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Camilla's traces: Movement as an analytical key to literary history

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Abstract

In this article, we develop a framework for the analysis of 'movement' in literary texts. We focus on characters, translation and transmission, thereby going beyond, on the one hand, a stylistic analysis of individual passages, and, on the other hand, the linear enchainment of scenes and summaries underlying much of the narratological discussions around movement, speed and pace. We will develop this framework through a discussion of the character Camilla in Vergil's *Aeneid*: Book XI, Gavin Douglas's *Eneados* (1513) and John Dryden's *Aeneis* (1698). Both the version stylistically close to Vergil (Dryden) and the one that is stylistically looser (Douglas) allow for a discussion of movement that takes the principle beyond a primary concern with style. In a final step, we move to the contemporary example of Ursula Le Guin's *Lavinia* (2008) in order to investigate how 'movement' translates from the epic to the novel. Movement, as we shall show, can be analysed as movement of plot, movement of thought, and movement of figure in narrative. The framework that we propose allows for the principled discussion of transgeneric transfer of narratives, here between epic and novel, as well as the comparison of texts from different moments of literary history between the Middle Ages, the Early Modern period and the present day.

KEYWORDS
epic, literary history, movement, novel, Vergil

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1 | INTRODUCTION

When Camilla, queen of the Volscians, is introduced in the seventh book of Vergil's *Aeneid*, she moves past the reader in a pageant of Italian leaders who will oppose Aeneas. Camilla, however, is special. Erich Auerbach chooses her entrance as an example of a 'perfect piece of ancient poetry' because form and content are completely entwined: 'A necessary and light movement, just as that of Camilla, fills the verses that deal with her' (Auerbach, 1958, 137; our translations). Vergil's writing epitomises the high style, of which the Camilla episode is an excellent example: the passage, then, demonstrates the power of the sublime. For Auerbach, the high style and its effects of sublimity hinge on the ideal balance of movement: Camilla's swift movement on the level of the plot is mirrored in the rhythm and narrative style of the *Aeneid*. In later, medieval renderings of the *Aeneid*, such as the Old French *Eneas*, Auerbach argues, this sense for the perfect combination of form and content is lost; the high style has been superseded by a middle style.[1]

In principle, Auerbach's analysis does not take into account movement as a category that goes beyond style. He limits movement to style, because he only considers the catalogue of the Italian princes in Book VII, not the larger epic narrative, where Camilla and her swift movement will make further appearances. In order to come to a full understanding of the role of movement in the *Aeneid*, as well as in literary texts more generally, we need to look at the narrative as a whole. Movement operates on different levels and is crucial, we argue, for approaching literary history from a new angle. Like Auerbach, we take the *Aeneid* as our starting point. However, we propose to reconceptualise movement as a fundamental principle of narration, rather than style, and demonstrate its relevance for literary history. As Camilla recurs throughout literary history, we follow her traces to make this argument through three textual versions of the *Aeneid* from the Middle Ages to the present day.

In this article, then, we develop a framework for the analysis of 'movement' in literary texts that goes beyond, on the one hand, a concern with individual passages through style, and, on the other hand, beyond the linear enchainment of scenes and summaries underlying much of the narratological discussions around movement, speed and pace. We will develop this framework through a discussion of the point where Camilla does enter the narrative in Vergil's *Aeneid*: Book XI, which features her origin story, her performance on the battlefield and death. We take Vergil's Latin original, and two English translations, namely Gavin Douglas's *Eneados* (1513) and John Dryden's *Aeneis* (1698), as our points of departure, expanding the purview of discussion from style into narrative. Douglas's is the first Anglophone translation of the *Aeneid*, while Dryden's translation is generally considered the 'classical' translation that in many ways set the standards for an 'English Virgil'.[2] Douglas's Scots translation, in decasyllabic couplets, extrapolates from Vergil's Latin, adding multiple verses and details. Dryden's translation, too, adds verses and takes some liberties, but the seventeenth-century poet also engages in a conscious attempt to copy Vergil's stylistic achievement in bringing narrative action to its most fitting verbal expression.[3] As we shall see, both the version stylistically close to Vergil and the one that is stylistically looser, allow for a discussion of movement that takes the principle beyond a primary concern with style. Movement, as we shall show, can be analysed as movement of plot, movement of thought and movement of figure in narrative. The framework that we propose allows for the principled discussion of transgeneric transfer of narratives, here between epic and novel, as well as the comparison of texts from different moments of literary history between the Middle Ages, the Early Modern period and the present day.

2 | THREE TYPES OF MOVEMENT

We distinguish between three types of movement: movement of figure, movement of plot and movement of thought. 'Movement of figure' comprises the physical movement of a character. 'Movement of plot' describes the trajectory, pace and drive of the action. 'Movement of thought' refers to interpretive and inferential moves readers are prompted to make, based on textual patterns. We start by discussing the movement of the figure Camilla

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to see how these three types of movement are connected. Camilla's relatively brief but memorable mention in Book VII foreshadows her extended depiction in Book XI, where she dominates the action in a decisive battle between the Italians and Aeneas' forces. The sublime momentum or drive that Auerbach finds so characteristic of the description in Book VII is carried over into the narrative of Book XI. The result is a strikingly dynamic plot that retains a fundamental tension between movement and stasis.

Camilla originates from movement. As the preparations for the battle between the Italians and Aeneas' forces are underway, the goddess Diana singles out Camilla and tells her story in an embedded narrative. Camilla's father, Metabus, takes flight from his enemies, carrying baby Camilla in his arms. When they reach the banks of a river, Metabus ties his daughter to an arrow, devotes her to the goddess for safe passage, and throws the javelin across the river and into safety (Vergil, 2009, 11.552–563). His speech act is, in John Searle's term, a declaration: Metabus' words change the world and turn Camilla into a disciple of Diana (see Searle, 1979, 16–19).[4] Metabus 'threw the speir with all hys fors and mycht' so that 'ȝong Camylla/Flaw knyt ont this quhirrand shaft of tree' (Douglas, 1957–1964, xi.xi.68–69).[5] Camilla *is* movement in this moment, she is a live weapon, embodying the swiftness that later on—as we already know—becomes her defining feature. While Douglas describes Metabus' technique of tying Camilla to the arrow in great detail (covering 11 lines; see xi.xi.42–51), Dryden keeps the description short and concise (covering 4 lines; see Dryden, 1997, XI, 831–835) and remains closer to Vergil (2009, 11.552–555). He renders the passage of the throw as follows:

> He [Metabus] said, and with full Force the Spear he threw:
> Above the sounding Waves *Camilla* flew.
>
> (Dryden, 1997, XI, 842–843)[6]

Here, Dryden takes up the image most famously connected to Camilla from Book VII; Camilla moves so quickly that she almost appears to be able to run across water:

> [...] the fierce Virago fought,
> Sustain'd the Toils of Arms, the Danger sought;
> Outstrip'd the Winds in speed upon the Plains,
> Flew o'er the fields, nor hurt the bearded frain:
> She swept the seas, and as she skim'd along,
> Her flying Feet unbathed on Billows hung.
>
> (VII, 1098–1103)[7]

Camilla's 'flying feet' in Book VII emerge directly from her father's spear throw, as Diana narrates it in Book XI.

