8. Discourse Modes in the *Aeneid*

In the previous chapters, I showed that the interpretation we put on a tense form can always be explained from the semantic value of the tense on the one hand, and the discourse mode and base on the other. That is, a particular interpretation of a tense is connected to the discourse mode and base used. An overview of the various discourse modes and interpretations is given in the table.

Table 1: Overview of discourse modes and tenses in the *Aeneid*

<table>
<thead>
<tr>
<th>Base</th>
<th>Short characterization</th>
<th>Tenses</th>
<th>Interpretation of tenses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time of narration</td>
<td>Reference time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Registering</td>
<td>Transposed Registering: Directing</td>
<td>The narrator relates what he experiences in his base</td>
<td>Praesens</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Perfectum</td>
<td>Immediately anterior to base</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Imperfectum</td>
<td>Contemporaneous with immediate past of base</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Plusquamperfectum</td>
<td>Immediately anterior to immediate past of base</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Infinitivus</td>
<td>Existing during given time</td>
</tr>
<tr>
<td>Report</td>
<td>Transposed Report</td>
<td>The narrator presents the states of affairs in relation to the base</td>
<td>Praesens</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Perfectum</td>
<td>Anterior to base</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Imperfectum</td>
<td>Contemporaneous with specified past of base</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Plusquamperfectum</td>
<td>Anterior to specified past of base</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Futurum</td>
<td>Posterior to base</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Futurum exactum</td>
<td>Anterior to moment posterior to base</td>
</tr>
<tr>
<td>Narrative</td>
<td>Transposed Narrative</td>
<td>The narrator tells a story of the past</td>
<td>Perfectum</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Imperfectum</td>
<td>Unbounded in past of base</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Plusquamperfectum</td>
<td>Anterior to past of base</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Infinitivus</td>
<td>Existing in given time, after given moment</td>
</tr>
<tr>
<td>Description</td>
<td>Transposed Description</td>
<td>The narrator gives the visible characteristics of an object or location</td>
<td>Praesens</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Perfectum</td>
<td>Anterior to base, resulting in situation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Imperfectum</td>
<td>Unbounded in past of base</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Plusquamperfectum</td>
<td>Anterior to past of base, resulting in situation in past of base</td>
</tr>
</tbody>
</table>

The main interest of the previous chapters has been the use of the tenses in the various discourse modes, but, of course, a discourse mode is often recognizable from other features than the interpretation of a certain tense form. This chapter focuses on the discourse modes and discusses the features of each mode in a more systematic way than the previous chapters.
CHAPTER 8

As I argued in chapter 1, the framework consisting of discourse modes is not meant solely for the purpose of an analysis of tense usage in the *Aeneid*. The present chapter aims to show that we may also use the discourse modes to gain more insight in the structure and presentation of the *Aeneid*, by investigating how often and in which ways the specific discourse modes are used (the quantitative and qualitative use of the discourse modes).

The answer to the questions of how and how often the specific discourse modes are used can be summarized as follows: the directing mode is the most important mode in the *Aeneid* and the other modes make the use of this highly artificial mode possible. This becomes clear when we look at the quantitative use of the discourse modes in the *Aeneid*, as given in table 2 and figure 1.

**Table 2: Quantitative use of discourse modes**

<table>
<thead>
<tr>
<th>Discourse Mode</th>
<th>Words</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Report</td>
<td>6609</td>
<td>10</td>
</tr>
<tr>
<td>Transposed Report</td>
<td>945</td>
<td>2</td>
</tr>
<tr>
<td>Registering</td>
<td>37</td>
<td>&lt;0.1</td>
</tr>
<tr>
<td>Directing</td>
<td>23387</td>
<td>36</td>
</tr>
<tr>
<td>Narrative</td>
<td>5800</td>
<td>9</td>
</tr>
<tr>
<td>Description</td>
<td>706</td>
<td>1</td>
</tr>
<tr>
<td>Transposed Description</td>
<td>3237</td>
<td>5</td>
</tr>
<tr>
<td>Direct speech</td>
<td>22594</td>
<td>35</td>
</tr>
<tr>
<td>Indirect speech</td>
<td>1027</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>64342</td>
<td>100</td>
</tr>
</tbody>
</table>

**Figure 1: Discourse Modes in the Aeneid**

As part of my research, I divided the text of the *Aeneid* into sequences (§1.3) according to the discourse modes used (see §1.4). The numbers in table 2 represent the amount of words in all sequences of a certain discourse mode.

It is obvious that the most important discourse mode of the *Aeneid* is the directing mode. As will be explained below, the other modes may be seen as modes with which the narrator provides material that is in some way subsidiary to the directing mode or, rather, material that provides the preliminaries in order to make the directing possible. The report mode, for instance, may be seen as subsidiary to the directing mode in that it structures the story and provides the (first century B.C.) reader with the necessary information to understand...
the story and see it in the light of his own time. The description mode is subsidiary in that it literally describes the background or décor in which the directed states of affairs take place. Sequences presented in the narrative mode may be used to demarcate the start and end of an episode and in this way the narrative mode is a subsidiary mode in the Aeneid. However, the narrative mode is also used in a more central function: it is sometimes used as an alternative for the directing mode to mark the importance of a certain scene (see example (21), cf. Quinn 1968:92).

As such, the discourse modes provide a more sophisticated alternative for the vague distinction between what is usually called the foreground and background of a story.219 Firstly, the discourse modes offer a more fine-grained division of the different components of a text, and, secondly, they leave room for the idea that what is ‘foreground’ in one text, may be ‘background’ in another. For instance, the directing mode is the foreground mode in the Aeneid but not in Livy’s work. In the latter, the narrative and the report mode have a more central role, as I will show in chapter 9. The rest of the present chapter elaborates on how the narrator of the Aeneid employs the discourse modes in presenting his story.

8.1 Registering Mode and Directing Mode

<table>
<thead>
<tr>
<th>Discourse Mode</th>
<th>Base Time of narration</th>
<th>Reference Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Report</td>
<td>Transposed Report</td>
<td></td>
</tr>
<tr>
<td>Registering</td>
<td>Directing</td>
<td></td>
</tr>
<tr>
<td>Narrative</td>
<td>Transposed Narrative</td>
<td></td>
</tr>
<tr>
<td>Description</td>
<td>Transposed Description</td>
<td></td>
</tr>
</tbody>
</table>

The registering mode contains those states of affairs which refer to what the narrator experiences as he is telling his story (in the time of narration). The directing mode contains those states of affairs which refer to what the narrator ‘experiences’ in his story world. So, the registering mode and the directing mode have in common that they represent what the narrator experiences in his immediate environment, i.e. his base. The base is the time of narration in the registering mode and it is reference time in the directing mode. The directing mode is the most important mode in the Aeneid, whereas the registering mode hardly ever occurs. The next section briefly discusses the registering mode, and is followed by a discussion of the characteristics and use of the directing mode in the Aeneid.

8.1.1 Registering Mode

The registering mode covers those parts of a literary text in which the narrator refers to what is going on as he is telling his story. He registers what happens in his immediate environment, the time and place of narration. The very start of the Aeneid, arma virumque cano may be seen as an example of this, since the narrator registers that he is singing (apart from announcing the topic of his poem).

The main narrator of the Aeneid rarely registers what he experiences in his own immediate environment: he uses the registering mode at only three occasions (1.1; 7.44ff; 9.525). These three instances of the registering mode all occur in the vicinity of invocations of the Muses – those parts of the Aeneid in which the narrator asks the Muses for help, thereby announcing what the subject of the next part of his story will be (see example (4)).

Character narrators use the registering mode slightly more often.220 Frequently, they use it to express some kind of emotion evoked by the telling of the story, whereas the main narrator remains quite objective in the few instances in which he uses the registering mode. A clear example of a narrator who expresses what he feels while telling his story is the

219 For the observation that there is more in a text than a ‘foreground’ and ‘background’ see also Kroon & Rose (1996) or Smith (2003:34–35)
220 The occurrences of the registering mode in character stories are found at 2.91; 2.134; 2.204; 2.432; 2.506; 3.39; 6.528; 6.601.
parenthetical clause horresco referens, which interrupts Aeneas’ narrative of the death of Laocoon (see §1.1.3):

Example (1), 2.203 – 205
ecce autem gemini a Tenedo tranquilla per alta (horresco referens) immensis orbibus angues incumbunt pelago pariterque ad litora tendunt;
And lo! From Tenedos, over the peaceful depths – I shudder as I speak – a pair of serpents with endless coils are breasting the sea and side by side making for the shore.

As in this example, character narrators often relate their own adventures, and it seems appropriate that such personal stories contain references to the emotions of the narrator.

Other ways in which character narrators use the registering mode are to enhance their credibility (e.g. 2.91 haud ignota loquor or 2.432 testor) or to come to the main point of their story (e.g. 6.528 quid moror).

The registering mode is probably the most ‘personal’ mode a narrator can use. Yet, the fact that the narrator of the *Aeneid* seldom uses this mode does not automatically classify him as a ‘covert narrator’ (cf. De Jong 2004:15ff). The narrator of the *Aeneid* manifests himself in many ways, e.g. by means of the reported invocations of the Muses and apostrophes (see §8.2.2). The registering mode is just not one of the ways in which the narrator of the *Aeneid* chooses to display himself, and we might conclude that the narrator of the *Aeneid* prefers less personal and more objective and detached ways of showing himself.\(^{221}\)

8.1.2 Characteristics of the Directing Mode

By far the largest part of the *Aeneid* is presented in the directing mode. The directing mode is a mode in which the base is reference time: the narrator has, as it were, positioned himself in the middle of his story world and tells us what is happening there. As the story advances, reference time advances as well. In case of the directing mode this means that the base moves as well: what was nunc (‘now’) in the first line is tunc (‘then’) in the next or even quondam (‘once upon a time’) in later episodes. In short, a first characteristic of the directing mode is the simultaneous advancement of base, reference time and narrator.

The second characteristic of the directing mode is the artificial combination of the deixis of immediacy (e.g. the present tense) with the knowledge of displacement (displaced immediacy). This means that, whereas the narrator ‘has positioned himself in the story world’, he has not forgotten how his story will end. That is, while telling his audience what is going on in the story world, the narrator may refer to the outcome of events (see below).

The third characteristic of the directing mode is the suggestion of a three-dimensional story world, or ‘stage’. The narrator takes his time to describe a stage on which the events of his story take place. I will explain this under example (2).

The three characteristics of the directing mode are reflected in the use of several linguistic elements in the text, to be discussed in the rest of this section.

