Freedom: From the ideal form in Dante to the personifications of Solomos, Foscolo, and Kalvos – Parallel readings

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I. Introduction

Dante Alighieri, the national poet of Italy, became world famous through his work *The Divine Comedy*. As known, it is a poetic text divided into three parts: Hell, Purgatory, and Paradise. Dante makes this journey to the Kingdoms of God, while he is still alive, in order to escape the bondage of sin and save his soul. Having completed his visit to Hell –a huge funnel that ends in the center of the earth, where the Fallen Angel is nailed– he arrives at the Purgatory. The guardian of the Second Kingdom is Cato, who, although a pagan and a suicide, was honoured by God, because he preferred to sacrifice his life, rather than submit to the tyrant. Thus the figure of Cato acquires a symbolic dimension.

Our national poet, Dionysios Solomos, in 1823, influenced by Dante, puts as the forefront (motto) of the *Hymn to Freedom*, verses 71-72, from

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the first Canto of Purgatory, where freedom from the bonds of sin is praised. Solomos' Freedom has a patriotic character and is depicted as a fighting female figure. Then, a parallel reading of the *Hymn* with the *Ode to Bonaparte the Liberator* (*A Bonaparte liberatore*) is attempted, a work written by Ugo Foscolo in 1797 also presenting Freedom with human characteristics. The goal is to identify possible convergences between the texts. At about the same time as Solomos, in 1824 and 1826, Andreas Kalvos will capture personified Eleftheria in two of his odes. The specific poems of Kalvos will be compared with the above, in order to identify the similarities and differences between them.

"O'er better waves to speed her rapid course / The light bark of my genius lifts the sail, / Well pleas'd to leave so cruel sea behind; / And of that second region will I sing, / In which the human spirit from sinful blot / Is purg'd..."[1]. Dante Alighieri in *The Divine Comedy* has conceived his "Purgatory" in complete contrast with the world of the "Hell"; to the huge funnel, which is open in the centre of the hemisphere of Jerusalem extending as far down as the center of the earth, correspond the towering mountains of Eden. There arrives the Poet, invoking the Muses and Apollo to help him with his work, and inducts the reader into a totally different environment. A heavenly environment, bathed in sapphire sunlight, dominated by a sense of mystery; it involves a new soundless world, which, however, signifies the return to life and is in stark contrast with the gloom that prevailed the Kingdom of the sinners. In this idyllic landscape, hope is awaken, until the lyric description is interrupted due to the sudden appearance of a venerable old man, who in a strict tone of voice demands from the alive traveller and Virgil's spirit, which accompanies him, a concrete explanation concerning the nature, the way, and the aim of their unusual journey. It is Cato, who, despite having been a pagan and a suicide, was placed by God to guard the gate of the Purgatory. To the questions that they are addressed by the venerable old man, Virgil answers on behalf of Dante clarifying with emotional

1. Dante Alighieri, *The Divine Comedy*, *II. The Vision of Purgatory*, transl. in blank verse by H. F. Cary, London: Bibliophile Books 1988 (1st ed. 1814), Canto I, l. 1-5.

eloquence the ultimate goal of the strange journey: "... in the search / Of liberty he journeys: that how dear / They know, who for her sake have life refus'd"[2]. The reader finds almost the same verses as the forefront (motto) of the *Hymn to Freedom* of Dionysios Solomos, since our national poet has slightly changed the above verses: "It is freedom of which I wish to sing..."[3]. It is clear that the Greek poet modified not only the person but also the verb: so he changed the 3rd person singular into the 1st person singular and replaced the verb "search" (= *cercare*) with the verb "sing" (= *cantare*). In Dante's text, the term "Libertà" (Freedom) alludes to the deliverance from sin and perversion; specifically, moral freedom, which is the foundation of all the other freedoms (including political freedom) and encapsulates them. Cato becomes a symbol of that idea of Freedom, which in the case of the Christian poet is extended, starting from the political value to the point that it meets the freedom of volition, namely, the victory of logical desire over the desires of the spirit over matter. Michael Paschalis in his article "From Purgatory to Hell"[4] analyses methodically the intertextual connections among Solomos' poem and its Italian sources: "concerning the interpretation, both the body of the text and the so-called "paratext", which is formed by titles, forefronts, prologues, epilogues, are important [...] these elements capture compressed or program content [...] and the key for the comprehension of the text. The forefront reminds us first that the main inspiration for the composition of the Hymn originated from Italian texts [...]. Solomos sought inspiration for the idea of freedom and the action of the Greek revolutionary forces from Italian religious poetry"[5]. The concept of Freedom functions as a kind of interface among the figures of Cato, Virgil, and Dante, according to Paschalis[6], since in the

