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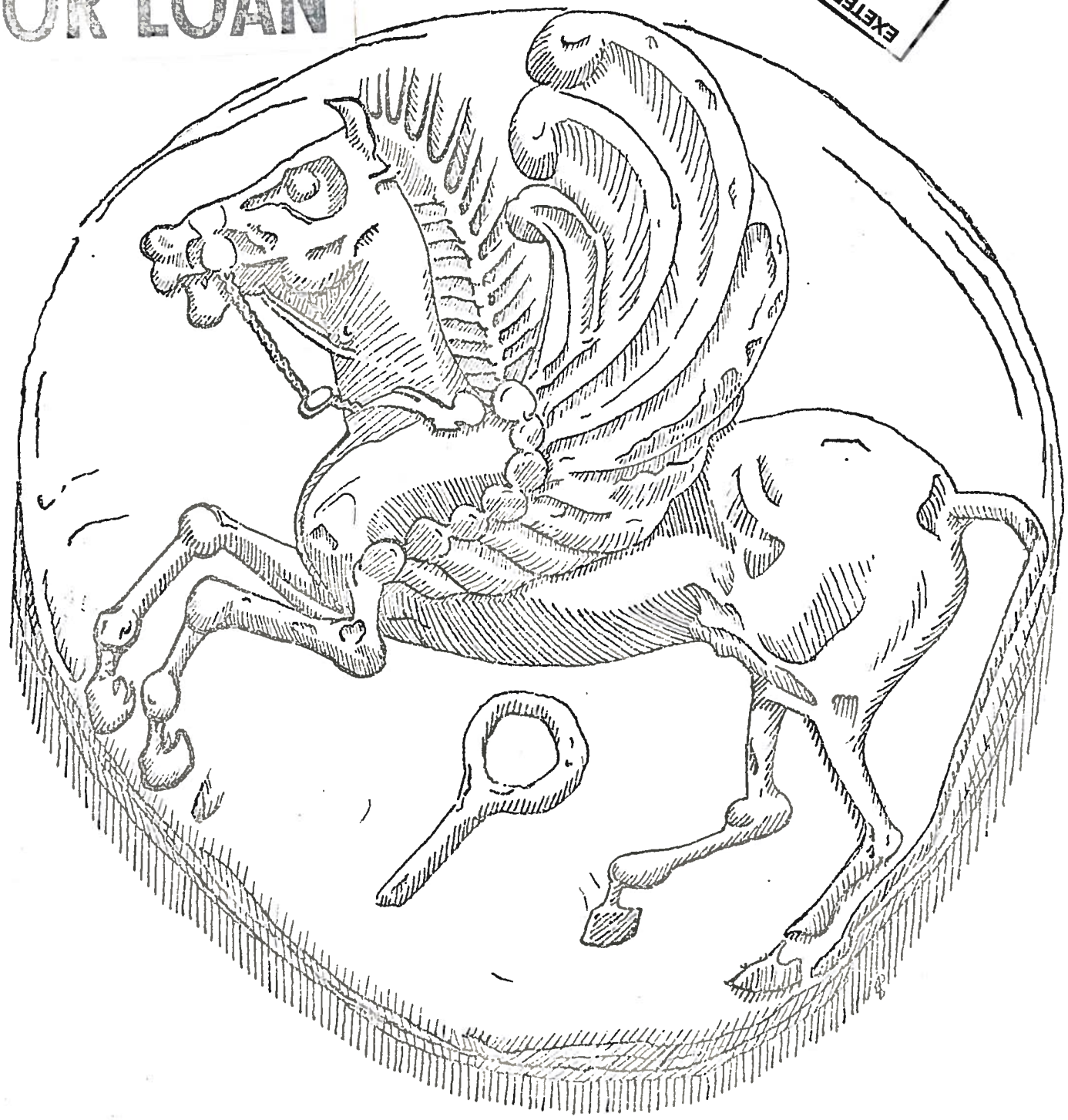

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I would like to take this opportunity of plugging the Classical Society and its events to all newcomers in 1984, and those still with us, to support their own society to the full in the coming years and to avoid the financial difficulties now ensuing. One other very important event that needs your support is the now annual Greek play. After the enthusiasm shown last year for The Bacchae, Andrew Bampfield has now taken on the greater ask of directing. This year the play is to be The Trachiniae; we hope you will support this as well as ever.

After such digressions, I would now like to extend my gratitude to Dr. Su Braund for all her advice and help, but most of all to Mrs. Valerie Harris who has patiently endured my shortcomings and without whom Pegasus would no longer exist. My thanks also to all those who contributed to the magazine.

Teresa Walters
Editor.

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The satirist - Dr. Jekyll or Mr. Hyde?

The satirist - is he the judge? or the criminal? or the surgeon? or the executioner? These are just a few of the many images of the satirist. Where do we find these images? Where the satirist is himself attacked and where he defends himself. In this essay, I shall confine myself to the examination of the Roman verse satirists and some of their English imitators of the Renaissance, a particularly fruitful period thanks to the intensity of the production of satire in the closing years of the 16th century and to the literary disputes and quarrels which apparently raged between various satirists at that time.

Perhaps the most central, lasting and ubiquitous image of the satirist is as a dog, especially an angry and vicious dog. This image is prominent in the Roman hexameter satirists and in the English satirists of the Renaissance. The canine image has two basic manifestations, sometimes combined, the bark and the bite. Lucilius, the founder of Roman verse satire, explicitly admits to savage attack in lines 1000-1 (all fragments of Lucilius are cited from Warmington's Loeb edition: Remains of Old Latin vol. III): 'then let me fly at him with dog's gape and glare' (canino rictu oculisque). Horace wonders if he appears 'vicious' (mordax, Sat. 1.4.93) and defends the satirist who 'snarls at (latrauerit) a public menace' (Sat. 2.1.85). Persius' interlocutor tackles him like this:

> Must you, though, scrub delicate ears with truths that bite (mordaci)? Take care the doorways of the Great don't maybe cool towards you. There are noises here of curled lips and the Letter dogs can say (canina littera).
>
> (Sat. 1. 107-10)

This reference to the letter r as a snarling sound is taken by Persius from Lucilius (3-4 and 389-90). A few lines later Persius attributes to Lucilius more than a snarl:

> Lucilius bit into (secuit) the city - Lupus and Mucius and all - and smashed his molar (genuinum fregit) on them.
>
> (Sat. 1. 114-5)

The satirist as the snarling and biting dog appears countless times in the satires of John Marston (1576-1634), which he himself styles his 'sharpe-fang'd poesie' (The Scourge of Villanie In Lectores prorsus indignos 16). To give just three examples here:

> Ile snarle at those, which doe the world beguile
> With masked shows. Ye changing Proteans list,
> And tremble at a barking Satyrist.
>
> (The Author in Praise of his Pigmalion

44-6; evidently modelled on Horace Sat. 2.1.85 above.) Then in Certaine Satyres 2 Marston claims a lack of satiric ability (13-15):

I'le leave the white roabe, and the biting rimes
Vnto our moderne Satyres sharper lines;
Whose hungry fangs snarle at some secret sinne.

The 'modern Satyre' here is probably Marston's contemporary, the satirist Joseph Hall (1574-1656), who wrote three books called 'Byting Satyres' (Virgidemiae IV-VI). Finally, in a poem thought to be an attack on Hall, Marston writes: 'But must thy enuious hungry fangs needs light/On Magistrates mirrour?' (Certaine Satyres 4. 78-9)

The dog provides far and away the most common animal image for the satirist, doubtless partly because of the link between the dog and the Cynic (Greek κύων 'dog' furnishes the word κυνικός 'Cynic') and hence with the satirist, via the figure of Menippus, Cynic philosopher and originator of 'Menippean satire'. Lucian, writing in this tradition in the 2nd century AD, describes Menippus as 'a prehistoric dog, with a very loud bark, it seems, and sharp fangs, a really dreadful dog who bites unexpectedly because he grins when he bites' (The Double Indictment 33). However, there are a few other cases of imagery drawn from potentially or actually dangerous animals. Lucilius is accused of being a scorpion (1079-80): 'this fellow, like set mouse-traps, like a scorpion with his tail upraised'. Horace is greeted with the cry, 'There's hay on his horns! Give him a wide berth!' (Sat. 1.4.34), indicating that he is regarded as a dangerous bull. Hall opens Virgidemiae V.3 like this:

The Satyre should be like the Porcupine,
That shoots sharp quils out in each angry line,
And wounds the blushing cheeke, and fiery eye,
Of him that heares, and readeth guiltily.

The dog image, I suggested earlier, can usefully be regarded in two manifestations, bark and bite. This division leads into two further types of image used to describe the satirist - as guilty of slander/libel and as guilty of physical assault, both of which contribute to the large group of images which make the satirist a criminal.

