The most important question that arises from E.7 seems to be: What does the verdict signify? Does it show that Vergil considered the songs of one poet true poetry, those of the other false?

Voss' opinion (quoted by Holtorf 2) is that in E.7 we have 'einen Prüfstein zur Scheidung der Geister', and Holtorf writes (p. 202): 'Die beiden Sänger Corydon und sein Gegenspieler Thyrsis sind grundverschieden in ihr Auffassung von der Welt. Die Art der Auffassung aber eines Dichters, so scheint es Vergil zu empfinden, ist ein Kriterium für echte oder unechte Kunst. Sollte nicht in den Strophenpaaren das Wesen wahrer Poesie und ihr Gegenbild symbolisch zum Ausdruck kommen?' And on p. 44: 'Corydon singt immer nur das, was Vergil selbst am Herzen liegt. Den Thyrsis aber charakterisieren Hohn, Anmasstung und Pietätlosigkeit'.

Page 3 writes: 'The inferiority of Thyrsis is marked in the arrogance of lines 25-28, and the extravagance of 33-36 . . .'

Conington 4 comments on Thyrsis' 'arrogance and spleen' (note on v. 25). Rose, 5 in discussing the verdict, writes of Baehrens that he 'is sure that Vergil has simply given the victory to the singer whose character he prefers ...' (referring to Baehrens' article in Hermes LXI (1926) pp. 362 seq.). Rose himself (p. 145) agrees with Sandbach in finding metrical imperfections in Thyrsis' verses: ' . . . so we may say that the umpire gives a proper and fair decision; while as for Vergil's preference of one character to the other, that probably is true, but he also was artist enough . . . to make his less likable shepherd, whom he would have lose, the less able poet, though by no means a bad one'. Holtorf (p. 202) deals with and rightly dismisses as valid reasons for Thyrsis' defeat the so-called imperfections.

Stégen 6 says in effect (that it is accepted) that Thyrsis is beaten on the last quatrains; he finds the inferiority evident already in vv. 25-28, where asking for glory does not surpass asking for inspiration.

The basis of these criticisms seems to be the attributing of moral qualities...

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1 This article is based on a paper read at a seminar which I had the privilege and pleasure of attending, conducted by the Department of Classics of the University of South Africa. I am indebted to the writers of other papers: to Professor G. van N. Viljoen for E.2 and 6; to Professor C. P. T. Naudé for E.5; to Mr. D. M. Kriel for E.1; to Mr. G. Cipolla for E.9; to Mr. H. L. F. Drijepondt for E.10; to Mr. H. Simpson for E.8.

2 H. Holtorf: P. Vergili Maro: Die Grösseren Gedichte I, München 1959, p. 44.


to Thyrsis on the ground of his replies. It seems to me that Vergil has chosen
the amoebaeic form (and a presentation which in spite of the odd series
number, 7, is non-dramatic) to prevent us from making the characters of the
shepherd-poets the basis of criticism.

Vergil's use of the amoebaeic obliges us to ask certain questions. Can we
reach the mind of a dramatic poet by studying the responses of the characters
he creates? Can we reach the mind of a lyric poet by studying his poems? If
we can—and we do seem to reach Corydon's mind—does the study of the
mind divorced from the particular poem pertain to literary criticism? May
we in assessing poetry use the concept 'inspired' as if equivalent to 'true', and
the concept 'dictated by the intelligence' as if equivalent to 'false'?

No matter what answers we give, is it not remarkable that Vergil by means
of a 'simple pastoral' compels us to consider problems that underlie literary
criticism?

The form of E.7 is interesting because it is not really dramatic. All critics
note that the singers do not themselves appear. Meliboeus introduces the
words of the singers as he introduces Daphnis' words, and the text should
dispense with the words Corydon Thyrsis alternately. Since in E.1, 3, 5 and 9
the odd number and the dramatic arrangement really are the sign of interplay
between characters actually present, would we not be justified in thinking that
this departure from the norm is intentional, specially emphasizing the absence
of any data on which to judge character? Even if there is not any special
emphasis, it is true that we learn nothing of the characters of the two poets
from their own actions either before or during the contest. In form, then,
E.7 is a monologue in which the words of other characters are introduced,
and we may compare it with E.2. The structure of E.2 is carefully planned—
there is symmetry behind the apparently fitful song. I find no such symmetry
in E.7. (But the nature of the amoebaeic exacts symmetry in the two songs.)
The end is casual—2 verses, almost as if unimportant, or perhaps as if self-
evident. The introduction, 20 verses, bears no numerical relationship to
the songs of 24 verses for each poet. I conclude that the introduction has no
purpose other than to usher in the two sets of songs, and that these songs are
all-important. The significance of giving only two verses to the verdict we
shall consider later.