The first characteristic, the advancement of reference time, is found in the text in several ways. Sequencing adverbs such as tum, deinde, dehinc, inde, hinc and tunc are used to explicitly mark the advancement of reference time. In addition to these adverbs which indicate the sequence in a rather neutral way, the narrator also uses sequencing adverbs with a sense of

\(^{221}\) E.g. apostrophes in the report mode, see §8.2.2. Some apostrophes are highly emotional and might even be considered personal (e.g. that of Euryalus and Nisus 9.446ff), but usually the narrator of the *Aeneid* has the objective attitude that is also found in the Homeric narrator (Heinze 1915:370, De Jong 2004:13ff). A discussion of the covertness of narrators in ancient Greek epic is found in the first six chapters of *Narrators, Narratees and Narratives in Ancient Greek Literature* (ed. De Jong 2004). These chapters make clear how the narrators of ancient Greek epic show themselves, despite the usual idea of the ‘covert epic narrator’. 150
suddenness or surprise such as continuo, ecce, extemplo, repente, subito, nunc, ocius, tum uero and iam (for the latter, see Risselada & Kroon 2004).  

Advancement of reference time is also established by means of the use of tenses. As I explained, present tense forms may indicate advancement when they denote a new reference time (§2.4.), and perfect and pluperfect tense forms may indicate that the narrator has advanced to a reference time in which a state of affairs has already finished (§3.4.1 and §5.3). An imperfect tense form in combination with, for instance, iam may indicate an advancement of reference time, in order to situate the next state of affairs in time: they are frames (§4.6.1). The historical infinitive usually, with three exceptions (5.685; 6.256; 10.299), does not indicate an advancement of reference time (§7.3). An overview is given in the table below.

Table 3: The advancement of reference time in the directing mode

<table>
<thead>
<tr>
<th>Tense (indicative)</th>
<th>Advancing</th>
<th>Stationary</th>
<th>Frame</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>1731</td>
<td>884</td>
<td>58</td>
<td>2673</td>
</tr>
<tr>
<td>Perfect</td>
<td>380</td>
<td>44</td>
<td>129</td>
<td>553</td>
</tr>
<tr>
<td>Imperfect</td>
<td>15</td>
<td>106</td>
<td>58</td>
<td>179</td>
</tr>
<tr>
<td>Pluperfect</td>
<td>0</td>
<td>15</td>
<td>48</td>
<td>63</td>
</tr>
<tr>
<td>Infinitive</td>
<td>3</td>
<td>23</td>
<td>0</td>
<td>26</td>
</tr>
<tr>
<td>Total</td>
<td>2155</td>
<td>1072</td>
<td>267</td>
<td>3491</td>
</tr>
</tbody>
</table>

The second characteristic of the directing mode is summarized in the term displaced immediacy. Displaced immediacy is found in the Aeneid as a combination of ‘immediate’ linguistic features, such as the present tense and the adverb nunc, and elements that suggest a displaced position of the narrator, such as knowledge about the story as a whole. In short, the narrator shows that he is in control of the events in the story world: he directs what happens on the stage of the story.

The elements that suggest the advancement of reference time, as discussed above, are one of the signs of the control of the narrator in the directing mode: it is the narrator who makes time tick by. The narrator may also explain things as they happen on stage, using particles such as enim, ergo, namque in combination with the present tense. Words such as frustra and nequiquam also occur in the directing mode, just as specific references to the outcome of the events that are ‘currently’ taking place on stage. Other manifestations of the displaced nature of the directing mode are references to alternative courses of the events (i.e. if not-situations in terms of De Jong 1987:68ff), rhetorical questions and apostrophes, as I explained in §2.4.2.

The third characteristic of the directing mode is the fact that the stage on which the story takes place has, just like a proper stage, three-dimensional proportions. The three-dimensional character of the stage becomes specifically apparent from the use of spatial adverbs. Example (2) illustrates this. In the lines preceding this example, Turnus is killing several of his enemies, and then the narrator turns to another part of the battlefield, to

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222 I would like to stress here that it is not the narrator for whom these states of affairs are surprising: he uses them to indicate that the characters were not expecting this (i.e. focalization), at the same time evoking a feeling of surprise in his audience (cf. Horsfall 2000 ad 7.286).

223 As I explained in §2.5, two sequences of present tense forms in the Aeneid (9.357 – 363, 10.148 – 158) seem to differ from the other, directed, sequences in that they consist of events separated by a rather large amount of time. These are examples of what I call the retracing mode, see also §9.1 (Livy).

224 Instances of these words in the directing mode are found at, for instance, 5.221 and 9.364 respectively. However, words such as frustra and nequiquam may be focalized by a character. That is, they may express that the character himself knows or suspects that his actions will be futile.
Eumedes, who is introduced by means of a few lines of transposed report, starting with *antiqui proles*.

Elsewhere Eumedes rides into the middle of the fray, war-famed offspring of old Dolon, in name renewing his grandfather, in heart and hand his father, who of old, for going as a spy to the Danaan camp, dared to ask as his reward the chariot of Peleus’ son; but the son of Tydeus paid him a different reward for his daring and he does not aspire to Achilles’ horses.

When Turnus saw him far off on the open plain, first following him with light javelin through the long space between them, he halts his twinyoked horses and leaps from his chariot, descends on the fallen, dying man, …

In this example, the narrator tells about the events on the battlefield, and seems to evoke this battlefield in the minds of his audience by indicating the positions of the characters on it (*parte alia media in proelia*). The battlefield really gets three-dimensional proportions when Eumedes’ position is taken to indicate the position of Turnus: *procul hunc* (‘far off’).

Since the directing mode is the default mode in the *Aeneid*, we can assume that this mode is also used in sequences of which the discourse mode is not immediately clear. These sequences contain no present tense forms but the perfect and imperfect tense forms seem to take a base in reference time, as is illustrated in example (3). In this example, *iam* suggests that the states of affairs *tendebat* and *videbat* denote situations that took place (partly) in the past of reference time (see chapter 4). The perfect tense form *sensit* is anterior to the state of affairs of the speaking of Nisus which is introduced by *breviter cum talia*. The verb form *ait* is, of course, a present tense form, but cannot be taken as an indication of the directing mode, since a perfect tense equivalent of this verb form does not exist.

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225 The adverb *quondam* refers to the past of reference time. The present tense form *aspirat* refers to a state of affairs that is valid in the story world (rather than in the time of the narrator himself), and this makes me assume the use of transposed report (instead of the report mode with a base in the time of narration). See §3.5 (example 27).


227 11 instances of *ait* or *inquit* occur in sequences which may be seen as the directing mode but in which no other present tense form occurs. In sum, the forms *ait* and *inquit* occur 73 times in the *Aeneid*. 
An interpretation of lines 351 – 356 in terms of the directing mode is corroborated by the surrounding lines, since these do contain immediate characteristics (i.e. present tense forms).

8.1.3 Use of the Directing Mode

Now that I have explained on the basis of what elements I have decided to classify a certain set of sentences as part of the directing mode, something needs to be said about the use of the directing mode in the Aeneid. Quantitatively, the directing mode is the most important mode in the Aeneid; we may see it as the default mode. As to the reasons for the narrator of the Aeneid to use this mode as the mode in which he presented most of his story we cannot be certain, of course. One solution would be to connect the extensive use of the directing mode in the Aeneid with epic as a genre of performance.

In the directing mode, the narrator is a director who is in charge of what happens on the stage of the story (hence the name). The fact that this is the favorite discourse mode of the narrator of the Aeneid suggests a connection with epics which are performed. Present views of the Homeric and other oral epics consider the poet as a performer, and the epic genre is seen as a genre of performance.\(^{228}\) In writing the Aeneid, the narrator may have used the directing mode to achieve the effect of an oral performer who entertains his public by conjuring up events and situations on a stage, as he advances through the times and places of the story world (cf. Fleischman 1990:93).\(^{229}\)

8.2 Report Mode and Transposed Report Mode

The key characteristic of the report mode is the important role of the base, in case of ‘normal’ report the time of narration. Whereas in other modes (e.g. the narrative mode) the states of affairs of the story are presented in connection to each other, the report mode considers each state of affairs only from the perspective of the base.

The importance of the base becomes clear when we look at the tense usage that (partly) characterizes the report mode. The tenses used most often in the report mode are the present and perfect tense, as becomes clear from table 3.

<table>
<thead>
<tr>
<th>Tense</th>
<th>Number in report</th>
<th>Number in transposed report</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>490</td>
<td>40</td>
</tr>
<tr>
<td>Perfect</td>
<td>266</td>
<td>32</td>
</tr>
<tr>
<td>Imperfect</td>
<td>25</td>
<td>19</td>
</tr>
<tr>
<td>Pluperfect</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Future tenses</td>
<td>16</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>802</td>
<td>97</td>
</tr>
</tbody>
</table>

The present tense indicates that a state of affairs is contemporaneous with the base, and the perfect tense indicates that a state of affairs is anterior to base. Since the present and perfect tense represent states of affairs in their direct relation to the base, we find them as the tenses used most often in the report mode. The future tense also represents a state of affairs in a

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\(^{228}\) See Nagy (1992, 1996) and Bakker (e.g. Bakker 2005) for a discussion of the Homeric epics as performed poetry. Fleischman (1991) discusses medieval performed epics (cf. also Lord e.g. 1960, Parry e.g. 1971).

\(^{229}\) Note that Homer does not use the historical present. He has other means to "verbalize things as if they are seen" (Bakker 1997:55, see also Bakker 2005).

\(^{230}\) Apart from these tense forms, 14 instances of the imperative occur in report (e.g. 1.8).
direct relation (posterior) to the base. As we have seen in chapter 6, however, this tense is not frequent in the report mode since the narrator of the *Aeneid* does not often look beyond the time of narration.

The imperfect and pluperfect tense are hardly ever used in the normal report mode, because they present states of affairs in an ‘indirect’ relation to the base via an orientation moment in the past. As I explained in §4.4 and §5.2, these tenses are only used in the report mode when the orientation moment is presented explicitly and in a direct relation to the time of narration. The imperfect tense is used quite often in transposed report, however. These imperfect tense forms denote states of affairs that are contemporaneous with an explicitly given orientation time that is in the past of reference time (§4.4).

The report mode has a base in the time of narration, and the importance of the time of narration in the report mode makes this mode appropriate for structuring and organizing the story. This is indeed how all instances of the report mode in the *Aeneid* can be explained. More specifically, the report mode is used in the *Aeneid* to demarcate episodes (§8.2.1). It also is a means for the narrator to manifest himself explicitly (§8.2.2), and to explain and discuss the story world from the perspective of the time of narration (§8.2.3). In short, the report mode is used to indicate when and where we should picture the (new) stage, how we may relate the story to the time of narration and what the narrator thinks about his story.

