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WHAT IS HOMERIC IN NAZOR'S ACHILLES AND WHAT IS OVID'S IN HIS PHAETHON?

Abstract: Mythological characters, especially those deriving from the Slavic and classical mythologies, had often been a source of inspiration to Croatian poet Vladimir Nazor (1876–1949). Nazor's reception and transformation of classical epic and mythological sources is being discussed in the article, with special attention paid to the examples of goddess Athena (*Maslina*, 1918), Ovid's Phaeton (*Faeton*, 1919.) and Homer's Achilles (*Ahilejeva srdžba*, 1942).

With all its beauty, harmony and strong imagination, the world of classical antiquity stands among the most significant inspiring elements in Nazor's opus. The reasons for this are to be found in the Mediterranean environment, in which he grew up, as well as in the classical basis of his intellectual growth, in which the literature of classical antiquity was an important constituent – it irresistibly nourished and enriched the author's intellectual world. He himself confirms this in the following passage, frequently quoted:

„When I was a child, on my island – instead of various adventure novels and slack Andersen's stories – I used to read Homer's *Iliad* in easy Italian prose. While marvelling at the heart and muscles of Diomedes and those of the son of Peleus, I never could resist the wish to jump hastily, take up a stick and run behind some poorly tended houses in our small bay where, persistent and unexterminable, nasty nettles and smelly henbanes grew exuberantly. I gave whole speeches to them, as Trojan and Achaean heroes did to their foes before striking onto them; and then I ravaged through their ranks. But – if only a cricket made a sound on a nearby spruce-tree, or if the flower of a noble little plant appeared among all those weeds – my fighting spirit would fade, the stick would fall of itself, my hand would stretch, caring not of being pricked by a sting or stung by a thorn. And then, my attention dwelled on voices, colours and scents that hardly at all appeared in the immortal work of the singer of Achilles' wrath.“¹

The characters of Athena, Phaethon and Achilles in Nazor's poems written in various periods of his poetic work clearly show the

¹ V. Nazor, *Complete Works, Poems II*, 212.

way in which the poet perceives the classical sources of his own inspiration, that is: how much of his perception of the characters belongs to antiquity, and how much is, on the other hand, the poet's personal experience, when it comes to the transformation of an epic-mythological model. It is possible, therefore, to observe how the passage quoted above is verified through the interaction of everything that the poet learned and his own, inner experience.

1. Athena

The poem „Maslina“ („Olive“) is one of five poems from the small cycle named „Synopsis“². The cycle itself consists of poems all named after major representative plants of the Mediterranean flora: „Loza“ („Vine“), „Ruža“ („Rose“), „Šipak“ („Brier“), „Maslina“ („Olive“), „Čempres“ („Cypress“). „Maslina“ is by all means the most famous, the most read and the most interpreted one³. Its verses are totally permeated by the poet's intoxication with nature at the richness of the Mediterranean landscape, where the olive is a symbol of peace, fruitfulness, purification, victory and reward⁴. In mythology, the olive is the tree of Pallas⁵, for goddess Athena chose it of all the trees, while the other gods chose the trees that bear no useful fruits: Jupiter chose the oak, Venus liked the myrtle, Apollo liked the laurel, Cybele the spruce and Hercules the poplar-tree⁶. According to the myth (affirmed by Apollodorus⁷), Athena planted the first olive-tree in Attica. Nazor's image of Athena in his father's olive-grove is, therefore, completely in accordance with classical mythological tradition on the goddess. Moreover, in Nazor's opus the deep link between nature and the goddess is even more emphasised through the motif of olive oil which gives the eternal flame:

Ona je nosila žižak na dlanu. Plodova zrelih
Ubra pregršt pa saže sok njihov na suho stijenje
I ruku do sunca dignu i užga tu malenu sv'jeću⁸.

² A. Barac, (*Vladimir Nazor*, Zagreb 1918, p. 6) points out as major characteristics of the „Synopsis cycle“ ... finding pleasure in nature, life of ancient pagans, full of joy and strength“

³ N. Mihanović, *Pjesničko djelo Vladimira Nazora*, Zagreb, 1976, p. 71: „We can find a vivid example of traits of his perception and imagination in creation of images in the poem *Maslina*, in the scene where the Hellenic virgin-goddess Athena appears.“

⁴ J. Chevalier, A. Gheerbrant, *Rječnik simbola*, Zagreb 1989, p. 388.