The introduction sets the scene and makes clear that the poets are equal.
There does not seem to be any suggestion that (in this shepherd world that
we are prepared to accept) the verses were prepared beforehand. It is, of course,
possible to assume that Corydon prepared his beforehand, since he need not
be guided by Thyrsis' reply. But the poem begins with the word forte; we seem
to be justified in thinking that we have here in the situation of the poem a
chance meeting and an impromptu composing of verses. That the verses of
both poets were composed by Vergil with great care to illustrate a point

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7 Both Rose and Conington observe of certain verses that their character is part
of the game or that they follow of necessity, but neither pursues the thought (see
Rose p. 143; Conington p. 86, notes to vv. 49, 57).
8 Rose (pp. 94, 240) says that the even-numbered eclogues are non-dramatic in
form, and refers the observation, via Wagner, to Heyne.
(but what point?) is a paradox that adds to our intellectual pleasure in the poem.

The two sets of songs, forming one amoebic song, raise a question. We must remember that this verse form is composed according to rules: the first singer chooses a theme, the second replies in the same number of verses and in the same metre; and that there are three possible forms of response: a direct answer to a question; or a supporting response; or a contrasting response. Thyrsis chooses to reply by contrast. May we judge Thyrsis morally on the substance of a reply which is to be the opposite of a subject that he does not choose? It seems to me that we may judge him only intellectually, and that all thoughts about less desirable character must fall away, and with these a good deal of accepted critical work on the poem. If Thyris had chosen as first singer his particular presentation of the themes, we might perhaps have judged him morally and have found a gross character distinction between Thyrsis and Corydon unworthy of the poet who could create, for example, the interplay between Mopsus and Menalcas and the subtle change in Mopsus that we find in E.5.

We may assess of Thyrsis the intellect only. But is this true of Corydon also? He chooses the themes. We may, then, try to learn something of his mind from his choice and from his treatment of his subjects. From these we could perhaps deduce an attitude towards poetry and could see whether it agrees in any way with what we learn from other eclogues about Vergil’s attitude towards poetry.

It is an interesting mental exercise to imagine Thyrsis’ verses as the first. I find that I cannot accept his first two quatrains as independent compositions that a poet would make of free will—and it is these that give him his ‘bad’ character. The third, also, cannot stand alone, but in it there is a special dependence on and use of the first poet’s own concept. It seems possible to me, since I can accept Corydon’s verses as spontaneous, that Corydon’s are based on certain principles, and that it would be possible to reach his mind. Whether reaching a poet’s mind is a function of criticism is one of the problems of criticism.

Vergil shows us that certain circumstances are necessary for poetic composition. Does he show us in this book of pastoral poems that poetry itself has uses? That it justifies the granting of special circumstances?

In E.5, the apotheosis of Daphnis, we see that poetry reflects its age: even in the unreal world of the idyllic-pastoral the thought patterns of the real world are seen. So Vergil, in a world which will soon deify the Caesars, sings of the apotheosis of a poet-shepherd. In E.1 actual events are brought into the idyllic-pastoral convention—there is a visit to Rome, and a picture of an Empire, both connected with the pastoral world by a tree simile.9 In Rome

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9 Verum haec tantum alias inter caput extulit urbes,
Quantum lenta solent inter viburna cupressi. (vv. 24-25)

Pöschl has for ever enriched us by his study of the similes of the Aenid (Die Dichtkunst Vergils, Wien 1953). Application of Pöschl’s conception of the simile as a revelation of inner meaning shows us that Vergil thought of Rome’s dominance as right because natural and inevitable, a fulfilling of Rome’s own nature, not domi-
a powerful young man is associated with freedom. Is it freedom to write? The calm and the sense of natural destined disposition that the tree simile evokes are shattered by the succeeding pictures of displaced peoples. We seem to learn from E.1 not primarily that Vergil lost and regained a farm but that poetry cannot be written under threats and in disturbed times, and that little is achieved when one, whether Vergil or another, is favoured as a single individual. The poet who at the beginning of the eclogue was happily piping, at the end finds that he must try to alleviate the sorrows of the other. So we find that there is point in letting the invitation to share his home, extracted with great delicacy from Tityrus by Meliboeus, underlie the whole. The poem closes with a verse of great beauty, the evening shadows lengthening in the shepherd world and in the world of poetry.

