

**UNIVERSITY OF CRAIOVA  
FACULTY OF LETTERS**

**THE RECEPTION OF VIRGIL'S MASTERPIECE *THE AENEID* IN  
THE ROMANIAN CULTURE**

**PH.D. THESIS**

**SCIENTIFIC COORDINATOR:**

**Prof. KATALIN DUMITRAȘCU, PhD.**

**PhD STUDENT:**

**PĂNIȚĂ OANA-LAVINIA (ZAHARIE)**

**2014**

## CONTENTS

SUMMARY.....	
INTRODUCTION.....	
Chapter 1. VIRGIL- MAN AND WORK.....	
1. Who was Publius Vergilius Maro?.....	
2. Work: .....	
2.1 Appendix Vergiliana.....	
2.2 Bucolicae.....	
2.3 Georgicae.....	
2.4 Aeneis.....	
2.4.1 Influence and sources of inspiration for the poet .....	
2.4.2 Virgil's art in <i>The Aeneid</i> (composition, characters, writing style).....	
Chapter 2. THE RECEPTION OF THE NATIONAL EPIC <i>THE AENEID</i> IN UNIVERSAL CULTURE.....	
1. Literature during Augustus' period .....	
2. The reception of Virgil's masterpiece in the Roman society.....	
3. The reception of Virgil and his masterpiece <i>The Aeneid</i> during centuries....	
4. The translations of <i>The Aeneid</i> in the European cultures.....	
4.1 The translations of <i>The Aeneid</i> in English .....	
4.2 The translations of <i>The Aeneid</i> in French.....	
4.3 i The translations of <i>The Aeneid</i> in Italian .....	
4.4 The translations of <i>The Aeneid</i> in Spanish.....	
4.5 The translations of <i>The Aeneid</i> in German.....	
Chapter 3. THE RECEPTION OF THE MASTERPIECE <i>THE AENEID</i> IN THE ROMANIAN CULTURE.....	
1. The translations of <i>Virgil's Aeneid</i> .....	

2. The biography of the writers who translated entirely *The Aeneid*
3. Published editions of Virgil's *Aeneid* .....

Chapter 4. THE RECEPTION OF THE EPIC *THE AENEID* IN THE ROMANIAN LITERATURE.....

1. The reception of *The Aeneid* in Ion Budai-Deleanu's *Țiganiada*.....
2. The reception of *The Aeneid* in other Romanian epics.....

Chapter 5. THE RECEPTION OF SOME TROPS IN THE EIGHT TRANSLATIONS OF *THE AENEID*.....

1. Defining lexemes of a few characters of Virgil's *Aeneid* .....
2. The reception of chromatic elements in the Romanian translations of *The Aeneid* .....

CONCLUSIONS .....

GLOSSARY .....

BIBLIOGRAPHY .....

**KEY WORDS**

Virgil, *The Aeneid*, Appendix Vergiliana, Bucolicae, Geogicae, reception, Romanian literature, culture, characters, style, chromatic elements, trope, translation, writer, influence, source, lexeme, epic, biography, masterpiece, work, Augustus, Roman society, Latin literature, analyze, poet, reader, ancient times, researchers, the poet of Mantova, title, the Republic, the golden era, civil wars, gods, fate.

## THE INFLUENCE OF VIRGIL'S MASTERPIECE *THE AENEID* IN THE ROMANIAN CULTURE

### ABSTRACT

Our work, as the title suggest, deals with the influence that the epic *the Aeneid* has had on the Romanian culture. Our approach is that, *The Aeneid* had not only a big influence in its contemporary society, but for the next generations and centuries which followed to Virgil's Masterpiece. We emphasized that Virgil's work has always been well-received, thus breaking all the space and time barriers and during centuries, he has influenced many men of arts (poets, musicians, writers, painters, sculptors). Not only Homer's work was well-known, but also Virgil's, and especially his masterpiece, *The Aeneid*. We showed that *The Aeneid* has been translated many times in some of the great literatures of the world, so that we paid some attention to a few of them. Due to many circumstances, which, we thought to be not too important for this subject, the Romanian literature dealt with the phenomenon of writing epics quite late, when in Europe the process had already finished. But, in spite of this delay, some of the Romanian writers tried and some succeeded in writing beautiful pages of literature which delight any reader. We paid a special attention to Ion Budai-Deleanu's epic, *Țiganiada*, which has many borrowings from Homer's and Virgil's work. We also put together almost five hundred Latin lines of *The Aeneid* and give the Romanian equivalents from the most important eight fully-translations in Romanian. We analyze the translations from the chromatic and stylistic perspective. But Virgil's epic rise some interest in the field of theatre, so that, we can say that its impact on the Romanian culture is bigger and bigger.