⁵ Ovid, *Ars amatoria* II, 518-519: *caerula quot bacas Palladis arbor habet/ litore quot conchae, tot sunt in amore dolores.*

⁶ Phaedrus, *Fabulae*, 3,17,1-9.

⁷ Bibliotheca, III, XIV.1

⁸ Quoted from the edition of *Collected Works, Poems*, Zagreb 1977

It is the wish of the young poet that the tiny light, whose flame is „a sparkle from the solar fire“, should follow him all of his life and, during hard times, take him back to the happy days of his childhood:

I sveđer,
Kad mi je teško međ ljudma, nastaje začaran krug,
U kojemu okolo žiška, dok noću vihori bjesne,
Zazeleni se l'jepi vinograd mojega oca,
Ovjenčan maslina v'jencem; - pod njime sanjari dječak,...

The appearance of Pallas Athena, who is „big, severe and still“, gives a feeling of safety and protection, takes one back to the peace of childhood in a deeply experienced natural environment. Athena, as a goddess who symbolises tranquillity, stands in absolute accordance with her mythological effectiveness.

The visual image of Nazor's Athena, however, differs substantially from the way this character is perceived in ancient art. In the olive-grove on the isle of Brač she appeared „with no shield, no spear, without a shiny helmet“, that is, unarmed – an appearance unknown to classical art and literature. For Seneca she is „the armed Pallas“⁹, for Ovid „the belligerent Pallas“¹⁰, for Vergil she is „The Pallas clanging the arms“¹¹; Pausanias, describing the sculptures of Athena throughout Greece, mentions the spear, the shield and the helmet.

Nazor consciously deprives Athena of her arms, her belligerence. He is overwhelmed by a moment of perfect beauty of the Mediterranean landscape; in seeking happiness and tranquillity, he has no need of fighting, of arms. On the contrary, here the arms could ruin the perfect harmony between nature and man.

The verses give out optimism, peace gained not by arms, but by beauty and harmony in nature. They show Nazor's intimate experience of Athena as a symbol of pleasure and peace.

2. Phaethon¹²

The rebellious and fighting spirit, which was for a moment neglected by Nazor when he portrayed Pallas Athena, is the main motif of this poem – a hymn to man and his rebelliousness. In a note written on the poem (which was conceived and partly written in 1910, and completed in 1919), he develops the theme of his classical inspiration and says:

⁹ Agamemnon 530: armata Pallas.

¹⁰ Metamorphoses, V, 46 : bellica Pallas

¹¹ Aeneis, III, 544: Palladis armisonae...

¹² On the basis of Maretić's translation of Ovid's *Metamorphoses* (Zagreb, 1907). Nazor took the name of Helius' son in the form of *Faeton* (*Phaethon*, *Phaethontis*); it would be more correct if he took *Faetont* (cf. *Laokoont*).

„Even if I have taken a stone – a tiny one – from somewhere for my edifice, I didn't come across it wheresoever, on a road where everyone passes, but from the quarry we all know, in which every one, even the smallest rock bears an indestructible sign. It is, for instance, obvious that in composing the myth of Phaethon I used Maretíć's translation of Ovid's *Metamorphoses*; it is also obvious what a great difference there is between my Helius' son and the great Latin poet's character of the same name.“¹³

The two characters are completely different. Ovid's Phaethon wants to prove that he is a son of the Sun by taking a ride on the vault of heaven.

Nazor's Phaethon, on the contrary, is a rebel who wants to liberate the earth from servitude to gods; he denies man's fear and obedience.

Ovid¹⁴ puts an introduction to the story before the scene of Phaethon's tragic journey: he quarrels with Epaphus (son of Io and Jupiter); as a result, Phaethon asks his mother Clymene to confirm that his father is indeed Helius himself. Clymene persuades him that this is true and says eventually: „If you really want, go and ask him!“ Father and son meet, and Helius makes a promise: in order to prove his paternity he is going to fulfill a wish of his. Helius immediately regrets his promise as he hears that his son wants to take a ride on the vault of heaven; he tries to discourage the young man using various arguments, even the words: „You're of mortal faith, and what you seek is immortal.“ When he sees he can't discourage him, he instructs him in detail how to use the chariot.