This sombreness pervades E.9, made doubly sombre by the contrast of Theocritus’ happy seventh idyll of which the general plan of E.9 reminds us. Vergil seems to me to defend poetry in E.9 by pointing out what it can do in the real world—it can make a great name and a great deed immortal (27-29), or comfort (17-20; 40-45), or alleviate distress (7-10); it can create companionship between young and old by the joy of shared memory (19-21); its influence is widespread though not necessarily known to the poet (sublegi tacitus 21); the poetry of one nation influences that of another (23-25). He uses his own poems in illustration, and he seems, as in E.1, to point out that he cannot write poetry while others are in distress. He sees the period of his manhood as one without songs, and he shows us this in Moeris looking back on a silenced manhood. But such an enforced silence will be true of other poets also; the reference to Mantua, too, shows that it is the general good that Vergil wants, not the personal.

There seems to be a preoccupation with poetry in eclogues. In E.4 Vergil shows the poet’s rôle in creating man’s symbolic future. In E.5.45 he speaks of ‘divine poet’ and in E.9.34 of ‘vates’. In E.3 there is a poetic contest. In E.8 Vergil seems to find particular pleasure in the use of a refrain. The
refrains of the two songs are strongly contrasted—in the first the refrain precedes the strophe and brings its melancholy echoes of Pan and shepherd love poetry (Maenalus) merely to haunt the first words of every strophe. The refrain of the second poem succeeds groups of verses, and it has an important part to play—it must compel Daphnis to return, and with steady rhythmic blows and plosive sounds it is so effective that it must be reversed at its last appearance. In the *Eclogues* the hexameter often speaks as if in other measures—the magic charm (as here), the lyric (notably in E.9.23-25), the elegiac (E.10); there is a fragment even of a wedding song (E.8.30-31). In E.6 may be found a relationship between a poet, his public, and his material. Varus, representing the public, is told that a poet must write according to his own nature. The subject is removed to the sphere of mythology because here it is easy to show the seeds of stories, the archetypes. Of the seeds, for instance, is that which developed among men in the Hylas story (Vergil let it develop just a little differently in E.2 also). Another is that of Pasiphae’s story. It seems to me that Vergil, by letting this developed story stand among other themes barely named, is indicating that Pasiphae’s experience is a pattern that will repeat itself. (Much later, when he describes the distraught mind of Dido, he signals us back to this story (*Aen.* 4.657, cf. E.6.45.) The poet, typified by Gallus (E.6.64) greatly honoured, is the channel between man and the divine world of the seeds. Perhaps Gallus is here chosen as the poet because we are to see him in E.10 as the incarnation himself of an archetypal theme. Vergil does not formulate such teachings about poetry apart from poems. He belongs to an age which could see that the poem is the teaching and the teaching is the poem. It is we who belong to an abstracting age, who must abstract the teaching.

In general in E.1 and in E.9 we have a picture of a world becoming barbaric, persons driven out, physical violence—an indirect statement of the civilizing influence of poetry. (Eliot has said: ‘The people which ceases to care for its literary inheritance becomes barbaric’. Perhaps as a result of our study of the eclogues we may say among other things that Vergil believes that a poet may be divinely inspired, that poetry has social uses, and that a poet identifies himself with others—in short, that he submits to a divine world and has good human relationships.

Men of letters often write prose essays in defence of poetry and in explanation of the essence of true poetry. In E.9 Vergil has made his defence, presented dramatically, by resolving himself into three persons. Perhaps in E.7 he gives us examples of true and false poetry, as Holtorf suggests (p. 227): ‘in der E.7, wo Corydon und Thrysis die Grenzen zwischen echter und verfehlter Poésie ziehen’.

‘Echter und verfehlter Poésie’—there certainly are two types of poetry in E.7, but is this description exact? The approach to the subject must be different in the two poets. Roughly we may say that one depends on inspiration, the other on intellect.

