliest essay in the apocalyptic is, of course, his Messianic Eclogue. Here we see a strange blending of many themes in one pattern. There is a touch of Hesiodic cosmogony;⁽¹⁹⁾ Stoic theories of a cyclic pattern in history are emended by an odd Platonic suggestion⁽²⁰⁾ that Time may occasionally be allowed to run backwards (an idea odder than any of the adventures of Wells' Time Traveller, though Lewis Carroll once toyed with the idea;⁽²¹⁾ oriental doctrines⁽²²⁾ of world-ages, each with its evolving Zeitgeist are filtered through Greek,⁽²³⁾ Etruscan,⁽²⁴⁾ and Hellenistic⁽²⁵⁾ thought; we can also sense the feeling that, as our founder once put it, "we are living in one of the most unpleasant ages to live in --- a Heroic Age";⁽²⁶⁾ above all, and animating the whole, we find a passionate desire to be shot of all the ancient evils and to live, at last, in peace and happiness.⁽²⁷⁾ It has been said, quite correctly, that medieval, and later, attempts to interpret this Eclogue in a Christian sense are based on a misunderstanding of Virgil's imagery and an ignorance of the extent to which this kind of thought was familiar to Virgil's contemporaries (and it must be admitted that scholars themselves share this ignorance, even if they often choose to illuminate it with brilliant flashes of imagination). It has also been said, with rather less insight, that the whole poem is a string of clichés, and that the aspiration for world peace is on a par with the prophecy that maritime commerce will cease, and that sheep will grow vermilion fleeces to eliminate the need for Levantine imports.⁽²⁸⁾ With respect, that is NOT SO. In our own apocalyptic times, some of us have used the imagery of Judgment Day without seriously expecting to hear Michael's trumpet drowning the voice of the air-raid sirens; Hebrew prophets foretold a national revival by dreaming that the Lord would make dry bones live, rise, and praise His Name;⁽²⁹⁾ Greek peasants under the Turkish domination used to say that Turkish magicians had turned Christian Greeks into stone, and that the marble statues scattered round the country and in the ruins of ancient cities would come to life again⁽³⁰⁾ when the Turks had been driven out of the country and their spell broken. A new Israel, and a liberated Greece, have fulfilled these prophecies, though not literally, and it is perhaps unlikely that the prophets expected a literal fulfilment; similarly, Virgil uses traditional poetic imagery to express the contemporary hopes and fears which he so fully shared. He spoke of a new Trojan War and a new Achilles,⁽³¹⁾ meaning surely that there would be a few more wars before the end, but (as Horace put it even more clearly)⁽³²⁾ in the East, thank God, and not in Italy; wars which, sad though they were, would bring wealth and glory to Italy, not massacres and evictions. Another Argo would cleave the main,⁽³³⁾ and prosperity would follow, even if we are given at the same time the rather inconsistent hope that we will be done with the dangers and discomforts of seaborne traffic, and the false values of an ostentatious society.⁽³⁴⁾ (It may be noted that the "conspicuous consumption" of Roman society, the ostentation which was neither productive nor, as Carcopino⁽³⁵⁾ has pointed out, even particularly comfortable, arouses no enthusiasm in Virgil at all.)⁽³⁵⁾ Life, as the song of World War I had it, would be Eden; when Virgil says this, all that he really means is, that Italy will be peaceful and prosperous again.

But this is not Virgil's only apocalyptic, even in the Eclogues. In the fifth eclogue, the strange and obscure myth of Daphnis, ⁽³⁶⁾ the Sicilian culture-hero, is pressed into service with reference to the apotheosis of Caesar (an odd parallel), but perhaps there have been odder in our own day?; ⁽³⁷⁾ in the first eclogue, the deification of a prospective world-ruler is oddly amalgamated with the hopes of peasants waiting for protection and of slaves saving up for their manumission. ⁽³⁸⁾ The whole prophetic vision is scrutinized more closely in the sixth ⁽³⁹⁾ and eighth ⁽⁴⁰⁾ books of the Aeneid; but in all the passages I have mentioned we can see fate moving towards a better scheme of things, typified by the birth of a blessed Child and the growth of a new generation, as of new and exuberant vegetation ---- a Frazerish image, perhaps, though Rose was right to warn us against looking under every acanthus-bush to see an Eniautos Daimon. ⁽⁴¹⁾ Wars and human wickedness, on the whole, were the evil forces that stood in the way of the coming liberation; how does this compare with the Wellsian view?

Wells himself admitted his debt to Shelley, though he misquoted him, on the title-page of "In the Days of the Comet"; ⁽⁴²⁾ Shelley's debt to Virgil is obvious (I have quoted part of it already); but Wells' enemies, and Shelley's, are not quite the same as Virgil's. Shelley's enemies are the men of Peterloo (it is sadly ominous that a long and detailed apologia has just been written for them); ⁽⁴³⁾ Wells' enemies were, broadly speaking, the Establishment: that is the squirearchy, the dead hand of tradition, and above all the vast forces of human stupidity. (We often feel in his earlier works, and sometimes in his later ones, that it would not matter so much being governed by business men, or even by squires, if only they were intelligent and efficient; sometimes, also, we see a rather Dickensian, or Orwellian, sympathy for old-fashioned rural society, in the junketings at Iping before the Invisible Man appeared, or did not appear, there, and in Tono-Bungay.) But there are also the dark forces of human nature; Wells has sometimes been accused of overlooking these, especially ⁽⁴⁴⁾ by those who saw him simply as a starry-eyed prophet of inevitable betterment.