Lucilius reports a typical accusation of libel (1085): 'It gives you joy to publish abroad in your satires those bad reports about me'. He is accused of both libel and physical attack in 1086: 'and you split me by libelling (maledicendo) me in many a satire'. Horace is warned against libel by his interlocutor: 'if a party compose foul verses (mala carmina) to another's hurt, a hearing and trial ensue' (Sat. 2.1.82-3).

In the so-called Whipper Pamphlets of 1601 we find The Whipping of the Satyre, a satirical attack on a satirist, possibly Marston: the author is apparently John Weever, another contemporary. The author asks (331-4)

Was not one (sc.Poet) hang'd of late for libelling?
Yes questionlesse. And you deserue the same:
For you before whole volumes foorth did bring,
And whome you pleas'd, did liberally defame.

A few lines later, he mentions the satirist's 'lying, slaundering and backbiting tongue' (358). The satirist is depicted as a worse criminal than those he attacks (493-8):

> O, is not this a vild praeposterous course,
> To weane from vice, and winne to vertuousnesse,
> Our sinnes are ill, but his offence is worse,
> That heapeth sinne on heapes of wickednesse:
> Were fittest method vertuous deeds to teach.

Slander becomes physicalised in the image of bad breath, an image which is not found in the Roman satirists. Marston provides two cases within a few lines of his attack on Hall (Certaine Satyres 4. 155-6, 161-2):

> Who cannot raile? and with a blasting breath
> Scorch euen the whitest lillies of the earth?
> ...Striue not to soile the freshest hewes on earth
> With thy malitious and vpbraiding breath.

As well as being guilty of criminal libel, the satirist is often portrayed as afflicting some physical harm, with poison, whip or sword. Poison, like words, harms from a distance. At Horace, Sat 1.4.100-1 poison is used as an image for nasty words: 'Now there's the essence of the black cuttlefish; there's the genuine acid of malevolence'. Similarly, in The Whipping of the Satyre (491-2):

> With filthie rancour still he vomits out
> The poysoned malice of his spitefull thought.

Images of physical attack abound. Lucilius' interlocutor says (1075): 'Now, Gaius, since you in your turn lash (laedis) us by your fault-finding'. 'You like giving pain (laedere gaudes)' Horace is accused at Sat. 1.4.78 and again at Sat. 2.1.21. Persius portrays himself as accused of a more specific form of hurt. 'Must you, though, scrub (radere) delicate ears with truths that bite?' asks his interlocutor (Sat. 1.107-8).

The satirist's aggression is attacked in The Whipping of the Satyre like this (523-34):

> Thus have I closde with him, and kept my hold;
> Now will I trip him in his owne foule play;
> He scourgeth villanies in young and old,
> As boyes scourge tops for sport on Lenten day;
> So scourges he the great towne-top of sin,
> And puts his wits felicitie therein.
>
> Do not you know, long since I knew it well,
> How he was made, for his braue deeds of harmes,
> Vice-gerent to the great blacke Prince of hell,
> And giues the top and scourge-sticke for his armes,
> Tyroneing it with such wild English words,
> As hurts more men then the wild Irish swords?

In the response, entitled No Whippe, the satirist is advised to 'make your pens no swords to fight your foes' (63). Perhaps the most graphic of all images of the violent satirist is that of Lucilius (1086): 'and you split me (differs) by libelling mein many a satire' (differre glossed as diuidere or scindere): the satirist is like a butcher, splitting open his victims, exposing their hidden secrets. Similar is Marston's image for himself in his Proemium to the first book of The Scourge of Villanie (16-18):

> Blacke Cypresse crowne me whilst I vp do plow
> The hidden entrailes of ranke villanie.
> Tearing the vaile from damn'd Impietie.

The satire directed against Marston by the character 'Furor Poeticus' in the Parnassus plays adapts this imagery: 'Ile...rip out his gutts with riming ponyard...the hidden stories of thy villanies' (quoted by Davenport in his commentary on Marston, p.266). And in The Whipping of the Satyre, the satirist is presented as a lawless murderer when he is given this advice (347-8):

> Hard-hearted Scribe, seeke not with lawlesse pen,
> To crucifie the sonnes, but sinnes of men.

Other manifestations of the satirist's criminality include spying - Lucilius' interlocutor asks 'Why do you keep close watch where I go,, what I do? What has that to do with you?' (1083) - and the usurpation of the role of law-officer in The Whipping of the Satyre (577186), especially:

> If not, dare you vsurpe an office then,
> Without the licence of her Maiestie,
> To punish all her Subiects with the pen,
> AGainst the Law of all Ciuilitie?

Dogs bark; dogs bite; dogs also piss. Marston writes:

> What then? must straight some shameless Satyrist
> with odious and opporobrius termes insist
> To blast so high resolu'ed intention
> with a malignant vile detraction?
> So haue I seene a curre dogge in the streete
> Pisse gainst the fairest postes he still could meete.
>
> (Certaine Satyres 4. 114-20)

Marston himself is accused of this, again by 'Furor Poeticus' in the Parnassus plays: 'What, Monsier Kinsayder, lifting vp your legge and pissing against the world?' (quoted by Davenport in his commentary on Marston, p.15). So satire is like any form of bodily discharge: urine, vomit (The Whipping of the Satyre 491) or excretion. Horace's interlocutor declares, 'And when he has smeared some dirt (illeuerit)on his page, he is bursting to pass it on' (Sat. 1.4.36-7). Most explicit is Persius, addressing his interlocutor (Sat. 1.112-4): 'You erect a notice which says "Refrain from shitting (oletum)." Paint two holy snakes: "This is sacred ground, my lads; find somewhere else to piss (meiite)."' Persius depicts the satirist as a potential sacrilegious offender, defiling sacred ground.

Marston goes to town on the image of excrement:

> He slinkes away, leauing but reeching steames
> Of dungie slime behind, all as ingrate
> He vseth it, as when I satiate
> My spaniels paunch, who straight perfumes the roome,
> With his tailes filth: so this vnciuill groome,
> Ill-tutor'd pedant, Mortimers numbers
> With muck-pit esculine filth bescumbers.
>
> (The Scourge of Villanie 9.28-34)

The image of satire as excrement suggests the location of the satirist on the dung-heap. Lucilius is described by his interlocutor as 'this fellow on the ground amidst muck and dirt and swine-dung of the sty' (1081), a description taken up by Lucilius himself: 'You there, what business of yours is that - where I bedaub myself and wallow?' (1082). The image here is apparently that of a pig rooting in the dirt, an image found also in Marston:

> Cannot some lewd, immodest beastlines
> Lurke, and lie hid in iust forgetfulnes,
> But Grillus subtile-smelling swinish snout
> Must sent, and grunt, and needes will find it out?
>
> (Certaine Satyres 4.29-32)

The images of dunghill and excrement are combined in a passage of Marston:

> Euen full as well, I boldly dare auer
> As any of that stinking Scauenger
> Which from his dunghill hee bedaubed on
> The latter page of old Pigmalion.
>
> (The Scourge of Villanie 10.35-8): attacking Hall for attacking Marston's poem Pigmalion). The satirist is now like a dog (again), scavenging for dirty morsels:

> What Accademick starued Satyrist
> Would gnaw rez'd Bacon, or with inke black fist
> Would tosse each muck-heap for som outcast scraps
> Of half-dung bones to stop his iawning chaps?
> Or with a hungry hollow halfe pin'd iaw
> Would once a thirce-turn's bone-pick'd subject gnaw
> When....
>
> (Marston The Scourge of Villanie 3.111-17)

Or else he is the scavenger with his dung-cart:

> What stinking Scauenger (if so he will
> Though streets be fayre,) but may right easily fill,
> His dungy tumbrel? sweep, pare, wash, make cleane,
> Yet from your fairnes he some durt can gleane.
>
> (Marston Certaine Satyres 4.11-14)

Marston ends the same poem with this exhortation to Hall:

> ...Striue not to nible...
> With toothles gums of thy detracting braine:
> Eate not thy dam, but laugh and sport with me
> At strangers follies with a merry glee.
> Lets not maligne our kin. Then Satyrist
> I doe salute thee with an open fist.
>
> (Certaine Satyres 4.164-70)

The commentator Davenport observes that 'toothles gums' probably alludes to Hall's first three books of 'Toothlesse Satyrs', but compares Thomas Nashe (another contemporary, attacked in Hall's Virgidemiae) 1.275: 'poore secular Satirist...that with the toothlesse gums of his Poetry so betuggeth a dead man'. There is at least a hint of the satirist as cannibal here, an image perhaps present in pithy and compressed form in The Whipping of the Satyre:

> O, is it not a worke of wickednesse,
> To picke vp sinne, and padke vp villanies,
> To flesh ones penne with fatte of filthinesse,
> And heap together mens iniquities?
>
> (187-90)

All these images which are critical of the satirist and his activities have one thing in common: they set him outside respectable society, portraying him either as an enemy to society, hence the imagery of verbal and physical aggression, or as a pollution to society, hence the imagery of excretion and scavenging; the central image of the dog is capable of bearing both nuances.