13 Maud Bodkin in *Archetypal Patterns in Poetry*, Oxford 1934, deals with the great archetypal patterns, stimulating reflection.
Eliot\textsuperscript{18} quotes a modern analysis of what we may call ‘inspiration’. It is Gottfried Benn’s analysis of the birth of a lyric (a lecture: Probleme der Lyrik): ‘There is first, he says, an inert embryo or “creative germ” (ein dumpfer schöpferscher Keim) and on the other hand, the Language, the resources of the words at the poet’s command. He has something germinating in him for which he must find words; but he cannot know what words he wants until he has found the words; he cannot identify this embryo until it has been transformed into an arrangement of the right words in the right order.’ Eliot adds to this (p. 98): ‘In a poem which is neither didactic nor narrative, and not animated by any other social purpose, the poet may be concerned solely with expressing in verse—using all his resources of words with their history, their connotations, their music—this obscure impulse’.

It seems to me that in a singing contest the second poet can not be expressing this obscure impulse. He must rely on quickness of intellect. I do not suggest that Eliot has provided a yard-stick for our two poets. I found it useful to have these ideas in mind—first the obscure impulse, the dark psychic material that itself chooses its form and words, and, second, the dealing with poetic subjects by a lively intelligence.

Before we look for Vergil’s ideas about poetry we may ask: why the idyllic-pastoral form for such ideas?

\begin{itemize}
  \item[(c)] The poet is emphasized in a pastoral poem. We know that Vergil is writing primarily about poets and poetry, not about farms and empires.
  \item[(d)] In the pastoral complex matters may be dealt with in a simple form\textsuperscript{16}—a rustic competition may yield a theory of poetry. Although the matter is simplified, the treatment of the theme of the pastoral is oblique, and, so, stimulating. In E.9, for instance, Vergil does not say that poetry alleviates a burden and consoles—he shows us shepherds singing on a weary road.
\end{itemize}

It seems to me that the desire to examine realities in a simple form motivates Vergil in the \textit{Eclogues}. For this reason, though poetry is here his chief concern (or so it seems to me), we find matters touched on in the \textit{Eclogues} that are to be dealt with again in the \textit{Aenid}.\textsuperscript{17}

In the \textit{songs of Corydon and Thyrsis}\textsuperscript{18} there are six sets of quatrains; three deal with the divine world, three with the human.

\textsuperscript{16} W. Empson writes in \textit{Some Versions of Pastoral}, London 1950, p. 23 of ‘...the pastoral process of putting the complex into the simple...’.
\textsuperscript{17} In \textit{Alta Classica}, 1958, Farrington makes the following illuminating remarks (‘Vergil and Lucretius’): p. 47. ‘Vergil’s allegiance is to the city, to government, to politics, to war, if need be,’ ... but Vergil insists that ... even the shepherd’s joys depend on that \textit{praesens deus}, the statesman. The political content of Vergil’s pastorals is a notable and original feature.’

p. 49. ‘Hence, even in his pastorals, Vergil begins to exalt the city of Rome as something above the wisdom of the shepherds and as the fountain of liberty...’

p. 50. ‘Peace was still the goal, but the only path to it was world dominion.’

\textsuperscript{18} The names are illuminating: Corydon, the lark, singer at heaven’s gate, whose song falls out as poetry in any language; Thyrsis, the goad (the intellectual stimulus?).
vv. 21-28. Corydon’s verses show submission to the divine world, and a good relationship with men. Inspiration is required of the Muses; Codrus is spoken of with affection and praise; modesty and humility are heard in the poet’s words.

Thyrsis may now reply in the same vein (cf. E.3, where the second singer gives supporting responses to subjects introduced but not elaborated). If Thyrsis does reply in the same vein, it is very likely that his reply will be a forced one—the verses of a poetaster which Vergil could not deliberately write. Thyrsis chooses to reply by contrast. His reply, judged as an intellectual reply by contrast, is good. To nymphs he opposes shepherds; to inspiration, glory; to modesty, arrogance; to a human relationship of affection and appreciation, one of envy and malice.

We are obliged, by the fact that a verdict is given, to compare the quatrains. If we look at them as objects, we are justified in preferring the tone of one to that of the other. We are not, however, justified in attributing to Thyrsis the qualities that he deals with in his quatrain.

vv. 29-36. The poet submits to his subject, the divine world, and the divine reveals itself to him. Stabis—you will stand revealed—seems to me to be the key; it is this concept, too, that Thyrsis reverses in fecimus—we have made. It seemed to me that a presence such as that in Catullus’ hymn to Diana—a presence felt as the greening of woods, the rushing of water, the secret withdrawals of nature—takes on density, form, until she stands revealed in marble, as presences stand revealed in classical Greek sculpture. Thyrsis perceives this revelation—his reply is a promise of a metal statue and his emphasis is on man’s part in making it. To me this statue suggests Roman portrait busts with their life-like transient human emotions.