Of these dark forces Virgil is very conscious indeed. It has fairly often ⁽⁴⁵⁾ been said that the wildness of King Latinus' Italy paralleled the wildness of the declining Roman Republic, just as the noble, but doomed, Priam assumed in death the stature and attributes of the noble, and brutally slain, Pompey; ⁽⁴⁶⁾ that the land which produced the unbridled violentia of Turnus and the barely describable beastliness of Mezentius ⁽⁴⁷⁾ needed a touch of Trojan discipline, as well as Aeneas' pietas, to civilize it. Now, this civilizing mission of Aeneas is no sick euphemism; it has nothing in common with the apologia of a tyrant who makes the railways run to time --- doubtless, if there had been railways in Mezentius' Etruria, they would have been admirably organized. Aeneas' mission is what Virgil had been pleading for, and continued to plead for: pacisque imponere morem, in a country where the ruling Tarquins and the revolutionary Brutus could alike be called superbi. ⁽⁴⁸⁾ Similarly, Wells, though a believer in liberty, had no illusions about its dangers. In When the Sleeper Wakes, Ostrog, the revolutionary leader, overthrows the oligarchy, but imposes a dictatorship of his own, and the story ends with a new revolution trying to unsettle him. In The Time Machine, and in A Story of the Days to Come, social problems have long ⁽⁴⁹⁾ been solved, but the solution itself has led to the enslavement of the masses, ⁽⁵⁰⁾ in a picture as grim as anything imagined by Orwell or by Jack London. In The Invisible Man, the emancipated scientist

Griffin is so emancipated that the whole organized forces of society have to get together to suppress him. Nor are the revolutionary masses idealized. In A Story of Days to Come,⁽⁵¹⁾ they are simply brutish and violent, but in The Time Machine they have reverted to cannibalism, and in The Island of Dr. Moreau they are even more revolting --- revolting in both senses; uncouth at the best of times, they revert to the purely, and repulsively, bestial when the hand of God -- in this case, God is Dr. Moreau --- is removed from them. In The Outline of History the message is spelt out clearly: "The English gentleman of the closing decades of the eighteenth century read Gibbon's third volume and congratulated himself that there was henceforth no serious fear of the barbarians, with this new barbarism growing up, with this metamorphosis of his countrymen into something dark and desperate in full progress, within an easy walk, perhaps, from his door".⁽⁵²⁾ This is not to say, with some recent critics, that Wells' thought was fundamentally pessimistic; his gloomiest visions were simply extrapolations of the present (the Eloi and the Morlocks alike are very 1890ish figures), and a happier, perhaps more veridical, vision is shown in Men Like Gods, in Things to Come, and earlier in The Food of the Gods. The latter, indeed, has some very interesting sub-plots; the scientists' plan for human betterment is, of course, resisted by the British Establishment, represented chiefly by a politician called Caterham, but before the human beneficiaries can reach their superhuman maturity (and it is interesting that they include a German Princess --- Wells sometimes, in his earlier works, shows an odd trust in German progressives, even crowned ones)⁽⁵³⁾ there are scenes of mixed horror and humour, which remarkably enough succeed, when he describes them, in avoiding bathos; beetles and flies, nettles, rats and wasps, grow to vast dimensions, and need old-fashioned heroism to stop them. How right Wells is, there. What, after all, was Hitler but a giant rat, bred in filth, with monstrously sharp teeth? What is Enoch Powell but a giant wasp⁽⁵⁴⁾ with spectacular mobility and a deadly sting?

Later, In the Days of the Comet shows a slightly different change in the human situation. There is a general reconciliation, following significantly upon an apocalyptic experience, which has some resemblance to the cataclysms in a shorter and less well-known piece called The Star;⁽⁵⁵⁾ it may be noted that some years later,⁽⁵⁶⁾ and with no acknowledgment, Conan Doyle envisaged a similar increase of public virtue after a similar cosmological disaster, when he ended The Poison Belt with a suggestion that the former social evils are passed away, and "we all pay our slightly increased contributions gladly" -- just as Sherlock Holmes in His Last Bow sees the harsh winds of World War I blowing away much that is evil.⁽⁵⁷⁾ All these are, of course, applications of the traditional Christian, and pre-Christian, theme of Through-Tribulation-To-Glory; they are the World-Fit-for-Heroes idea, so often, and so logically, derided by economists, but in fact, to a large extent, verified by experience. It can, I think, be agreed that, however, brutally people treated each other in the 1920s, the swords of scorn did not divide quite so savagely as they had done in the 1900s. Before we trace Virgilian, and Wellsian, themes more closely to their literary archetypes, we might do well to take a quick look at their Utopias. What in fact will Wells' men do when they are like Gods? What will go on in Virgil's world when it has been pacified by a father's virtues?

This question has been thrown at Wells by sceptics, mainly by clerical

ones, (58) but the answer is fairly simple. Wells sees the common man enjoying comfort and health --- loose clothes, plenty of games and baths, comfortable shoes instead of ill-fitting boots (59) --- and clean, beautiful surroundings. The élite, sometimes criticized as if it had been an Orwellian Big-Brotherhood, will, if we may judge from Men Like Gods, spend their time in research and experiment; in fact, very much as University staffs, and other happy public employees, spend their time today. (We may, perhaps, trace an embarrassing similarity to the kind of sinecures that Dickens criticized so fiercely; but at least the picture is preferable to Dickens' sumum bonum, which seems to have been a life, like Mr. Pickwick's after his retirement from an unspecified "business", with no work to do at all). (60) Virgil shows us a similar Empire-building élite in power, and the common man living under his own vine and his own fig-tree, occasionally perhaps unearthing vast relics of the Civil Wars as he continues his age-long task with the curved plough. (61) It may be unlikely that Virgil really believed his own implication, that later generations would be Lilliputians, "wondering at enormous bones in excavated tombs"; (62) this is, I think, one of his double-takes. He really means "We are now living in a Heroic Age. Just as Spartans in the sixth century, (63) and Athenians in the fifth, (64) found enormous skeletons in Mycenaean dome-graves, so our descendants will find, and wonder at, the relics of our own contemporaries; forsan et haec olim meminisse iuvabit". We should not forget that Thucydides, too, speculated about the possible deductions, (65) and errors, that might be made by archaeologists in the remote future.