How does the satirist reply? He utilises many of the same images, but to present himself in a favourable light as acting in the best interests of society. He eats, for sure, but not corpses or dirt. The satirist is the one 'whom sacred Trueth doth dayly nutrifie' (The Whippers Pennance 184). And far from wallowing in the dung, he is the municipal cleansing department, so to speak. Horace praises Lucilius 'for scouring (defricuit) the city with caustic wit' (Sat. 1.10.3-4). With a similar image Marston closes the second poem of Certaine Satyres:

> Now Satyre cease to rub our gauled skinnes,
> And to vnmaske the worlds detested sinnes.
> Thou shalt as soone draw Nilus riuer dry,
> As clense the whole from foule impieties.
>
> (157-60)

On the individual level, cleansing takes the form of medicine and surgery. The satirist as doctor or surgeon is not prominent in the remains of Roman satire, but it clearly latent in the frequent presentation of vices as diseases, and emerges several times in Persius. His interlocutor asks, 'Must you, though, scrub (radere) delicate ears with truths that bite?' (Sat. 1.107-8) and another interlocutor later commends him: 'You're expert at scraping (radere) unhealthy habits and nailing vice with a stroke of wit' (Sat. 5.15-16), suggesting a scraping operation with a surgical instrument. The image of the satirist as moral physician finds more extended form at the close of the third Satire:

> You poor fool - just take your pulse and put your hand
> on your heart. 'No fever here.' Feel your fingers and toes
> 'They aren't cold.' What if your eye falls on a bundle
> of notes, or you get an enticing smile from the pretty girl
> next door? Is your heart-beat steady? You are served some
> tough vegetables
> on a cold plate with meal shaken through a common sieve;
> let's see your throat: very tender, with a septic ulcer at
> the back
> which certainly mustn't be chafed by that rough proletarian beet.
> You shiver when ghastly fear raises a crop of bristles
> on your body; when a match ignites you, your blood boils,your eyes
> spark with anger, and you do and say things which Orestes himself,
> that archetypal madman, would swear were symptoms of madness.
>
> (107-18)

Thus the satirist-physician diagnoses madness.

The use of medical and surgical imagery in English Renaissance satire has been explored by M.C.Randolph in 'The Medical Concept in English Renaissance Satiric Theory', Studies in Philology 38 (1941) 125-57: treatments include scalpel, emetic, purge, balm; for example, in The Whipping of the Satyre, the satirist is advised how to behave with a medical analogy:

> As once I seru'd a friend of mine I wisse,
> Healing his byle by launching of the sore.
>
> (453-4)

This is essentially an image of destroying the bad part of the body for the benefit of the whole. This image applies on a larger scale to society too. The satirist frequently presents himself as public scourger or even executioner, punishing the criminals who taint society. This is the image behind Horace's self-defence by appeal to Lucilius' precedent: 'Or did they feel any pain when Metellus was wounded (laeso) and Lupus was smothered in a shower of abusive verse? And yet Lucilius indicted (arripuit) the foremost citizens and the whole populace' (Sat. 2.1.67-9). The imagery of scourging is particularly prominent in Renaissance satire. Hall entitled his six books of satires Virgidemiae, which means 'harvests of rods' (published 1598) and declares at the end of the Prologue to the second book (9-12):

> ...but angry Nemisis,
> Whose scourge doth follow all that done amisse:
> That scourge I beare, albe in ruder fist,
> And wound, and strike, and pardon whom she list.

He closes his third book with these two lines:

> Hold out ye guiltie, and ye galled hides,
> And meet my far-fetch'd stripes with waiting sides.

Marston entitled his collection of three books of satires The Scourge of Villanie (also publ. 1598), and early on in them makes the claim:

> --- I but striue in honest seriousnes,
> To scourge some soule-poluting beastlines.
>
> (In Lectores prorsus indignos 67-8, cf.35-6)

The Proemium to book 1, in its opening and closing words, could hardly present a more explicit statement of the satirist's role:

> I beare the sccurge of iust Rhamnusia,
> Lashing the lewdnes of Britania.
> --- Quake guzzell dogs, that liue on putred slime,
> Skud from the lashes of my yerking rime.

It is no surprise, then that Marston characterises himself as Theriomastix (Beast-scourger) at the very end of The Scourge of Villanie.

Less vulnerable to accusations of sadistic pleasure in punishment is the image of the satirist as soldier/hero. Juvenal presents a picture of Lucilius as the mighty warrior of epic poetry:

> Yet why I prefer to charge along the plain down which
> Aurunca's great alumnus (i.e. Lucilius) steered his horses, if calm
> And unengaged you'll let me reason, I shall tell.
>
> (Sat. 1.19-21)

Later he portrays himself as following in his predecessors' footsteps as he angrily demands:

> Shan't I think such things worthy of the Venusian lamp?
> Not I pursue (agitem) them?
>
> (Sat 1,51-2)

The reference to Venusia indicates that he wishes to follow Horace in writing satire; the reference to the lamp (lucerna) may suggest, among other things, that Juvenal sees himself as a detective figure. At the end of the poem, his interlocutor warns (165-70):

> Whenever as with unsheathed sabre (ense...stricto) hot Lucilius
> Bellows, the auditor goes red, his conscience is
> Acold with crimes, his heartstrings sweat with silent guilt.
> Thence wrath and tears! Resolve these things in your mind, then,
> Before the trump; it's late, once helmeted, to repent
> Of combat.

Horace, like Lucilius, has a sword to wield, but he takes a much less aggressive stance:

> But this steely point
> will never attack a living soul, unless provoked.
> I'll carry it for self-defence, like a sword (ensis) in its scabbard.
> Why bother
> to draw it so long as I'm safe from lawless attack? O Jupiter,
> father and king, grant that my weapon may hang there, corroding
> with rust, and that noone may injure a peace-loving man like me.
> But whoever stirs me up (better keep your distance, I'm telling you!)
> will be sorry; he'll become a thing of derision throughout the city.
>
> (Sat. 2.1.39-46)

Marston takes over the more aggressive satirist' hero image of Lucilius and Juvenal. For example, he closes Certaine Satyres 3 like this (95-100):

> Come, come, and snarle more darke at secrete sin,
> Which in such Laborinths enwrapped bin,
> That Ariadne I must craue thy ayde
> To helpe me finde where this foule monster's layd,
> Then will I driue the Minotaure from vs,
> And seeme to be a second Theseus.

Like Theseus, he wants to civilse the world by destroying the monsters who pollute it with barbarous outrages and atrocities.

The conclusion to be drawn from this (by no means exhaustive) exploration of images is that the satirist is an essentially ambivalent figure: he has the potential for good and for ill, like his primitive counterpart, the enchanter, who may use his magic powers to utter curses or blessings (on the primitive analogies of satire see R.C.Elliott The Power of Satire: Magic, Ritual, Art (1966)). One or other aspect of the satirist's ambivalence is generally emphasised, depending on the point of view taken. To someone who feels threatened, the satirist is a villain, a dirty criminal or anarchist, befouling society, tearing into it, overturning the status quo. To someone who feels secure, he is a hero, the champion of public morality, acting as censor, officer of the law and public executioner, the surgeon purging society of undesirable elements.

But it is not as simple as that. The satirist as hero is involved in dirty work - and some dirt inevitably sticks. 'Who toucheth pitch and tarre cannot be cleane' (No Whippe 631). In short, the satirist can never win. Despite his portestations of wholesome motives, his detailed and lurid criticisms make these protestations suspect. This is the central dilemma of the satirist: he must criticise, for criticism is crucial for satire; yet he cannot prove himself better than those he criticises; and his protestations of innocence only serve to heighten doubts - after all, we don't hear moralists affirming their good intentions so vociferously. This is the satirist's central dilemma - he is both Dr. Jekyll and Mr. Hyde - and it is irremediable. And this perhaps is why good satire is so entertaining: because it arouses conflicting reactions of approval and disapproval simultaneously.