The analysis of these physical movements can be fine-tuned through tools from cognitive literary studies, which, in recent years, has drawn attention to the embodied dimension of understanding narrative. According to these theoretical models, linguistic features such as motion verbs ('outstrip'd', 'flew', 'swept' and 'skim'd'), physical action and body parts ('in speed', 'flying feet'), as well as prepositions indicating direction ('along'), all create an 'embodied resonance' in readers' own bodies. These embodied resonances contribute to 'thickening' the situational model readers construct for the events they read about.[8] From this perspective, the foregrounding of movement in the description in Book VII and in the narrative in Book XI should create a strong sense of Camilla's swiftness in readers. As such, motion verbs support the construction of the situational model; they also prefigure the direction in which readers sense that the action goes, thereby modelling the outlines of plot movements. We have seen this for Metabus' throw. Embodied approaches to literary narrative have long paid attention to physical movement, and are also developing the conceptual tools to analyse the translation between physical movement and plot movement.[9]

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The description in Book VII and Camilla's action in the narrative in Book XI feed into one another, as one physical movement (Metabus' throw) translates into another (Camilla's flying feet). It is the most prominent feature of Camilla in English literature, captured in Alexander Pope's much-cited verses

> When Ajax strives, some Rock's vast Weight to throw
> the Line, too, labours and the Words move slow.
> Not so, when swift Camilla scours the Plain,
> Flies o'er th'unbending Corn and skims along the Main.
>
> (Pope, 2008, v. 7–10)

In Pope's *Essay on Poetry*, as in Auerbach's essay, Camilla is the incarnation of the correspondence between content and expression.[10] As we see from embedding Camilla back into Vergil's epic action, such a correspondence also holds for narrative. However, beyond a merely stylistic correspondence, Camilla's origin story demonstrates how physical movement translates into plot movement, as Metabus' throw takes Camilla into safety.

Diana's embedded narrative about Camilla has received extensive critical attention in the literature.[11] In the 'Camilla epyllion', so called because it seems to constitute a unit of its own, the narrative goes beyond plot movement. It is the point when readers are oriented about where Camilla comes from, why she is special enough to warrant the poet's attention, and how her story will end. Readers get a thumbnail sketch allowing them to orient themselves in the larger texture of the narrative. It functions like a kind of teichoscopia, where readers are shown something that is not on the main stage of the narrative action. It can be supported through physical movement, but it can also occur as a rather abrupt jump across narrative (and metaphysical) levels. It extends the scope in which readers think about the narrative action, and therefore constitutes a movement of thought.

Also, movements of thought are related to readers' reception of the linguistic and narrative structure of the text. These movements, however, do not follow the linear sequence of the narrative, but rather provide the opportunity for readers to orient themselves in the text, imagine alternative courses for the action, loop between what has happened before and what they expect to happen, forge links between the text they read and other texts they know, and create self-relevance. These are readers' inferences expanding the scope of meaning in reading and enabling them to create multiple streams of meaning-making that often differ on re-reading. They constitute a second-order level of embodied meaning-making in readers, often supported and provoked by the text in shifts between narrative perspectives, intertextual references or meta-fictional reflections.[12]

Such an extension of the scope of thinking is related to multiple textual strategies in our Camilla texts. In Gavin Douglas's *Eneados*, for instance, each book is preceded by an extensive prologue in which Douglas reflects on the topics and themes and thus offers his readers what he deems a suitable framework for reading and interpreting the events that follow.[13] The prologue to the 'Elevint Buke' contains a lengthy reflection on moral virtues and steadfastness, which Douglas finds in the Vergilian warriors and which can offer models for a Christian audience. By inviting his audience to approach the text with a certain mind-set, Douglas directs the reception in ways that imply an extended scope of thinking about the *Aeneid*. The action of Book XI, the prologue makes clear, warrants a reading that has moral and ethical implications for Douglas's contemporary readers.

A further textual strategy that is indicative of such movements of thought can be found in the introduction of Camilla in Book VII. As we have mentioned before, the passage in question is a catalogue. There is some physical movement on the level of the plot when Camilla, just like the other Italian warriors mentioned in the passage, moves past the spectators. Yet, the point of the catalogue is not its embedding in the narrative; rather, it is the introduction of the fighters for the (real-world) audience. The spectators in the narrative mirror the reaction of the readers, who are the actual audience for the catalogue. The text contains subtle hints that connect Camilla's description to other descriptive and enumerative passages in the *Aeneid*, such as Penthesilea in the description of the frieze in the Temple of Juno in Book I. What is more, the catalogue form itself points to a further context of a movement of thought; by evoking Homeric catalogue traditions, Vergil

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is making a poetological statement: he inscribes himself in the epic tradition of cataloguing and, as a consequence, invites drawing comparisons.