As to the treatment of traditional themes: we have all been told that in his Eclogues Virgil imitated Theocritus, in his Georgics Hesiod and (of all people) Aratus; in his Aeneid the Odyssey for the first half and the Iliad for the second. Most of us have probably felt with some exasperation, "What a civilization it must have been, with so little self-confidence that it always had to 'imitate' something else", and we may have gone off with the thought that the Romans were always consciously archaizing, living in a self-created world of Victorian Gothic. If so, we were only believing what we were taught; but in fact it is simply not true. Virgil uses, (66) as Wells uses, traditional patterns; there are quotations, (67) misquotations, (68) a few astonishing howlers, (69) some plagiarisms that are direct, some that are slyly allusive, (70) and a few in-jokes for the cultured reader, as when Virgil borrows a phrase which Ennius applied to Hannibal's elephants and applies it to a column of warrior ants. (71) As we have seen, the pattern of the Eclogues is Theocritean, but the stories are contemporary; the Georgics have some of Hesiod's manner and much of his subject-matter, but there is little of Hesiod's robust pessimism and nothing to correspond with his attacks on contemporary figures (though some contemporary iudices might have put on the wig prepared for Hesiod's "gift-devouring Kings"), (72) and, above all, they were written for a totally different purpose. The Aeneid may not in itself be as good a story as the Iliad or the Odyssey, but it certainly does lead somewhere, which the Homeric poems, at least in a historical sense, do not. The second half of the Aeneid may be less inspiring than the first (though Jowett was contemptuous when people said so) (73) and certainly Virgil's strategy and tactics are like the zoology in the Swiss Family Robinson (Homer's occasional vagueness about cremation or inhumation, throwing-spears or stabbing-spears, round shields or tower shields, are nowhere in comparison) but, notwithstanding a few borrowed battle-scenes and similes, the whole theme is different. We may sometimes forget (though Horace did not) (74) that the Iliad

is NOT a full epic description of the Trojan War; it is, with some supplements, a tale about the Wrath of Achilles, a quarrel between an arrogant stupid king and an independent-minded subordinate. There is nothing of that in Aeneas' Italy, though Virgil does echo Homer's sympathy for a gallant, but doomed, enemy. (74) Nor is there all that much of the Odyssey in the first half. Homer's Necyia, for all its sombre magnificence, is so oddly tacked on that many scholars have thought, wrongly in my opinion, that Odysseus' journey was not really necessary (75) and the whole episode is a later addition (Page, indeed, thinks it is at least three later additions); (76) Virgil's Underworld, though it too has inconsistencies which appear under close scrutiny, (77) is a magnificent climax and a keystone of the whole story. Unlike other parts of the Aeneid, incidentally, it can be enjoyed on many different levels, as Homer can. For schoolboys, it is a magnificent ghost-story; for Dante, it is an archetype for a splendid, but totally different, catabasis; for Dryden, it gives the opportunity, (78) for a sly dig at William of Orange and the revolutionaries of 1688. But, though the Aeneid is certainly no mere imitation, Virgil does, like Wells, and like most good authors, make full use of traditional themes, giving them his own twist. We have the Descent into the Underworld, the Man from Over Sea, the Quest for Immortality, or its equivalent. We have the Temptress who tries to keep the hero away from his Destiny (though she, like the smaller she-villain Eriphyle, (79) is played for sympathy). These themes were probably not new when they appeared in the Epic of Gilgamesh, (80) nor were they out of date when they were given a new twist by H.G.Wells. But Wells and Virgil alike used them in ways in which, I think, they had never been used before.

It is not, I think, generally known (at least, I have never seen it stated) that the plot of Kipps is virtually the same as that of a novel called Ten Thousand A-Year, written in 1841 by Samuel Warren, a novelist and M.P., who has been described as "a kind of right-wing Dickens". Warren's anti-hero a small shop-assistant played for laughs which are not always very friendly, comes into a fortune through the good offices of a casual acquaintance, sets up as a country gentleman, falls in love with a lady above his rank in life, has grotesque embarrassments, loses his money, and ends up in a madhouse. Wells virtually retells the same story, with more sympathy and a happier ending. Similarly, the attempted abduction of Florence Dombey, and the grim warnings of "poisonous effluvia" from the slums, (81) reappear in The Time Machine, (82) where Weena and her friends are threatened with even ghastlier abductions, and where the strange towers and mineshafts of the Morlocks cause so much embarrassment when the narrator asks questions about them that he assumes that they must be "connected with the sanitary apparatus of these people". But there are archetypes far older than Dickens or Warren.

A Research Student of mine (83) has just written a fascinating thesis on Catabatic Themes. He suggests that the archetypal science-fiction story shows a Hero descending into the Underworld, fighting a Dragon, meeting the ghost of a parent or ancestor, and obtaining the Fruit of Immortality. Here, facts are too strong for fiction; the Hero is not alive today, so, if he won the Fruit of Immortality, he must have lost it again. (84) Just so, Mr. Fotheringay, The Man Who could Work Miracles, has to lose his supernatural powers, (85) and the man who is given the Fruit of the Tree of Knowledge by