Nazor's story about Phaethon, his dialogue with Ovid starts from the moment when the young man climbs the chariot, the moment when Ovid starts to tell about the tragic journey. Both poets present parallel narrative streams: the description of events and the description of Phaethon's state of mind. The story follows the chariot rushing between sky and earth, close to the stars – heavenly monsters. The excessive speed and closeness causes fire on earth, which devours cities, forests and mountains, lakes and rivers. Ovid presents Earth scared and tormented, begging the god almighty to save it:

„*Sve će nas negdašnji haos pobrkatи. Plamenu otmi
Što je ostalo još i poskrbi se za svijet cio.*“¹⁵
(*in chaos antiquum confundimur. eripe flammis,
siquid adhuc superstes, et rerum consule summe.*)

¹³ *Poems*, II, 144.

¹⁴ *Metamorphoses*, I, 746 – II, 400.

¹⁵ *Metamorphoses*, II, 299-300

Zeus hears, swings an arrow, and hits Phaethon who, changed to a star, falls into Eridanus.

While telling the events, Ovid also describes Phaethon's state of mind, using gradation of fear and panic. Nazor's Phaethon, on the contrary, is not only fearless, but even wants to turn away the fear „that gods had put into humans' cradle“. Literally from the very beginning - when Phaethon climbs the chariot and horses feel that the burden is much lighter then usual and rush off without control – Nazor denies any mention of Phaethon's fear:

*Sad se Faeton boji... (Ovid, II, 169 and forth)
(ipse pavet....)*

Ne, mladi Faeton nije zastrepio u srcu svome (Nazor)

Nesretni Faeton...

*Pa poblijedi i od stra od nenadnog koljena njemu
klecnu i pomrače mu od tolikog sjaja se oči.
(infelix Phaethon penitus penitusque iacentes,
palluit et subito genua intremuere timore...)*

Ne problijedi njegovo lice od straha, i koljeno njemu
Ne klecnu, ne smrknu se vid!

*Nju kad Faeton vidi gdje curi crni joj otrov
Poput znoja te hoće ubosti svinutim žalcem
Od stra se ledenog on obeznani i pusti uzde*

Ne, kad pred Skorpiju bane i k Medvjedu Velikom stignu
Ne drhtnu Faeton mladi.

*Obuzet maglom crnom ko smola ne zna, ni kamo
ide, ni gdje je, već konji krilaši ga vuku kud hoće.*

Mladi je Faeton klico s visoka

„O Zemljo preni se! Cikni od veselja! K tebi se spuštam,
Žile da ogrijem tvoje.
Ti ćeš se čitava sada zaljuljati. Ti ćeš sve hrame
Stresti s vrhunaca svojih, sve bogove potjerat gorde.
I tad će napokon počet kult Čovjeka, kome će Zemlja
jedino biti božanstvo!.“

These numerous quotations clearly show how much the two characters differ. Ovid's Phaethon¹⁶ is a child who pays a tragic price for his imprudence and disobedience, whereas Nazor's character is a lonely rebel, a lone fighter who wants to win unlimited

¹⁶ Ovid's metamorphosis of Phaethon is one of the most extensive classical presentations of the myth. Plato in his *Timaeus* (22c-d) mentions the story of Phaethon and interprets it through the phenomenon of deviant course of celestial bodies moving around the Earth. Their pass their course a longer time, causing damage for all who are on Earth.

freedom for the others. His words, unfortunately, don't meet any sympathy, his cries are too violent, for he calls for a hard struggle, necessary to achieve his aim:

Sve ču zapalit to prokletlo leglo
 Kukavštine i ropstva. I grdi će nastati Haos,
 Crnja se spusiti noć, i još ljuće se dignut oluje,
 Hujeć nad kukavnim grobom tog svijeta. I dan će doći,
 Kad ljepši će nastati red, i kad sretnije sinut će sunce
 Nad novim čovječjim rodom.

„A worse Chaos will arise“ is the response when the Earth mentions chaos, calling for Zeus in Ovid's poem.

Destiny is predetermined for Nazor's Phaethon as well – he falls into a river-tomb and, dying, he cries out:

Al nikada, nikada ne će
 zaboravit ljudi, da može i smrtnik, taj prezreni Čovjek,
 Rušit po širnome nebu sve znakove ropstva i straha,
 I kukavnu Zemlju zapalit!