In Book VII, we have descriptions of physical movement that translates into movement of thought, but not into movement of plot. A crowd of people rushes to view Camilla, while she moves past them, but the action does not progress. Dryden makes this explicit in his translation of Vergil's lines 'uel mare per medium fluctu suspensa tumenti/ferret iter, celeris nec tingeret aequore plantas' (Vergil, 2009, 7.810–811):

> She swept the seas, and as she skim'd along,
> Her flying Feet unbathed on Billows hung.
>
> (Dryden, 1997, VII, 1102–1103)

Dryden ends this passage on Camilla's special quality of movement with the verb 'hung' when he introduces 'Men, Boys and Women' rushing to view her. Camilla is left in mid-stride above the waves, as the observers assemble; a position where she remains in the public imagination (largely thanks to Pope) and in the epic text itself until she enters the war effort in Book XI. The description of what the observers see in Book VII is couched in static verbs and passives—until Camilla's weapons are mentioned, which prefigure that she will come to life again in battle:

> She shakes her Myrtle Jav'lin: And behind,
> Her Lycian Quiver dances in the wind.
>
> (VII, 1112–1113)[14]

The description of the battle scene in Book XI is full of motion and speed. Here we find many examples where movement of figure translates directly into the movement of plot. Indeed, Camilla's swiftness is often highlighted as the decisive factor in her successes on the battlefield (XI, 1025–1027, 1061–1064), and linked to her 'haste' towards her demise (XI, 1148). In almost all the single combats, it is Camilla's speed and agility that make her win and kill the Trojan fighters. She drives Orsilochus 'in circulis wyde' over the field (Douglas, 1957–1964, xi.xiii.100), as if she were hunting an animal, until she overtakes him and kills him with her axe 'with all hir forss and mycht' (xi.xiii.106)[15] —a phrase that evokes the passage from Book VII in which Metabus throws her over the river. She is so fast that she catches the trickster Awnus, who challenges her to fight on foot but then leaves the battleground:

> And furth scho sprent as spark of gleid or fyre;
> With spedy fut so swyftly ryrnnys sche
>
> (xi.xiii.158–159)[16]

But towards the end of the battle scene, when Aruns gets ready to kill Camilla from hiding, we again have a moment where movement does not only relate to the movement of the plot.[17] When Aruns launches his fatal spear, he invokes Apollo to aid his enterprise (Dryden, 1997, XI, 1153–1164), while the spear hangs in the air:

> Then, starting from his Ambush up he rose,
> And threw, but first to Heav'n addressed his vows.[18]

The movement of the figure Aruns translates into a movement of plot, since this is the spear that kills Camilla and which ultimately spells defeat for the Italians. However, it also echoes Metabus' earlier spear throw. As Metabus' throw launched Camilla into life and safety, so does Aruns' throw lead her into death. Aruns invokes the god Apollo, just as Metabus had before invoked Diana, Apollo's twin sister, to assist in the success of his action. These multiplications of movement indicate that here the movement of the figure also translates into a movement of thought. Readers

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are invited to relate the beginning and the ending of Camilla's life to one another and consider the rivalry between Apollo and Diana (as well as the larger divine machinery behind the events in the *Aeneid*).

Camilla's desire for Chloreus' golden armour makes her ‘blind’ for all ambushes, so that she—alone among everyone involved in the battle—does not see Aruns' fatal javelin until it reaches her:

> Now, when the Jav'lin whiz'd along the Skies,
> Both Armies on Camilla turn'd their Eyes,
> Directed by the Sound: Of either Host,
> Th'unhappy Virgin, tho' concerned the most,
> Was only deaf [...]
> Till in her Pap, the winged Weapon stood
> Infix'd and deeply drunk the purple Blood.
>
> (Dryden, 1997, XI, 1169–1176)[19]

The description of Camilla's death stops physical movement twice: first, as the armies stop their fighting to look at the spear headed towards Camilla, and second, as the weapon itself comes to a halt and ‘stood infix'd’. Here, the very opposite of movement comes into play, fixed stasis, and it stops the movement of plot for a moment. In fact, barely anything moves until dying Camilla asks her servant Acca to deliver the message of her death to the Italian leader Turnus. When this message arrives, the realisation that the Italians will not win this war begins. The plot event takes effect when movement of plot resumes.

Plot events configure the trajectory of the story, and they often take effect directly.[20] When Metabus manages to throw the spear across the river, his daughter has reached safety (and can live on to make her appearance on the battlefield). Camilla's death, on the other hand, does not immediately affect the overall story. However, when the news of her death arrives in Laurentium, Vergil very swiftly mentions that also the battle has been lost, that the city is about to fall, and that Aeneas stands to win the war (Vergil, 2009, 11.896–900). Dryden renders the passage as follows:

> Mean time to Turnus, ambush'd in the shade,
> With heavy tydings, came th'Unhappy Maid [= Acca]
> The Volscians overthrown, Camilla kill'd,
> The Foes entirely Masters of the Field
>
> (Dryden, 1997, XI, 1295–1300)

As the plot event of Camilla's death takes effect, also other plot events strike which so far have not been foregrounded in the narrative: the siege of Laurentium is about to succeed, the entire army of the Volscians has been decimated, and the war has turned in favour of Aeneas and his allies. Here, the movement of plot bundles a whole number of narrative events as Book XI draws to a close.

So far in our discussion, we have considered aspects of the narrative that would elsewhere fall under the category of narrative speed. Indeed, there are overlaps between our focus on movement and the configurations of acceleration and deceleration. Our discussion of the end of Book XI, however, shows that movement of plot may also pull multiple narrative strings together without affecting the ‘speed’ that emerges from the interplay between what narratologists call story time (the period of time in which the narrative events unfold) and discourse time (the time it takes to narrate the story; see e.g. Chatman, 1978). Based on the influential works of Gérard Genette and the concept of ‘duration’, scholars have been interested primarily in narrative speed. Duration, speed and tempo are typically analysed with respect to the two planes of story and discourse, and linked to forms such as narrative summary vs scene (the former covering much more time than it takes to read the passage). Critics concentrate on how narrative time is prolonged or shortened by features such as

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ellipses, pauses, or stretches (see Chatman, 1978; Genette, 1980; Prince, 1982). In more recent studies, speed has been highlighted as a special feature of contemporary and experimental novels, influenced by the developments in cinematic technologies, which messes with readers' attention (Baetens & Hume, 2006; Hume, 2005). Genette's distinction between 'summary' and 'scene' has also served as the foundation for an analysis of historical changes in 'pace' from the realist to the modernist novel with its 'epiphanies'. [21] Our reading of the Camilla episode in terms of movement differs markedly from these approaches. The focus on the temporal extensions of story and discourse is limiting if one wants to tease out the intricacies of movement as a crucial parameter that cannot be located neatly on either of the two planes. The narrative impact of Camilla's death is not linked to the speed with which the message is delivered, but to the plot and readers' cognitive investments. 'Movement' emerges as a metaphor when we shift attention from 'movement of figure', where bodies move in space, to 'movement of plot', where the narrative progresses, and 'movement of thought', where tracks for reflection are laid across the narrative text. In order to analyse movement, we propose to trace how concrete and metaphorical movements intersect in a literary narrative. We see movement as a category that is first and foremost based on the representation of physical, embodied experience. In our model, we propose to make it analysable through the elements of figure, plot and thought movements, which can be related to technological advancements or period-specific concepts like the modernist 'epiphany', but first and foremost enable transhistorical comparability. We now turn to the theme of figure in greater detail, which is pivotal for our movement-oriented approach.