A five-stanza passage from The Whipping of the Satyre draws together the themes of this essay: not only does it present in intensely concentrated form many of the images of the satirist, both hostile and favourable; it also depicts the essential dilemma of the satirist, in the novel and vivid image of the chimney-sweep of sin. And all this is expressed in the way of the best of satire - with a playful delight in verbal wit (156-186):

> The Satyrist now, like a masty dogge,
> Chayn'd in his kennell for to make him curst,
> Lay grinning long, at last he broke his clog;
> But with his collar almost choked first,
> And with ful mouth, or rather foul-mouth'd speache
> He roar'd at all, or else he worried each.

What though the world was surfeted with sinne,
And with the surfet dangerously sicke,
And with the sickenesse had miscarried bene?
Must it of force his filthy phisicke licke,
Who little knowing what i ought to haue,
For purging pilles, a pild purgation gaue?

And seeming wondrous carefully inclyn'd,
Did Lopos-like pretend Arch villanie,
Mixing the poyson of malitious minde,
Stead of a present soueraigne remedie:
For we may thing there's poyson foysted in,
Because the world swells bigger sin with sin.

Behold, thou misconceying Satyrist,
The quaffing ale-knight hath a reeling pace:
The Cobler alwaies shewes a durtie fist:
Who liues a Smith must needs besmere his face.
Then know, thou filthy sweepe-chimney of sin,
The soyle thereof defiles thy soule within.

O wonder great! Is it not villany,
That one should liue by reckning vp of vice,
And be a sinne-monger for professedly,
Inuoluming offences for a price?
Yet by the same doth purchase but the shame,
And blaming others, merits others blame.

SJ BRAUND

Note on translations

Translations used: Horace - N. Rudd (Penguin)
Persius - N.Rudd (Penguin)
J.R.Jenkinson (Aris and Phillips)
Juvenal - S. Robinson (Carcanet)

THE BRITISH SUMMER SCHOOLS - PART ONE: ROME, SUMMER 1983.

Rome is a long way from England. The rail journey took a day and a half from London, for most of the time sleep was out of the question, either because of the scenery (I travelled through Lucerne and the Swiss Lakes at dawn), or because of the difficulties involved in finding a carriage where one can stretch one's legs out if you haven't booked a couchette, or, far worse, if you are paid a friendly visit from the customs in the middle of the night! However, during the first day at the School you are left very much to your own devices.

The British School looks as though it is the last outpost of the Raj. It is a white marble mansion perched on a small hill. Once past the colonnaded front you find that the central feature is an enclosed courtyard with shrubs and a fountain; almost all the evening meals are eaten out here on trestle tables. The bedrooms, arranged around the upper storey, are large and shared. There is an adequate number of baths and showers, although with everyone returning hot and dusty at the end of a day's sightseeing a mad rush ensues to get to them, while the less bothered, and more alcoholic, head straight for the bar in the lounge! Other facilities include the School's Library, which has a great many volumes and is used mainly by visiting academics, a reading room including a selection of many types of books, a washing machine, a table tennis room and, finally, a tennis court with a cratered and sandy surface, rather like a desert battlefield which does add interest to the game! Oh, and I also ought to mention the roof where you can dry clothes and sunbathe as well, if you enjoy furnace-like temperatures!

Three meals are provided each day excepting dinner on Saturday and lunch on Sunday. Breakfast is continental with an enormous roll and a cup of coffee to match. On most days lunch was 'packed' consisting of fruit and two rolls, the dinners were three-course and normally excellent; wine was available and could be signed for at about 50p a bottle!

Having set the scene, we now come to the course itself. The best way to describe it is as an informal, but almost American-style whirlwind tour of Rome and its surroundings. In three weeks we saw well over fifty sights. Time was divided between Rome itself and the areas to the north and south. The first week was devoted to visiting the places to the north, such as the Republican Villa at Lucus Feroniae, the Etruscan tombs at Tarquinia and also the town of Palestrina to the east. The second week involved travelling mainly round Rome with visits all over the city, including the well-known sites such as the Forum, the Ara Pacis and the baths of Caracalla. Lastly, in the third week we generally devoted our time to the south of Rome at Tivoli and Ostia, among others, and also a very interesting day, off the beaten track in the small hill towns such as Cori which was a Roman colony.

The great value of the course, however, is that the sites are explained in detail to one by informed people - in our case, Professor Wiseman, Amanda Claridge, resident Director of the School, Nicholas Purcell and Michael Crawford, lecturers from Oxford and Cambridge respectively. Perhaps the greatest advantage, though, is the School's good standing with the Roman (modern that is) archaeological authorities which meant that we were allowed to visit sites that were closed to the public such as the Pantheon and Nero's "Golden House". We also climbed the scaffolding underneath the green netting of monuments like Trajan's Column and the Arches of Septimus Severus and Constantine which are in the process of being preserved and restored. We thus had the closest viewing of the carving almost since the day it was executed.

Each day is long, starting about 7.45 or 8.00 a.m., and the pace is hectic, which allied with the burning sun is not always the best way to keep fresh and irrigated! Few of the trips though were officially compulsory, however it was assumed advisable to go on most of them. Days off allowed time for shopping, going to the beach at Ostia and doing a bit of private sightseeing as none of the later buildings of the Middle Ages and Renaissance were on the itinerary, including the Vatican. Free bus and underground passes made travel about the city easy once you had remembered the numbers of a few principal bus and tram routes.

There were about ten or so evening lectures which took place in the lounge at about 9.30. After a long day (perhaps 7.45 to 6.30) and a large meal with wine, staying awake could prove a problem, but despite this handicap I reckon that I returned to England knowing far more than when I set out, which is exactly what the course set out to prove.

TOM HODGSON

PENELOPE DOUBTS

Dreaming of that beacon flame -
Gleaming pledge I can't reclaim;
Waiting while my hair goes grey,
Hating mirrors, what they say.

Dreary days with servants glum,
Weary nights when sleep won't come.
Suitors wanting dead men's shoes,
Looters taking what they choose.

Weaving stuffs to pass the time,
Leaving youth behind my prime -
Wander, sailor of the deep,
Ponder if my love you'll keep.

R.A.COLLINSPLATT

The Ironic Triumphator : A Reading of Propertius 2.14

In Propertius 2.14, the poet makes use of an extensive range of imagery to suggest the changing nature of the relationship with his mistress. The most extended and climatic of the images in the poem is the triumph image (lines 23-28) which presents Propertius as a victorious general, celebrating at the triumph ceremony.

The 'Triumph' itself was of great importance to the City of Rome, for the political state relied heavily upon the success of the army to emphasize the greatness of Rome's militarism. The ceremony provided an ideal opportunity for all the people to attest to the power and glory of Rome by the nature of its deep religious under tones. It was also of importance to the individual, for the triumph ceremony was the ultimate honour that could be conferred on a Roman citizen. In this lay not only the prospect of material gains and the fulfilment of political ambition, but perhaps, even for a time immortality, for the ceremony allowed the 'triumphator' to attain a status which virtually raised him to the ranks of the gods.

However, while Rome was striving to conquer and celebrate by way of the triumph ceremony, some poets were perhaps looking more discerningly at the actual implications of the triumph and this is reflected in the Augustan literature especially. Certainly, Virgil uses the triumph to stress the greatness of Rome and Augustus as the conqueror of the world in Aeneid 8 (lines 714-728) but other poets (such as Propertius or Ovid) sometimes used the image of the triumph to present different, personal views.

Propertius uses the 'triumph' image extensively in his poetry and he, as Galinsky says, 'reacts to the significance the triumph had for imperial, official Rome.(1) The triumph is used by Propertius often to produce a contrast between the poet's "Res Privata" (the poet's personal ideals) and the "Res Publica" (national ideals) and so to convey Propertius' own view towards the triumph ceremony. In Propertius 2.14, the triumph metaphor is employed to show his feelings towards triumph on two levels, the idea of the national triumph and the personal triumph (in terms of a triumph of love) to show, as a result, that triumph is inconsequential and transient.

The poet presents himself, in this poem, as a 'triumphator', not in terms of a military leader, but rather in his favourite subject, love. The theme of triumph is introduced in the very first line: "Non ita Dardanio gavisus Atrida triumpho est..." However, Propertius does not present the reader in the first eight lines with an example of Roman triumph, but with four examples of victory from mythology, which are compared to the poet's own triumph.

The references to Agamemnon after the conquest of Troy, Ulysses, Electra and Ariadne, all serve, as Vaio says, as examples 'of joy and triumph after much struggle and adversity', but they also hint at a 'necessity for further struggle.'(2) For example, in the case of Agamemnon and the Greeks, by conquering Troy, they have achieved the joy of victory, but to attain a full triumph, they must return safely home to Greece. This implies that the poet's 'toil is not complete and that his relationship with his beloved must be made lasting in order for him to fulfil his aim and to gain real joy.' However, we

are told rather boldly by the poet that the joy felt by all these mythological characters is 'less keen'(3) than the joy he felt by spending a night with a mistress who had previously spurned him. He goes so far as to suggest that if he should spend one more night with her, his victory will take on almost god-like proportions, "Immortalis ero, si altera (sc. nox) talis erit."