an Armenian refugee whom he has met in the train has to throw it away when he sees two girls of his acquaintance who would be shocked to see him eating, or even carrying, a juicy fruit in public (Eve, Pandora and Dido, you will notice, in late-Victorian dress).⁽⁸⁶⁾ Immortality can, of course, be partly rationalized. It may become gold, as with Jason, or with the First Men in the Moon;⁽⁸⁷⁾ it may become wisdom or spiritual insight, sometimes of a rather terrifying kind, as for those who go down into the Cave of Trophonius and never smile again, or for Gulliver who never recovers from his experiences with the Yahoos,⁽⁸⁸⁾ or with Prendrick, who reacts in much the same way when he comes back from Dr. Moreau's island to the Victorian London which so resembles it.⁽⁸⁹⁾ Or one may get a guide to the future, like the Time Traveller, or like Aeneas himself; or one may simply be given constructive advice, as when Odysseus is warned to take security precautions when he returns to Ithaca,⁽⁹⁰⁾ or when Aeneas is told "quo quemque modo fugiatve feratve laborem".⁽⁹¹⁾ Sometimes, as in Jason's case, the theme may be fused with the realities of contemporary exploration, and there may be not only a crock of gold, but a Princess. She may be a helpful Princess, like Medea or Nausicaa, or a baleful one like Circe or the Laestrygonian Queen who "looked like a mountain-peak",⁽⁹²⁾ or a well-meaning but dangerous one like Dido or Calypso, or like the Isobel Rivers who ruins the hero's career in The New Machiavelli. (It is an odd coincidence that P.C.Wren should have chosen the same name for the charming but rather vapid heroine of Beau Geste; less odd, that Orwell should have taken the name of Verrall, the smug brute of an aristocrat in The Days of the Comet, for the equally smug brute of an aristocrat in Burmese Days).⁽⁹³⁾ Sometimes the Princess has to be left behind or lost on the way, through the exigencies of the plot, like Nausicaa again, or Dido, or Weena in the Time Machine. Other themes of death and resurrection are treated in A Vision of Judgment,⁽⁹⁴⁾ where a treatment which Byron had used simply to show that George III had been, on the whole, a well-meaning old buffer and Southey⁽⁹⁵⁾ was an unmitigated ass, is used as a plea⁽⁹⁶⁾ for the abandonment of humbug and an increased mutual understanding, a message which was to be partly realized by the discoveries, or pseudo-discoveries, of Freud and his successors; in A Tale of the Last Trump,⁽⁹⁷⁾ where simple people, of Kipps' status, suddenly find themselves the instruments of apocalyptic events; in When the Sleeper Wakes, where we find a theme which goes back through the legends of Barbarossa and Holger Danske and King Arthur sleeping in their underground caverns, to the greatest, and perhaps the earliest, Burial and Resurrection legend of all.⁽⁹⁸⁾

These are, of course, not the only borrowings. The first version of the Time Machine was an untypical, and vilely-written, jeu d'esprit called The Chronic Argonauts;⁽⁹⁹⁾ in case the debt to tradition was not clear enough, the leading figures are called R.Nebogipfel (i.e. Moses) and, thing upon thing, the Reverend Elijah Ulysses Cook. (A similar figure turns up as Dr. Maydig in The Man who could Work Miracles). The message gets rather tangled, indeed, and the future, in which the hero is in trouble for "the abduction of a ward in the year 4003" and "several assaults on public officials in the years 17901 and 2",⁽¹⁰⁰⁾ seems disappointingly like the present. There is less confusion in The First Men in the Moon, which opens with a quotation from Lucian's Icaromenippus⁽¹⁰¹⁾ (we may wonder where the Greekless Wells had, at that time, come across that not much publicized dialogue, as distinct from the far better known Vera Historia) and there are also touches of Swift, Kepler,⁽¹⁰²⁾ and even

Philolaus. (103) The film of Things to Come has strong touches of Isaiah and St. John the Divine, as well as more recent echoes from Russia; (104) the Invisible Man is simply an extension of the fable of Gyges' Ring in Plato's Republic (105) (incidentally, the text has nothing to support recent suggestions that Griffin had been driven mad by the agony of his transformation; he had lost all family affections, and driven his father to suicide, long before he became invisible), (106) and Griffin is the Superman Gone Bad, a kind of Holy Terror, (107) whereas Dr. Nebogipfel, and Dr. Cavor, and the Giant Children in the Food of the Gods, are supermen who remain uncorrupted, or who are at least played for sympathy. The War of the Worlds is something more than one of the prophecies of invasion and calamity which were so common at the time. (108) Not only is there a sadly veridical prophecy of a totally heartless enemy with genocidal aims, later perhaps to be supported by a collaborationist milice, (109) but there is, as in France in 1940, a total collapse of the established authorities. The Army fails, and it is significantly a private soldier who plans, not very effectively it would seem, a literally Underground Resistance; (110) organized religion fails (the American film of 1952 avoids this, and makes the refugees find sanctuary in a New York cathedral), but Destiny itself steps in -- and there is an explicit reference to the Destruction of Sennacherib. (111) This book has no superman, but there is one in The Island of Dr. Moreau; even he, however, is dwarfed by the situation. Wells openly admits his debt to Comus (112) (and, by implication, to the Odyssey), and the echoes of Swift, whom in his childhood he found "strong meat", (113) are obvious; but there is more to it than that. Why do the deformed creatures sit in a circle listening to "The Law", and chanting their responses to it? Most critics have supposed that Wells is borrowing from Kipling, and thinking of the Law of the Jungle; (114) but surely there is a more homely parallel. Kagarlitski (115) seems to see an adumbration of the rhythmical applause, and the chanted slogans, associated with mass meetings in Stalin's Russia, where orators, including Stalin himself, recited liturgical-sounding formulae and received hysterical applause; but what are we reminded of when we hear of vetoes publicly recited ("Not to eat flesh or fish -- THAT is the Law") interspersed with the response "Are we not Men?" (116) Surely, most of us will recognize the practice, unfortunately obsolescent in the more with-it churches of today, by which the Ten Commandments are read out in the early stages of the Communion Service, and the humble worshippers pray aloud for grace and strength to keep them. Indeed, the narrator in his Epilogue explicitly compares the Monkey-Preacher to the fashionable spellbinders in London pulpits; (117) less explicit is the suggestion that the preachers, in their humble measure, are doing their limited best to make men better than their animal nature, and that the liberating Prendrick, who assumes that Dr. Moreau is deliberately degrading them when he is really trying to improve them, and urges them to break away from Dr. Moreau's domination, is making a mistake which is made by too many sincere revolutionaries, and which usually ends in total disaster. (118) And why, indeed, is the doctor called Moreau? It is a French name, and French scientists, like French detectives, were commonplace in Victorian fiction, but the name means little enough in French (I had always taken it to mean Cod, with the implication that the doctor was cold-blooded, but it really denotes a horse's nose-bag, which is irrelevant to the story); it is really a bilingual pun, perhaps a subconscious one. Dr. Moreau, like Dr. Nebogipfel, is a Man of the Future --- the Man of Tomorrow.