Just as the whole poem represents a Nazor's typical dialogue with the classical poet, in the following verses we find the answer to Helius' warning to his son: that he is only a mortal, not capable of comparing himself with gods:

*Smrtne ti si sudbine, a besmrtno jeste što želiš*¹⁷
(sors tua mortalis: non est mortale quod optas)

Nazor, as we can see, doesn't acknowledge the mythological hierarchy, but, in the last verses, sings a hymn to man and his strength.

3. Achilles

Nazor liked to watch human characters in places where he lived and did his creative work, characters of which he wrote and carried in his soul. During his last stay in his parents' house on Brač, he left two large reproductions on the wall: one of the Apollo of Belvedere, and the other of the Laocoön-group from the Vatican Museum. Even today we find a scene from Achilles' tent (an etching, probably a part of an illustration from an Italian translation of *Iliad*) over his desk: a sea-shore can be seen in the distance; Patrocles takes Briseis away so he could hand her over to Talthybius and Euribatus, who had been assigned the difficult task to carry out the Agamemnon's command. Achilles is desperate; he lies on a lion skin, a

¹⁷ *Metamorphoses*, II, 56

helmet and a shield hanging over his head. The picture represents the beginning of the *Iliad*:

*Srdžbu, boginjo, pjevaj Ahileja, Peleju sina,
Pogubnu, koja zada Ahejcima bezbrojne jade*¹⁸

In Nazor's collection of poems „Posljednja žetva“ („The last harvest“) (1942) we find a small epic poem, titled „Achilles' wrath“, consisting of seven separate units – poems fifteen to twenty verses long. Each poem includes one of the basic episodes from *Iliad* in which Achilles is mentioned.

In the first poem Achilles asks his mother Thetis to protect him from the offence he has suffered. Nazor's verses correspond with Homer's dialog between the mother and the son from the first book of the *Iliad*¹⁹. More than presenting the action itself, the poet suggests the essence of Achilles' grim mood. The lack of activity is reflected in the angry passivity which overwhelms Achilles and everything around him:

Prah grdi, rđa grize moj štit i kacigu moju;
Citra visi o gredi; Patroklo, moj prijatelj, sjedi
Pokraj lađe na žalu i svoje izjeda srce.....
Tiho je. Galeb ne kriči, na šljunku talas ne šušti...

A strong contrast to the general passivity appears in the form of wrath, which „strikes the heart as a stone strikes a shield“.

The second poem is Achilles' lament over Briseis, the woman „with a lovely waist and her elbows white“, whom Homer calls: Βρισηίδα καλλιπάρηον²⁰. Briseid's' spindle with its monotonous sound used to create a warm, domestic atmosphere:

Ne zvrči više vreteno o niti s kudjelje viseć'...

Again, in Nazor lion's skin (not mentioned on the corresponding places in Homer) is introduced into the scene, as a symbol of overpowered, tamed strength. For Achilles, lion's skin represents a connection with his childhood, because Hiron used to feed him with lion's innards to provide his protégé with superhuman strength. For Nazor's Achilles the skin is a mere souvenir of Briseis' presence in the tent. It is the same skin the hero used when he, setting off for a battle, covered the sleeping Briseis. The memories are too painful and provoke a violent reaction:

¹⁸ I quote the verses from the *Iliad* following the edition: *Homerova Ilijada*, translated by T. Maretić, Zagreb 1912. This is the same edition Nazor used in his writings.

¹⁹ *Iliad* I, 352-427.

²⁰ *Iliad*, XIX, 246: Ijcpoobrazna Briscja kćer.

Na noge ja skačem, i na lavlju kožu se bacam;
 Ričem; rukom je kidam, i zubom je trgam i drpam;
 Petom je gazim, vučem po pijesku, u more bacam.

Achilles vents his anger on the skin, his rage and sorrow, his wrath, which will cause so many troubles to the Achaeans.

The third poem goes along with Homer's episode²¹ on the chatty hunch-back Thersites, who insults Agamemnon for the injustice inflicted to Achilles:

*On je Ahileja, mnogo od sebe boljeg junaka,
 Išo pogrdit i oteo dar, te sada ga ima.
 Ali se srditi ne zna Ahilej, on je popustljiv,
 Jer bi ga posljednjom sada vrijeđao, Atrejev sine!*

Odysseus, however, knocks Thersites crudely with a scepter and hushes him up as a punishment for being disobedient and for insulting the commander-in-chief.