2. *Ibid*., l. 70-71.
3. Dionysios Solomos - Andreas Kalvos, *Ἅπαντα τὰ Ἑλληνικὰ Ἔργα*, Athens: Papyros 1995, p. 51.
4. M. Paschalis, "«Ἀπὸ τὸ Καθαρτήριο στὴν Κόλαση», newspaper *Efimeris tōn Syntaktōn*, 10/06/2018.
5. *Ibid*.
6. *Ibid*.

Aineid, Dante's main literary model, Virgil had already designated Cato as a judge. Consequently, the Italian poet, developing the latin tradition, upgrades him, placing him at a focal point of his unearthly journey. Dante deeply influenced Solomos, who played a fundamental role in the shaping of modern Greek Literature[7], in a period era that historic and political conditions in the country were fluid: "In general, the influence is more frequent not only in the period when a national literature first appears and is formed (for example, the period of Greek Romanticism) but also in transitional periods of a literature"[8]. It is well known that at the heyday of Romanticism, the Middle Ages immensely charmed the literary world of Europe, while simultaneously the religious and patriotic elements were reinforced, occupying a dominant position in the poetic language. So the concept of Freedom in the *Hymn* takes on one more dimension: that of national independence. While in Dante the good of Freedom finds its symbol in Cato, in the solomic *Hymn* is personified a female figure, of central importance in the poem. This figure takes on supernatural characteristics: she is omnipotent, acts by divine right in favour of the oppressed Greek nation conveying the right of its claims and seems to maintain strong bonds with the scriptural texts, which obviously inspired Solomos, in his juvenile religious poetry[9]. Certainly, one should not forget that the Bible was a constant reference point and a valuable reservoir of material, upon which Dante, who immensely likes personifications, mainly drew. A typical sample are the last Canta of the "Purgatory"[10]. Correspondingly, Solomos utilizes common sources with Dante, concerning the Bible and the holy texts in general, without excluding the possibility that in some cases of his juvenile works a direct source could have been Dante's text, as it occurs in *Rime Improvvisate*[11],

7. M. Sgouridou, *Ἡ ἐπίδραση τοῦ Δάντη στὴ Νεοελληνικὴ Λογοτεχνία*, Unpublished Ph.D. Dissertation, Thessaloniki 1998.
8. E. Politou-Marmarinou, *Ἡ Συγκριτικὴ Φιλολογία – Χῶρος, σκοπὸς καὶ μέθοδοι ἔρευνας*, Athens: Kardamitsa 1981, p. 41.
9. M. Paschalis, *op.cit.*
10. D. Alighieri, *op.cit.*, Canto XXIX.
11. Dionysios Solomos *Rime Improvvisate*, ed.-transl. G. Zoras, Athens 2000.

in which abound religious depiction, including five (5) sonnets in total, which make use of the material of "Hell". The biblical setting, which frames the central figure of Freedom in the solomic *Hymn* in 1823, is interesting to be read in parallel with Foscolo's poetic text *Ode a Bonaparte Liberatore*[12], which the Greek-Italian poet composed when he hoped that Napoleon would liberate his homeland, Venice, attributing to it the desirable freedom. G. Zoras aptly notes about Napoleon: "During the first period of his action, which coincides also with the next day of the French Revolution and the spreading of the concepts of Freedom and Equality, Napoleon Bonaparte, alleged supporter and fighter in favour of them, inspired the greatest modern artists. The historic moment and the disposal of the peoples were then very favorable"[13]. In particular, in 1797, Napoleon coerced the authorities of Venice to change the type of governance and restore power on a democratic basis. On 12 May 1797, Venice crumpled up under this attack. Foscolo went over to Venice, taking part in the festive climate with which French were received, the tree of Freedom was planted and he himself was appointed special secretary of the new democratic government. The *Ode* is a poetic product of that very era; it is overwhelmed by the noble feelings of freedom and is vibrated by sincere admiration for the alleged liberator. Of course, soon enough the dream turned into a nightmare and enthusiasm gave way to disappointment; Venice, according to the treaty of Campoformio in November 1797, was ceded by Napoleon to Austria. The style of the foscolian poem is impressive –and recognizable– focusing lyrically, already in introductory verses, on the figure of Freedom: "You were followed by the resurrected / shadows of the Bruti, proudly pointing to the ages / the blood-stained sword / of father and sons. / Thee, O Freedom, if thee arrived / on the frozen shores / of the Danube and the Rhine / amidst a homeless warlike crowd / Thee, when Britain embraced

12. U. Foscolo, *Poesie*, *introduzione e note di Guido Bezzola*, Milano: Biblioteca Universale Rizzoli 2007, pp. 320-332.