## INTRODUCTION

The introductory part of this paper lays down the context and the position of our approach in relation to the influence of Virgil's epic on the Romanian literature. There are many literary works which are part of the universal cultural heritage such as *The Iliad* and *The Odyssey*. Thus, Homer's name has become synonymous with his masterpiece which has been a source of inspiration for many writers. One of these writers was Publius Vergilius Maro, who was inspired by Homer's work. Virgil himself wrote the masterpiece of the Roman culture, his poem being the *national epic of the Roman people*. Virgil wrote his epic in an important historical moment, when the Latin literature was reaching its climax due to the poets Lucretius, Horace and Ovid and the historian Tit Liv. This historical moment would be called by the critics *the classic period of the Latin literature* and many writers would aspire to write in the same manner. Thus, this period of Augustan happiness had to be on all the levels (political, social, economical and cultural), arts and especially, literature enjoying a special attention due to several lovers of culture as Messala.

Showing the historical context when Virgil wrote *The Aeneid*, we want to emphasize that the poet did not do at random his epic, but he had a plan, which, unfortunately he did not finish because of his premature death. Being aware of Virgil's gift and poetic geniality, Augustus himself saves the manuscript from being burnt, thus saving a masterpiece. *The Aeneid*, also, became a row model not only for the Latin writers but for future poets of many cultures and from different epochs.

Virgil's work has been admired and both the writer and his writings have raised the interest of literary critics of all times and cultures. Thus, many studies, articles and treats have been written: B. Otis, *Virgil, A Study in Civilised Poetry*; R. D. Williams, *The Aeneid*; F Cairns, *Virgil's Augustan Epic*, L. Magnier, *Analyse critique et littéraire de l'Énéide*; Joël Thomas, *Structures de l'imaginaire dans l'Énéide*; L. Magnier, *Analyse critique et littéraire de l'Enéide de Virgile*; G. Lipparini, *Virgilio, l'uomo, l'opera, i tempi (Vergilius, omul, opera și perioada sa)*, publicată în 1925; L. Canali, *Come leggere Virgilio (Cum să-l citim pe Vergilius)*, (2007) și *Il tridente latino. Lucrezio, Virgilio, Petronio (Triada latină. Lucretius, Vergilius, Petronius)*; F. Della Corte, *La mappa dell'Eneide (Harta Eneidei)* (1972); Lascu, Nicolae, *Clasicii antichi în România*, Cluj, Editura „Dacia”, 1974; Stella Petecel; Eugen Cizek; Guțu, Gheorghe, wrote a study called *Publius Vergilius Maro*.

*Studiu literar*, (Publius Vergilius Maro. *Litterary study* published in Bucharest, in 1970; Edgar Papu; Ion Acsan; Haralambie Mihăescu; Ioan Leric; Gabriela Creția; Lascăr Sebastian; Nicolae Pandelea; Teodor Naum; Nicolae Ionel; Dan Slușanschi.

Our purpose is not to praise or to criticize Virgil because it is not the theme of our paper. What we want is to underline the impact which Virgil's epic has had on universal culture, taking into account the Romanian one. We also, gather the works which had as source of inspiration Virgil's *Aeneid*.

In this paper we want to show that *The Aeneid* has always been well-received by the readers and the literary critics and it has become a raw model for other epics: Ludovico Ariosto - *Orlando furioso* (1516), Torquato Tasso - *La Gerusalemme liberata* (1581), Luís Vaz de Camões - *Os Lusíadas* (1572), John Milton - *Paradise Lost* (1667), François-Marie Arouet de Voltaire - *Henriade*.

Virgil's epic has not had a big impact only in literature but also on arts like painting, classical music, sculpture.