Apart from report with a base in the time of narration, the *Aeneid* also contains transposed report. Transposed report is mainly used to explain the story world, but there are a few cases in which transposed report is used to look ahead at the outcome of the story. Overall, the report mode is used for the purpose of facilitating the directing of the story. The next sections discuss the three aforementioned uses of the report mode (with a base in the time of narration) in more detail.

### 8.2.1 Demarcation of Episodes and Subordinate Stories

The report mode is used in the *Aeneid* as a means to structure and organize the story. This section discusses how the report mode is used to make the structure of the story apparent, for instance, when the narrator explicitly indicates the start or conclusion of a new episode (examples (4)-(8)) or, likewise, the start of a subordinate story (9). An example of the use of report at the start of a new episode is found under (4). It is announced that the next part of the story will contain the deaths inflicted by Turnus.

**Example (4), 9.525 – 528**

Vos, o Calliope, precor, aspirate canenti
quas ibi tum ferro strages, quae funera Turnus
ediderit, quem quisque uirum demiserit Orco,
et mecum ingentis oras euoluite belli.

Calliope, I pray, inspire me, you Muses, while I sing,
what slaughter, what deaths Turnus dealt on that day,
and whom each warrior sent down to doom; and unroll
with me the mighty scroll of war.

By asking the Muse Calliope for help in telling about Turnus’ murders, the narrator announces what he is about to tell. He does this in the report mode: the use of the imperative is a typical feature of the report mode, and the adverbs *ibi* and *tum* are here used to indicate the distance in time and place between the story world and the time of narration. The fact that this is an *apostrophe* also helps to recognize the report mode, but apostrophe is not an exclusive feature of the report mode: it occurs in the directing mode and the narrative mode as well. The invocation of the Muse Calliope under (4) is exemplary of the use of Muse invocations in the *Aeneid*: the Muses are asked (by means of the report mode) to inform the narrator about the next episode or scene, thereby indicating the start of this new episode or scene.

We also find announcements of the content of a scene without invocations of the Muses. These reported announcements are not necessarily very specific, as may be illustrated...
DISCOURSE MODES IN THE _AENEID_

by means of example (5) (see also example (7)).

This line marks the start of the scene in which Iris incites the Trojan women to set the Trojan ships on fire (on the coast of Sicily), but this information is not yet given: we only hear the ominous announcement that Fortune for the first time (in Sicily, Williams 1960 ad locum) changed after the peaceful performance of Anchises’ funeral games.

Example (5), 5.604

hic primum Fortuna fidem mutata nouavit. Here first Fortune changed and broke her faith.

The use of the perfect tense form _novavit_ and the adverb _primum_ both evoke the interpretation that this state of affairs is presented in relation to the time of narration: the narrator uses the report mode to announce that a terrible event is about to happen. So, the report mode is used in this example both to indicate the start of a new scene, and to create suspense.

The report mode is not only used to demarcate episodes at their beginning; it also occurs to mark the end of episodes. A reported sequence that indicates the end of an episode is discussed under (1) in chapter 6, here quoted as example (6). The lives of Euryalus and Nisus are concluded by means of a reported apostrophe. The present tense form _possunt_ and the future tense forms clearly indicate the use of the report mode, as does the reference to _mea carmina_.

Example (6), 9.446 – 449

Fortunati ambo! si quid mea carmina possunt, nulla dies umquam memori uos eximet aeuo, dum domus Aeneae Capitoli immobile saxum accolet imperiumque pater Romanus habebit. Happy pair! If my poetry has any power, no day shall ever blot you from the memory of time, so long as the house of Aeneas dwells on the Capitol’s unshaken rock, and the Father of Rome holds sovereign sway!

As in this case, apostrophes may be used to evaluate what happens in the story world, and to enhance the tragic character of an episode (cf. Block 1982), but most apostrophes in the report mode have a structuring function as well. The structuring function of this reported apostrophe is that it concludes the episode of the adventures of Nisus and Euryalus.

An episode or scene may also be concluded by means of a less elaborate reported sequence. The episode of Anchises’ funeral games, for instance, is concluded by means of one reported line: _hac celebrata tenus sancto certamina patri_.

Example (7), 05.596 – 604

hunc morem cursus atque haec certamina primus Ascanius, Longam muris cum cingeret Albam, retulit et priscos docuit celebrare Latinos, quo puer ipse modo, secum quo Troia pubes; Albani docuere suos; hinc maxima porro accepit Roma et patrium seruauit honorem; Troiaque nunc pueri, Troianum dicitur agmen. This manner of horsemanship, these contests Ascanius first revived when he girt Alba Longa with walls, and taught the early Latins, even as he himself solemnized them in boyhood, and with him the Trojan youth. The Albans taught their children; from them in turn mighty Rome received the heritage and kept it as an ancestral observance; and today the boys are called Troy and the

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231 See also example (9) in §3.3.
232 Other instances in which the report mode is used to state that something happened for the first time are 1.451, 2.559, 7.118, 8.222.
233 The adverb _primum_, ‘first’, indicates that the time of narration is used as a base: it is from this position that the narrator states that this happened for the first time.
234 Please note that similar sentences may also occur in the present tense, e.g. 5.522 (example (32) in §2.4.2).
235 Apostrophes in the directing mode and the narrative mode may also have both an evaluative and an organizing function, see example (34) in chapter 2.
236 Brief conclusions in the report mode may also be found in battle narrative, when a character dies (e.g. 9.755, 9.771).
Thus far were solemnized the sports in honour of the holy sire. Here first Fortune changed and broke her faith.

Line 603 and 604 in my opinion form a pair which marks the transition of the relatively carefree period of Anchises’ funeral games to the burdens that Aeneas has to overcome before he can found his own city.

The clause *hac celebrata tenus sancto certamina patri* summarizes and concludes the episode of the funeral games, but it also marks the return to the story after a short digression about the ‘lusus Troiae’. The ‘conclusive and return’ function of this line is, in my opinion, also found in a line containing a text problem. As a matter of fact, this analogy can help to solve the text problem. In my opinion lines 7.570-1 should be assigned the same concluding function as *hac celebrata tenus sancto certamina patri*. The lines conclude the episode of Allecto: Juno gave Allecto the order to create discord, and when Allecto has done this, Juno sends her away again.

Example (8), 7.561 – 571

...but the other raises her serpent-hissing pinions and, leaving the heights above, seeks her home in Cocytus. There is a place in the heart of Italy, beneath high hills, renowned and famed in many lands, the Vale of Amsanctus. On either hand a fringe of forest, dark with dense leafage, hems it in, and in the centre a roaring torrent resounds over the rocks in swirling eddies. Here is shown an awful cavern, and a breathing place of savage Dis; and a vast gorge, from which Acheron bursts forth, opens its pestilential jaws. In these the Fury, abhorred deity, hid, relieving earth and heaven.

The Oxford Classical Text by Mynors (1969) here follows manuscript M and prints *levabat*. This reading is very hard to explain: an imperfect tense form would suggest that this state of affairs is contemporaneous with reference time, and it would suggest that either the narrative mode or the description mode is used. A single imperfect tense form is highly unusual in the narrative mode. The description mode is also quite unlikely: this would mean that we should picture Allecto as she ‘relieves heaven and earth’ - not a state of affairs that is visualized easily.

Instead of an imperfect tense form – and the narrative or description mode – we should, I think, rather read a perfect tense and interpret this sentence as part of the report mode. 238 This sentence concludes the episode of Allecto’s deeds on earth after a description in the present tense, like the sentence containing *celebrata* in example (7) concludes the episode of the funeral games after some information. This analogy suggests the report mode, and, therefore, the perfect tense form *levavit* in line 7.571 is, in my view, the most probable reading.

The examples above illustrated that the report mode is used to indicate the start and end of new scenes and episodes, thereby making the structure of the story explicit. As such, they are all concerned with the structure of the main story line. In addition, the report mode is often

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237 The OCT here prints a full stop, but I think the relation between *hac ...tenus* and *hinc* should be made obvious by means of the comma.

238 This reading is provided by manuscript R and is followed, for instance, by Williams (1973) although he admits that R usually is less reliable than M (Williams 1973: xxix). Horsfall (2000) chooses to follow R here as well. Fordyce (1977:163) reads *levabat* and explains the imperfect tense by means of another imperfect tense form, *linguebat* in *Aeneid* 11.827, assuming a sort of gradual relief ‘which Allecto’s disappearance brought.’
used at the start of a subordinate story. The report mode then marks the start of a ‘new’
episode just as in the examples above, as is illustrated in the example below. This subordinate
story tells how Daedalus built a temple. The reported insertion *ut fama est* makes clear that
this is a subordinate story.

Example (9), 6.14 – 17
Daedalus, *ut fama est*, fugiens Minoia regna
praepetibus pennis ausus se credere caelo
insuetum per iter gelidas enauit ad Arctos,
Chalcidicaque leuis tandem super astitit arce.

Daedalus, it is said, when fleeing from Minos’ realm,
dared on swift wings to trust himself to the sky; on his
unwonted way he floated forth towards the cold North,
and at last stood lightly posed above the Chalcididian
hill.

The phrase *ut fama est* is a means of the narrator to become apparent in his text, as I will

Another example in which the report mode is used to explicitly indicate that we
temporally leave the main story line is (10). On the main story line, Turnus and his men seek
entrance to the Trojan camp, and Turnus tries to set the ships of the Trojans on fire. The ships
do not catch fire, however, but miraculously change into nymphs (line 107ff). A subordinate
story explains that this is because when Aeneas used the wood on mount Ida to build his
ships, Berecynthia asked Jupiter to save the wood from her holy forest on the Ida. This
subordinate story is explicitly announced by means of a reported invocation of the Muses (77-
79, in italics).

Example (10), 9.69 – 83
classem, quae lateri castrorum adiuncta latebat,
aggeribus saeptam circum et fluvialibus undis,
inuadit sociosque incendia poscit ouantis
atque manum pinu flagranti feruidus implet.
tum uero incumbunt (urget praesentia Turni),
atque omnis facibus accingitur atris.
diripuere focos: piceum fert fumida lumen
taeda et commixtam Volcanus ad astra fauillam.
Quis deus, o Musae, tam saeua incendia Teucris
auerit? tantos ratibus quis depulit ignis?
dicite: prisca fides facto, sed fama perennis.
tempore quo primum Phrygia formabat in Ida
Aeneas classem et pelagi petere alta parabat,
ipsa deum *fertur* genetrix Berecyntia magnum
uoctibus his *adjata* louem: ...

