

SUMMARY

Virgil by using Sophocles' θεῶν ἀγνωμοσύνη (*Trach.* 1266) as the model for his *divum inclementia* (*Aen.* II 602) introduces in his text a multiplicity of points of view. *Divum inclementia* by referring to the human utterance of Hyllus incorporates into Vanus' apocalyptic speech the human viewpoints concerning the downfall of Troia, and as a result it refers to the tragic dimension of the cosmic and historical process.

The simultaneous presence of these two different realities (human & divine) produces a single more complex reality which insensibly passes from the human or psychological to the superhuman or cosmic. Virgil by correlating through imitation Aeneas' subjective/empathetic point of view with the divine point of view of cosmos and history imposes on us an attitude that can take into account the history as a whole, so that with the purer emotions of artistic detachment we are given a higher consolation.

Consequently, Virgil is allowed to bridge the gap between divine knowledge and human ignorance, between history and individual action through a single word which by means of poetic memory contributes to the compromise of the continual opposition between the private voice of personal emotions and the public voice of Roman success.

As a matter of fact, despite the complexity of the coexistence of the two voices in a single word, the reader is privileged to see all viewpoints simultaneously.