Propertius seems to be evidently a little tongue in cheek here, for one senses the ironic humour that the poet is putting across in relating the euphoric joy of his own personal little triumph in more powerful terms than the great victories of mythology. Yet he has good reason to celebrate, for his relationship with his mistress has undergone a remarkable transformation. The poet's fortunes have shifted dramatically from relative obscurity to a state of supremacy over his mistress,

Nec mihi iam fastus opponere quaerit iniquos,
nec mihi ploranti lenta sedere potest.

For this to happen, the poet has undergone an inner struggle to find a way of making her love him. Lines 15 to 18 present a picture of the poet when he was searching to find the answer and the uncertainties that the poet has felt are brought out in line 18, "Scilicet insano nemo in amore videt."

In line 19, the poet comes to the triumphant conclusion that disdain has won over his mistress' heart and removed all the doubt within him. This is an ironic conclusion after the uncertainties of the previous line, for disdain is hardly the conduct usually expected of a lover. It seems paradoxical in the context and it makes the reader doubt the genuine feeling behind the poet's proclamation: certainly, disdain produces results, "Sic hodie veniet, ni qua negavit heri", yet one is forced to doubt the permanency of these objectives because Propertius uses terms ('hodie', 'heri') to indicate a short, fleeting period. For Propertius at this time, perhaps one night is enough and the metaphor of the triumph emphasizes the fact of his victory over the girl. However, there is irony about the poet being a victor when the enemy, whose defeat he is celebrating, is lying at rest on his arm, while he himself laughs at his rival suitors knocking on her door. This is proof of how effective his victory has been, but at this moment, his girlfriend does not even realize it.

At line 23, we move into the triumph image which forms the basis of the ironic humour in the poem. The triumph scene is very much focused on Propertius as the great 'triumphator' and at first, the reader may feel that the poet is using all the standard features of the national triumph to bring out the glory of his own personal victory. His triumph is solitary and has been very difficult, for his mistress is compared to Rome's greatest enemy, Parthia. Propertius seems so pre-occupied with his triumph that he loses almost all semblance of feelings of lover for her and,instead, rejoices in his victory, seeing her in terms of 'spolia', 'reges' and 'currus'. These terms ensure that Propertius sees himself as the almost immortal 'triumphator', but perhaps the poet is here adopting a fantasy approach to cover the fact that his triumph will not last for long and that it is transitory.

Propertius continues the celebration of his triumph by doing what the triumphator always has to do, dedicate the spoils at the altar of the friendly gods. This is in the form of mock religious vows and he expresses his thanks for the triumph, appropriately to the Greek goddess of love and war, Aphrodite:

HAS PONO ANTE TUAS TIBI, DIVA, PROPERTIUS AEDIS
EXUVIAS, TOTA NOCTE RECEPTUS AMANS.

At this moment, there is an ironic twist in what he is saying, for the deep religious undertones of an actual triumph have been turned upside down in Propertius' triumph, with a joke. His triumph has been deflated by the fact that his celebration is only for spending one night with his mistress: he is unsure in his mind whether he will spend any more with her. He has not only upturned the nature of his victory, but also the nature of his relationship with his mistress, for in the final four lines of the poem, he passes the decision of the continuing relationship to her.

The ironic humour in the sudden upheaval of Propertius' triumph and the nature of the relationship has several points of importance.

Firstly, Propertius is using self irony at his own expense. It is ironic that the great 'triumphator' now has suddenly passed a crucial decision about the future to the conquered enemy. This suggests that the poet's celebration of his triumph was light-hearted and that he himself regarded the triumph as transitory. Propertius' own triumph in love is hollow and it has not given him the security of mind that he so desperately wants. He could yet become again one of her prospective lovers knocking outside her door. The more serious, humble tone of the last four lines, as he relays the decision to his mistress, suggests that the poet has felt the need within himself to descend from the hea dy heights of his triumph. Secondly, by belittling the significance of his own triumph, Propertius confirms the lack of serious intent in the first ten lines of the poem and virtually debunks the epic nature of the earlier examples. Because of this, one feels that Propertius may be indirectly making a general criticism of all forms of triumph, saying that the idea of triumph is not so honourable, for it is essentially hollow and transitory.

Furthermore, there may be a suggestion that Propertius is bringing out a contrast between the idea of the national, military triumph and the individual, personal triumph in love. A similar idea to this is suggested in another of the poet's poems, Propertius 3.4. In that poem, the triumph is used as a symbol of national victory in contrast with Propertius' own views. The essential contrast comes out in lines 15 to 18, when he says that he will be watching the triumph procession of Augustus, while laying his head 'inque sinu carae...puellae' ('on my loved one's breast').(3) This is the opposite to the situation in 2.14 when the mistress is at rest on his arm, but it still serves to lamek the point that Propertius is primarily a lover and has no real interest in military affairs. This is especially seen in the last

two lines of 3.4:

> Praeda sit haec illis, quorum meruere labores:
> me sat erit Sacra plaudere posse Via.
> (And let those whose labours have earned them take the spoils
> To add my cheers on the Sacred Way
> Is enough for me)(3)

The contrast that Propertius is putting across in 2.14 is that a state triumph opens up various avenues of political and material benefits, whereas the personal triumph in love has no tangible terms of outcome, for it is an emotional experience and cannot ultimately be founded on the victory of one person over another. Rather, a true triumph for lasting love, which Propertius does want, must be based on the mutual love of two people, and, in a sense, the true 'triumphator' in love must be both a victor and victim which is what Propertius represents in this poem.

This view of mutual responsibility for lovers may be suggested in the closing image of the ship, which propounds the two alternatives between which the mistress has to decide:

> Nunc a te, mea lux, veniat me litora navis
> servato, an mediio sidat onusta vadis.

The ship of Propertius' love has two alternatives: either it comes safely to shore to continue the relationship or it is seen to wallow in the shallows. The image suggests graphically some of Propertius' feelings about love and about this relationship in particular. The prospects of the sea trader were liable to fluctuate between good fortune and disaster wholly on the outcome of a favourable wind or tide and on the sensible decisions of the captain of a ship. Propertius presents his own relationship in these terms, for the image may suggest that, in a similar way to the sea trader's lot, there can be no guarantees when one is dealing with the fortunes of love. Just as the ship is dependent on a fair tide to come to shore, then the individual is dependent upon his or her beloved for personal prosperity. What the image may be trying to show is not a premonition of disaster but that Propertius is seriously conscious that the ship will only come safely to shore if both he and his mistress work hard to produce that result. As Vaio says, the poet 'for all his joy and self encouragement' does realize 'the difficult situation he is still facing.'(2) Therefore, at both the beginning, with the mythological examples of victory, and at the end of the poem, in the image of the ship, the poet 'is aware of the nature of his struggle'(2) and the work still to be done to make the relationship permanent.

In the final two lines of the poem, the ironic shift of position, suggested by Propertius' hollow triumph, becomes clear. The glorious 'triumphator' suddenly admits to being the victim:

> Quod si forte aliqua nobis mutabere culpa,
> vestibulum iaceam mortuus ante tuum!

If Propertius was a true 'triumphator', would he not just storm in and capture his mistress like a real soldier would?(4) Instead, he is now suddenly prepared to humble himself to show his true feelings and even to commit suicide at her door.

Therefore, to conclude, the ironic humour that Propertius uses in his description of the triumph has a bearing on the reading of the whole poem. Propertius' triumph is based on the results that his method of disdain has brought him. This is not a good foundation for the relationship to build on. Perhaps, this ironic humour in belittling his triumph may be used as a veneer to cover up his own insecurity at his moment of triumph regarding the relationship in the future. His concern to maintain the relationship comes out in the last four lines and especially in the image of the ship, although he is clearly not sure whether it will survive. One is left with a distinct feeling that the veneer of ironic humour is just a protective technique to save his face if she rejects him. After all, being a noble 'triumphator', he can always take the honourable way out and commit suicide at her door. Yet, this in itself is ironic in the poet's overreaction - would Propertius really be prepared to die for a woman he had spent just one night with?

ANDREW JACKSON

1 K.Galinsky, 'The Triumph Theme in the Augustan Elegy', Weiner Studien (1969), pp. 90-91.

2 John Vaio, 'The Authenticity and Relevance of Propertius 2.14, 29-32' Classical Philology (Chicago) (1962), pp. 236-238.