Close to the side of the camp lay the fleet, fenced
about with mounds and the flowing river; he attacks it,
calling to his exulting comrades for fire, and in hot
haste fills his hand with a blazing pine. Then indeed
they fall to, spurred on by Turnus’ presence, and all
the band arm themselves with murky torches. They
have stripped the hearths; smoking brands fling a
pitchy glare, and the Fire God carries the sooty cloud
to the heaven. *What god, Muses, turned such fierce
flames from the Teucrians? Who drove such vast fires
away from the ships? Tell me; faith in the tale is old,
but its fame is everlasting.* In the days when on the
Phrygian Ida Aeneas was first fashioning his fleet and
preparing to sail the deep seas, the very Mother of
gods, it is said, the Berecynthia queen, spoke thus to
mighty Jove: ...

The invocation of the Muses prevents the reader from ‘mixing up’ story lines, since it makes
clear that we no longer follow Turnus and his men, but that we will hear another, old but
everlasting, story.

After the invocation, the story starts in the report mode: the construction of *fertur* with
an infinitive relates the first state of affairs of this story directly to the time of narration (see
§1.1.3).240 Heinze (1915:242) suggested that this construction is used to indicate that the story
takes place in a time and place that is at a distance from the time and place of the main story,
but I think that the invocation of the Muses has already made that clear, as well as the ablative
tempore with its relative clause (‘in the days when’). I would suggest that the nominativus cum
infinitivo-construction is used here to emphasize the fact that it is Berecyntia (*ipsa*) who did

239 Other instances of *fama est* or *ferunt* are found at: 3.551; 3.578; 3.694; 6.284; 7.765; 8.600; 10.189; 12.735.
240 This subordinate story ends in line 106, after Jupiter has promised to take care of the ships. The return to the
main story line is indicated by means of the particle *ergo* and the use of the narrative mode (see §8.3).
CHAPTER 8

this, because putting emphasis on the subject is what a nominativus cum infinitivo construction seems to do (Pinkster 1990:132). The name Berecynthia is emphasized here, because it is, after all, the answer to the question quis deus posed in line 77.241

This section discussed the use of the report mode in structuring and organizing the story. However, some examples in this section do not merely structure or organize the story, but also ‘reveal’ the narrator himself. The explicit manifestations of the narrator are discussed in the next section.

8.2.2 Explicit Manifestations of the Narrator

As the base in the normal report mode is the time of narration, we can expect that the narrator uses this mode when he ‘shows’ himself.242 As a matter of fact, we have seen several examples of this in the above: the narrator appears in his story by means of invocations of the Muses and apostrophes (cf. examples (4) and (6)). A narrator may also manifest himself explicitly by means of exclamations that express his emotions towards his story, or he may show himself to communicate his uncertainty or certainty with respect to the truth value of his story. It is interesting to compare the narrator of the Aeneid with Aeneas as a narrator in this respect.

The narrator of the Aeneid hardly ever expresses his emotions with respect to his story, and example (6) in which he addresses Euryalus and Nisus is exceptional. Aeneas does, however, express his feelings about the story he tells. A clear example is the exclamation that interrupts his account of the sack of Troy:

Example (11), 2.361 – 362
quis cladem illius noctis, quis funera fando explicet aut possit lacrimis aequare labores?

Who could unfold in speech that night’s havoc? Who its carnage? Who could match our toils with tears?

Such an exclamation is, of course, related to the fact that Aeneas experienced the events of his story himself.

Another use of the report mode that is related to the fact that Aeneas is an eyewitness is the display of uncertainty with respect to what exactly happened. One of the examples is found at the end of book 2, when Aeneas has lost his wife Creusa:

Example (12), 2.737 – 740
… namque auia cursu dum sequor et nota excedo regione uiarum, heu misero coniunx fatone erepta Creusa substiti, errauitne uia seu lapsa resedit, incertum; nec post oculis est reddita nostris.

For while I plunge down by ways and leave the course of the streets I know, alas! my wife Creusa – was it by fate that she was taken from me and stopped? Did she stray from the path or sit down in exhaustion? I do not know. Never again was she restored to my eyes,

Whereas Aeneas displays his uncertainty at several occasions, the main narrator rarely does this. One example is the scene in book 12 in which Aeneas becomes wounded in book 12.243

241 As a matter of fact, the construction of fertur or dicitur and an infinitive seems to be used to put emphasis on the subject in all its instances in the Aeneid. They are found at 1.15; 4.203; 5.588; 7.62; 7.408; 7.735; 9.82; 9.591.
242 As I explained in §8.1.1, the registering mode also is a typical mode by means of which a narrator manifests himself explicitly. The narrator of the Aeneid, however, does not use the registering mode often.
243 The only other instance I found is in 5.302 in which the narrators names some runners in the contest, but states that of many runners the names are unknown: multi praetera, quos fama obscura recondit (transl.: with many besides, whose fame is hidden in darkness).
Example (13), 12.318 – 322
has inter uoces, media inter talia uerba
ecce uiro stridens alis adlapsa sagitta est,
incertum qua pulsa manu, quo turbine adacta,
quis tantam Rutulis laudem, casusne deusne,
attulerit; pressa est insignis gloria facti,
nec sese Aeneae iactauit uulnere quisquam.

As Heinze (1915:207) points out, even Jupiter does not know who did this, as he asks Juno:
mortalin decuit uiolari uulnere diuum? (Aeneid, 12.797).

Another means of the narrator of the Aeneid to become apparent in his text are so-called Alexandrian footnotes: phrases such as \textit{fama est} or \textit{ferunt} (cf. example (9)) by which a narrator may indicate that he alludes to a different story, thereby portraying himself as a kind of scholar (Hinds 1998:2). These phrases are presented in the report mode, since the present tense is contemporaneous to the time of narration in these instances. Formulations with a similar function are, for instance, \textit{si credere dignum est} (6.173) and, perhaps to a lesser extent, \textit{mirabile dictum} (e.g. 1.439).

8.2.3 Information in Retrospect

The report mode is closely connected with the time of narration and, therefore, an obvious mode to explain and discuss the story world with an omniscient perspective or to refer to the outcome of events. The narrator of the Aeneid uses the report mode at several occasions to reflect on what happens in the story from the perspective of his own era. A clear example is found in book 8, when Aeneas reaches the location of Rome and the narrator uses the report mode to make this clear to his readers.

Example (14), 8.96 – 100
sol medium caeli conscenderat igneus orbem
cum muros arcemque procul ac rara domorum
tecta uident, quae nunc Romana potentia caelo
eaquauit, tum res inopes Euandrus habebat.

The report mode is used to compare the time of the story with the time of narration. Another example is found in book 12, although this example may be regarded as a Homeric \textit{topos} (Il.12.447-449, cf. Williams 1973 ad 12.896):

Example (15), 12.896 – 900
nec plura effatus saxum circumspicit ingens,
saxum antiquum ingens, campo quod forte iacebat,
limes agro positus litem ut discerneret aruis.
ux illum lecti bis sex ceruice subirent,
qualia nunc hominum producit corpora tellus;

Saying no more, he glances round and sees a huge stone, an ancient stone and huge which by chance lay upon the plain, set for a landmark to keep dispute from the fields. Twice six chosen men could scarce lift it on their shoulders, men of such frames as earth now produces:

The weight of a stone that Turnus (nearly) lifts up by himself is expressed by stating that ‘nowadays’ six men would barely be able to lift it.

In the examples (14) and (15) the narrator uses the report mode to look ahead, as it were, at his own time and compare it to the time of the story. The narrator may also use the report mode to look ahead within the boundaries of his story and ‘reveal’ certain aspects of the outcome of his story. Whereas the information of the type in (14) and (15) is meant to help the readers understand certain aspects of the story world by presenting it from the perspective of their own time, prospective remarks such as \textit{ille dies primus leti primusque malorum/ causa}
fuit (4.169f. ‘That day the first of death, the first of calamity was cause’, see §3.3.1) about the outcome of the story create dramatic irony: the reader knows more that the character. Another example is found in the catalogue of the troops in book 7. In sed ... herbae, the narrator uses the report mode to make a ‘prospective’ remark on how Umbro’s life will end. 244

Example (16), 7.750 – 758
Quin et Marruuia uenit de gente sacerdos
fronde super galeam et felici comptus olivia
Archippi regis missu, fortissimus Vmbro,
uiperleo generi et grauiet spirantibus hydris
spargere qui somnos cantique manuque solebat,
mulcebatque iras et morsus arte levabat.

ded non Dardaniae medicari cuspidis ictum
evaluit neque eum iuuere in uulnera cantus
somniferi et Marsis quaesita montibus herbae.

As well, from the Marruvian race, sent by King Archippus, there came a priest, his helmet decked with leaves of the fruitful olive, most valiant Umbro, who with charm and touch was wont to shed slumber on the viperous brood and water snakes of baneful breath, soothing their wrath and curing their bites by his skill. But he availed not to heal the stroke of the Dardan spearpoint, nor against wounds did slumbrous charms aid him, or herbs culled on Marsian hills.

It is interesting that two prospective remarks in the Aeneid are given by means of transposed report. In these cases, present and future tenses are used to announce the death of a character, Lausus and Pallas in the first case (10.438, see §2.6, example (39)) and Turnus in the last (10.503f. see §6.3, example (7)). Transposed prospective remarks are quite uncommon in the Aeneid. A more frequent use of transposed report is to give additional information by means of which the story may be understood better, as I explained in §2.6, §3.5 and §4.5.

8.2.4 Conclusion
In sum, the narrator of the Aeneid uses the report mode to say something to his audience or characters from his own point in time, therewith interrupting his story. These remarks look ahead at the events to come or make a comparison between the story world and the narrator’s own time. By means of the report mode the narrator shows himself to his audience and structures and organizes his story, thereby facilitating the use of the directing mode. Also the transposed report mode facilitates the directing of the story since it provides the readers with information by means of which they understand the story world better. In the Aeneid, both the report mode and the transposed report mode may be seen as a mode that is subsidiary to the directing mode.

Although the report mode is one of the most obvious means by which the narrator shows himself, this does not mean that it is only in the report mode that the narrator becomes visible: the narrator may very well structure and organize his story in the directing mode, as was shown in §2.4.2 and §8.1.