Of course, Wells was not the first moralizing science-fiction writer of his century; but how distressing much earlier Victorian science-fiction is. (Modern space-opera is, of course, no better, nor are the old experiments in mysticism and fancy writing which came in with the nineteen-sixties; Wells himself neatly described much of it when he said "anyone can invent human beings inside-out, or planets shaped like dumb-bells, or a gravity which repels"--- though even Wells' negative examples are more intriguing than the best writings of lesser men; I would dearly like to read a novel about human beings inside-out). Even Jules Verne, who denounced H.G.Wells for using a stuff called *Cavorite* which had not been invented ⁽¹¹⁹⁾ (as Kingsley Amis once pointed out, this is rather like the complaint made by the man in the lunatic asylum, that the beef doesn't taste like mutton today) has plenty of incident but cannot draw credible or interesting characters, and his adventurers spend most of their time making epigrams, like Kipling's *Bandar-Log*, who think that a problem is solved when one has made a witty remark about it. ⁽¹²⁰⁾ Compared to Wells, Verne is as moonlight unto sunlight, as water unto wine. Wells' novels, straight and scientific alike, show a vigour which is lacking in his predecessors. Orwell has pointed out that Wells was a real liberator; ⁽¹²¹⁾ he was on our side, not, as most novelists were, on the side of the stifling father-figures. Nor did he stand among contemporary popular novelists, with their coy jokes about young love, their appalling snobberies, their stage Irishmen and their comic Cockneys, their polysyllabic humour and their irrelevant allusions, who would never say "Ireland" when they could say "the green isle adjacent"; ⁽¹²²⁾ even the kindly and hilarious Wodehouse seemed to share our elders' inexplicable predilection for cricket. Rather similar, I suspect, was the reaction of the audience in archaic Greece when Homer soared above the level of his predecessors, who may have narrated more thrilling events but had nothing of his charm and compassion; so did Shakespeare rise above his predecessors, who may read better in the story but, as theatre, are not in the same street with him; so, certainly, did Virgil, criticized by the *Bavius* and the *Maeuius*, ⁽¹²³⁾ of his day as a frivolous neologist, ⁽¹²⁴⁾ but bravely championed by *Horace* and triumphantly vindicated by the final verdict of the public; who included, we may be glad to say, the teaching profession, ancient and modern.

We have seen what is Wells' secret; what, then, is Virgil's? Our Founder once said to me, rejecting an implied criticism by Benjamin Farrington, ⁽¹²⁵⁾ "Nobody in their senses would read the *Aeneid* for the story; still less would anyone in their senses take it as a description of what actually happened". Virgil does, indeed, lack the gift that was possessed by Homer, and Orwell, and Swift, and Wells above all, of writing something that is acceptable on several different levels. The *Aeneid* is a fine poem and an admirable foundation-legend, and it is admirable for "example of life and instruction of manners", ⁽¹²⁶⁾ and it is a treasurehouse of beautiful passages and exciting episodes, but on the whole the *Odyssey* is a better story; just as Theocritus' peasants (not to mention his townspeople) are more realistic than Virgil's ⁽¹²⁷⁾ shepherds. But even apart from the obscurities of Theocritus' Doric, I suspect that most of us like the *Eclogues* better than the *Idylls*, and it might be as well to see just why this is so.

One scholar has recently suggested, slightly adapting an idea of Robert Graves', that Virgil never really grew up. ⁽¹²⁸⁾ The loves and hates and

tears of the Fifth Aeneid, as well as those of the Eclogues, perhaps may not fit the world of working farmers, displaced persons, and serving soldiers; but they are admirably appropriate for the closed world of a happy and well-run preparatory school. Now, Tennyson loved Virgil "since his day began", (129) that is, presumably, since at about the age of six; I myself did not meet the pious Aeneas until I was ten, when I had the great good fortune to be introduced to him by L.A.G.Strong, and found that his adventures on the coast of Africa beat Rider Haggard hollow. A year later, I followed him into the Underworld, and about the same time I discovered the Eclogues, and was delighted by them. Here were people who threw apples at each other, (130) who were disappointed to be sent to the nets while their best friends were out in front chasing the boars, (130) who wrote poems to compete with each other (131) and were foolishly jealous when they were outclassed, (132) who sidetracked elderly and alcoholic teachers into telling them all about the creation of the world and the odder stories in Greek mythology. (134) It was lovely. It IS lovely. And about the same time I discovered H.G.Wells. Corydon loves someone who is inaccessible: so did Mr. Polly, so did Kipps --- though Kipps, luckier than Corydon, did find a more suitable companion and live happy ever after; so, too, did Willie Leadbold, in The Days of the Comet. Meliboeus and Moeris lose their farms, as Mr. Polly loses his job; in a happier vein, Alphisiboeus will imitate the dancing satyrs, (135) as might well have been done by any of the cheerful rustics at the Flower Shows in Mr. Britling's Essex or at the Invisible Man's Iping. (In Wells' novels it is often brilliant summer, as when Thestylis makes her garlicky salad for the weary harvesters). (136) There is a joy and freshness about Virgil, and about Wells, as there was about the Impressionists; as one of Wells' friends said, "The world was old and sad, my friend, but you and I were gay". (137) There was youth; there was a tender sympathy for human joys and sorrows; there was discipline too, and piety, and hard work in plenty, "conquering everything with its ruthlessness", (138) but there was, throughout it all the visionary gleam. That gleam often shines out, like the Golden (139) Bough, in the darkest depths of the wild wood. It flashes out at Marathon, it blazes in Aeschylus; its message rings triumphantly in the Old Testament, where wolf and lamb lie down together on the Holy Mountain, (140) and boldly in the New, where the songs of the New Jerusalem are heard above the strangely modern stridencies of overcrowded inns, fussy bureaucrats, and labourers in vineyards arguing about their differentials. (141) Our own literary tradition has shown it gleaming through the strange imagery of Spenser, shining bright and clear in Milton, illuminating Burns and Blake and Shelley. Virgil, though not particularly young when he wrote his greater poems, has, like them, a particular message to youth; his message is doubly appropriate when it presents itself to youth approaching the breakthrough into the strange world of threat and promise that comes with puberty, and to mankind on, or beyond, the threshold of bewildering discoveries when "the walls of the world dart asunder and one sees what goes on through the whole of Space". (142) The same message, in its fundamentals, comes from the tender Virgil and the robust Wells, from the modest goose of Mantua (143) and from the ugly duckling of Bromley.