As the title suggests, this paper deals with the influence that the epic *the Aeneid* has had on the Romanian culture, from its very beginning. This aim can not be achieved without placing *The Aeneid* in a context, that is the universal space, without exposing the motifs of writing such a work and showing its echoes in the Latin culture.

The paper is made up of five chapters:

## Chapter I: VIRGIL- MAN AND WORK

### I.1 Who was Publius Vergilius Maro?

#### I.2 Work: I.2.1 *Appendix Vergiliana*

##### I.2.2 *Bucolicae*

##### I.2.3 *Georgicae*

##### I.2.4 *Aeneis*

#### I.2.4.1 Influence and sources of inspiration for the poet

#### I.2.4.2 Virgil's art in *The Aeneid* (composition, characters, writing style).

The first chapter deals with Virgil's life and work. In this part of the paper I analyze Virgil's work, emphasizing several critical aspects about the poet's life and work.

Virgil's life has been studied since ancient times, many details about his work and life being known from ancient writers. In this part of the paper we also analyzed the entire Virgil's

work, bringing to the fore some critical references about the work of the poet of Mantova. With every written work, Virgil has perfected the art of poetry. It is assumed that before the appearance of *Bucolicae*, Virgil had written small works, which consisted of several poems and which, fortunately, have been preserved until today. These poems were gathered in a collection entitled by Latinists *Appendix Vergiliana*.

The first important work of Virgil is *Bucolicae*, which he wrote in five years, between 42 and 37. In terms of composition, the work consists of ten pastoral poem titled suggestively: *Tityrus și Meliboeus* (I), *Daphnis* (V), *Silenus* (VI), *Damon, Alphisiboeus* (VIII), *Lycidas, Moeris* (IX), *Gallus* (X).

*The Bucolic*, by definition, is a pastoral poem. However, at Virgil, unlike Theocrit only nature is bucolic. Writing *Bucolicae* the Latin poet provides a model for pastoral poetry. His work, *The Bucolics*, rivals with that of Theocrit, Virgil bringing many original features; however, he recognized that Virgil "often inspired" from his model.

The second important work of the poet is *The Georgics*. Being true aesthetic category of poets known as "pöetae novi" Vergilius not abdicate his belief.

Working the earth and all the fields that are closely related to agriculture were not foreign to the poet, being well-known that Virgil spent his entire childhood in his birth region of Mantua. Having previous experience in terms of subject and structure of the work, Virgil does not deny the compositional balance, proving once again that he mastered the art of poetic aesthetics.

The vast culture and the endless reading marked his masterpiece, Virgil being a great lover of Catullus' poems which drew touching lyricism. Being a connoisseur of history, Roman institutions, beliefs and rituals arising there from, the philosophical schools, all these factors contribute to exceptional literary techniques which, coupled with his poetic genius, will lead to the greatest national epic of Roman people.

Such a masterpiece, regarded by all contemporary critics of Virgil, but also those of posterity, the national epic of the Romans could not be written only in consecrated ancient meter, dactylic hexameter.

We shall analyze the poetic art of Virgil in terms of composition, referring to the character and style.

## Chapter II THE INFLUENCE OF THE NATIONAL EPIC *THE AENEID* IN UNIVERSAL CULTURE

2.1 Literature of Augustus' period

2.2 The reception of Vergil's masterpiece in Roman society

2.3 The influence of Virgil and his masterpiece, *The Aeneid*, over the centuries.

2.4 The translations of *The Aeneid* in European cultures

2.4.1 The translations of *The Aeneid* in English

2.4.2 The translations of *The Aeneid* in French

2.4.3 The translations of *The Aeneid* in Italian

2.4.4 The translations of *The Aeneid* in Spanish

2.4.5 The translations of *The Aeneid* in German

In Chapter II we showed the influence of Virgil's epic in universal art. We wanted to remind in this paper the names and works of Virgil's contemporary writers and poets: Horace, Ovid, Livy. We wrote about the reception of Virgil's epic in antiquity and in the centuries that followed. The topic of *The Aeneid* had already had historical reminiscences known by the Roman people. The universality of the theme chosen by Virgil dues to the feeling that the poet shares with his readers.

