SOME ASPECTS OF THE USE OF

ANIMAL IMAGERY IN THE AENEID

A Thesis

Presented in Partial Fulfillment of the Requirements
for the Degree Master of Arts

by

Kay Schucker Mundis, B.A.

The Ohio State University
1968

Approved by

Adviser
Department of Classics

ACKNOWLEDGEMENT

To Dr. Charles L. Babcock, Dr. Robert J. Lenardon, and Dr. Vincent J. Cleary for their invaluable direction. To my husband, Larry, who qualifies for a medal of endurance.

TABLE OF CONTENTS

		Page
ACKNOWLEDGEMENT		ii
PREFACE		iv
Chapter I.	INTRODUCTION	1
II.	THE VARIED ROLES OF THE ANIMAL IMAGE IN THE *AENEID*	5
	Themes of Peace and War Peace and War - Effects Upon the Personalities Peace and War - Effects Upon the Animals in Similes The Continuity of Action	
III.	THE INFLUENCE OF THE ANIMAL SIMILE UPON SELECTED BOOKS OF THE *AENEID*	32
IV.	CONCLUSION	56
BIBLIOGRAPHY		63

PREFACE

Vergil was greatly concerned with many aspects of nature which he incorporated into a story dealing with the destiny of a second Troy - the Roman Empire. Of particular interest to the poet was the world of animals, to the life and habits of which he devotes many of the similes appearing in the Aeneid. It is the purpose of this thesis to study certain of these animal similes and the images they project in order to explain their function in the text.

Only in the last few years has any investigation been done on the importance of the imagery in the Aeneid. Viktor Pöschl has only begun to analyze the intricate framework of the poetry and has requested in his recent work, The Art of Vergil: Image and Symbol in the Aeneid, that a closer examination of the imagery be undertaken.[1]

Although Vergil has given his similes many roles to play beyond that of mere decoration, my concern is to study the animal images as they mirror human life. This analysis excludes any study of the forces of nature which are sometimes portrayed as man and animal, and it also avoids any extensive study of the repetition of words and phrases. Not all of the animal similes will be studied, for some of them cannot be applied to the themes and purposes which I have established as a means for analyzing the majority of the animal stories.

Two central themes and their raisons d'être have been selected and can be justified by Vergil's frequent use and emphasis of animal similes in the text.[2] The animal stories that are not included within this analysis either do not directly apply to the peaceful

or warlike actions and characterizations or they do not appear in those books of the Aeneid that can be understood from the ideas introduced by the similes.

Many students of Vergil have appreciated the poem in terms of a time sequence pattern of past, future, and present. Since it is the purpose of this paper to examine not only the images introduced by the animal similes but also their effect on the subsequent action, it is important to take the books in order. The similes of the animals often unify the story by their relationship to the action and portray the growing hostility of war brought on by events occurring during the passage of time.

CHAPTER I

INTRODUCTION

T. J. Haarhoff has remarked that the humanitas of Vergil "seeks a harmony between man and man; between man and nature; between Rome and the Italian cities; between Italy and Hellenic culture."[3] This broad view of the poet's intention to cure the existing ills presents a foundation from which to view the framework of the imagery in the animal similes of the Aeneid.

Vergil's devotion to a dream - a vision of peace in which greed and lust were nonexistent - dominated his interpretation of the world events of his day. By resorting to the relatively simple and stratified life in nature, the poet attempted to suggest a harmony between the two worlds of man and nature. Thus, the Aeneid was written as an expressed hope, the prediction of a destiny to be successfully fulfilled through the Roman Empire. Vergil interpreted life by using the world of nature as the ideal, the model from which the Roman Empire could build a world of peace and good will in conjunction with the established power and wealth.

Through the abundant use of similes dealing with nature, particularly the animal world, Vergil attempted to harmonize the two worlds in order that man might be led to adopt the ways of nature as a healing remedy for all the corruption in his day. In general, the poet favored the pastoral life for its contact with nature and freedom from many of the evils plaguing mankind.

Since Vergil was such an advocate of the world of nature, the primitive life free from dissatisfaction, this theme appears throughout

the books of the Aeneid. My study of the animal imagery in the similes has convinced me that in Vergil's view the animal world is basically free from man's irrational conflict resulting from greed and is vitally concerned with preserving life. An examination of the entire poem as a unit reveals that animals are unwarlike but easily enraged when molested.

Furthermore, my study of the similes and the images they project as they occur in the text suggests that there is a difference between the similes in Books 1-6 and those in 7-12. This difference reflects the growing hatred and savagery resulting in fighting and bloodshed. In addition, an examination of the animal imagery as it plays an important part within each individual book reveals that the themes of certain of the separate books are established to a great extent by the imagery of the similes.