3 | FOCUS ON FIGURE

Vergil (and with him Douglas and Dryden) draws attention to Camilla as a figure in the details on her mortal wound: Aruns' arrow fatally enters her breast (Vergil, 2009, XI.803–804). At the very moment of her death, we are invited to see her as a woman. That Camilla seems to become an object of male desire at this point in the narrative has led critics to argue that Vergil was either struggling with her ambiguous and potentially subversive gender status as a woman warrior, or may have even intended to play down her achievements as a fighter.[22] Interestingly, Douglas's rendering of the passage is more explicit than Vergil's or Dryden's; according to Douglas, the arrow hits Camilla where she has cut off her breast:

> Quhill that the lance hir smate and hurt, perfay,
> Quhar that hir pap was schorn and cut away.
>
> (Douglas, 1957–1964, xi.xv.83–84)

Douglas, too, draws attention to Camilla's body, yet in a way that is decidedly un-female: here, she is explicitly aligned with the Amazons and thus put in a tradition of female warriors who defy their gender. This alignment is Vergilian, if not at this moment in the narrative: Vergil (and Dryden, too) stresses earlier in the story that Camilla is like an Amazon (Vergil, 2009, 11.648). Dryden frequently describes Camilla as 'the Volscian Amazon' when she meets Turnus ahead of her final battle (Dryden, 1997, XI, 666; see also XI, 858). As in Vergil, her band of female warriors is similarly likened to the Amazons in Homer:

> When Thermodon with bloody Billows rowl'd:
> Such Troops as these in shining Arms were seen;
> When Theseus met in Fight their Maiden Queen.
> Such to the Field Penthisilea led,
> From the fierce Virgin when the Grecians fled
>
> (XI, 975–980)[23]

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In Dryden's translation, the movement of the figure of Camilla and her band is echoed by the movement of the historical Amazons ('ride', 'march'd', 'led'). Just when the movement of these figures translates into movement of plot, readers come to expect, also the movement of Camilla will translate into movement of plot. Indeed, this is how Vergil (and Dryden) continue the epic narrative.

Douglas uses the term 'wench' to connect Camilla with Penthesilea, queen of the Amazons, and Harpalica, another Amazon-like warrior woman (see Douglas, 1957–1964, i.vi.20: 'the stowt wench of Trace, Harpalica'). Penthesilea is mentioned in the description of the frieze in the Temple of Juno towards the end of Book I. Douglas describes her as mad and bloodthirsty, also using the words 'wench' and 'stowt(ly)' (i.vii.134). Like Camilla, she has 'hir pap [...] for the speir cut away' (i.vii.131), and, like Camilla, she carries a crooked shield (i.vii.127, see xi.xii.11). The parallels between Penthesilea and Camilla are drawn also on a structural level: both women are mentioned in the context of a catalogue (the frieze in Book I and the catalogue of Italian leaders in Book VII), and in both cases, they occupy the final position.

Camilla as a figure has multiple aspects. First, she is a character with a lot of agency on the battlefield and a decisive figure in the plot of the second part of the *Aeneid*. At the same time, however, she is massively embedded in cultural narratives, such as those of the Amazons we discussed above. The comparison to the Amazons, primarily, signals her feminine qualities and the gender issues connected to a fighting woman, which have received a great deal of critical attention (see, e.g. Arrigoni, 1982; Basson, 1986; Bolens, 2003; Cristofoli, 1993; Morello, 2008; Raymond, 2016; Sharrock, 2015; Xinyue, 2017). The female fighters, and the gender dynamics connected to their role in the epic, are not, however, the only cultural narrative critics have highlighted. As Arrigoni points out, she is different from the classical Amazons in that she is modest (as behoves a disciple of Diana), does not go into battle frenzy and is not given a 'beautiful death' like Homeric heroes (Arrigoni, 1982, 31–41, 121). In addition to being a shadow of the Amazons, Camilla is also an allegory of the old, pre-Roman people of Latium. As such, she was invented by Vergil on the basis of his own antiquarian interests and research while he was preparing for his magnum opus.[24] Indeed, Vergil's fiction of Camilla links directly with her famous movement profile of flying across the waves: it is based on a passage in the *Iliad*, in which the horses of Erichthonius are described as galloping across the seas without touching the waves (*Il.* 20.226–229, Homer in Rupé's translation, 2013, 692–693). Also, and perhaps even more importantly, the passage references Lucian, who uses the Homeric horse scene to argue that poets take greater liberty in their writing than historians (*hist. conscr.* 8, in Homeyer, 1965, 102–105).[25] These features of Camilla allow us to be more specific about the range of definitions folded into our use of the term 'figure': it refers to (1) someone acting in the narrative; (2) a gendered character; (3) an allegorical personification of larger concerns or cultural narratives.

This approach to character highlights the intersection of different categories. As an analytical tool, intersectionality offers the inclusion of multiple (influencing and overlapping) factors in the analysis, such as the various axes of social division (gender, race, age, social class, etc.; see Collins & Bilge, 2016). For our purposes, intersectionality allows us to factor in the various dimensions of character depiction, or rather, uses of figure. We prefer the term 'figure' to character because it resonates with the Latin term *figura* and highlights, especially with respect to premodern literature, the potential of characters to operate also on a typological or allegorical level. What is more, the concept of figure intersectionality facilitates entering a critical dialogue with literary texts in later periods of Western literature when the idea of *figura* loses its importance. Auerbach stresses the dynamic, moveable nature of *figura* when he traces the history of the term, which also fundamentally informs his magnum opus, *Mimesis* (Auerbach, 1938/1984; Trask, 1946/1968). The narratological concept of character has been mainly developed on the basis of modern fiction and cannot be readily applied to premodern texts.[26]

In our tripartite understanding of 'figure' in the case of Camilla—someone acting in the narrative; a gendered character; an allegorical personification of larger concerns or cultural narratives—each of these features can entail movement, and movement of figure under any of these aspects can translate into movement of plot and movement of thought. However, gendered and allegorical aspects are more likely to translate into movement of thought. Diana's narrative about Camilla's upbringing is a good example of how movement of thought is being managed and directed. We have already mentioned the shift from the human world to the divine machinery. In addition, Diana's speech raises a number of expectations as to the outcome of the action: we are told from the start

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that Camilla is going to die, yet we do not know how. Also, while her significance for the overall plot of Aeneas' victory is heightened by her being singled out in the way she is, it remains to be seen if she turns out a heroine or a madwoman. Both these outcomes seem likely given the Amazonian pretexts. Camilla's agency is based on her swiftness and results, narratively, from the tension that is opened up between stasis/observance and movement/action. Another marked example of movement of thought is therefore the oscillation between (physical) movement and stasis/observation that has come to be so characteristic of Camilla throughout her depiction in the narrative. Camilla, engaged in the battle action, fails to hear or see Aruns' arrow while all around her—as well as the extratextual audience—are aware of the sound and sight of the fatal shot, but unable to intervene. The Camilla we see shortly before her death, then, is strikingly reminiscent of the Camilla passing by the spectators when she makes her entry in the pageant of the Italian fighters in Book VII.