It is understood that the multitude of ideas should lead to the design of a majestic works of large proportions, with a form worthy of such a masterpiece, structured around the central topic. Therefore only the epic could rise to the needs of the Roman spirit and Virgil's time. The Romans lived with the idea of imposing grandeur manifested by the building of monuments, temples, aqueducts and the thermals, the huge statues. It was required that the Latin literature had as majestic and impressive works as the architectural ones.

Virgil assumed this role, which, moreover, had been assigned by Augustus, the latter recognizing the poetic qualities that the poet of Mantua had shown in his earlier works: *Bucolicae* and *Georgicae*.

To create a literary work worthy of the grandeur of architectural masterpieces, they need constructive patience, artistic ingenuity, fidelity to the topic, subordinate and spontaneity, originality and perfect artistic sense.

Poets like Propertius, Tibullus, and even Ovid Lucanus will be influenced, literarily by Virgil's *Aeneid*, the poet of Mantua showing in his work, poetic sensibility.



In the first century AD, Silius Italicus, Papinius Gaius Publius Valerius Flaccus and Statius imitate the literary style of Virgil, preserving intact the Vergilian spirit. With its uniqueness and originality, *The Aeneid* proved to be not only a universal literary value, which has broken the spatial and temporal barriers, but it has also been a source of inspiration for the lovers of classical writers who have found Virgil's work the supreme model, worth following.

Virgil's *Aeneid* was a model not only for Latin writers, but for posterity as well. The poet himself became a legend in the Middle Ages, when Christianity lived periods more or less dark (Crusades, Inquisition), the non-Christian writers' works were destroyed being considered heretical.

Fortunately for humanity, the work of Virgil enjoyed preferential treatment, the poet himself being given the epithet of "omnisciens" because of the allegorical interpretation of his work. Being given such an epithet, Virgil loses its human side, winning the status of prophet. Due to that, his work is considered by the scholars of the Middle Ages, "Christian."

We made a brief incursion into some European literatures (English, French, Italian, Spanish and German) where *The Aeneid* was translated by several lovers of Greek and Latin classical writers.

We reminded the readers the most important translations of *The Aeneid* made over the centuries in some of the major European literatures.

### Chapter III THE RECEPTION OF *THE AENEID* IN THE ROMANIAN CULTURE

#### 3.1 The Translations of Virgil's *Aeneid*

#### 3.2 The biography of the writers who fully translated *The Aeneid*

#### 3.3 The published editions of Virgil's *Aeneid*

#### 3.4 The Reception of *The Aeneid* in the Romanian Art

In Chapter III, we focused on the translations of *The Aeneid* into the Romanian language. Undoubtedly, the nineteenth century is the most productive one, in terms of literary works, the Romanian literature benefiting also on the influence of the great European literature (French, Russian, English, German). But the nineteenth century is remarkable not only in terms of literary works, but also in terms of translations.

We listed all translations of *The Aeneid* by the early eighteenth century to the present day. To these we added partial translations that we have found during our research and the seven full

translations of Virgil's *Aeneid*, of the twentieth century. We wanted to remind the readers in this part of the paper, some aspects of the lives and works of those who were concerned and gave to the Romanian literature full translations of *The Aeneid*: George Coşbuc, Nicolae Pandelea, Eugen Lovinescu, Dumitru Murăraşu, Teodor Naum, G.I. Tohăneanu, Nicolae Ionel, Dan Sluşanschi. In this chapter we listed the published translations of Virgil's *Aeneid*. We also gathered together all full translations, some partial translations published by the school teachers. Also in this paper we have presented several examples of translations of *The Aeneid* in several European literatures.

Unlike the Homeric epic, *The Iliad* and *The Odyssey*, which enjoyed numerous stagings on various stages of theaters in Romania, Virgil's *Aeneid*, has not aroused the interest of directors to an extent so great. We found it necessary to remind in the pages of this work whose subject is the artistic manifestations of Virgil's *Aeneid*.