3 Translation of Propertius 2.14 by Ronald Musker.

4 Many thanks to Dr. S.H.Braund for her help and ideas.

TACITUS' "GERMANIA" vs. MODERN SWABIA

After spending six months living in the heart of Swabia, naturally, I suppose, one gets to know a little of the land and the people who inhabit this oddly autocratic area of Western Germany. I have been warned not to take too much notice of Tacitus (he tends to take poetic licence to an extreme and makes up facts to please either his own ego or for the sake of excitement in his writings); however although much of what Tacitus says in Germania is admittedly not directly applicable to modern life in twentieth century Swabia, reading between the lines does expose a certain subtle understanding of the Swabian attitude to life and fellow human beings.

Although, I have to admit, you may find it difficult to discover a modern-day Swabian who combs his hair to a "terrifying height"(1) and waves his sword at foreign intruders, it is certainly true that they have inherited this in the fact that they are essentially an unfriendly and humourless race. Even on the pleasantest of days to see a sour-faced Swabian sitting drinking his cold, fizzy beer and eating his black bread is not an uncommon wight. Back to the subject of hair-styles (just for a moment) it could be said that Tacitus' observations are merely a comment on the Swabians' total inability to follow, and probable unawareness of, the top Roman fashions of the day, and this is equally noticeable even in this day and age. Thankfully their sense of fashion has progressed since the end of the first century A.D. (and all credit to them) they do seem to live in an age which is (fashionwise) between ten and fifteen years behind 1984. Briefly speaking, they have absolutely no dress sense, and congratulations to Tacitus for noticing this too. (Perhaps the most horrifying thing is Tacitus' mention of a religious rite performed by the Semnones "the oldest and noblest of the Suebi"(2) involving a human sacrifice. I can say in all certainty that I have never witnessed such a ceremony during my time in Germany. Nowadays they (the German Parliament) tend to plan these things on a much larger scale with nuclear missiles, against the will of 70 per cent of the German population.

Finally, let me say that the Swabians are an extremely conservative people. They are not the "lazy Germans"(3) that Tacitus describes but still consider themselves as the hard-working, down-trodden peasants they were until rescued by post-war affluence in West Germany, the only problem being that with their large houses and new Mercedes they are no longer that. However, the jealousies and "we must do better than the Smiths" attitude is still prevalent in the attitude of many Swabians today, and, I feel, is a major reason for their sourness of character. I've even heard of housewives who rise at five in the morning so that that they can be the first to open their curtains in the morning and beat the neighbours.

Ah well, nothing ever changes, and I have no doubt that little will during the next 2,000 years in Swabia either. And it's a pity - it's a very beautiful country.

MICHAEL WILSON

1 Tacitus on Britain and Germany, tr. H.Mattingly, Penguin 1948, p.132.

2 ibid. p.132.

3 ibid. p.138.

The πελώριον θαῦμα of Odyssey 9 : Phallus, father, or simple Cyclops

The narration of the meeting of Odysseus with the Cyclops in Book 9 of the Odyssey and the subsequent trick by which the monster was out-witted is perhaps surprisingly a popular episode. It was dramatised by Euripides in his Satyr play and it even now appears as a selection in the Oxford Book of Greek Verse.

In this paper I want to elucidate the unconscious significance of the events described there from the viewpoint of psychoanalytic theory, paying careful attention to the language used by Homer. In so doing, the longevity and attraction of this passage to people of all ages and conditions will become apparent.

Freudian symbolism and the 'unconscious meaning' of words has become a commonplace but this particular Homeric passage is of especial interest because there are many unconscious meanings embedded in it rather than one, a fact which may have served to hide its significance from scholars more classicists than psychoanalysts. Indeed the symbolism of the Cyclops is an example of psychic over determinism - i.e. that there may be more than one sufficient cause, or that even divergent meanings can be expressed by the same symbol.

First I shall go through the passage pointing out the symbolism and meaning of various words and phrases. Then I shall attempt to weave a coherent account. The best single reference for the symbolic significance of words is to be found in Freud (1976).(1) For a summary of the theory see Kline.(2)

L.183 σπέος εἴδορεν ἄγχι θαλάσσης,
ὑψηλὸν. δάφνῃσι κατηρεφές...

There can be no doubt of the sexual significance of this description, "Landscapes ... especially any containing wooded hills may be clearly recognised as descriptions of the genitals".(3) The symbolism of the cave, as a hollow object is, of course, obvious. In addition to its vaginal significance, 'σπέος' can also represent the womb;(4) a thick wood is described as representing pubic hair.(5) The choice of 'δάφνῃσι' with its human female connotations should not go unnoticed.

L.187 ἔνθα δ' ἀνὴρ ἐνίαυε πελώριος...

L.189 ...αλλ' ἀπάνευθεν ἐὼν ἀθεμίστια ἤδη

Freud claims that little children often represent the sexual organs.(6) However, in my view, so does its opposite here the 'ἀνὴρ πελώριος'. Nor is this absurd since a typical dream disguise (and dream-work as it is called is simply an exemplar of unconscious primary processes)(7) is reversal into the opposite. This view is supported by the description ἀθεμιστια ἤδη' for the apparent life of its own of the phallus has impressed men over the ages, cf. Lawrence's poem to the phallus.

Confirmation of this phallic significance comes from 190-193..... οὐδὲ ἐώικει/ἀνδρί γε σιτοφάγῳ ἀλλὰ βίῳ ὕλήεντι ὀφηλῶν ὀρέων ... We have already noted the symbolic significance of landscapes and the particular (pubic hair) meaning of words. However, there is another significance to 'πελώριος ἀνὴρ'. As Freud argued (8) where giants occur in unconscious material, it is usually in the context of childish thoughts. The 'πελώριος ανὴρ' is also the father, a significance which later in this episode, as we shall see, he undubitably takes on.

Thus then the 'πελώριον θαῦμα ἀθεμίστια ἤδη' is a vast phallus, his 'ὄπεος δώφυησι κατηρεφές' is a vagina or womb. This is certainly one meaning. However, as readers should now be aware, there is another unconscious significance. The 'πελώριον θαῦμα' could also be the clitoris. What Homer has here portrayed are the female sexual organs. As Stekel pointed out some symbols can be both male and female.(9) Here is yet another meaning to this initial descripton. Of course, in addition, there is the surface manifest meaning of the passage. So between lines L.181 and 192, a wealth of significance has been contained. Again at this point, I must stress that the antinomy of the first two unconscious descriptions need not disturb us. In primary processes logical necessities are ignored.

The next section from 193-280 describing the return of the Cyclops and his domestic affairs, reporting his first conversation with the Greeks, is straight-forward narrative with virtually no symbolic significance other perhaps than the description of the Cyclop's door: L.243 τόσσην ἠλίβατον πέτρην. ἐπέθηκε θύρῃσιν. Listeners (or readers) are clearly supposed to be impressed by this enormous stone for it had previously been mentioned, and in very similar language: L.240 ... ἐπέθηκε θυρεὸν μέγαν ὑψόθ'ἅρας ὄβριμον. Since those with even the smallest attentional span should be able to recall three lines this repetition must be meaningful. It is interesting to note that it is precisely this passage that Freudian symbols can illuminate.(10) Thus the 'ἠλίβατον πέτρην' represents the barrier to intercourse. Note again the reversal in this case: the Greeks are locked in not out.

The next point of interest from the viewpoint of psychoanalytic theory is to be found in L.281-282 ... ἐμὲ δ' οὐ λάθεν εἰδότα πολλά/ ἀλλά ριν αψορρον προσέθην δολίοις ἐπέεσσι. Here Odysseus is boasting of his cunning: 'εἰδότα πολλά ... δολίοις. επέεσσι'. Now Odysseus is, of course, noted for his wiliness. The Odyssey indeed invokes the muse, in its first line to sing of the 'πολύτροπον ἄνδρα'. Nevertheless at any point we have the right to enquir why here rather than there some attribute is stressed. What is it that Odysseus knows? What is it that he is concealing? At the narrative level it is the survival of his ship, but at the unconscious level, it is something far different.

The secret knowledge is that of the Primal Scene, the sight of the parents copulating. The traumatic effects of the primal scene are well documented in psychoanalysis.(11) Thus in the case of the Cyclops,

this boast of Odysseus 'οὐ λάθεν εἰδότα πολλά' is indeed significant. This interpretation fits well with the phrase 'δολίοις ἐπέεσσι' for the child knows that he should not have observed the primal scene, and he feels guileful because he has this secret knowledge. Indeed as can be seen from the epithets of Odysseus all through the poem, he is par excellence a man of the primal scene.

