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HOMER AND PAN TADEUSZ AND THE

HOWARD

Oakland

The classical tradition is a devious thing. Rome are our literary past: like most (Vergil most consistently) and sometimes ascribed to Aristotle), but once known the classical world's abiding peril has been by its own achievements. Surely the Pindaric ode, a rather bare centuries from the Greek connection the convention of choral poetry that unfamiliar with the use of myth as seemed Pindar's technique, so indisputable "Pindarick poet" one need only be present and universally available. Anacreon classical literature whose works survive and coherence than in the multiple hands of his epigoni. Of course, this good thing that Shakespeare was less empty rage of the Senecan revenge since the Renaissance has reflected influence, from literal imitation to rather ground shared even in our own time. *Oedipus Rex*, T. S. Eliot's transformation of psychiatrist of *The Cocktail Party*,¹ and of Aeschylus' Prometheus as an end three acknowledge after their fashion are the mysterious ways of the classical.

Adam Mickiewicz, as a Latinist, views the classical heritage; and, in fact, his the limits of an idyll involved him in Rome. Whatever were this poem's

¹ Such is our cultural continuity that Eliot's models: "No one of my acquaintance (and story in the *Alcestis* of Euripides. In fact, I vince them." *On Poetry and Poets* (New York)

² George Thomson, *Aeschylus and Athens*

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¹ Preparation o Humanities and based, in part, c Oral Epic, the B
² Albert B. Lo
³ Milman Parr Homeric Style",
⁴ Francis P. N *Speculum*, XXV position of the I Harvard, 1956) Expanded Angl
⁵ Jean Rychne 1955); Stephen de Roland (= C