13. G. Zoras, «Ὁ Ναπολέων Βοναπάρτης καὶ ἡ σύγχρονη ἑλληνικὴ ποίησις», *Nea Hestia* 86, nr. 1018 (1 December 1969) 1661.

thee / and hid a lethal snake in thy bleeding bosom / Thee [...] sorrowingly invited, and in thy name proud / The liberated American lands / Or the Dutch sources / Or the ice-crowned Swiss mountains / welcomed thee"[14]. As far as spatiotemporal frame is concerned between the two works –the *Ode a Bonaparte Liberatore* and the *Hymn to Freedom*– we should note: the Italian poem commences with a very extensive flashback, including 37 lines in total and starting from the Roman period, presents Freedom traversing the areas of the Danube, the Rhine, mentions her activity in North America with the outbreake of the revolution of 1774, and points out her presence in the Netherlands and Switzerland. That is, it presents Freedom as a universal good, who in the form of a winged goddess[15] crosses the world to reach Italy. She arrives at the poet's homeland from abroad. The poet seeks to cover a very broad temporal horizon, considering the historical facts. In the Greek poem, the corresponding facts of time and space develop in a totally different way: Freedom comes into view from the beginning, from within, finds the power to fight the nightmare in the familiar setting of the enslaved areas of Greece, relying upon its people's powers, while a flashback is made –stanzas 3-14– to the four hundred years of slavery, describing them as a situation analogous to Purgatory. In these stanzas the Poet has been inspired mainly by Canta 3 and 5 of Dante's "Hell", as well as by the pessimistic prophecy of Cacciaguida in Canto 15 of "Heaven"[16]. The European forces are also present, not retrospectively as past milestones of Freedom, but hailing appraisingly, with respect to her rebirth from the Greeks: the Ionian islands (then occupied by the British), North America, Spain, Russia. England is depicted in a negative way (stanza 24), which is the point of convergence with the Italian text (l. 15), which mentions that England was hiding "a lethal snake". Consequently, in the Greek poem Freedom is from the beginning robustly associated with the present, while its hellenic-style characteristics are highlighted emphatically. The

14. U. Foscolo, *Poesie…, op.cit*., l. 7-15, 18-22 (rough translation in English).
15. *Ibid*., l. 1-3, p. 322.
16. M. Sgouridou, *op.cit*., pp. 115-222.

setting, in which Freedom of the *Ode a Bonaparte Libertatore* is placed, includes by name the areas of Mantua, Mount Vesuvius, Sardinia, Savoia, pontifical Rome[17]. Correspondingly, the locations that define the geographic space in the Greek poem are Tripolitsa, Dervenakia, Souli, and the maritime space where important victories were recorded, which contributed to the success of the War of Independence. It is important to highlight at this point an element of particular interest: Foscolo alludes poetically to Greece in an affecting way, pointing out: "Listen to me, the prophet, animated by the divine / Free spirit and the holy flame of truth. / The unquenchable flame of freedom / Lit in Greece..."[18]. The Italian-Greek poet recalls with pride the Persian wars and the way that our ancestors staved off the danger from the East. That feat safeguarded the cultural identity of the whole European world. Solomos also describes critically and realistically the situation in Italy: "Through the clouds the Eagle's eye / spots thee, too / who feeds his wings and claws / with Italian viscera" (stanza 26). The eagle was the emblem of the Austrians, to whom the "Liberator" Napoleon bartered away the hopes of Foscolo and other Italians 26 years before the composition of the *Hymn*. Of course, Solomos fostered very positive feelings for this country, as he had lived there for ten years studying.