There is a further point, too, about the primal scene. The observations are often misinterpreted: they thus give rise to notions of sexuality as aggression and castration fears and anxieties,(12) a theme which immediately begins to colour the narrative, L.289-293. This passage describes how Polyphemus seizes and devours two of the Greeks. L.288

ὥς τε σκύλακας ποτὶ γαίῃ
κόπτ' ἐν δ' ἐγκέφαλος χαμάδις ῥέε, δεῦε δὲ γαῖαν.
τοὺς δὲ διὰ μελεϊστὶ ταμὼν ὡπλίσσατο δόρπον
ἤσθιε δ' ὥς τε λέων ὀρεσίτροφος. οὐδ' ἀπέλειπεν
ἔγκατά τε σάρκας τε καὶ ὀστέα μυελόεντα.

It is no feat of imagination to see all these aspects of the primal scene in this episode. The danger is obvious, the cruelty and aggression as two Greeks are literally torn apart is self evident, and the castration theme is attested by the detail of the description 'ἐγκέφαλος χαμάδις ῥέε. τοὺς δε διὰ μελεϊστὶ ταρὼν, ἔγκατά, σάρκας, ὀστέα'. It is particularly noteworthy given the detail of dismembering, that there is no blood. Blood is the essential castration motif. Here, where it must be present it is not mentioned. This is an example of the Freudian defence-mechanism of denial (13) and confirms the interpretation. At this point Polyphemus has become the all powerful father, not, in this part, a symbol of the genitalia.

That the Cyclops now represents the father is attested by the passage 319-326. As our surmise of the Primal Scene would suggest, reference should now be found to castration and the hugeness of the father figure. This is the case, 'κύκλωπος γὰρ ἔκειτο μέγα ῥόπαλον παρὰ σηκῷ χλωρὸν ἐλαίνεον'. There lay there, by the Pen, the huge club of the Cyclops, made of green olive wood. Freud(14) makes the phallic significance of this quite clear. Its enormity is emphasized (the child's view of the father's penis). It is as large as 'ἱστὸν νηὸς ἐεικοσόροιο μελαίνης'. Any doubt about the penile nature of this club must be dispelled by the simile and the introduction of water, as is illustrated in the famous set of cartoons of a French Nurse's Dream which actually contains pictures of ships on water.(15) The castration theme is overt. L.325 ' τοῦ μὲν ὅσον τ' ὄργυιαν ἐγὼν ἀπέκοψα παραστάς'.

Now this portrayal of Odysseus as castrating his father under the influence of the primal scene implies a considerable regression to an early stage of childhood development in respect of the unconscious mental processes in this episode. This interpretation is supported by the earlier scene where Odysseus enters the cave, i.e. enters the womb, as I have pointed out. It is also confirmed by lines 329-330.

καὶ τὸ μὲν ἐυ κατέθηκα καταιφήσας ὑπὸ κόπρῳ/ἥδα κατὰ σπέιους κέχυτο μεγάλ' ἤλιθα πολλή. The significance of this passage for our thesis is considerable. As Freud(16) points out, children hold a cloacal theory of birth in which no distinction is made between vagina and anus. Such confusion in the unconscious affects dreams (familiar rooms divided into two) and accounts for the hiding place of the club.

The next critical line in the episode describes the plan: L.331... μοχλὸν ἀείπας/τρῖψαι ἐν ὀφθαλμῷ. Freud(17) argues that the blinding stands for castration, as it does of course in the Oedipus legend. However, the 'μοχλὸς' is itself a phallic symbol for it is not only a bar or stake (which is sufficiently symbolic) but is actually used e.g. Eurip. Orest. 1474 for forcing gates. The ambience of castration permeates these lines. Notice too that all this confirms the 'εἰδότα' πολλά as descriptive of the primal scene, for this not only fits in with castration themes but also the choice of eye as symbol. In addition the plan suggests that Odysseus may be projecting (the Freudian defence mechanism) (18) his guilt on to Polyphemus and is thus expiating it by blinding him. It is also, as in the dream of two giants quoted by Freud, the case that giants in a dream usually indicate relevance to childhood feelings, again supporting our explanations.

The narrative continues describing how Odysseus makes the Cyclops drunk and there seems little of unconscious significance until L.366. οὔτις εἰμί γ' ὄνομα· ὄυειν δέ με κικλήσκουσι/μήτηρ ἠδε πατὴρ ἠδ ὅλλοι πάντες ἑταῖροι. What does the name Nobody or Noman mean? This, it seems to me, is a denial of Odysseus' potency, of his rivalry to his father. I am no man (just a helpless child) is a desperate defence against castration anxiety.

This again is surely confirmed by the next lines.

...ὸ δέ μ' ἀωτίκ' ἀμείβετο νηλέι θυμῷ·
"Οὖτιν ἐγὼ πύματον ἔδομαι μετὰ οις ἑτάροισι
... τὸ δέ τοι ξεινήιον ἔσται"

This is the third reference in the whole passage of the Cyclops to his eating the Greeks, two of which seem to constitute a meal. At this juncture I shall cite Freud's claim here that fear of being eaten serves as cover for more deeply hidden castration anxieties.(2)

By now I think the thesis proposed in this paper is clear enough. The Cyclops episode in Book 9 of the Odyssey portrays the castration complex, the fear of castration by the father, the concomitant of the Oedipus complex. The events described even down to their details, e.g. hiding the club, 'ὑπὸ κόπρῳ' are consonant with this view. It is a highly regressed and childlike version that we get because the emphasis is on the precursor of the Oedipus complex, the primal scene, and on even more primitive regression, returning to the womb.

An important point here, and the reason why I have examined the poem line by line where necessary is that this interpretation is not the simplistic association of blood and destruction with castration. On the contrary, as aruged above, this explanation accounts for details of

language e.g.

L.183 'δάφνηαι κατηρεφές'
L.189 'ἀθεμίστια ἤδη'
L.243 'ἠλίβατον πέτρην'

L.281-2 'εἰδότα πολλά'
and 'δολίοις ἐπέεσσι'

and the general sweep of the narrative, the imprisonment of the Greeks, the constant cannibalism, the trick by which the Cyclops is deceived and, of course, his destruction.

We can now look more briefly at the final sequences of this episode since they offer little new to our interpretation but do confirm it, very considerably.

L.387 ὣς τοῦ ἐν ὀφθαλμῷ πυρίηκα μοχλὸν ἐλόντες/δινέομεν

The phallic quality of the μοχλὸν is highlighted by its epithet 'πυρίηκα' which might well describe an engorged phallus. The use of 'δινέομεν' does bring to mind the term 'screw' with its common vulgar usage. In the next line 388, we find the blood freely mentioned. 'τὸν δ' αἷμα περίρρεε θερμὸν ἐόντα'. Here again the epithet 'θερμὸν' applied to 'μοχλὸν' hints at its phallic nature.

One further interesting point arises in this passage. In his description of the actual gouging of the eyes (the castration), Homer uses two similes only seven lines apart and each one uses the same (admittedly common) phrase. 'ὡς δ' ὅτ' ἀνὴρ...' In my view this opening is peculiarly suggestive given the obvious phallic significance of gouging out an eye. For clearly in addition to its castrating theme there is a likeness to ordinary intercourse and Freud(21) argues that the mouth or eye can represent the vagina. This view is supported by the use of 'τρυπαω' in L.386 which has an overt sexual significance in Aristophanes and Theocritus.(22) In the second simile 'βάπτω' is used a smelting term which in fact means to make hard.

Thus in this description of the blinding of the Cyclops, Homer has signified three meanings: the narrative description of the act, the castration significance of the deed and the other hidden meanings of sexual intercourse.

We are now in a position to understand the popularity of the Cyclops story. At the simple narrative level, it is unusual and vivid, and most of us have never seen a 'πελώριον δαῦμα', a desire which now in this country is assuaged at Loch Ness. In addition, however, it portrays the agonies of the castration complex, the fears of the primal scene, the castrating father and portrays them beaten.

Freud(23) wrote that one of the keys to understanding great literature, that which transcends generations and countries, was that it portrayed the great unconscious conflicts of mankind so that we the audience could vicariously overcome the problems. However, this portrayal must not be too obvious lest it produce anxiety and thus have no cathartic effect. In this passage Homer has achieved the successful resolution of the castration complex concomitant of the Oedipus complex which indeed Freud regarded as the key conflict for great literature - Oedipus Rex, Hamlet and the Brothers Karamazov.

This ability to portray unconscious conflicts was not (before Freud articulated the theory) it must be presumed, conscious. Rather the great writer, perhaps because of his openess to his own unconscious and thus his greater personal insight, is able to express such conflicts. It is this expression of ideas common to most of mankind but hidden from them that gives great literature its especial power. With so much expressed in the episode of Cyclops it is not, therefore, surprising that it remains highly esteemed.(24)

PAUL KLINE

Abstract

The language of the episode of the Cyclops was examined for sexual symbolism. It was shown that there was considerable and varied symbolic meaning, allowing interpretation on the symbolic and episodic level, and possibly accounting for the fascination that this legend has long exerted.