What stands out most, perhaps, is Camilla's remarkable agency—an agency that is even more striking if one takes into account that Camilla is not based on any sources but appears to be Vergil's invention. Of course, this agency is not unlimited; it is carefully contained within the inevitable (and well-known) outcome of the plot, which has Aeneas and the Trojans victorious. In premodern narratives, it was the norm that the outcome of the plot was already known to the audience; the reception was not so much oriented towards the 'what' but towards the 'how' of a narrative. Vergil prefigures even the fate of the invented figure Camilla through Diana's narrative. The movement of figure and its translation into movement of thought largely flesh out the 'how' of well-known narratives.[27]

4 | FROM EPOS TO NOVEL

In our discussion so far, we have used both Douglas and Dryden in their engagement with Vergil's Latin text to illustrate our points. Even though the two versions of the *Aeneid* are in many ways very dissimilar, not least due to the 200–year gap that lies between them, we had no difficulties basing our argument about movement on both versions. Douglas and Dryden do not change the story from the *Aeneid*. Yet, despite the close link between style and movement in Vergil's Camilla as well as in Douglas's and Dryden's texts, different stylistic choices are made in the translation of movement from Vergil's Latin to Scots and Early Modern English. In the final part of our paper, we will now turn to a third English version of the *Aeneid*, Ursula Le Guin's novel *Lavinia* (2008), in order to discuss historical differences in movement.[28]

In 2008, Le Guin, famous for her science fiction narratives, turned to Vergil. In the afterword to *Lavinia*, she claims that the *Aeneid* is 'essentially untranslatable', which led her 'to take some scenes, some hints, some foreshadowings from the epic and make then into a novel—a translation into a different form—partial, marginal, but, in intent at least, faithful' (Le Guin, 2008/2010, 289). Le Guin focuses on the final six books of the *Aeneid* and changes the perspective by making Lavinia, daughter of the Italian king Latinus and subsequent wife of Aeneas, the narrator of the events. Le Guin's programme is neither feminist nor revisionist, and thus somewhat different from other contemporary retellings of ancient texts that fall under the rubric of what Jeremy Rosen has aptly termed 'minor-character elaboration' (Rosen, 2013, 147).[29] Le Guin, too, has a minor character tell the story; in the *Aeneid*, Lavinia is mentioned only a few times and she does not speak a single word.[30] Yet, unlike Margaret Atwood in *The Penelopiad*, for instance, which critics often use as a contrast to *Lavinia* (see e.g. Brown, 2012; Miller, 2010), Le Guin does not change Vergil's depiction of Lavinia in any fundamental way; in both texts, she is a relatively powerless character and largely confined to the domestic sphere, her main function being her role as wife and mother. Lavinia/*Lavinia* is both a character and a text: Le Guin engages her readers in a meta-fictional game by having Lavinia talk to Vergil (whom Lavinia calls 'my poet'). Thus, Lavinia is given special foresight into the turns of the narrative, which happen to be her life. As a figure, Lavinia is based on three intersecting aspects, which differ from those we have identified in Camilla. The meta-fictional game highlights her double role as both a historical and a fictional character. Her inventedness is intersected with aspects of gender, which obviously play a role, too,

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though in a much less transgressive way than in Camilla's case. Lavinia mostly conforms to the role of the obedient daughter and (later) wife. Her gendered depiction in her domestic, everyday contexts is intersected further with contexts of ritual and religious performance. As a quasi-priest, Lavinia also partakes in a metaphysical dimension.

What is of great interest for the present context is that Le Guin has removed Camilla from the narrative. The figure of Camilla constitutes a blank in *Lavinia*. When the Volscian warriors enter the narrative in a passage that echoes the catalogue from Book VII, we read 'I looked for the woman warrior my poet had said would ride with the Volscians, but I did not see her' (Le Guin, 2008/2010, 138). In an earlier conversation, when Lavinia reasons that women shouldn't be archers, Vergil had already mentioned Camilla:

> 'Perhaps it's just as well that women don't learn to shoot arrows.'
> 'Camilla did. You know of her?'
> 'A woman archer?'
> 'A woman warrior, beautiful, invincible. From Volscia.'
> I shook my head. All I knew of the Volscians was what my father said: savage fighters, faithless allies.
> 'Well,' the wraith said, 'I suppose I did invent her. But I liked her.'
> "Invent' her?'
> 'I am a poet, Lavinia.'
>
> (p. 45)

Camilla, the invented character, as we have seen, takes a key position in the thematic and aesthetic construction of Vergil's epic. It is she who represents Italy before the founding of Lavinium and the continuity that would lead from Aeneas to Augustus, and it is her swiftness that has come to stand in for the correspondence between subject matter and style. Lavinia takes Camilla's place in Le Guin's novel, and with her comes a different set of thematic and aesthetic values.