Nazor's Achilles calls Thersites to his tent. Though he is not fond of his „muddy tongue“, at the moment he feels the same accumulated hatred and bitterness towards the leading Achaean heroes: Agamemnon, the tyrant; Odysseus, the beast; Nestor, the old spring of noisy, but empty words.

The fourth and the fifth poem describe the war of Troy – Diomedes²² and Aias²³ bight bravely. Nazor describes Achilles' wrath becoming more complex – he is hungry for fighting, hungry for revenge, angry for the fact that Diomedes wins; he barely controls himself not to run out to the battlefield as he sees that his fellows grow weary. He, thus, sends Patrocles wearing his arms to deceive the Trojans who, triumphant, have already reached Greek vessels.

Homer's Achilles, at the moment when he sends Patrocles and his Myrmidons to the battle, gradually gives his wrath up and says:

*Nego pustimo, nek se dogodilo! Nije moguće
 Srditi se u duši neprestano²⁴...
 (ἀλλὰ τὰ μὲν προτετύχθαι ἐάσομεν, οὐδ' ἄρα πως ἦν
 ἀσπερχές κεχολῶσθαι ἐνὶ φρεσίν· ἢ τοι ἔφην γε
 οὐ πρὶν μηνιθμὸν καταπαυσέμεν, ἀλλ' ὅπότ' ἀν δὴ
 νῆσας ἐμὰς ἀφίκηται ἀύτῃ τε πιόλεμός τε.)*

²¹ *Iliad*, II, 211-277.

²² V book of *Iliad*

²³ VII book of *Iliad*.

²⁴ *Iliad*, XVI, 60-61

We can find the same thought in Nazor's Achilles' mood and his words:

Patroklo, Patroklo, skoči! Moj oklop obuci! Naval! ...
Jurni! Srdžba tebe ne sardinje, ne drži tebe
vezana, tu, kao roba....

The solution is close, for the wrath has become counter-effective and dangerous: it'll take Achilles' dearest friend away from him.

In the sixth poem Nazor places Achilles back into the battle, and the costly wrath disappears:

Eto, Hektorov mač je čvor presjeko: otpala ljuntnja.
Ali, skupo sam moro to platiti: pade Patroklo.

In Homer, the wrath ceasing and Achilles going back to the battle, in his new arms forged by Hephaestus, are described in the nineteenth book.

Although Agamemnon had returned Briseis to Achilles, the pain Achilles had suffered left a deep mark – this is reflected both in Homer and in Nazor. In *Iliad*, when she returns to Achilles' tent, Briseis expresses no joy, but sorrow; she mourns over Patrocles, who was a dear friend of hers as well – peaceful, sunny days of their friendship are long gone²⁵.

Nazor's Briseis²⁶ changed too, she has marks of all the pains and humiliation she has suffered – marks carved on her face. Achilles thinks those are traces of arrogance she has learned from Agamemnon, so he reproaches the king:

Što to uradi, kazuj,
Od mene, od nje, od mladosti naše?

Their relationship is now burdened with suffering, emotions experienced, war disasters; those are personal, as well as universal human tragedies. Achilles goes back to the battle-field. Patrocles will be revenged, because Hector, the most noble and the most „positive“ Trojan hero is going to be killed by Achilles' hand.

The last, seventh poem, ends in the same manner as the last, twenty-fourth book of the *Iliad*: Hector's body is being handed over to his father Priamus. By that act, Achilles becomes a hero as a person too – his hatred for the enemy has been won by the respect for the heroic fighter and his inconsolable father.

²⁵ *Iliad*, XIX, 282-300.

²⁶ The tragic character of Briseis has also been described by Ovid (*Heroides* III). His Briseis fights, she reproaches Achilles for giving her away so easily, without a fight, for not even saying goodbye to her.

Nazor, while giving the outline of events, literally follows Maretic's translation of the *Iliad*. He uses the same words – he probably had the text right in front of himself.²⁷

Moje će robinje mrca okupati, namazat uljem,
Ogrnut tkaninom krasnom i košuljom; sam ču ga dignut
Na kola izdjelana, da u grad Hektora sina
Dovezeš, ukop mu dadeš.