Footnotes

1. Freud, S. The Interpretation of Dreams. Vol. 4 in the Pelican Freud Library. Pelican Books, Harmondsworth, 1976. All references to page numbers are to this edition. Section VI E is particularly useful.

2. Kline, P. Fact and Fantasy in Freudian Theory. 2nd Edition, Methuen, London, 1981.

3. Freud, S. (1976) p.473. Cf. Eurip. Cyclops 516 where the phrase is 'δροσερῶν ἄντρων'.

4. Ibid. p.471.

5. Ibid p.485.

6. Ibid p.474.

7. The psychoanalytic terms are well explained in Fenichel, O. The Psychoanalytic Theory of Neurosis. Norton, New York, 1945. Primary processes are unconscious thought processes, incoherent, inconsistent, illogical and chaotic. Dream work is the process by which the latent content, the true meaning of dreams is disguised - hence the manifest content or our actual dream.

8. Freud. Ibid. p.91.

9. Stekel quoted by Freud (Ibid. p.476)

10. Freud. Ibid. p.47 "Interest in whether a room is open or locked is easily intelligible".

11. Fenichel, 1945, p.71-2, argues that such observation stimulates curiosity, that it can be the basis of interest in research, and in SCOPTOPHILIA, the delight in looking, the sexualisation of vision. Scoptophilia can produce, when repressed, hysterical blindness and fantasies about vssion abound.

12. Fenichel. Ibid. p.214, "Intercourse is seen as a cruel and destructive act". A link is made between sexual satisfaction and danger.

13. Freud (1925) in his paper 'Negation' illustrates this defence "You ask who the person in this dream can have been. It was not my mother. We amend this: so it was his mother." Compare here the castration of Ouranos by Kronos. In Hesiod Theog. 190 there is no blood, just 'λευκὸς ἀφρὸς'.

14. Freud (1976) p.473, "Nor is there any doubt that all weapons and tools are used as symbols for the male organ".

15. Freud. Ibid. p.487.

16. Freud (1981) On Sexuality. Vol. 7 in the Pelican Freud Library. Pelican Books, Harmondsworth, 1981. p.197-8.

17. Freud (1976) p.522, "The blinding in the legend of Oedipus, as well as elsewhere, stands for castration".

18. Projection is the attribution of ones own unacceptable impulses and ideas on to others. Thus in the neurosis known as paranoia, characterised by the defence of projection, I hate him becomes he hates me, a transformation which creates the characteristic paranoid delusions of persecution. See Kline, p.196-7 et seq. for a fuller discussion.

19. See note 8.

20. Freud,S. (1918) From the History of an Infantile Neurosis. In the Complete Psychological works of Sig. Freud. Hogarth Press and the Institute of Psychoanalysis, Vol. 17, p.3.

21. Freud (1976), p.477.

22. Cited in Liddell and Scott.

23. Freud, S. (1928) 'Doestoevsky', Vol. 21, p.233 of the Collected Psychological works of Sig. Freud. Hogarth Press and the Institute of Psychoanalysis.

24. The writer wishes to acknowledge helpful discussions with Dr. R. Seaford.

THE BRITISH SUMMER SCHOOLS - PART TWO: ATHENS, SUMMER 1983.

It is perhaps a sign of the times that the once illustrious colonial outpost at Odos Souedias, the British School at Athens, is now shared property with none other than the Americans. Nor will it surprise neutrals to discover that the American School is not only larger and more active than its British counterpart, but has on the basis of dual-key control acquired frequent access to the British tennis court! The Americans are of course a lot less popular than the British, which we hasten to add has nothing to do with the friendly occupants of the School, but more with the Greek government and people who are communist - or at least pretend to be, because they know it will annoy everyone who isn't, especially the Americans.

Nevertheless, even in the wake of subversion from all sides, standards must be maintained, and they are none more so than at the British School. Tea and biscuits allied with an energetic and enthusiastic Assistant Director, Roger Just, are more than a match for those elements opposed to the immortality of British colonialism. Unfortunately, the image is slightly tarnished when we discover that Roger himself, far from being British, is in fact an antipodean infiltrator from down-under. Despite this obvious disadvantage Roger turned out to be exceptionally capable and even friendly! Fair dinkum!

Such a tag could easily be applied to our other lecturers, all of whose enthusiasm and ability was, with the exception of the distinguished director, Prof. Catling, allied with exceptional youth. Colin MacDonald was once overheard claiming to be 24 - but no one believed him. This eccentric body, whose extra-curricular activities varied from surf-boards to marriage, had its equal in the colourfully diverse geographical and social distribution of the 25 students (8 male, 17 female) who made up the course. This cosmopolitan bunch defied the odds and mixed well under the most varied circumstances.

Roger's antipodean, unsympathetic hands had clearly acquired a stranglehold on the day to day timetable. Breakfast at 7.30 a.m. followed by a seven hour working break until lunch at 2.00 p.m. was a pretty serious proposition (for those of us who had been slobbing around at home for the previous couple of weeks). Proof that this was no holiday camp arrived early one morning in the form of Dr. Judith Binder. Totally belying her 70 odd years of age, this marvellous and demanding lady grouped us around the not insubstantial ruins of the Greek and Roman agoras IN THE VIRULENT HEAT. After 5 hours of such treatment we were returned to the British School feeling much as HIppolytus must have, after falling out of his chariot. It was most unfortunate that the amiable Dr. Cooper (Director of the American School) had chosen to lecture to us on that very afternoon and even more so that it was the front and not the back row which fell asleep during what must have been a very interesting talk.

As well as an intensive and entertaining lecture schedule, frequent day trips and two extensive excursions, one of three days and the other of six days duration, were arranged for our enjoyment. Proof of the esteem in which the School is held was shown by the Greek government's willingness to grant us permits to visit such normally inaccessible areas as the Mycenean foundations beneath the temple of Athena Nike, the

Marathonian tholos tomb and, most impressively, the interior of the Parthenon, since shrouded in scaffolding. We were also able to visit sites excavated by the School. As these showed a peculiar ability to crop up in the middle of military compounds and restricted areas, Greek national security was trounced on more than one occasion by the sudden appearance and insistent behaviour of 30 camera-wielding Britons seeking access to what were, judging from the irregularities in the earth's surface, highly dangerous bomb-testing areas. Nevertheless we were always admitted on verification of our eccentric nationality.

One of our most fascinating glimpses of ancient technology was had at the Laurium silver mines. The complexity of the watertight cement which prevent evaporation was remarkable. It should perhaps be stressed at this point that ancient man (and this applies in general to Greeks and Barbarians alike) has little sympathy with the 20th-century tourist trade and is clearly in league with the shoe manufacturing industry. Potential candidates are hereby warned that although there is no official course requirement, fitness, stamina and a head for heights are essential qualities when faced with the likes of Acrocorinth. It is thus suggested that you should take a leaf out of Pheidippides' book and get fit quick!

Probably the most enjoyable part of our visit were the two lengthy excursions we made into the Greek countryside. Over a total period of nine days we visited the likes of Corinth, Delphi, Epidaurus, Eretria, Mystra, Mycenae, Olympia, Pylos, Sparta and several beaches which with the exception of Perachora were like their occupants - bare and unarchaeological. There were several highlights to these excursions; the race we arranged and ran at Olympia was duly won by the odds-on favourite Alexander. One of the authors' photograph of the event however shows him winning, simply because Alexander ran in and out of the frame with such swiftness that he totally eluded Sarah's efforts to come to terms with an instamatic camera shutter.

A warning about/against the properties of rhetsina is perhaps here appropriate while we are on 'light' matters. The drink is a lot more lethal than it looks, and especially in its draught version which costs about 30p a litre. It is purposely served in small glasses so that you quickly forget how much you've had and consequently order more and more.

The high spot of the whole trip was, however, our assault on the Everestine Acro-Corinth, the successful conclusion of which left us in little doubt that had this been the first of Hercules' labours, the rest would have remained unfinished.

In conclusion, this course is not only great fun but also exceptional value for money. There being no actual substitute for actually visiting sites, Roger ensured that we visited them with a vengeance, with on and off-site lectures complemented by countless trips to museums, so that we all returned home experts on many subjects. Within the School itself we were all thoroughly spoilt by the exceptionally tolerant staff, who not only did our laundry for us but cooked some memorable meals. The relations amongst and between students and lecturers were always at least friendly and certainly amongst the students verged on the over-affectionate. So to anyone who is considering going this year or the next, we heartily recommend this course whether you are looking for education, a sun-tan, or have simply lost your marbles.

RICHARD WELLS, AMELIA FITZALAN-HOWARD