I would have liked to say much more --- to deal, perhaps, with the literary convention of romantic love, and the way these two authors treat it; with their use of personal names, and the associations which they imply; the development of Virgilian themes in theatre and art, and the strange uses to which Wells has been put on cinema and on television --- but

iam summa procul villarum culmina fumant, (144)
maioresque cadunt altis de montibus umbrae.

NOTES

1. Some, however, may be mentioned in a footnote. Bergonzi, The Early H.G.Wells, 1961; Brome, H.G.Wells: A Biography, 1951; Hillegas, The Future as Nightmare; H.G.Wells and the Anti-Utopians, 1967; Kagarlitski, The Life and Thought of H.G.Wells, (tr. by Moura Budberg, 1966); Orwell, Wells, Hitler and the World State (1941, published in Collected Essays, 1961, and elsewhere); Ingvald Raknem, H.G.Wells and his Critics.n.d.
2. Outline of History, pp. 240-2, 244.
3. Georgics III 176.
4. Georgics II 475-482; cf. Eclogues VI 31 sqq.
5. First cited by Donatus, quoted in the Introduction to Page's commentaries; see also Jackson Knight, Roman Vergil, 44.
6. In a paper read to the South-Western branch of the Classical Association, March 8, 1957.
7. Milton, Ode on the Morning of Christ's Nativity, stanza VII.
8. Expressed with particular vigour in Journal of Roman Studies, 1947, pp. 183-6, and repeated in Folklore, 1959, p.255; Dumézil's vigorous reply to the former criticism may be found, I believe, in the Introduction to his Loki, 1948.
9. Revelation, xxi.22.
10. E.g. Eclogues II 10 sq., V 36-9.
11. Notably Georgics I 466 sqq., II 166-72, IV 210-8.
12. Especially II 485 sqq.
13. E.g. III 15-18 (Thrace), 104-115 (Crete); cf. also IV 99 sqq.
14. IV 105 sqq.
15. II 453-7.
16. VI 86-95. The Cambridge scholar who recently used this passage as an incitement to xenophobia would have done well to consider VII 270-1, XI 112, XII 834-40.

17. E.g. in The Wonderful Visit, The Story of the Last Trump, and the inept clergymen in The War of the Worlds and The Days of the Comet.
18. On this theme, see Jackson Knight, op. cit. 37.
19. Primarily of course from Works and Days, 110-21; see also Rose, The Eclogues of Vergil, Sather Classical Lectures 1942, pp. 176-7, 184.
20. Politicus, 269 c.
21. This idea is treated more than once in Sylvie and Bruno.
22. Plato, loc.cit. and Republic, VIII 546.
23. Best expressed in Plutarch, Sulla, vii, 4-5, and cf. Rose, op.cit. pp. 175-6, 189-90. For the psychological effects, see Robert Graves, Steps, 308 (reading, however, 'Aztecs' for 'Incas').
24. The most easily accessible information on Cyclic Theories in Stoicism may be found in Robin, Greek Thought pp. 348-9, and references.
25. In a paper read to the Exeter branch of the Virgil Society, November 16, 1942.
26. Eclogue IV 9, 12-13, 37-47.
27. E.g. by Rose, Folklore 1959, p.255.
28. Ezekiel xxxvii.
29. I have been unable to find the source of this attractive legend, and would be grateful to any philhellene who could inform me.
30. Eclogue IV 35-6.
31. E.g. Odes I xxi 12-16, cf. ii 21-4, IV v, xiv, & c.
32. Eclogue IV.34.
33. Ib. 37-8, cf. Georgics II 461 sqq.
34. Daily Life in Ancient Rome, 1941, pp.33-5, 40-1.
35. Georgics II 461-5, 505-6. Since Virgil never seems to show the slightest interest in private ostentation (as distinct from useful public works, e.g. ib. 161-4) we may take this as something more than the mere simple-life cliché suggested by Horace, A.P.197, and satirized in Epodes ii.
36. See Knaack, Pauly-Wissowa IV, pp.2141-6.
37. Rulers as different as Charles I and Woodrow Wilson have compared

themselves to Jesus Christ; national enemies, and even domestic opponents, have commonly been compared to Satan. Government spies penetrating revolutionary organizations, and renegade revolutionaries, have regularly been compared to Judas Iscariot.

38. Rose (The Eclogues of Vergil, pp. 45-7, 228) has tried to make coherent sense, or its equivalent, out of this passage, citing, among others, Leo, Hermes 1903. Whether an Italian slave was likely to have a small farm as his peculium, and might hope to save enough of the profits to buy his liberty, is a question which can more easily be answered by experts on Roman law and Roman agriculture than by myself.
39. Especially from 755 onwards.
40. The dynamic, progressive imagery on the Shield in VIII 626-729 can be contrasted to the static portrayal of contemporary existence on the Homeric and Hesiodic Shields of Achilles, and to the moralizing, sub specie aeternitatis use of prophetic art on the Temple of Mars in Chaucer's Knight's Tale, lines 2030-8.
41. Rose, op.cit. pp.209-10.
42. Scientific Romances, p.817. There is a rash of capitals unauthorized by the original, and the earth's "winter weeds" have become a "Winter Skin".
43. Walmsley, Peterloo: the Case Reopened, 1969.
44. E.g. by Orwell, Collected Essays, 165.
45. E.g. by Jackson Knight, op.cit.137, 172. Cf. also Otis, Vergil: a Study in Civilised Poetry, p.317.
46. See Servius on Aeneid II, 555-7, and Knight, op.cit.302.
47. Aeneid VIII 485-8, quoted in the Times, Old and True, 28 April 1945, p.6. See also Gage's astonishing elaborations on this theme, Huit Recherches sur les Origines Italiques et Romaines, 1950, pp. 17-8.
48. Aeneid VI, Page's note, and Knight, op.cit. 303-4.
49. Short Stories, pp. 50-3, (Time Machine), 763-4 (A Story of the Days to Come)
50. The Iron Heel, passim. It is interesting to compare London's prophecy with the actual state of mid-century America.
51. Short Stories, loc.cit., especially 778.
52. Outline of History, 452.
53. A surprising account of constructive idealism is attributed to the German military establishment in The War in the Air, 1908; for similar views