While Vergil's Camilla unfolds her movement of figure in the thick of battle, Lavinia will only observe and narrate the fighting from a distance. The decisive battle (in which Vergil's Camilla dies), Lavinia recalls as, first, Vergil describes himself in conversation with her before the battle takes place, and second, as she observes it from the battlements of the city of Laurentum:

> My poet could tell how heads were split and brains spattered armour, how men with a sword in their lungs crawled gasping out their blood and life, how so and so killed so and so, and so on. He could tell what he had not seen with his mortal eyes because that was his gift; but I do not have that gift. I can tell only what I was told and what I saw.
>
> (Le Guin, 2008/2010, 139)

Lavinia places herself both physically and conceptually in the observer position. Provini (2014) relates this passage to the teichoscopia of Helen in the *Iliad* (86). However, Lavinia also takes the observer position in a more modern sense: as she retells events from the viewpoint of the battlements, she does not tell anything that she herself did not witness as viewer or listener. Le Guin sometimes echoes the *Aeneid* in terms of syntactic rhythm and stylistic choices. However, when she writes: 'A woman warrior, beautiful, invincible. From Volscia' (Le Guin, 2008/2010, 45), this sentence is direct speech from Vergil, and also the beginning of the longer passage cited above, which describes the battle action in a style reminiscent of Vergil (in Dryden's 'classical' translation). It can only be sung by Vergil. Lavinia retelling literally changes the movement when she takes over as narrator. When she continues the narrative of Aeneas after Vergil leaves it, apparently incomplete, in the *Aeneid*, she says: 'It will be longer and slower in the living, but not so long, I think, to tell' (p. 183). Lavinia's position as a narrator is detached from the stream of events, even though she is part of the action. As Lavinia tells the events retrospectively, she can weave in what she learned from her conversations with Vergil's wraith. The description of the events is constantly accompanied by reflections and metacommentary.

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The result is one of maximised narrative control that leaves little room for passages in which physical movement is described in any great detail. Movement of figure is, thus, largely reduced to the characters moving between different locations (Lavinia going to the oracle or meeting her friend Silvia, Turnus coming to the palace, warriors leaving for battle, etc.). These changes of place often coincide with movements of plot: characters come or leave, and at the new location or with their entrance/departure, something happens (the oracle, battle scenes, Lavinia's or her mother's reaction to Turnus' visits, etc.). When the immediate physical movement of characters is described, it is usually linked to behaviour that is out of control: Turnus acts without foresight or hindsight, while Amata expresses her mental breakdown physically, 'whirling round' (p. 146; see also pp. 109, 117, 253). The suppression of movement of figure and movement of plot in *Lavinia*, which create an impression of stasis and detachment, is counterbalanced by the heavy emphasis placed on our third category of movements: movement of thought.

In *Lavinia*, movement of thought is linked to the bird-symbolry that runs through the entire novel, to her reflections on her fictionality, and to Lavinia's dialogue with Vergil. In the scene we cited above, Lavinia remarks that 'women don't learn to shoot arrows' (Le Guin, 2008/2010, 45) in response to a story that she narrates about boys tying a dove to a pole and then shooting it with arrows, 'leaving just enough cord so she thinks she can fly' (p. 45). Lavinia identifies with the dove (thus 'she') when it comes to her freedom of movement in the narrative; she does not desire to change roles and attain the agency of the archer, like Camilla. Lavinia's self-identification with the tethered dove recurs (pp. 107, 164) until she transforms into a bird in the forests of Albunea at the close of the novel. Her freedom can only be realised through a metamorphosis beyond human concerns.

Lavinia meets 'her poet' and considers herself a fictional character. These meta-fictional and meta-narrative reflections support a second mode of movement of thought in Le Guin's novel.[31] We have already seen that Lavinia in many ways adopts the 'blank' that emerges from writing out Camilla from the epic narrative. Lavinia begins to wonder whether she herself is also invented (Le Guin, 2008/2010, 45), and pursues reflections on this hypothesis throughout the novel. 'It has not been difficult for me to believe in my fictionality, because it is, after all, so slight' (p. 125). Lavinia is a truly minor character in the *Aeneid*, and Le Guin's incarnation stresses that Vergil gets not even the basics of her appearance right (p. 277). It is this minor status that enables Lavinia to tell her own narrative. In Vergil (as well as in Douglas and Dryden), the meta-narrative interventions are usually oriented to the action, for example, when the narrator addresses Camilla in mid-battle:

> Quem telo primum, quem postremum, aspera uirgo,
> deicis? aut quot humi morientia corpora fundis?
>
> (Vergil, 2009, 11.664–665)

> Who foremost and who last, Heroick Maid
> On the cold Earth were by thy Courage laid?
>
> (Dryden, 1997, XI, 985–986)

In Le Guin's novel, similar meta-narrative interventions refer to Lavinia's limited access to information about the story and her own status as a (mostly) invented character, that is, to movement of thought.

In a move typical of the epic, however, the narrator interrupts the description—and thus prolongs the audience's expectation—of the battle scenes by an address to Camilla:

> O thou stern maid Camylla, quhat sal I say?
> Quham first, quham last, thou smait to erth that day?
> Or quhou feil corpses in the batale sted
> Thou laid to grond, ourthrew and put to ded?
>
> (Douglas, 1957–1964, xii.xiii. 35–38)

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The narrator is interested in quantity, in measuring Camilla's success: yet, as we have seen in our discussion of the battle in Douglas and also in Dryden, the narration that ensues does not focus on numbers but on quality; we get dense and very much enactive descriptions of how Camilla kills her opponents.

Lavinia in Le Guin's novel tells the narrative of the *Aeneid* while she is in conversation with Vergil. As a narrative strategy, this distances Le Guin's text further from the immediacy of the epic. Vergil tells Lavinia about events before they happen in the protagonist's life, while Lavinia then also tells these events in hindsight at the end of her life. Her subjective position as a narrator is constantly reflected in Le Guin's narrative. Such a subjective narrator position is typical of the modern novel, but we actually already find a comparable passage in the *Aeneid* when Diana tells the story of Camilla. Classicists have repeatedly pointed out that this narrative is unusual, because it does not follow the 'rules of the game' in the epic. The movement of thought in the exchange between Vergil and Lavinia in Le Guin's novel is largely divorced from movement of figure and movement of plot, similarly to the Camilla epyllion. It serves predominantly the reflection of how Lavinia (and with her Le Guin) position her retelling vis-à-vis the tradition, without writing explicitly against it.

Even though Le Guin explicitly aims to be faithful to Vergil, an analysis through movement points out profound differences which come from her turning the epic into a novel. The epic foregrounds translations from movement of figure to movement of plot, while the novel foregrounds translations from movement of figure to movement of thought. The subjectivity of the narrator is foregrounded, creating a sense of detachment from the action, and we have extensive reflections on meta-fictional aspects as well as symbols. The novel as a genre is well-known for its variedness, and it would be necessary to perform a larger historical investigation to substantiate the sketch we have outlined here.[32] The ways in which movement of figure translates into movement of plot vis-à-vis movement of thought, however, seems to be well suited for such an investigation.