8.3 Narrative Mode and Transposed Narrative Mode

<table>
<thead>
<tr>
<th>Base</th>
<th>Time of narration</th>
<th>Reference time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discourse Mode</td>
<td>Report</td>
<td>Transposed Report</td>
</tr>
<tr>
<td></td>
<td>Registering</td>
<td>Directing</td>
</tr>
<tr>
<td></td>
<td>Narrative</td>
<td>Transposed Narrative</td>
</tr>
<tr>
<td></td>
<td>Description</td>
<td>Transposed Description</td>
</tr>
</tbody>
</table>

This section discusses the characteristics and the uses of the narrative mode in the Aeneid. At the end of the section some attention will be paid to narrated information and analepses.

When using the narrative mode, a narrator recounts what happened in the past of his base. This base remains the same throughout the story, but the time of the story changes: the narrative mode is characterized by a steady progression of reference time after reference time, and is the mode one would consider as the typical mode for story telling.

244 In narratological terms such a remark concerning a time after reference time is called prolepsis (Genette 1980, Bal 1985). Similar uses of the report mode are found at 9.328; 10.320 and 12.246.
Despite the fact that the narrative mode is a mode that is typical for stories, it is not used as the default story telling mode in the *Aeneid*. The main part of the story is, as may be clear by now, presented by means of the directing mode. The narrative mode appears to be used as an alternative for the directing mode in those environments in which the narrator wants to demonstrate his authority or overview (cf. Kroon 2002). More specifically, the narrative mode is used in those environments in which the narrator wants to vary his presentation, in order to emphasize the start of a new episode or the importance of a scene. The narrative mode is also used to look back at events that happened before the current reference time.

I would like to emphasize that the uses mentioned above are not exclusively connected to the narrative mode. That is, the fact that the narrative mode is used in these types of environments does not mean that the narrative mode is used in all occurrences of these types of environment. As I have shown, the narrator of the *Aeneid* may also show authority and overview when using the directing mode. Apparently, however, he sometimes wishes to emphasize his authority and overview by using the narrative mode. The narrative mode is especially appropriate for this purpose because the distance between the base and the states of affairs of the story is articulated in the use of past tenses.

The use of past tenses is, from the perspective of identifying the narrative mode in a text, one of the linguistic clues of this mode. Another clue is the occurrence of adverbs such as *deinde, inde, hinc, dehinc or post*, since they indicate the temporal relation between the states of affairs of the past. The narrative mode is characterized by a distance between the base and the story world and, therefore, adverbs that indicate this distance (e.g. *ibi, tum* see example (18)) are another specific feature of the narrative mode.

Since the advancement of reference time is so important in the narrative mode, I here repeat the summary of how we may analyze the advancement of reference time.

<table>
<thead>
<tr>
<th>State of affairs</th>
<th>Indication in context</th>
<th>Advancement of reference time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Event</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explicit indication that it takes place in previous reference time</td>
<td>Advancing</td>
</tr>
<tr>
<td></td>
<td>Explicit indication that it is frame for next state of affairs</td>
<td>Stationary</td>
</tr>
<tr>
<td>Situation</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explicit new reference time, + incident</td>
<td>Frame</td>
</tr>
<tr>
<td></td>
<td>Explicit new reference time, no incident</td>
<td>Advancing</td>
</tr>
<tr>
<td>Starting situation</td>
<td>-</td>
<td>Advancing</td>
</tr>
</tbody>
</table>

The previous chapters (3, 4 and 7) show that, in the narrative mode, events are represented by perfect tense forms, situations by imperfect tense forms and starting situations by a combination of the infinitive with an adverb. This means, for instance, that perfect tense forms without further indications indicate an advancement of reference time. Table 5 below shows that perfect tense forms usually occur without such further indications. That is to say, most perfect tense forms advance reference time. The imperfect tense forms of the narrative mode usually represent stationary situations or frames.

<table>
<thead>
<tr>
<th>State of affairs</th>
<th>Advancing</th>
<th>Stationary</th>
<th>Frame</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perfect</td>
<td>410</td>
<td>3</td>
<td>49</td>
<td>462</td>
</tr>
<tr>
<td>Imperfect</td>
<td>7</td>
<td>63</td>
<td>51</td>
<td>121</td>
</tr>
<tr>
<td>Pluperfect</td>
<td>2</td>
<td>5</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>Infinitive</td>
<td>21</td>
<td>0</td>
<td>0</td>
<td>21</td>
</tr>
<tr>
<td>Total</td>
<td>341</td>
<td>61</td>
<td>109</td>
<td>511</td>
</tr>
</tbody>
</table>
In short, the table shows the truth of the maxim *perfecto procedit, imperfecto insistit narratio* (see §4.10.5).

As said above, the narrative mode is used in those environments in which a relatively strong display of authority seems appropriate. In the previous section, I argued that the report mode may be used to emphasize the start of a new episode or subordinate story. At the start of a new episode, the narrator uses the report mode as a device to organize this story. The narrative mode is also used in this way, for example at the start of the episode about Nisus and Euryalus in book 9. The first lines of this episode are presented in the narrative mode (italics), interrupted by a reported clause to give information about Euryalus. These lines constitute a proper introduction before Nisus starts his first speech.

Example (17), 9.176–183

Nisus was guardian of the gate, most valiant of warriors, son of Hyrtacus, whom Ida the huntress had sent in Aeneas’ train, quick with javelin and light arrows. At his side was Euryalus – none fairer was among the Aeneadae, or wore Trojan armour – a boy who showed on his unshaven cheek the first bloom of youth. A common love was theirs; side by side they would charge into battle; now to they were mounting sentry together at the gate.

As a matter of fact, the episode of Nisus and Euryalus is also concluded by means of the narrative mode (followed by the report mode). The end of the fight between Volcens and Nisus is presented by means of perfect tenses and the conjunction *donec*, which, in the light of the following clauses, may be analyzed as part of the narrative mode. The concluding character of these lines is enhanced by means of the adverbs *demum* and the distal deictic *ibi* which indicates the distance between the story world and the time of narration.

Example (18), 9.440–449

Round him the foe cluster, and on every side try to hurl him back. Onward none the less he presses, whirling his lightning blade, till he plunged it full in the face of the shrieking Rutulian and, dying, bereft his foe of life. Then, pierced through and through, he flung himself on his lifeless friend, and there at length in the peace of death, found rest. Happy pair! If my poetry has any power, no day shall ever blot you from the memory of time, so long as the house of Aeneas dwells on the Capitol’s unshaken rock, and the Father of Rome holds sovereign sway!

The narrative mode here functions as a gradual transition from the directing mode to the reported remark with which the narrator gives emphasis to the end of the appearance of Nisus and Euryalus in the *Aeneid*. By starting and ending this episode in the narrative and report mode, the narrator sets this episode apart from the rest of the *Aeneid* in a way that is similar to his treatment of subordinate stories (see above).  

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245 The combination of the perfect tense and the conjunction *donec* is in itself not an indication of the narrative mode, since it may also be analyzed as presenting a shift to a new reference time within the directing mode, as I explained in §3.4.2 (cf. also Aen. 10.301).

246 Another example of an episode that seems to be set apart of the rest of the story by means of the narrative mode (and the report mode) is the episode about the deer in book 7 (479 – 502). Other examples of episodes
So, like the report mode, the narrative mode is used to structure the story. This is illustrated by the fact that the narrative mode is used when the story continues at a different site, ending one episode and indicating the start of the next. An example of this is found in book 4, where the narrator switches from Dido in her bedroom to Aeneas on his ship, while using the narrative mode.247

Example (19), 4.553 – 555
Tantos illa suo rumpebat pectore questus:
Aeneas celsa in puppi iam certus eundi
carpebat somnos rebus iam rite paratis.

Such were the cries that kept bursting from her heart. But now that all was duly ordered, and now that he was resolved on going, Aeneas was snatching sleep on his vessel’s high stern.

The imperfect tense forms both indicate a situation in the same reference time. These situations are interpreted as simultaneous to each other, and, therefore, they do not only indicate the sharp contrast between the activities of both lovers, but at the same time are a transition from one part of the story world to another.

A similar use of the narrative mode is found when it indicates that the story continues after report (e.g. 7.616): the narrative mode is used for the transition from an emphasis on the time of narration back to the story world.248 A combination of the narrative mode and the report mode is often found at the start of subordinate stories that recount what happened before the current reference time.249 An example is found in book twelve when Turnus’ sword breaks. The sword of Turnus is supposed to be unbreakable, and the narrator has to explain how the sword with which Turnus is fighting can break. He does this in a short subordinate story, which ends in the reference time of fugit (line 733).

Example (20), 12.731 – 741
… at perfidus ensis
frangitur in medioque ardentem deserit ictu,
ni fuga subsidio subeat. fugit ocior Euro
ut capulum ignotum dextramque aspexit inermem.

[fama est] They say that in his headlong haste, when first mounting behind his yoked horses for battle, he left his father’s blade behind and in his haste snatched up the sword of Metiscus his charioteer;

[report mode:] They say that in his headlong haste, when first mounting behind his yoked horses for battle, he left his father’s blade behind and in his haste snatched up the sword of Metiscus his charioteer;

[narrative mode:] and for long that served, while the struggling Teucrians turned their backs; but when it met the god wrought armour of Vulcan, the mortal blade, like brittle ice, flew asunder at the stroke;

[Directing mode:] But the treacherous sword snaps, and in mid stroke fails its ardent lord, did not flight come to his aid. Swifter than the East Wind he flies, as soon as he sees an unknown hilt in his defenceless hand.

A separate time line is introduced by means of a reported passage starting with fama est: the narrator informs his audience that Turnus may have taken the sword of Metiscus. He returns to the story with idque diu (738), indicating the reference time from which he started narrating by means of dum dabant. The perfect tense forms suffecit, ventum est and dissiluit represent consecutive states of affairs anterior to base which points to the use of the narrative mode. The clause diu idque ... suffecit indicates the first reference time of a subordinate story, and the

ending in the narrative mode are found at the end of book 2 (801ff), the end of book 9 (815ff), and – very similar to the end of book 9 – Iuturna’s final departure from the battlefield in book 12 (885ff).
247 Other examples are found at 10.146, 11.455.
248 We also find this use of the narrative mode after more general descriptions. Cf. 1.728, 4.252, 6.445, 8.608.
249 There is only one subordinate story that did not take place before reference time. This is the history of the ‘Trojan play’ in 5.596 – 602. Character stories always have a base in the time of the (character) narrator.
narrator works his way back from this time to the reference time in which Turnus is fleeing (fugit) and his swords lays shattered yet sparkling in the sand (resplendent).