#### Chapter IV THE RECEPTION OF *THE AENEID* IN THE ROMANIAN LITERATURE

4.1 The reception of *The Aeneid* in Ion Budai-Deleanu's *Ţiganiada*

4.2 The reception of *The Aeneid* in the Romanian national epics

4.3 The reception of *The Aeneid* in other Romanian works

4.4 The reception of *The Aeneid* among literary critics

In Chapter IV we analyze the reception of *The Aeneid* in the Romanian literature, especially in the epic *Ţiganiada* written by Ion Budai-Deleanu. Our writers were familiar with the great European epics, most of them confessing that they had read Homer and Virgil. Those who wanted to write epics, wanted to use as a source of inspiration the Romanian history and fortunately, it does not lack famous historical or legendary episodes. Literature gives epic models and the historical context occasioned the emergence of a national epic. Such scholars as those of the Transylvanian School, as the author of *Ţiganiada* aimed to create works that fill gaps in the Romanian culture, achieving works of varied character. Readers can easily notice that *Ţiganiada* was conceived as a plan that fits a very solid literary concept. Both Budai-Deleanu and the Romanian writers strongly believed in the need to praise the heroes of the poem. This concept united later several writers.

Another aspect, which regards the poet, is to realize deep knowledge of the concepts of literary theory as metaphor, personification, onomatopoeia, poetic license. An important aspect which Budai-Deleanu acknowledges is to create a correlation between the characters' language

and their personality. Unlike the great epics of the world, that of Budai-Deleanu is written in a different manner, namely heroes-comic-satirical, as the poet himself named it.

*Țiganiada* was written in two versions and despite this, the epic was published only in 1925. This delay of Budai-Deleanu's epic prejudiced the Romanian literature because *Țiganiada* was for a century the complete epic of the Romanian people. *Țiganiada* is the result of the poet's urgent desire to achieve a unique work and to open a new era in the Romanian literature. We also reminded the readers the more or less successful attempts of writing a national epic, based on models that have become iconic over time: the Homeric and the Roman epic, Virgil's *Aeneid*. Unfortunately, this literary genre has been underestimated, and overlooked by literary critics. Very few critics, such as Nicolae Manolescu paid attention on the epic or epic projects. Nicolae Manolescu wrote about the epic in his *Critical History of Romanian literature-five centuries of literature*, that "deserves a paragraph of all the species .... the most structured, the oldest, the most noble".

In the twentieth century, Mircea Cărtărescu approaches this forgotten species in the manner of Budai-Deleanu. So there are many similarities between *Țiganiada* and *Levant*. Both Budai-Deleanu and Cărtărescu wanted the readers to have a new perspective on epic namely playful. Although this literary genre is studied in depth either in schools or in academia, Romanian literature still had a few moments more or less important, which deserves to be mentioned in many histories of Romanian literature.

Virgil and his work *The Aeneid*, exerted a great attraction for the Romanian men of culture. The first category which deals with the poet of Mantua and his epic, is made up of the essayists: Nicholae Lascu, Stella Petecel, Eugen Cizek, Gh Gutu, Gabriela Creția, Edgar Papu, Ion Acsan, Haralambie Mihăescu Ioan Leric, Teodor A. Naum, N.I. Herescu. Another category is that of the translators of Virgil's work. They translated Virgil's epic and brought new explanations about Virgil and his work: Lascăr Sebastian, Teodor Naum, Dan Slușanschi, Nicolae Pandealea.

## CHAPTER V: SOME TROPICS TRANSLATED BY THE ROMANIAN WRITERS IN THE EIGHT FULL TRANSLATIONS

### 5.1 Lexemes defining some of the characters of Virgil's *Aeneid*

### 5.2 The translation of chromatic elements

In Chapter V we analyze some epithets taken from the genuine text , giving the eight Romanian translations. The chromatic elements, which abound in the Vergilian epic, have an important role in terms of composition. Thus, we extracted chromatic lexemes in different contexts where they occur. Our research consists in analyzing a great deal of verses from the Latin text, giving the translations in Romanian of the adjectives and nouns defined in Gheorghe Gutu's Dictionary. We focus on the epithets and their translations, which the eight writers they have achieved. What we aim in this research is to highlight how each writer translated the lyrics that we chose from the Vergilian text.

#### GLOSSARY

The paper concludes with a glossary in which we reveal new meanings of the words which they have reviewed. To the meanings of the analyzed words, extracted from the great Latin-Romanian Dictionary of Gh Gutu can be add new meanings which are found in the eight translations of *The Aeneid*.

#### CONCLUSIONS

The paper ends with general conclusions comprising partial conclusions

#### BIBLIOGRAPHY

The bibliography includes all studies, monographs, books and specialty items that we studied for the development of this work