The points of contrast are again good—Priapus to Delia (a thoroughgoing contrast in sex, morals, appearance, sphere); the attitude of patronage to that of submission; and impropriety to propriety.

vv. 37-44. Corydon submits to the concept of Galatea. The Nereids are the moving edge of the sea, dancing ever with printless feet on the beaches. Galatea is the being of the flooding tide, the far-reaching wave that seeks out every inlet, assailing a man’s every sense, driving poor Polyphemus mad, then inevitably withdrawing. To such a being Corydon submits when he says Venito—Thou shalt come. The tone of the quatrain is in all respects pleasing—the hesitant presentation of the self, the forethought for the cattle, the acceptance of the normal shepherd’s clock, the comparisons for sweetness, whiteness, beauty.

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   "... I must say of one thing that has pressed upon me lately and increased my Humility and capability of submission and that is this truth—Men of Genius are great as certain ethereal Chemicals operating on the Mass of Neutral intellect—(but) they have not any individuality, any determined character'.

   See also letter 118, ibid., p. 386, where Keats writes of the ‘carnelian Poet’; ‘... he has no identity—he is continually ... filling some other Body ...’. He continues: ‘When I am in a Room with People... the identity of every one in the room begins to press upon me that I am in a very little time annihilated (sic) ...'.

20 Euripides, Iph. at A., 1037-1079.
Thyrsis by an inspired leap of the intelligence—the dividing line between our poets is becoming less clear—uses Corydon's material to make a reply on behalf of Galatea in which thought is entirely converted into feeling. He obeys the rules: he also uses three comparative adjectives, and they are in strong contrast to Corydon's three; to Corydon's nature clock he opposes the bold concept of compelling the sun to leave the sky by driving the cattle home early; even the detail of letting the cattle feed is reversed in the thought: Surely they have had enough! The boldness of concepts of this verse, composed as it is within the limitations imposed on it by Corydon's verse, must make us respect the intellectual, individualistic, egoistic approach. It seemed to me at first that such impassioned words were inappropriate for Galatea, nymph of the sea. Later I recollected the words of Juliet awaiting her bridal night:

> 'Gallop apace, you fiery-footed steeds,
> Towards Phoebus' lodging; such a waggoner
> As Phaeton would whip you to the west
> And bring in cloudy night immediately.'

vv. 45-52. A pleasing picture of the natural world. In Corydon's verses man sees himself as the mediator between nature and animals, craving her protection for them. Thyrsis describes winter and rough weather, and, by means of his ruthless similes, complete indifference to all but the self. The contrast in scene and in mood is perfect.

vv. 53-60. The main idea of this quatrain seems to me to be the sense of desolation in the absence of the beloved. I think Thyrsis also considers that grief and absence are the important points of the quatrain because he answers with rejoicing in the presence of the beloved. Corydon begins with a picture of smiling nature; yet, Alexis away, the rivers might as well be dry—a Theocritan echo (Id. 8.48), but the sentiment is sincerely expressed. Shakespeare has expressed it also:

> 'How like a winter hath my absence been
> From thee, the pleasure of the fleeting year!
> What freezings have I felt, what dark days seen!
> What old December's bareness everywhere!
> And yet this time remov'd was summer's time;
> For summer and his pleasures wait on thee
> And, thou away, the very birds are mute.'

Thyrsis' contrasts, seen purely as exercise of the intellect, are good. Corydon proceeds from pleasant conditions to drought; Thyrsis takes up drought and proceeds to rain. To omnia rident Thyrsis opposes Liber invidit. To Corydon's excellent first verse

> 'stant et iuniperi et castaneae hirsutae'

in which the monosyllable stant, the preponderant spondees, and the hiatus contribute to the sense of trees standing splendidly erect, Thyrsis replies with a first verse in which five dactyls suggest the panting heat:

> 'aret ager; vitio moriens sitiit aeris herba'.