The juxtaposition of the two leading figures of the poems may lead to the following remarks: In the case of the *Ode*, Freedom shares the main role with Napoleon, to whom for that matter the poem is dedicated. Her features, although depicted in general terms, provide a relatively satisfying outline of her. She appears proud, with powers that transcend the human standards –as it is appropriate to a goddess of neoclassic origin– and warlike. Even if it is she who acts mainly in the introductory verses, it is obvious that she prepares the ground for The One who is actually at the heart of the developments: "And a warrior I see with blooming laurel / crowned, with blond hair, scarlet fall trembling / snow-white, blue feathers. He / in thy name, his sword

17. U. Foscolo, *Poesie…*, op. cit., l. 85, 88, 96.
18. *Ibid*., l. 209-213.

unsheathes and strikes, and burns..."[19]. Most possibly Foscolo organizes his poetic material in this specific way, as the person he actually wants to honour is the great victorious army commander who supports, as he believes, the ideal of freedom. The young poet identifies him with freedom, since he was the bearer of the supreme good from France to the long-suffering Italian peninsula. In the text of the *Ode* not only Freedom takes on human features, but also Fate, Victory, Fame[20]; besides, while advancing, she is accompanied by two other deities, whose origin goes back to Ancient Greece: Ares and Athena[21]. On the contrary, in the solomic *Hymn* Freedom prevails at every level: she acts as the one and only protagonist and the poem's whole structure develops around her as a reference point – as the title also delineates. Solomos personifies not only Religion (stanzas 89 and 115) but also Discord (stanza 144); nevertheless, the main heroine's representation is so strong and vivid that no other poetic character grabs the reader's attention. In Solomos, Freedom speaks without being restricted to the narration of the poet, as it occurs in the Italian poem, while the reference to names of fighters –apart from those of Rigas and Gregory V– is absent, even when the history of the achievements in the naval battles is mentioned. As opposed to Foscolo, who chooses war deities of Greek mythology as the accompanying figures of Freedom, we observe that the Greek poet prefers to utilize biblical elements, in order to frame the main figure: "Then they joined in dancing, stomping / Aaron's sister and the girls, / Miriam the prophet whomping / on a timbrel 'round she twirls"[22] (stanza 120), while he makes sure to highlight the Patriarch's martyrdom in stanzas 133-138. Through the sacrifice of the Head of Orthodoxy, the intense religious-christian dimension that the solomic *Hymn* assumes is corroborated.

19. *Ibid*., l. 37-41.
20. *Ibid*., l. 44, 45, 46.
21. *Ibid*., l. 31-32.
22. English translation by Philip Chrysopoulos, "The Greek National Anthem and Its Meaning", *Greek Reporter*, 28/10/2022 (https://greekreporter.com/2022/10/28/greek-national-anthem-greece/, retrieved: 12/1/2023).

In general, focusing on the two poems, we should stress their significant differences, both as to the general conditions at the time of their composition and also to the special circumstances within the two countries. Whilst the foscolian Freedom is presented "with a humble head, between slavery and death"[23] and Italy –of course, never identified with her– appears to lie "as a slave, standing still because of despair"[24], these are the least points of convergence to be noted among the main figures of the two poems. The revolutionary character of the Greek version is expressively contradistinguished with the interposing role of the Italian version, because Napoleon who is identified with Freedom arrives of course from France, operating as an external factor and the resistance caused by his arrival within the enslaved peninsula varies: for example, "castellated Mantova / offers escape to the tyrant", while "miser Liguria" fights against Freedom[25]. This very account denotes clearly that there was no solidarity on the part of the Italian people, something that does not apply to the Greek poem: Freedom does not interfere as a host; it emerges from the heart of the people themselves, who become one with her, acting as a whole joined with the National Liberation War of Independence. The whole Greek nation cooperates for the successful outcome. Thus, about a four-year period after the composition of the *Hymn*, Greece had succeeded its aim and her name had been identified with the supreme good that the then young Greek National Poet sang in 1823. Correspondingly, the same year than Foscolo composed his work, he experienced the bitter dash of his hopes and the collapse of his political ideal, realized that the goddess, welcomed poetically by him with so much enthusiasm and fervour, never actually visited her second homeland.