*Kada veæ robinje mrca okupaju, namažu uljem,
Onda ga tkaninom krasnom i košuljom ogrnu one,
Sam ga Ahilej digne, na nosila tada ga metne,
Na kola izdjelana drugari metnu ga zatim.*²⁸

τὸν δ' ἐπεὶ οὖν δμφαὶ λοῦσαν καὶ χρῖσαν ἐλαίῳ,
ἀμφὶ δέ μιν φάρος καλὸν βάλον ἡδὲ χιτῶνα,
αὐτὸς τὸν γ' Ἀχιλεὺς λεχέων ἐπέθηκεν ἀείρας,
σὺν δ' ἔταροι ηειραν ἐνέζεστην ἐπ' ἀπήνην.

It is clear that, when describing the events chosen from Homer's text, Nazor closely follows Maretic's text; here and there, he even uses the same expressions. But Achilles' emotions, his stormy inner world and changes of his mood are expressed in Nazor's distinctive poetical tension. Nazor's Achilles tells of his feelings himself, in the first person; it is an autobiographical confession, deeply personal, full of pessimistic feelings and predictions of the death that becomes closer. At the end of each of the seven poems we find suggestive elements describing the frame of mind.

- I ... the rage strikes my heart/ as a stone strikes a shield, and something weeps in my heart.
- II ... and the whole see/ Is thick, troubled and red.
- III ...The feet of the son of Peleus/ Whose heel waits to be stabbed with the ominous arrow/ by Paris, weakling and lecher.
- IV ... those bloody tears of mine.
- V ... Wrath...
- VIWrath and loneliness, you made me grow. And now,/ Let the hatred carry me!
- VII ...Soon, old man, from the walls of Troy/ You'll watch how, still young, the killer of your sons/ Falls and bites the dust.

The suggestiveness of Nazor's descriptions lays not only in strong and extreme emotions (fury, weeping, wrath, loneliness, hatred), but also in the sound and colours he evoked, such as:

²⁷ In his own copy of the book Nazor underlined some words, such as: „u tu ambrosijsku noć....” (XXIV, 363); this has probably inspired the verses in the seventh poem: „I suze smo naše gorke pom'ješali, sladost im dali, sladost ambrozijsku...“

²⁸ *Iliad*, XXIV 587-590

evoking the noise made by stones striking a shield, and the red colour of sea, the red colour of tears – the colour of blood.

Besides the negative emotions, Achilles' soul contains the deep, poetic love for Briseis. She is a tragic character, like all the women from classical antiquity who, in the storms of war, became widows, whose husbands and brothers have been killed by winners, and they themselves taken away as slaves. Achilles himself killed Briseis' husband and her three brothers, but she learned to love him and shared the fate of Achaeans under Troy. Nazor's deeply lyrical description of their happiness carries whole range of sensual impressions (smell of flowers, softness, warmth, fire flames):

Kad je Briseida, žena sa pasom i b'jelih lakata
redila ležaj moj, mirisao on je po cv'jeću
I mek bješe ko perje, topal ko vatra sred zime..

„Ahilejeva srdžba“/„Achilles' Wrath“ was written in 1942, in the poet's late years, in the shadow of the Second World War. It is full of discontent, pessimism and grim misgivings, unlike the other two poems.

„Maslina“, „Faeton“ and „Ahilejeva srdžba“ reflect various periods of Nazor's opus: the optimism of his early poetry, fighting spirit and intoxication with the strength of the human race in the years of his manhood, and the disappointment and the feeling that the end is near in the last years of his life.

When describing characters from classical antiquity, Nazor imbues them with his own moods, thoughts and feelings, without essentially changing their basic mythological traits (as often happens in the contemporary perception of classical mythology). Nazor's idea of a myth is, therefore, creative²⁹. He himself confirms it best:

„Even those works from this book, which tell a story about ancient events, people and heroes are nothing – in fact – but lyric poems. An author, he himself – no matter whose character he takes – lives and breathes in every verse, and it is his wish, moreover, not to draw attention to someone else too much. It is all about him and about that which he was able to say of himself – nicely or poorly.

So he stands alone, open to everyone.“³⁰

²⁹ Cf. Ljiljana Ina Gjurgjan, *Mit, nacija i književnost "Kraja stoljeća": Vladimir Nazor i W. B. Yeats*, Zagreb, 1995 (Epistemologija mita 43-56)

³⁰ *Pjesme II*, 144.