among contemporary English progressives, see Skidelsky, English Progressive Schools, 1969, pp.86-7.

54. For the idea of "large drones with stings", see Plato, Republic, VIII 552d. For the use of xenophobia as a political weapon, see also Xenophon, Hellenica III iii.21, Oratorum Romanorum Fragmenta (Malcovati) 144, with Badian's analysis, Foreign Clientelae, 1958, pp.187-8.
55. Short Stories, pp. 644-55.
56. Published 1913; In the Days of the Comet was published in 1906.
57. Sherlock Holmes Short Stories, p.1086.
58. Notably Owen Francis Dudley, in Human Happiness and H.G.Wells, 1936.
59. This Misery of Boots, a Fabian pamphlet published in 1907. The "misery" there described has been largely abolished by the general adoption of shoes for outdoor use; should this be attributed to the increasing preference for comfort as against ostentation, or to the general improvement in road surfaces, foretold in Short Stories 734?
60. This point is particularly emphasized by Orwell, op.cit. pp.64-5, 70-1.
61. Georgics I 493-7. I have not heard of this prophecy being fulfilled anywhere except at Maiden Castle in Dorset.
62. Page gives no authority for his statement (loc.cit., commentary) that "It was the general belief of the ancients that the race of man was continually deteriorating" (that is, physically as distinct from morally, as in Horace, Odes III vi.46-8); though such a view may be extrapolated from such lines as Iliad V 304, XII 383, 449, & c.
63. Hdt. I 68, esp. paragraph 3.
64. Plutarch, Cimon, 8; Theseus, 36.2.
65. Thucydides, I x.1. For an amusing fulfilment of this prophecy, see Rhys Carpenter, Folk-tale, Fiction and Sage in the Homeric Epic, 1946, pp.50-2.
66. E.g. (among many) Eclogue X 8-9, based on Idylls I 66 sqq.
67. E.g. Aeneid IX 264, where Virgil seems to forget that the Arisba of Iliad II 836 sqq. was in Trojan territory.
68. Most notably, Eclogue VIII 58, based on a gross misunderstanding of Idyll I 132.
69. E.g. Aeneid VI 460, from Catullus LVI 39; Knight thought he detected an echo of Lucretius IV 1264-5 in Aeneid IV 551.

70. Servius on Aeneid IV 404.
71. Works and Days, 263-4. Virgil does, of course, criticize some late-Republican types in Georgics II 502-12, and Page cites various contemporary figures whom Virgil might have been envisaging; but, insofar as any social criticism is intended, Virgil is clearly attacking the old Republican system and, by implication, praising Octavian. Does "urbem" in line 505 mean Rome, as Kennedy thought, or is Virgil, like Aeschylus Agamemnon 472, expressing a distaste for wars of conquest under any circumstances?
72. Jowett is said to have snubbed an undergraduate who timidly expressed this opinion; I have not been able to check the source of this story.
73. Epp. II ii.42, cf. I i 11-14.
74. The comparison between Aeneid XII and Iliad XXII is interesting; Aeneas (940 sqq.) is clearly more tender-hearted than Achilles. Turnus, for obvious reasons, cannot have a wife and child to arouse our sympathy, but he has a loving sister; Aeneas' anger, significantly, is not aroused by the memory of a lover killed by the chance of war, but by the thought of a promising young life uselessly lost.
75. Especially Page, The Homeric Odyssey, pp. 221-51. Unitarians, who usually admit some interpolations (e.g. Flacelière, A Literary History of Greece, 33; Kirk, The Songs of Homer, 212, 236) do not seem to have noticed that Odyssey XIII 383-4 can only refer back to XI 406-434.
76. Page, op.cit. 25, 38, 44, 47.
77. A visitor to the site of Cumae will notice vaguenesses and inconsistencies in the topography; the details of reincarnation are obscure, and it is not clear whether the lovers, the suicides, the culture-heroes, or even the damned, are to go through the process of purgatory and rebirth described in the Platonic passage which begins in line 723; the inorganic lines 743-4 are an inconsistency within an inconsistency.
78. Lines 608-9 are rendered by Dryden (lines 824-5)
"They who brothers' better claims disown,
Expel their parents, and usurp a throne".
79. Contrast 446-7, where Eriphyle is simply a woman unhappy in love and motherhood, with Odyssey XI 326-7, where she is a kind of super-Delilah.
80. For the conventional interpretation, see Knight, Cumaean Gates, 18-21, and references; a different order of events is given in the Penguin translation, especially pp. 63, 97-9, 102-5, 113-4.
81. Dombey and Son, chapter VI. Dickens makes the abduction temporary, and gives a decorous, if far-fetched, reason for it; but to any contemporary who knew anything of the Victorian underworld, abduction would inevitably suggest the white-slave trade. For the idea of infection spreading from