The narrative mode is used in (20) to tell things that until that point in the story were not relevant (cf. also 4.453ff, see §3.5). Since the story about Turnus’ sword takes place in the past of reference time, we might assume that the narrator uses reference time as a base from which he narrates: transposed narrative (§1.2.2). However, the use of transposed narrative is difficult to prove, here and in other instances. As I explained in 1.2.2, it is hard to find examples that are unambiguously transposed narrative. This is why I have decided not to include transposed narrative in the quantitative overviews of this study. Above that, we do not need the separate category ‘transposed narrative’ to explain sequences such as in (20): whether the base is the time of narration or reference time, the narrative mode functions to set a certain sequence of states of affairs apart from the other (directed) states of affairs.250

The narrator uses the overview and authority that comes with the narrative mode not only to make the structure of his story explicit; he also seems to use it to give extra emphasis to ‘special’ episodes such as encounters between mortals and gods, or woeful scenes. An example is the encounter of the river god Tiber and Aeneas in book 8 (see §3.8), in which the narrative mode is used to enhance the credibility of the narrator.251 In case of woeful scenes Quinn’s explanation (1968:92) seems very attractive: “we retreat to a decent distance because the events are too horrible to need enhancement by graphic presentation” (cf. also Von Albrecht 1970:219). The narrative mode, after all, specifically indicates the distance between story world and narrator. An example is found at Dido’s death scene, in which the narrator switches to the narrative mode (italics) after a presentation of the preparations in the directing mode.

Example (21), 4.642 – 652

But Dido, trembling and frantic with cheeks flecked with burning spots, and pale at the imminence of death, bursts into the inner courts of the house, climbs the high pyre in a frenzy and unsheathes the Dardan sword, a gift sought for no such purpose. Then, as she saw the Trojan garb and the familiar bed, pausing awhile in tearful thought, she threw herself on the couch and spoke her last words: “O relics once dear, while God and Fate allowed, take my spirit, and release me from my woes! My life is done and I have finished the course that Fortune gave.

The narrative mode and, especially, the adverb hic and adjective novissima emphasize that the narrator has reached the point in his story for which he has been preparing his audience ever since his explicit remark ille dies primus leti primusque malorum/ causa fuit (4.169ff.). The narrator uses the narrative mode, which means that he deviates from his default mode,

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250 See §1.2.2n31 for an overview of sequences that might be interpreted as transposed narrative.

251 Aeneas, for instance, uses the narrative mode when he tells about his encounters with Hector (2.268ff), Creusa (2.771ff) and the Penates (3.147ff). These scenes are those parts of his story in which he can use extra credibility. Aeneas himself emphasizes this in the case of his encounter with the Penates: nec sopor illud erat, sed coram agnoscore tultus/ velatasque comas praesentiaque ora uidebar;/ (3.173 – 174: ‘nor was that a mere dream, but openly I seemed to know their looks, their filleted hair, and their living faces’). The directing mode may, however, be used as well to tell about the encounters between mortals and gods. The first encounter between Aeneas and Mercurius is directed (4.259ff), for instance, whereas the second is narrated (4.557ff). Van der Keur (2006) observes that the narrator of Silius’ Punica seems to use the narrative mode to enhance his authority with respect to the historical character of his story (e.g. Punica 13.115; 13.173-178).
directing. In this way, the narrator makes sure that his audience gives Dido the attention that she deserves.

In sum, the use of the narrative mode in the *Aeneid* always has something to do with the overview and authority of the narrator over his story world. This does not mean that he does not have overview and authority in the directing mode; it only means that the narrative mode is one of the means the narrator of the *Aeneid* has in store in order to show that he is in charge of his story.

8.3.1 Narrated Information

Narrated information is information that is given from a base in the time of narration. The states of affairs are presented as contemporaneous with (imperfect) or anterior to (pluperfect) reference time. Narrated information is, thus, presented in relation to reference time and, hence, in relation to the other states of affairs of the story. In this respect it differs from information that is reported: reported information is presented in relation to the time of narration.

As said, the tenses used in narrated information are the pluperfect and the imperfect. The pluperfect indicates that a state of affairs is anterior to a past orientation moment, the imperfect that it is contemporaneous to a past orientation moment. In narrated information, reference time is the past orientation moment for the imperfect and the pluperfect.

<table>
<thead>
<tr>
<th>Table 5: Tense usage in narrated information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tense</td>
</tr>
<tr>
<td>----------------</td>
</tr>
<tr>
<td>Imperfect</td>
</tr>
<tr>
<td>Pluperfect</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

In narrated information, the interpretation of the imperfect and pluperfect tense is the same as in the narrative mode, and, therefore, one may consider these pluperfects and imperfects as part of the narrative mode. Nevertheless, I refer to these states of affairs with the separate notion *narrated information*, because these states of affairs intuitively are not part of the narrative proper.

As I explained in the chapters on the imperfect and the pluperfect tense respectively, these states of affairs function to give extra information that is necessary to understand the story. In comparison to reported information, narrated information is a less intrusive interruption of the story in that they present the past state of affairs with respect to its position on the time line of the narrative. This becomes clear when we contrast the pluperfect tense form *miserat* with the perfect tense form *fuit* in example (22). This is the start of the episode of Nisus and Euryalus, where both characters are introduced.

Example (22), 9.176 - 181

Nisus erat portae custos, acerrimus armis, Hyrtacides, comitem Aeneae quem miserat Ida uenatrix iaculo celerem leuibusque sagittis, et iuxta comes Euryalus, quo pulchrior alter non fuit Aeneadum Troiana neque induit arma, ora puer prima signans intonsa iuventa.

Nisus was guardian of the gate, most valiant of warriors, son of Hyrtacus, whom Ida the huntress had sent in Aeneas’ train, quick with javelin and light arrows. At his side was Euryalus – none fairer was among the Aeneadae, or wore Trojan armour – a boy who showed on his unshaven cheeck the first bloom of youth.

The pluperfect tense form *miserat* represents the state of affairs in its relation to *erat*: the sending away of Nisus happened before the state of affairs *custos erat* (analepsis). Therefore, *miserat* is narrated information. The state of affairs *fuit* is, as a matter of fact,
contemporaneous with that of custos erat, and, thus, to reference time, but the presentation by means of the perfect tense (instead of an imperfect tense form) does not take this into consideration. Instead, the narrator uses the report mode and presents the state of affairs in relation to the time of narration. He does so in order to evaluate the physical appearance of Euryalus.

Narrated information may interrupt a directed sequence, as I explained in §4.6.2. The possibility to add narrated information to directed sequences seems to stress the artificiality of the directing mode: the stage is positioned in the here and now of the narrator and his audience, but what happens on this stage represents a story world from the past, and past tenses are used to inform the audience about it.

### 8.4 Description Mode and Transposed Description Mode

There is a vast amount of literature on description and ekphrasis in the *Aeneid*. The aim of this section is to summarize the (linguistic) characteristics of the discourse mode description and to discuss its use in the *Aeneid* in relation to the other discourse modes. To summarize the previous sections, the directing mode is the default mode in the *Aeneid*, while the report mode and the narrative mode both function to organize and structure the use of the directing mode. The function of the description mode is, in this respect, to provide the background, the actual décor, of the (directed) story, and it is, as such, subsidiary to the directing mode (cf. Fowler 1991:26). In certain parts of the *Aeneid*, however, the description mode seems to have a more central role, as the discussion below will show.

The description mode is characterized by the absence of explicit indications of temporal progression. Reference time does not advance (assignably) in this mode, as the narrator takes his time to describe a physical object in the fictive world. Therefore, we find words indicating location and spatial progression, instead of adverbs that record temporal progression (Smith 2003:28). Examples are ante, alia parte, contra, ex ordine, hic, nec procul hinc or proxima. In the description mode, the absence of temporal progression may also be observed from the fact that all states of affairs occurring in reference time are unbounded. The present and imperfect tense are used to present these unbounded states of affairs in the description mode, as is illustrated in the table.

<table>
<thead>
<tr>
<th>Discourse Mode</th>
<th>Time of narration</th>
<th>Reference time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description</td>
<td>Transposed</td>
<td></td>
</tr>
<tr>
<td>Registering</td>
<td>Directing</td>
<td></td>
</tr>
<tr>
<td>Narrative</td>
<td>Transposed Narrative</td>
<td></td>
</tr>
<tr>
<td>Report</td>
<td>Transposed Report</td>
<td></td>
</tr>
</tbody>
</table>

The perfect tenses and pluperfect (rarely) may also occur in descriptions, if they represent events that have resulted in situations obtaining in reference time (see §3.7 and §5.5).
Table 6: Tense usage in the Description mode (indicative and subjunctive)

<table>
<thead>
<tr>
<th>Tense</th>
<th>Description</th>
<th>Transposed Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>0</td>
<td>336</td>
</tr>
<tr>
<td>Perfect</td>
<td>0</td>
<td>25</td>
</tr>
<tr>
<td>Imperfect</td>
<td>69</td>
<td>52</td>
</tr>
<tr>
<td>Pluperfect</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Infinitivus</td>
<td>0</td>
<td>20</td>
</tr>
<tr>
<td>Total</td>
<td>70</td>
<td>437</td>
</tr>
</tbody>
</table>

Imperfect tense descriptions reflect a base in the narrator’s time and describe an object which existed in the past of the narrator. Although present tense descriptions of objects or places that exist in the time of narration are conceivable, they do not seem to occur in the *Aeneid*.\(^{256}\)

The functions of the (transposed) description mode in the *Aeneid* vary widely: most often it is used in a ‘background’ function, but in some cases it seems to have a central role, and whereas some descriptions are ‘pauses’ in narratological terms (i.e. the story comes to a halt), other (dynamic) descriptions in the *Aeneid* seem to increase the pace of the story.

The first function I discuss is the ‘background’ function. As is illustrated in example (23), the description mode can provide the setting against which the story takes place. As in this example, such descriptions naturally occur when the location of the story changes. We follow Allecto to a place in which she will hide, and the description starts with *est locus*.

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Example (23), 7.561 – 571
illa autem atollit stridentis anguibus alas
Cocytique petit sedem supera ardua linquens.
est locus Italiae medio sub montibus altis,
nobilis et fama multis memoratus in oris,
Amsancti ualles; densis hunc frondibus atrum
urget utrimque latus nemoris, medioque fragosus
dat sonitum saxis et torto uertice torrens.
hic specus horrendum et saeui spiracula Ditis
monstrantur, ruptoque ingens Acheronte uorago
pestiferas aperit fauces, ...

…, but the other raises her serpent-hissing pinions and, leaving the heights above, seeks her home in Cocytus. There is a place in the heart of Italy, beneath high hills, renowned and famed in many lands, the Vale of Amsanctus. On either hand a fringe of forest, dark with dense leafage, hems it in, and in the centre a roaring torrent resounds over the rocks in swirling eddies. Here is shown an awful cavern, and a breathing place of savage Dis; and a vast gorge, from which Acheron bursts forth, opens its pestilential jaws.