Corydon's human attitude, his desolation in Alexis' absence, is a good
one, but I like the attitude described in Thyrsis' verse. It is like Catullus' feeling that his whole home lies buried with his brother:

'... tecum una tota est nostra sepulta domus (58.22)

yet, Lesbia living, all losses are restored:

'Lux mea, qua viva, vivere dulce mihi est' (68.160).

vv. 61-68. Corydon names trees that are loved by various gods. Phyllis loves the hazel. While Phyllis loves the hazel, neither the tree of Venus nor that of Phoebus shall surpass it—in, we assume, the judgment of Corydon. The compliment to Phyllis is great—even to the point of slighting the gods (Stégen)—but the human attitude is abject. Thyris seems to me to take up this point, the compliment as expression of a human relationship, as the point to which he must supply a contrast. He points out the condition in which a certain tree is at its best: an ash in a wood, a pine in a park, a poplar by rivers. The compliment to Lycidas is to be that he at his best surpasses the trees at their best. He will be at his best saepius si revisas. There is no abjectness in the attitude of one to the other. Thyris' verse has, besides the better human attitude, greater warmth: Thyris dramatically addresses Lycidas; Corydon is impersonal. Rose says of these verses: '... several trees are each the finest in its own place, ashes in woods, pines in parks, and so on; but if Lycidas will come to see him oftener, then Lycidas will be handsomer than the handsomest of them all. It is a little forced, and Vergil means it to be so' (p. 144). If we modify Rose's translation to 'are at their finest in particular places' we find the thought not forced—only difficult; but difficulty is not a fault in poetry.

The Verdict

'et victum frustra contendere Thyrisim'

And that Thyris, beaten, strove in vain.

Perhaps in the sense that in Vergil's time the second singer of an amoebaic contest always strove in vain, beaten before he began? (But see E.3.) It was natural for the Romans to admire the attitude of submission to the divine world and of self-effacement in our relationship with others. It is natural for us to respect the individualistic intellect. But instead of seeing that the 2,000 years that lie between Vergil and us must make us dissatisfied with a verdict that was right then, we try to accept the verdict and to find reasons for doing so—bad character, poor versification, inept reply.

Or perhaps Vergil thought the verdict unimportant? Certainly little room is made for it. Perhaps he thought that works of art should not be compared and made the comparison only because it was expected.

I think we do not find a theory of the essence of true poetry or a touchstone in E.7. Vergil has given in the amoebaic form, so excellent for the purpose, answers to another question: 'How is a poem made?', and I think he has shown us that we cannot say that one poet's method is better than that of the other.

Conclusions

Can we say that Vergil himself employs only the method of Corydon when we take into consideration, for instance, the careful structure of E.2, 5, 1; the
numerical relationships and the distribution of lines between singers of E.9; and in E.7 this concealing by intellect of basic thoughts on literary criticism in an apparently simple pastoral song? Yet can we say that Vergil’s work is purely intellectual? I think we must say that neither answer that seems to be given to the question ‘How is a poem made?’ is absolute or conclusive; that Vergil here offers us no theory about the essence of poetry; and that we cannot from the two presentations learn rules that will help us to recognize good poetry.

Vergil seems to have given two answers to the question: ‘How is a poem made?’ The very fact that though the answers are given by two separate characters these two are yet one Vergil shows that he has given one answer. His development of the seed of the Pasiphae story (E.6) seems to make this clear. Vergil brings to the archetypal story the new concept of feeling in Pasiphae—the distraught mind, seen in the wild wandering on the mountain tops while below the beast lies bovine, indifferent, pillowed on the flattened grass; heard in the despairing cry to the Nymphs. With his perception of feeling in Pasiphae Vergil finds in himself a deep pity. For the reader it is a healing pity. I thought that to create this pity Vergil must have yielded completely to the contemplation of the idea of Pasiphae and that in a sense, she inspired this new concept in him; that he then used all his resources of intellect and technical skill to give us in 12 lines a poem that is not exhausted by reflection.

The seventh eclogue seems to me to have a teaching though not a theory: Read poetry in complete submission to the poem—but with your whole intellect, taking into account the poet’s placing of each word and expanding each word to the limit of its meaning in its position; submitting as the poet did to the word’s ‘... history ... connotations ... music’.

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21 For an illuminating study of the significance of word position, see Sophie Ramondt: *Illustratieve Woordschikking bij Vergilius*, Wageningen 1932.
Acta Classica is published annually by the Classical Association of South Africa. The journal has been in production since 1958. It is listed on both the ISI and the SAPSE list of approved publications.

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