- the Victorian slums, see chapter XLVII. Cf. House, The Dickens World, 217.
82. Short Stories, pp. 57, 60, 63. In the recently-produced film of The Time Machine, it was simply suggested that the Eloi, conditioned to go underground at the sound of an air-raid siren, voluntarily presented themselves for forced labour in underground factories; a relic of wartime controls rather than an extreme development of laissez-faire capitalism.
83. R.J.Clark, The Katabasis: a Vergilian Treatment of a Recurring Theme, 1969.
84. Clark, op.cit. pp. 3-4, 72-3, 157-165, on the unavailing search for immortality.
85. Short Stories, p. 818.
86. Ib. pp. 401-2.
87. Scientific Romances, 549, 584-5.
88. Gulliver's Travels, Part IV, chapter XI ad fin.
89. Scientific Romances, pp. 180-2.
90. Odyssey XI 441-3, 445-6; Clark, op.cit. 34-7.
91. Aeneid VI 892; Clark, op.cit. 186-7.
92. Odyssey X 112-3.
93. Alldritt, The Making of George Orwell, 1959, suggests that Orwell chose the name Verrall because it resembled the word "virile". In fact, the English (unlike the American) pronunciation shows no great similarity, and Orwell's Verrall is only marginally, if at all, more virile than Orwell's hero; for Wells and Orwell alike, Verrall's advantage comes solely from class and wealth. To the present writer, his name suggests the French verrou (an obstacle, conceivably a phallic symbol), verrere, a sweeping away, and, at least in Orwell's case, Verres, an oppressive provincial administrator.
94. Short Stories, pp. 109-114.
95. Byron, Vision of Judgment, especially stanzas 45-6 (George III's personal qualities); cf. also 71, 106; 66-83 (parodying Southey's section V), 86, 96-9 (describing Southey's own merits as a poet and politician).
96. Short Stories, 114.
97. Ib. pp. 587-604.
98. Wells himself admitted that the Sleeper was the common man (for a modern twist, see Frederick Pohl, The Age of the Pussyfoot, where the Sleeper's

earnings are also enormous, but have been eaten away by inflation). Roman Catholic critics have suggested that the Sleeper symbolizes Christ and his corrupt agents symbolize the Church hierarchy. There is room for a detailed study on the use of resurrection-legends to symbolize the aspirations of oppressed communities (cf. notes 28-9 sup.); for a comparatively light-hearted modern example, see L'Enfant du Métro, Madeleine Truel, Paris 1943, as analysed by Clark, op.cit. 267-8).

99. Printed in Bergonzi, op.cit. n.1 sup., pp.187-214; for later developments, see Clark, op.cit. 256-7. Wells himself felt embarrassed by the title (Experiment in Autobiography, 309); the style is typical of Victorian humorous writing at its polysyllabic worst.
100. Bergonzi, op.cit. 203.
101. Lucian, Loeb edition, vol.II p. 269, quoted in Scientific Romances 455.
102. Somnium, written in 1634; two modern American editions were released in 1965 and 1967.
103. See also Wüst, Pauly-Wissowa XVI 77-8; Philolaus, Diehls Fragmente der Vorsokratiker I 404, Freeman, Pre-Socratic Philosophers 226.
104. Released in 1936, and frequently repeated on television. Civil War, complicated by pestilence, raged through the 1950s and 1960s, and one of its most graphic scenes showed ragged troops charging forward wearing, rather puzzlingly, Russian sheepskin hats. The author and director were probably working on the analogy of the Russian Civil Wars which had followed the Russian collapse in World War I.
105. Republic II 359 d.
106. Kagarlitski, op.cit. n.1 sup. p.60.
107. Kagarlitski, op.cit. 201-2, gives a précis of The Holy Terror which makes the hero seem remarkably like Stalin, even to the extent of leading his people to victory and being dexterously eliminated in time to prevent him giving orders for a general massacre of the Jews.
108. On this theme, see I.F.Clarke, Voices Prophesying War, 1966; now available in paperback.
109. Scientific Romances, p.434.
110. Op.cit. 434-5 (underground). It is sometimes assumed (e.g. by the BBC, in the serial version produced c.1950) that this man is an officer; but he is explicitly said to have been a private, pp. 346, 351, 429 sqq.
111. Op.cit. p.445.

11. Op.cit.p.115, "their Comus rout".
113. Tono-Bungay, 17.
114. In fact, Kipling's Law of the Jungle (Second Jungle Book, p.29) is neither a grotesque parody nor, as is sometimes supposed, a glorification of violence; it expresses a very reasonable compromise between the rights of the individual and the demands of society.
115. Kagarlitski, op.cit.53-4. Stalin's liturgical-biblical style was noticed by several contemporary observers; e.g. Eugene Lyons, Assignment in Utopia, 1938, pp.266-7.
116. Rendered, unfortunately, as "Aren't we human?" by Kagarlitski's translator, op.cit.53; presumably she did not take the trouble to check the original.
117. Scientific Romances, 181.
118. Op.cit.117. On "the breakdown of the Inherited Conglomerate" see Dodds, The Greeks and the Irrational, 192, quoting Murray, Greek Studies,67. Cf. also Georgics I 199-203.
119. Bergonzi, op.cit.157-8.
120. The Jungle Book, pp.51, 67, sqq; this common description of the Bandar-Log is not Kipling's own, but it certainly fits the description given in The Jungle Book, 51 sqq.
121. Collected Essays, 165.
122. This particular horror comes from Dehan, Between Two Thieves, 1912; a powerful story vitiated by the kind of style the Fowlers fought against.
123. See Marx, Pauly-Wissowa III, pp.151-2.
124. A.P. 53-6; cf. Epp.II i 64 sqq.
125. Science and Politics in the Ancient World, 1939, pp.200-1.
126. Article VI, Book of Common Prayer, referring to the Apocrypha.
127. The reader may consult, with amusement or sympathy, the examples of mistranslations given by an anonymous "Examiner" in Greece and Rome, V.32.
128. Jasper Griffin, addressing the South-Western branch of the Classical Association, 26 November, 1965.
129. Stanza 10 of "To Virgil", printed at the end of the introduction to Page's commentaries.
130. Eclogues III 64-5.
131. Ib. 74-5.