LANDMARKS OF WORLD LITERATURE

Virgil

The Aeneid
LANDMARKS OF WORLD LITERATURE
Second Editions

Murasaki Shikibu: The Tale of Genji – Richard Bowring
Aeschylus: The Oresteia – Simon Goldhill
Homer: The Odyssey – Jasper Griffin
Dante: The Divine Comedy – Robin Kirkpatrick
Milton: Paradise Lost – David Loewenstein
Camus: The Stranger – Patrick McCarthy
Joyce: Ulysses – Vincent Sherry
Homer: The Iliad – Michael Silk
Chaucer: The Canterbury Tales – Winthrop Wetherbee
VIRGIL

The Aeneid

K. W. GRANSDEN†

Second edition by

S. J. Harrison

Fellow and tutor in Classics, Corpus Christi College, Oxford
## Contents

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface</td>
<td></td>
<td>vii</td>
</tr>
<tr>
<td>1</td>
<td>Background</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>1. Virgil in the light of his time</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>2. Life of Virgil</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>3. The Eclogues</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>4. The Georgics</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>5. Metrical unity and continuity</td>
<td>19</td>
</tr>
<tr>
<td>2</td>
<td>Virgil and Homer</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>6. ‘Arms and the man’</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>7. The Aeneas Legend</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>8. The ‘Odyssean’ Aeneid</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>9. The ‘Iliadic’ Aeneid</td>
<td>30</td>
</tr>
<tr>
<td>3</td>
<td>Reading the Aeneid</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>10. The text</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>11. The story</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>12. Structure</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>13. Expression and sensibility</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>14. Narrative technique</td>
<td>63</td>
</tr>
<tr>
<td></td>
<td>15. The world of the dead</td>
<td>71</td>
</tr>
<tr>
<td></td>
<td>16. Father-figures</td>
<td>79</td>
</tr>
<tr>
<td></td>
<td>17. Juno</td>
<td>83</td>
</tr>
<tr>
<td></td>
<td>18. War and heroism</td>
<td>87</td>
</tr>
</tbody>
</table>
## Contents

19  Fate and free will  
20  Conclusions  

4  The after-life of the *Aeneid*  
21  Influence and reputation  
22  Virgil and Dante  
23  Virgil and renaissance epic  
24  Virgil and romanticism  

Appendix: Principal characters of the poem  

Guide to further reading  

Revised by S. J. Harrison  

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fate and free will</td>
<td>90</td>
</tr>
<tr>
<td>Conclusions</td>
<td>94</td>
</tr>
<tr>
<td>The after-life of the <em>Aeneid</em></td>
<td>97</td>
</tr>
<tr>
<td>Influence and reputation</td>
<td>97</td>
</tr>
<tr>
<td>Virgil and Dante</td>
<td>98</td>
</tr>
<tr>
<td>Virgil and renaissance epic</td>
<td>100</td>
</tr>
<tr>
<td>Virgil and romanticism</td>
<td>102</td>
</tr>
</tbody>
</table>

Appendix: Principal characters of the poem | 104 |

Guide to further reading | 107 |

Revised by S. J. Harrison
After more than twenty-five years of reading, teaching and writing about the Aeneid, I am conscious of a considerable and not easily definable pile-up of debt. It is not easy to distinguish the help and advice I have received in respect of previous and forthcoming publications on Virgil from those specifically sought in relation to the present book; but I am gratefully aware that Professor E. J. Kenney, Dr N. Horsfall and the late R. D. Williams have helped me, in many ways and over many years, to understand Virgil better. I must also thank Dr Peter Stern for his careful scrutiny both of an early draft of this book and of the finished manuscript. As for the secondary literature on the Aeneid, which is of course enormous, I have been fortunate to receive, for the purpose of review, many recent books on Virgil, for which I am grateful to the editors of the Classical Review, The Times Higher Educational Supplement and The Modern Language Review.

One might be daunted by all this, were it not that ‘the last word’ can never be written about a great text concerned with the meaning of history and the life and suffering of humanity, and I have tried in this book, while drawing freely on the researches of my predecessors, to develop some approaches to the poem which I attempted in an earlier publication, Virgil’s Iliad, and which in some respects differ from the traditional procedures of classical exegesis.
The Aeneid, written by the Roman poet Virgil (70-19 BCE), is a twelve-book-long epic poem that describes the early mythology of the founding of Rome. The eponymous hero Aeneas, a Trojan prince and son of Venus, faces trials and tribulations as he escapes Troy as it burns and sails the Mediterranean searching for a new home. Virgil spent the last ten years of his life writing the Aeneid, only to die before its completion. The poem is written in dactylic hexameter, a meter known for its use in epic poetry. Aeneid, Latin epic poem written from about 30 to 19 BCE by the Roman poet Virgil. Composed in hexameters, about 60 lines of which were left unfinished at his death, the Aeneid incorporates the various legends of Aeneas and makes him the founder of Roman greatness. The work is organized into 12. Thank you for your feedback. Our editors will review what you’ve submitted and determine whether to revise the article. The Aeneid. By Virgil. Written 19 B.C.E. Translated by John Dryden. The Aeneid has been divided into the following sections: Book I 77k Book II 80k Book III 69k Book IV 74k. Book V 83k Book VI 90k Book VII 81k Book VIII 72k. Book IX 81k Book X 94k Book XI 95k Book XII 99k. Download: A 606k text-only version is available for download. © 1994-2009.