5 | CONCLUSION

When Auerbach chose the Camilla episode as a prime example of how content and form can be ideally—sublimely—entwined, he was primarily interested in Vergil's stylistic achievement and in tracing what he regarded as the descent of the high style in later centuries, until it resurrected again in Dante's works. We have shifted the focus to movement as the key factor in the Camilla episode and identified three kinds of movement as crucial parameters for understanding how form and content can be linked effectively. Continuing our discussion of Camilla beyond the epic and into the modern novel enabled us to demonstrate that an analysis of movement works across premodern and modern narrative modes. It also raises new questions regarding literary history. As we have seen, the ways in which movement of figure, movement of plot, and movement of thought play out in renderings of the *Aeneid* across the centuries bring to the fore striking differences. They do not correspond to the stylistic levels Auerbach pursues in his article on Camilla and in *Mimesis*. In shifting our attention from the question of style to movement, we are able to see the effects of what Auerbach saw as a direct consequence of the high style only, the creation of sublimity, that is, the entwinement of expression and content, in much wider terms, namely as effects that can also be found in the novel.

Our focus on movement in literary texts ties in with larger questions of (narrative) forms, their intersections, and developments. Ernst Robert Curtius, a contemporary of Auerbach, famously rejected the idea of writing literary history. In his monumental study *European Literature and the Latin Middle Ages*, he describes his study as a 'phenomenology of literature' rather. Yet, the approach he practises and suggests for future studies is decidedly comparative and brings together historical and philological expertise (Curtius, 1953, xi, 15). Such expertise enables the tracing of structures, patterns and forms; links between individual texts and larger textual corpora across periods. Current literary histories of a larger scope tend to focus on the novel, while our approach aims at decentring genre without sacrificing form.[33]

What happens if we approach literary history from the perspective of movement, as the triangulation of movement of figure, plot and thought, rather than style or genre? Such an approach would enable the analysis of larger

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transhistorical continuities and contrasts, as we have seen with Vergil, Douglas, Dryden and Le Guin. It makes these texts comparable without eliding their aesthetic values and idiosyncrasies, which root them in their historical contexts. The approach from movement does not privilege verse over prose or vice versa, but allows for a discussion of narrative across these modes that nevertheless takes their specifics of style into account. Here, we have only been able to present one case study as a proof of concept for the relevance and productivity of approaching literary history through an analysis of movement. Further work is needed to show how a movement-oriented approach enables us to consider the role of translations and their influence on literary historical developments across historical periods and cultural movements.

Movement takes us back to figure as a pivotal site of intersectionality and inter- as well as transtextual links. Camilla echoes the Amazons' movement from Greek myth, which frames her fate and provides a point of contrast and comparison at the same time. When she is removed from the story, her absence remains palpable—even Le Guin's Vergil needs to mention her. Our discussion of Camilla took us from a general attention to movement to a constellation of movement of figure, movement of plot and movement of thought. It outlines an analytical approach to individual texts, as well as a framework for working out the relations of larger corpora of texts from different moments in history. Movement gives us consistent categories of analysis for the comparison of texts while shedding new light on the differences between genres, such as the epic and the novel in the case of Camilla.

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ENDNOTES

[1] The middle style, according to Auerbach, no longer allows for the creation of the sublime. Only in Dante, Auerbach finds a return to sublime effects that can hold a candle to Vergil's poetry. While the links between style, movement and the sublime are highly interesting and certainly merit further discussion, we focus on movement here, which we regard as the overarching category for approaching questions of form and content from a new angle.

[2] Gavin Douglas (1475–1522) translated the *Aeneid* in the attempt to set straight what his predecessors, notably Geoffrey Chaucer and William Caxton, had, in his opinion, grossly misrepresented. Douglas takes issue with Chaucer blaming Aeneas for his treatment of Dido (in *The House of Fame* and the *Legend of Good Women*), and with Caxton's *Eneydos* (c. 1490), which is based on the French *Livre des Eneydes* (see Douglas, 1957–1964, 1 Prol 138–145, for Douglas's famous attack on Caxton's version). Douglas claims that he, now, will be faithful to the Latin text: 'Rycht so am I to Virgillis text ybund' (1 Prol 299). Douglas's intellectual framework is very much influenced by the medieval pedagogy tradition, which included Servius' Vergil commentary, as well as by the early Italian humanists such as Petrarch, Boccaccio and Lorenzo Valla. See in detail on Douglas's translation practice and handling of the *Aeneid*, Bawcutt (1976, esp. chaps. 4–6); for a linguistic approach, Bushnell (2021). See also Canitz (1991), Gray (2006), Petrina (2017) and Ridley (1983). For a discussion of Douglas's glosses, see e.g. Pinti (1995). On the political agenda of Douglas, see for the latest discussion Terrell (2021).

[3] John Dryden (1631–1700) published a translation of the *Aeneid* in the collection *The Works of Virgil: Containing his Pastorals, Georgics and Aeneis* (1698). Tanya M. Caldwell describes Dryden's translation of Vergil as 'a national poetic monument' (Caldwell, 2008, 98), but she also underlines that Dryden shows traces of the mock-heroic and that he already shifts towards a readership weaned on the novel rather than the epic. Earlier discussions have provided stylistic analyses of Dryden's Vergil translation. See e.g. Frost (1955) and Corse (1991). Corse foregrounds in particular Dryden's emphasis on motion and devotes a chapter to the Camilla episodes in the *Aeneid* (pp. 116–126). Robin Sowerby draws attention to Dryden's efforts to achieve the close correspondence between 'words' and 'things' that he observed in Vergil (Sowerby, 2006, 124), and shows how Dryden arrives at his translation after a detailed engagement with previous translators of Vergil, such as

Denham and Waller. Dryden also consulted the French translation by Jean Segrais and integrated glosses from Segrais into his own verses (see Proudfoot 1960). For Dryden's scrupulous use of various Latin editions of Vergil, see Bottkol (1943). On the cultural capital of translating Vergil in the early modern period, see Morini (2013).

[4] See Searle (1979, 16–19). The passage in the *Aeneid* reads as follows:

> alma, tibi hanc, nemorum cultrix, Latonia uirgo,
> ipse pater famulam uoueo; tua prima per auras
> tela tenens supplex hostem fugit. accipe, testor,
> diua tuam, quae nunc dubiis committitur auris.
>
> (Vergil, 2009, 11.557–560)

All quotations from the *Aeneid* are taken from the edition by Conte (2009).

[5] Quotations of Douglas are taken from Coldwell's edition (1957–1964). Douglas divided each book into chapters (between 10 and 17 per book, of varying length), hence the references follow the format 'book-chapter-lines'.