A contemporary of Solomos and having developed a close relationship for almost five years with Foscolo, Andreas Kalvos was also a passionate praiser of the idea of freedom. Although in his time he went almost

23. *Ibid*., l. 6.
24. *Ibid*., l. 105-106.
25. *Ibid*., i. 85-86 and 101.

unnoticed, his poetic value was recognized by Palamas[26] and his poetry was thoroughly studied afterwards[27]. Seeing that his work is placed in the same time period with the poetic production of the two aforementioned poets, it would be strange not to mention –even in a general way– the image of the personified Freedom presented to us through his *Odes* "To the Ocean" and "To Psara" from the *Lyre* and the *Lyrics*, respectively[28]. "In a few years, Zante, the sweet island of the Ionian was able to be praised by three poets: Ugo Foscolo, Dionysios Solomos and Andreas Kalvos [...] the third, Andreas Kalvos, even if he was not able to live –as it was his fiery desire– in his birthplace, though, more than anyone else he dedicated his whole work to the grandeur of the nation", George Zoras wrote about the great poet from Zante[29]. In addition, the fact that in 1811 he had composed a *Hymn to Napoleon*, invoking the gods and goddesses to help Italy regain her lost grandeur and collect her "scattered parts", is particularly important, as Mario Vitti notes[30].

The *Lyre* was published in 1824, just one year after the composition of Solomos' *Hymn*. The concept of freedom is closely interwoven with the poetry of Kalvos and traverses his work as a whole, not only in his first poetic collection, but also in the second, the *Lyrics*, published in 1826. However, the image of Freedom in human form is found in only two *Odes*. In the first, "To the Ocean", the first five stanzas (1-5) describe

26. Dionysios Solomos - Andreas Kalvos, *Ἅπαντα τὰ Ἑλληνικὰ Ἔργα*, op.cit., pp. 231-232.

27. For a more detailed study of Kalvos' life and work, see G. Andreiomenos, *Ὁ Κάλβος κι ἄλλη μιὰ φορά. Συνοπτικὸ Χρονολόγιο, Ἀναλυτικὴ Ἐργογραφία καὶ Ἐπιλεγμένη Βιβλιογραφία Ἀνδρέα Κάλβου*, Athens: Ergo 2007; L. Zafeiriou, *Ὁ Βίος καὶ τὸ ἔργο τοῦ Ἀνδρέα Κάλβου*, Athens: Metaihmio 2006; M. Paschalis, *Ξαναδιαβάζοντας τὸν Κάλβο. Ὁ Ἀνδρέας Κάλβος, ἡ Ἰταλία καὶ ἡ ἀρχαιότητα*, Heraklion: Crete University Press 2016.

28. Dionysios Solomos - Andreas Kalvos, *op.cit*., pp. 263-267 and 273-275.

29. G. Zoras, *Andrea Calbo-Opere Italiane*, Roma: Istituto per l'Europa Orientale, MCMXXXVIII-XVI, p. 7.

30. M. Vitti, *Andrea Kalvos e I suoi scritti in italiano*, Napoli 1960, p. 13. See more in Br. Lavagnini, "La prima poesia in Greco di Andrea Kalvo", *Proceedings of the Academy of Athens*, Athens 1972, pp. 199-200.

the grim condition in Greece during the long period of slavery, which is compared to a long night. In the following stanzas (6-17) emerges an image of the prerevolutionary Greece, immersed in ferociousness, silence, and wilderness, while the people –"souls of the dead" (st. 15h)– do not even dare to dream. At the same time, the poet highlights the diaspora of the Greek nation. Stanzas 18-22 signify the change caused by the coming of Freedom, which is presented as an ancient goddess, the "daughter of Zeus" (st. 18). She descends from the sky and arrives by sea in Chios, where she invokes the help of Ocean, calling him "Father" (20) –as, according to mythology, from him were born not only the seas but also Aphrodite, the goddess of beauty. Then, a cosmogonic change of the setting takes place (stanzas 23-24), leading to the admirable awakening of nature, both on land and at sea, on which the poet focuses to give prominence to the significance of the victorious naval battles. The space is geographically defined by Mount Athos and the island of Kythira (st. 16), the Aegean Sea area (st. 13), the island of Chios (st. 19), and at the culmination of the War of Independence the islands of Spetses, Hydra, and Psara (st. 31). Freedom is not described as a heavenly figure, but a basic feature of hers is highlighted: everything shines due to her dazzling presence and the nature is reborn with a bright invigorating explosion of light (st. 23-24). She differs greatly from the proud solomic warrior who fights ardently with the sword in her hand, responding to a greater extent to the ideals of Romanticism. Kalvos' Freedom takes on features of a more neoclassic type and seems to be linked more closely to her foscolic "sister", while the environment, in which she is placed, is rather embellished with typical elements of mythological origin: "Having lived close to Foscolo and having studied, at the suggestion of the poet of the *Tombs*, the classic writers, Homer, Pindar, but also the tragic poets, he forges his poetic conscience under the influence of Foscolo and the shadow of the ancient world"[31]. However, one should be suprised, since Foscolo's influence on Kalvos was profound. Freedom's origin from the