This description provides a picture of the place Allecto reaches after *petit*, but it is not just a picture. The characteristics of this place are suitably eerie, and, thus, give the reader the anxious frame of mind appropriate in this episode.\(^{257}\)

Another natural environment in which we find the description mode to characterize the physical features of the story world is when a character is looking at something. An example of this is found at the start of book 7 when Aeneas sees a forest and the Tiber from his ship.\(^{258}\)

Example (24), 7.29 – 34
atque hic Aeneas ingressum ex aequore lucum
prospicit. hunc inter fluvo Tiberinus amoeno
uerticibus rapidis et multa flavus harena
in mare prorumpit. uriae circunque supraque
adsuetar ripis volucres et fluminis alueo
aethera mulcebant cantu lucoque volabant.

At this moment Aeneas, looking from the sea, beholds a mighty forest. Through its midst the Tiber’s lovely stream leaps forth to sea in swirling eddies with his burden of golden sand. Around and above, birds of many a kind that haunt the river’s banks and channel were thrilling heaven with their song and flying in the grove.

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\(^{256}\) Note, however, that certain instances of transposed description might also be taken as referring to objects or locations that are still present in the time of narration, see chapter 9.

\(^{257}\) See also Heinze (1915:397) on 1.159-169 in which the safe harbor where Aeneas and his men land is described. This description is found at a change of location but at the same time functions, as Heinze observes, to give the readers the frame of mind of shipwrecked who reach a safe haven after a storm (cf. Austin 1971 ad l.).

\(^{258}\) The imperfect tense forms *mulcebant* and *volabant* emphasize that the states of affairs concerned were already going on before they caught Aeneas’ eye (see §4.7).
The description of the Tiber and its banks does not contain any indications of the advancement of reference time, which is, of course, characteristic for the description mode. Nevertheless, there seems to be a difference between this description and the description in example (23). Whereas the description of Allecto’s creepy hiding place seems to be a genuine ‘pause’ in narratological terms, there is a certain feel of time advancement in the description of the Tiber. The reader gets the feeling that time ticks in this passage because Aeneas is watching (prospicit): the reader can imagine that Aeneas looks from one part to another and, since that takes time, the idea of time advancement is evoked, although there are no specific indications in the text (Heinze 1915:99, Ravenna 1985:184, Fowler 1991:27). Despite the fact that time seems to tick in (24), the description in this example causes a decrease in the tempo of the story.

Another feature of the description of the Tiber is that the image itself does not seem to stand still: the Tiber leaps forth (prorumpit) and birds are flying (volabant). I call descriptions that contain movement (for example because of iterative states of affairs) dynamic descriptions. Whereas some of these dynamic descriptions like in (24) provide the setting for the story and are, in this way, subsidiary to the rest of the story, other dynamic descriptions do not seem to be subsidiary to the rest of the story. An example of this is found in book 2 when Aeneas gives an overview of what was going on during the sack of Troy:

Example (25), 2.363 – 369

urbs antiqua ruit multos dominata per annos; plurima perque viae sternuntur inertia passim corpora perque domos et religiosa deorum limina. nec soli poenas dant sanguine Teucri; quondam etiam uictis redit in praecordia uirtus uictoresque cadunt Danai. crudelis ubique luctus, ubique pausor et plurima mortis imago.

This description does not at all provide a setting against which the story takes place in the way in which the descriptions in (23) and (24) seem to describe the actual décor on the stage. Rather, it provides an overview of the ‘night’s havoc’ (clades illius noctis, 2.361), before Aeneas continues his story in more detail.

In short, examples (23) and (24) illustrate that the general function of the description mode is to present subsidiary parts of the story in the Aeneid. However, example (25) shows that descriptions are not always ‘background’. Therefore, the description mode should not be seen as the background mode of all texts (or ancilla narrationis, as Genette (1969:59) puts it). In certain environments in the Aeneid, the description mode can have a more central function, as the rest of this section aims to illustrate. I will suggest that the description mode could have a more central function in other genres (travel logs, for instance).

The first of these environments is the particular case of ekphrasis, the literary representation of visual art. The act of describing is central to ekphraseis: the description of an art object is what this (sub) genre is about. This does not mean that an ekphrasis is presented in the description mode alone. Those parts of the ekphrasis which concern the features of and depictions on the art object are indeed most likely to be presented in the description mode, but those parts which concern the maker of the object or the person

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259 In narratological terms, the idea that time ticks by in (26) is due to the fact that in this example Aeneas is a focalizer.
260 Definition as given by Hefferman (1993).
261 See Ravenna (1985) who refers to the ‘double nature’ (la natura duplice) of ekphrasis in that it contains descriptive and narrative elements.
perceiving it will probably be presented in the narrative, directing or report mode. This may be illustrated by means of the start of the ekphrasis of the walls of Dido’s temple in book 1. Those parts which are concerned with the depictions are presented in the description mode (italics) and the parts which are concerned with Aeneas looking at them are presented in the directing mode (bold).

Example (26), 1.466 – 473

Namque videbat, uti bellantes Pergama circum hac fugerent Grai, premeret Troiana iuventus; hac Phryges, instaret curru cristatas Achilles.

Nec procul hinc Rhesi niveis tentoria velis agnoscit lacrimans primo quae prodita somno Tydides multa vastabat caede cruentus, ardentisque avertit equos in castra, prius quam pabula gustassent Troiae Xanthumque bibissent.

For he saw how, as they fought round Pergamus, here the Greeks were in rout, the Trojan youth hard on their heels; there fled the Phrygians, plumed Achilles in his chariot pressing the close. Not far away he discerns with tears the snowy-canvased tents of Rhesus, which, betrayed in their first sleep, the blood-stained son of Tydeus laid wast with many a death, and turned the fiery steeds away to the camp, before they could taste Trojan fodder or drink of Xanthus.

This example illustrates that in ekphrasis the directing mode is used to proceed to a new part of the object of art. The clause agnoscit lacrimans is presented in the directing mode and indicates that Aeneas moves from the part in which Achilles is depicted to the part in which the tents of Rhesus can be seen. It is most interesting to see that the spatial progression is, thus, presented by means of temporal progression. In the specific subgenre of ekphrasis the directing mode is used to organize the description, and this also holds for the narrative mode. We can, therefore, conclude that the directing mode and the narrative mode are, in these environments, subsidiary to the description mode. Also the report mode is subsidiary to the description mode in ekphrasis in the sense that it is used to comment on, for instance, the depicted scenes, as is illustrated by the clause that interrupts the ekphrasis of the shield at tu dictis, Albane, maneres (8.643: ‘but you, Alban, should have stood by your words!’). Table 7 and Figure 2 show that, in any case, the description mode is quantitatively the most important mode in the ekphrasis of the Aeneid.

<table>
<thead>
<tr>
<th>Words</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Report</td>
<td>3</td>
</tr>
<tr>
<td>Transposed Report</td>
<td>1</td>
</tr>
<tr>
<td>Directing</td>
<td>12</td>
</tr>
<tr>
<td>Narrative (information)</td>
<td>12</td>
</tr>
<tr>
<td>Description</td>
<td>28</td>
</tr>
<tr>
<td>Transposed Description</td>
<td>40</td>
</tr>
<tr>
<td>Direct speech</td>
<td>3</td>
</tr>
<tr>
<td>Indirect speech</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 7: Quantitative use of discourse modes in ekphraseis

262 See Becker (1995) for this division of the different parts of ekphrasis.

263 The table and figure represent a word count of the following passages: 1.453-1.493, 5.250-257, 6.20-26, 7.785-792, 8.626-731, 10.497-499.
The description mode also seems to have a more central role in the episode that recounts Aeneas’ excursion to the underworld (cf. Heinze 1915:398). In this particular part of the Aeneid, the description of the characteristics of the underworld seems a goal in itself: we walk along with Aeneas and the Sybille and see what they see on their trip, as a small piece of the first part shows.264

Example (27), 6.273 – 277
uestibulum ante ipsum primisque in faucibus Orci Luctus et ultrices posuere cubilia Curae, pallentesque habitant Morbi tristisque Senectus, et Metus et malesuada Fames ac turpis Egestas, terribiles uisu formae, Letumque Labosque;

Just before the entrance, even within the very jaws of Hell, Grief and avenging Cares have set their bed; there pale Diseases dwell, sad Age, and Fear and Hunger, temptress to sin, and loathly Want, shapes terrible to view; and Death and Distress;

The importance of the description mode in the underworld episode may be underlined by means of some statistics: the total number of words in this episode (lines 264 – 901) is 3005, 426 of which are presented in the description mode. This means that 15 percent of the underworld episode is presented by means of the description mode, whereas in the Aeneid as a whole this is only about one percent. One could say that this episode resembles a travel guide or travel log, a genre in which we may expect a central role for the description mode.

In summary, the description mode is used in the Aeneid to indicate what the stage looks like. In some cases, this means that the description provides the décor, but in other cases the description mode seems to give an overview of the story world in the form of a description. An exceptional use of the description mode is found in ekphraseis and the particular case of the excursion to the underworld: in these environments, the description mode seems to have a central role.

264 Descriptions of the underworld may, following epic conventions, be read as universally valid descriptions as well: descriptions do not only represent what Aeneas sees in reference time, they are descriptions of what the underworld looks like, now and in eternity. Therefore, we cannot and should not make a decision whether, for instance, habitant, is a ‘real’ or ‘historical’ present (cf. Kroon 2007).
8.5 Overview and Conclusion

This section provides an overview of the main characteristics and functions of the discourse modes in the *Aeneid*.

Registering Mode and Directing Mode

The narrator relates what he experiences in his base. In case of the directing mode, the spatio-temporal base is positioned in reference time, but the narrator is still able to refer to knowledge that reflects a base in the time of narration (displaced immediacy).

<table>
<thead>
<tr>
<th>Tenses</th>
<th>Interpretation of tenses</th>
<th>Adverbs/ deictics</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Praesens</td>
<td>Contemporaneous with base alone</td>
<td>- Sequencing adverbs</td>
<td>- Temporal progression of base</td>
</tr>
<tr>
<td>Perfectum</td>
<td>(Immediately) anterior to base</td>
<td>- Adverbs indicating unexpectedness</td>
<td>- Some apostrophes</td>
</tr>
<tr>
<td>Imperfectum</td>
<td>Contemporaneous with orientation time in past of base</td>
<td>- Proximal deictics (<em>nunc</em>)</td>
<td>- Indications of alternative courses of the events (<em>if not-situations</em>)</td>
</tr>
<tr>
<td>Plq. Pft.</td>
<td>Anterior to orientation time in recent past of base</td>
<td>- Distal deictics indicating spatial distance from base (within story world)</td>
<td>- Direct and indirect speech</td>
</tr>
<tr>
<td>Infinitivus</td>
<td>Contemporaneous with explicit orientation time (base)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The directing mode is the most important mode in the *Aeneid*.