[6] Edition consulted: Keener (1997). Note that Dryden himself maintains the Latin title *Aeneis*.

[7] The passage in the *Aeneid* is the following:

> [...] sed proelia uirgo
> dura pati cursuque pedum praeuertere uentos.
> illa uel intactae segetis per summa uolaret
> gramina nec teneras cursu laesisset aristas,
> uel mare per medium fluctu suspensa tumenti
> ferret iter, celeris nec tingeret aequore plantas.
>
> (Vergil, 2009, 7.804–811)

[8] Embodied approaches in cognitive literary studies foreground aspects of literary texts relating to readers' phenomenological experience and their embeddedness in material and cultural lifeworlds. For the experiential dimension of narrative, see Caracciolo (2014). Kuzmicova (2012) addresses linguistic patterns evoking a 'sense of presence', while Bernini (2014), and Kukkonen (2019) discuss the material dimension of reading and writing.

[9] For a treatment of 'kinaesthetic experience', that is, the experiential-aesthetic side of movement, see Bolens (2012). Caracciolo and Kukkonen (2021) outline links between embodied aspects of narrative and plot.

[10] Alexander Pope's *Essay on Criticism* (1714) provides a general point of reference for early eighteenth-century poetics in the English language. He places himself in a long line of poetics that propose a correspondence between content and expression, including Pseudo-Longinus, Horace, Vida and Boileau. For his own translation of the *Iliad*, Pope explicitly develops Dryden's stylistic achievements (Sowerby, 2006, chap. 4), as it can already be seen in this passage from *Essay on Poetry*.

[11] While the passage is clearly marked as Diana's speech in both Douglas and Dryden, the passage is somewhat odd in Vergil because Diana begins her speech in the third person. On Vergil's Diana passage, see Brill (1972), for a detailed overview of previous discussions, as well as Suerbaum (1980), and Monreal (2015). See also Fratantuono (2007).

[12] For a full discussion of readers' inferences in relation to embodied cognition, see Kukkonen (2020). The model is based on so-called 'predictive processing', which holds that all levels of experience and thought work through predictions and an individual's sense for the probabilities of their predictions, which are often pre-conscious and embedded in physical movement. As readers turn the pages of the journal here, for example, they do so through embodied predictions of the resistance the paper is going to give to their fingers. These predictions can be checked by playing through imagined epistemic scenarios, exploring the validity of probability assessments actively. In our example, one might expect to have turned two pages instead of one, based on the expected thickness of the pages, and then look to the page numbers to confirm or disconfirm this assumption. This move would be an 'epistemic active inference' in predictive processing. In literary reading, such epistemic explorations can lead to larger movements of thought or even mind-wandering. See Fabry and Kukkonen (2019).

[13] On Douglas's prologues, see Bawcutt (1976, 164–191); Ebin (1980); and Kinneavy (1974).

[14] In Vergil, the movement is less pronounced; Camilla simply 'bears' (*gerat*) her weapons: 'Lyciam ut gerat ipsa pharetram / et pastoralem praefixa cuspide myrtum' (Vergil, 2009, 7.816–817).

[15] See Vergil, 2009, 11.695–698:

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Orsilochum fugiens magnumque agitata per orbem
eludit gyro interior sequiturque sequentem;
tum ualidam perque arma uiro perque ossa securim
altior exsurgens oranti et multa precanti
congeminat: uulnus calido rigat ora cerebro.

[16] In the *Aeneid*, the passage reads as follows:

haec fatur uirgo et pernicibus ignea plantis
transit equum cursu frenisque aduersa prehensis
congreditur poenasque inimico ex sanguine sumit

(Vergil, 2009, 11.718–720)

[17] Dryden spells Vergil's 'Arruns' with a single 'r'.

[18] The passage in the *Aeneid* reads: 'telum ex insidiis cum tandem tempore capto/concitat et superos Arruns sic uoce precatur' (Vergil, 2009, 11.783–784).

[19] See the passage in the *Aeneid*:

ergo ut missa manu sonitum dedit hasta per auras,
conuertere animos acris oculosque tulere
cuncti ad reginam Volsci. nihil ipsa nec aurae
nec sonitus memor aut uenientis ab aethere teli,
hasta sub exsertam donec perlata papillam
haesit uirgineumque alte bibit acta cruorem.

(Vergil, 2009, 11.799–804)

[20] For a more detailed discussion of plot along these lines, see Kukkonen (2020).

[21] Gingrich (2021) proposes to flesh out Genette's sketch of how the summary/scene ratio shifts historically, from the mid-eighteenth century to the early twentieth century.

[22] Camilla's description in Book VII make her both 'unnatural and un-Roman'; see Weiden Boyd (1992); Harrington Becker (1997). Baumbach has recently argued that Camilla's *aristeia* constitutes a parody; see Baumbach (2020).

[23] Vergil, too, stresses the Amazons' agency and active movement:

quales Threiciae cum flumina Thermodontis
pulsant et pictis bellantur Amazones armis,
seu circum Hippolyten seu cum se Martia curru
Penthesilea refert, magnoque ululante tumultu
feminea exsultant lunatis agmina peltis.

(Vergil, 2009, 11.659–663)

[24] On Camilla as an invented character, see Horsfell (1988) and Capdeville (1992).

[25] On the similarities between Penthesilea and Camilla, see Boyd (1992).

[26] See the entries on 'character' by de Temmerman (2019), Philipowski (2019) and Reuvekamp (2019) respectively in von Contzen and Tilg (2019).

[27] On this basic difference, see Grethlein (2010) and von Contzen (2016).

[28] Quotations are taken from Le Guin (2008/2010).

[29] For a discussion of Le Guin's lack of revisionism, see Miller (2010).

[30] For a detailed overview of the depiction of Lavinia in the *Aeneid*, see Walde (2019).

[31] On the meta-fictional elements and reflections on fictionality, see also Miller (2010, 34–39).

[32] Frances Burney's novel *Camilla* (1796/2008), for example, is sketched as a 'prose epic'. The 'epic' quality of Camilla has received some critical attention in Austin (2000) and in Havens (2012), but not when it comes to matters of form. This is perhaps the case because Burney uses the movement epithet of 'swiftness' to characterise Camilla as fickle rather than translate her physical movements immediately into movements in plot.

[33] For an indicative selection, see Doody (1996), Pavel (2013), and Mazzoni (2017).

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