31. Gl. Protopapas-Bouboulidou, «Ἀνδρέας Κάλβος – Ἡ ζωὴ καὶ τὸ ἔργο του», in Dionysios Solomos – Andreas Kalvos, *op.cit*., p. 221.

Twelve Olympians is obvious, while the circumstances do not include the fights on land; possibly, due to the title that reflects a primal power, the liquid element, Kalvos seeks to give exclusive prominence to the specific aspect of the War of Independence.

The second *Ode* from the *Lyrics*, dedicated to Psara, consists of 24 stanzas, the first nine of which (1-9) describe an idyllic condition at the beginning of the day, in which once again the mythological element prevails: Aphrodite touching the guitar chords (st. 3), the depiction of her son Eros (st. 8), and the figure of glorious Iris – a reminder of the Olympian gods as a constant source of inspiration of Kalvos and the reference point of Foscolo's poetry. The stanzas 10-13 prepare the reader for the change of the setting and serve as a link to the main section of the *Ode*, which focuses on the heroism of the residents of the small island. The relevant image is in complete contrast to the initial enchanting depiction (14th-18th). It is a scenery, crossed by "the eager for fight with iron weapons, fearless Ares" (st. 17). The landscape painting is clear and focused only on the island, while in a theatrical way the frame for the appearance of the personified Freedom is prepared. She descends from the sky and certainly encapsulates the supernatural element: "like a ray celestial, / like a flame in forests exposed to the winds / burns the hearts" (st. 19). The following stanzas (20-23), either through a voice from heaven or as words that Freedom herself utters, define the aim of the War of Independence and confirm the dire need for a sacrifice and its voluntary character. The personification of Freedom is magnificently realized in the last stanza (24). Her features are not highlighted, but she is depicted as an erect female figure who offers a wreath, but "with her epigrammatic simplicity and grandeur, she competes the Solomos' famed inscription "The Destruction of Psara""[32]. Once again, Kalvos is proved to move closer to the foscolian model –having Ancient Greece as a constant reference point– even if Freedom's role in the this case is rather limited in relation to the previous poem. She only appears in the last stanza, having as an ultimate aim the reward of the sacrifice. Since

32. Gl. Protopapa-Bouboulidou, ibid, p. 224.

the Ode is dedicated to a certain historical incident in the wider context of the Greek Revolution, other snapshots of the War of Independence are not mentioned and the poet's lens focuses on one and only given situation.

As far as aesthetic evaluation of the three works is concerned, Dante's approach appears to be the most complete for the following reasons: a) The concept of Freedom is extended to many levels – consequently, it includes all the others, as we mentioned earlier. b) When Dante and Cato meet, the poet presents on the one hand the human struggle for freedom (Dante-traveller) and on the other hand the positive result of such a fight, which finds a symbolic expression in Cato. The latter is identified with the model of the free human and becomes the symbol of the coveted ideal. Furthermore, he provides a clear message to those who fight –and to all those who struggle for the same purpose– that everything is possible. In the other three cases, Freedom is personified in direct reference to the patriotic issue: in the *Ode* of the then young Foscolo she plays a leading role together with Napoleon, in the form of a neoclassic winged goddess, recalling mythological stereotypes of ancient Greece. She fights vigorously, but the identification with the Italian people is absent, while the fact that poem does not focus exclusively on her, did not allow to enchance other aspects of her. Kalvos' version presents more neoclassic rather than romantic characteristics: Freedom is archaic, a strong resonance of that world, but she has an element that makes her alluring; she keeps a close connection with the fighting people and, even though she emerges from an environment that refers to classical Greece, she experiences the vibrations of the rebel homeland of the 19th century. Solomic Freedom does not just act as a godlike figure with supernatural powers, but is identified with the fighting people; she becomes one with them, displaying a plethora of sentiments that renders her more complete as a figure and closer to Dante's Freedom, her model and point of departure.