Report Mode and Transposed Report Mode

The narrator presents the states of affairs in relation to the base.

<table>
<thead>
<tr>
<th>Tenses</th>
<th>Interpretation of tenses</th>
<th>Adverbs/ deictics</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Praesens</td>
<td>Contemporaneous with base</td>
<td>- Adverbs such as <em>semper</em>, <em>saepe</em>, <em>numquam</em></td>
<td>- No reference to temporal progression</td>
</tr>
<tr>
<td>Perfectum</td>
<td>Anterior to base</td>
<td>- Proximal deictics (<em>nunc</em>)</td>
<td>- Source references (e.g. <em>ut fama est</em>)</td>
</tr>
<tr>
<td>Imperfectum</td>
<td>Contemporaneous with orientation time in past of base</td>
<td>- Distal deictics/ adverbs indicating temporal distance between base and state of affairs</td>
<td>- Self references (first person verb forms)</td>
</tr>
<tr>
<td>Futurum</td>
<td>Posterior to base</td>
<td></td>
<td>- Apostrophes (imperatives, second person verb forms, vocatives)</td>
</tr>
<tr>
<td>Fut. Exactum</td>
<td>Anterior to orientation time in future of base</td>
<td></td>
<td>- A few instances of indirect speech</td>
</tr>
<tr>
<td>Plq. Pft.</td>
<td>Anterior to orientation time in past of base</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In the *Aeneid*, the function of this mode is to structure and organize the story, and to give the readers information to understand the story.

Narrative Mode and Transposed Narrative Mode

A narrator tells a story, which takes place in the past.

<table>
<thead>
<tr>
<th>Tenses</th>
<th>Interpretation of tenses</th>
<th>Adverbs/ deictics</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perfectum</td>
<td>Event in reference time</td>
<td>- Sequencing adverbs</td>
<td>- Temporal progression along time line</td>
</tr>
<tr>
<td>Imperfectum</td>
<td>Situation in reference time</td>
<td>- Distal deictics indicating temporal and spatial distance between base and story world</td>
<td>- Some apostrophes</td>
</tr>
<tr>
<td>Plq. Pft.</td>
<td>Anterior to reference time</td>
<td></td>
<td>- Indications of alternative courses of the events</td>
</tr>
<tr>
<td>Infinitivus</td>
<td>Start in reference time (explicit)</td>
<td></td>
<td>- Direct and indirect speech</td>
</tr>
</tbody>
</table>

In the *Aeneid*, this mode is one of the means of the narrator to show that he is in charge of the story: it is, for instance, used to demarcate episodes or to give extra emphasis to scenes.
CHAPTER 8

Description Mode and Transposed Description Mode
The narrator gives the visible characteristics of an object or location.

<table>
<thead>
<tr>
<th>Tenses</th>
<th>Interpretation of tenses</th>
<th>Adverbs/deictics</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Praesens</td>
<td>Situation contemporaneous with base</td>
<td>- Spatial adverbs</td>
<td>- Spatial progression</td>
</tr>
<tr>
<td>Perfectum</td>
<td>Anterior to base, resulting in situation in base</td>
<td>- State and Activity verbs</td>
<td>- Few instances of (repeated) direct speech</td>
</tr>
<tr>
<td>Imperfectum</td>
<td>Situation contemporaneous with orientation time in past of base</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plq. Pft.</td>
<td>Anterior to orientation time in past of base, resulting in situation in past of base</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The function of the description mode in the Aeneid is to indicate what the stage of the (directed) story looks like. Thus, the description mode often provides the literal background in the Aeneid. In ekphrasis and in the particular case of the excursion to the story world, the description mode seems to have a more central role.

8.6 The Mixing of Bases in the Aeneid
Discourse modes can be seen as the ‘building blocks’ of a text. However, we should not get carried away by a tendency to regularization and must not ignore the existence of ‘mixed’ examples such as the examples below. The narrator asks a god to help him tell his story, and embeds an overview of what is going on in the story world. The report mode (printed bold) is used at the same time as the directing mode (printed in italics).

Example (28), 12.500 – 504
Quis mihi nunc tot acerba deus, quis carmine caedes diversas obitumque ducum, quos aequore toto inque uicem nunc Turnus agit, nunc Troius heros, expediat? tanton placuit concurrere motu, Iuppiter, aeterna gentis in pace futuras?

What god can now unfold for me so many horrors, who in song can tell such diverse deaths, and the fall of captains, whom now Turnus, now the Trojan hero, drives in turn all over the plain? Was it your will, Jupiter, that in so vast a shock nations should clash that thereafter would dwell in everlasting peace?

It seems as if the narrator is standing halfway between the stage and his own world: one leg stands besides the stage, a position from which he may report, and one leg stands on this stage, a position from which he directs what is going on ‘live on stage’. Both reference time and the time of narration function as the base in this example: the first nunc indicates a base in the time of narration, for instance, whereas the second and third nunc refer to reference time.

The simultaneous availability of both bases within one sentence is found several times in the Aeneid. We regularly find a main clause presented in the directing mode that is interrupted by a subordinate clause providing narrated information, as in (29) (see also §4.6.2).

Example (29), 11.012 - 14

tum socios (namque omnis eum stipata tegebat turba ducum) sic incipiens hortatur ouantis: 'maxima res effecta, uiri; …

Then his triumphant comrades – for the whole band of chieftains thronged close about him – he thus begins to exhort: "Mighty deeds have we wrought, my men …

The imperfect tense form tegebat is set apart from the directed state of affairs hortatur by means of the particle namque and, in our modern editions, by means of brackets.
A far less frequent phenomenon is illustrated by the example below.\textsuperscript{265} The narrator uses the narrative mode in the main clause to introduce the speech of the Sybille (\textit{adfata est}), and uses the directing mode to indicate the position of the characters on stage, thereby explaining (\textit{nam}) why it is Musaeus whom the Sybille mainly addresses.

Example (30), \textit{6.660 – 670}  
\textit{hic manus ob patriam pugnando uulnera passi, quique sacerdotes casti, dum uita manebat, quique pii uates et Phoebi digna locuti, inuentas aut qui uitam excoluere per artis quique sui memores aliquos fecere merendo: omnibus his niuea cinguntur tempora uitta. quos circumfusos sic est adfata Sibylla, Musaeum ante omnis (medium nam plurima turba hunc habet atque umeris exstantem suspicit altis): 'dicite, felices animae taque optime uates, quae regio Anchisen, quis habet locus? illius ergo uenimus et magnos Erebi tranauimus amnis.'}

Here is the band of those who suffered wounds, fighting for their country; those who in lifetime were priests and pure, good bards, whose songs were meet for Phoebus; or they who ennobled life by arts discovered and they who by service have won remembrance among men – the brows of all bound with headbands white as snow. These, as they streamed round, the Sibyl thus addressed, Musaeus before all; for he is centre of that vast throng that gazes up to him, as with shoulders high he towers aloft: “Say, happy souls, and you, best of bards, what land, what place holds Anchises? For his sake are we come, and have sailed across the great rivers of Erebus.”

What the audience needs to know about the stage is presented from a base in reference time, whereas the next step on the time line is narrated from a base in the time of narration.

Another example of the mixing of bases is found in Priam’s death scene in book 2. The time of narration is used as a base in the first main clause, containing the perfect tense forms \textit{abstinuit} and \textit{pepercit}, whereas the base is reference time in the subordinate clause (\textit{tenetur}) and the second main clause (\textit{exclamat}).\textsuperscript{266}

Example (31), \textit{2.533 – 537}  
\textit{hic Priamus, quamquam in media iam morte tenetur, non tamen abstinuit nec uoci iraeque pepercit: 'at tibi pro scelere,' exclamat, 'pro talibus ausis di, si qua est caelo pietas quae talia curet, persoluant grates dignas ...}'

Hereupon Priam, though now in death’s closest grasp yet held not back nor spared his voice and wrath: ‘For your crime, for deed so heinous’, he cries, ‘if in heaven there is any righteousness to mark such sins, may the gods pay you fitting thanks and render you due rewards, ...’

The narrator uses the report mode (bold), which can be recognized from \textit{hic} and \textit{tamen}: the narrator claims from his own point in time that even at this moment in the story Priam did not give up, thereby summarizing the scene that is to come (see example (5)). The narrator states that we will now hear how Priam was very brave, despite the fact that his life is – on stage – being threatened, as the present tense form \textit{tenetur} indicates (italics) (cf. also Quinn 1963:235). Then the actual scene begins with Priam addressing Pyrrhus.

The above examples are, as said, exceptions: in most sequences the narrator of the Aeneid uses one discourse mode and base at a time. The system of discourse modes and bases has

\textsuperscript{265} Cf. also 7.485, in which the subordinate clause contains a present tense form in transposed report, whereas the main clause is narrated information: \textit{ceruus erat forma praestanti et cornibus ingens, / Tyrrhidae pueri quem matris ab ubere raptum/ nutribant Tyrrhusque pater, cui regia parent/ armenta et late custodia credita campi.} (‘Transl.: There was a stage of wondrous beauty and mighty antlers, which, torn from its mother’s breast, the sons of Tyrrhus nurtured, and Tyrrhus, their sire, controller of the royal herds and charged with care of pastures near and far.’)

\textsuperscript{266} However, a directed reading of these states of affairs is possible as well, and might even be indicated by \textit{exclamat}. The present tense form \textit{tenetur} in that case denotes the reference time at the start of Priam’s speech. The perfect tense forms \textit{abstinuit} and \textit{pepercit} are negated and may be read as a presentation of the situations in reference time which result in the event of \textit{exclamat}. 

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proven to be a fruitful tool to describe the use of tenses in the *Aeneid*, and to investigate the structure and organization of this epic work. The specific use of the discourse modes in a certain text, both quantitatively and qualitatively, could be dependent on the genre or the preferences of the narrator. Therefore, the discourse modes promise to be a fruitful approach in comparisons between genres or between texts of one genre. The next chapter looks beyond the epic genre and discusses the use of the discourse modes in the historiographic work of Livy’s *Ab Urbe Condita* (*AUC*).