In order to observe the function of the simile and its effect on the immediate action of the story, it is necessary to examine its build-up, climax, and aftermath. Generally, the image of the simile is not only a means of comparison appealing to our senses and imprinted upon our minds, but also a story having its own development, theme, and inner conflict. The simile or image presented may serve many purposes and it is my aim to identify these purposes and their importance to the story and the central theme.

Specifically, the simile aids in supplying variation of the themes of peace and war, clarity of situations, supplement of details, interpretation, and emotional emphasis - all needed in an epic poem. The intense interest in man and his destiny is emphasized and enhanced by the descriptions of nature, the wise teacher of universal truths.

A transfigured reality is evident in the poetic symbols and the ideas they represent.[4] "As in many of Vergil's similes, the emotional content dominates the perceptible material, and the symbolic content dominates the concrete."[5] Thus, this "depth of perspective" coupled with the various individual functions of the similes contribute to the complexity of the imagery in terms of its effect on the poem as a whole, on each book, or on each specific situation.

The imagery of the similes illustrates and enhances two dynamics in the poem easily defined as the upward and downward movement and the continuity of action.[6] The rising movement represents the upward goal of creating a new or a second Troy, the glory of Rome and Italy, and thus achieving a peaceful life. The downward characterizes the change from order to disorder, and indirectly the corruption of the state resulting in civil war caused by greed and jealousy. This upward and downward motion can perhaps best be illustrated by the diagram of a horseshoe. The one action leads to the other yet the extremes of both are very close together.

The second theme of continuous action illustrates daily life, i.e. the critical moments in life when either joy or disappointment occur. These everyday events, the light and dark spots of one's life, are characterized by the various moods of the similes as they appear in their designated places in the text. These two dominant courses or directions occur both in the human world of Aeneas and of Augustus and in the animal world of nature as illustrated in the similes.

FOOTNOTES TO PREFACE AND CHAPTER I

[1] See W. F. Jackson Knight, Roman Vergil (London: Faber and Faber Limited, 1944); Brooks Otis, Virgil: A Study in Civilized Poetry (Oxford: The Clarendon Press, 1964); Michael C. J. Putnam, The Poetry of the Aeneid: Four Studies in Imaginative Unity and Design (Cambridge: Harvard University Press, 1965).

[2] Cf. p. 2.

[3] T. J. Haarhoff, Vergil the Universal (Oxford: Basil Blackwell, 1949), p. 64.

[4] Viktor Pöschl, The Art of Vergil: Image and Symbol in the Aeneid, trans. Gerda Seligson (Ann Arbor: The University of Michigan Press, 1962), p. 21.

[5] Ibid., p. 92.

[6] These themes must be kept in mind in order that the total framework or outline of the story can be understood from the viewpoint of the animal similes.

CHAPTER II

THE VARIED ROLES OF THE ANIMAL IMAGE IN THE AENEID

Themes of Peace and War

Vergil's explanation and interpretation of life was based on the existence of hope and suffering which sought to attain a state of tranquillity. For Otis, the poet's theory of life was influenced to a great extent by Augustus:

> He really saw in Augustus the type of man who could bring peace out of fratricidal war, order from anarchy, self-control from selfish passion, in a sense, an 'age of gold' from an age of iron. He also saw in Rome the paradigm and goal of all historical activity, in Roman pietas, virtus, and consilium the only hope of peace and social order, of humane behavior associated within strong government.[7]

These two distinct entities of hope and suffering became the dominant themes of Vergil's Aeneid. The poet indicates that the two themes exist in 7.37-44, where he invokes Erato to allow him to describe accurately the aspect of war and victory, a theme greater than that which has preceded it, since the glory of Rome will overcome all the ensuing obstacles. Furthermore, Jupiter's prophecy to Venus announces that the hope of peace will become a reality after an age of violence (1. 291-96):

> **aspera tum positis mitescent saecula bellis;**
> **cana Fides et Vesta, Remo cum fratre Quirinus**
> **iura dabunt; dirae ferro et compagibus artis**
> **claudentur Belli portae; Furor impius intus**
> saeva sedens super arma et centum vinctus aënis
> post tergum nodis fremet horridus ore cruento.

Throughout the poem, these two themes are interwoven and projected upon the personalities and their actions. For instance, Aeneas illustrates "a new idea in history, the idea that violentia and superbia

can be controlled, that a just imperium can be established, that universal peace can be a fact as well as an ideal."[8] These two themes, the hope of peace as opposed to the suffering of war, become prominent not only in the narrative but also in the inner drama of the animal similes.

To Vergil the world of nature exemplified the universal truths, the ideal way to live, and man was corrupted by his own worldly inventions, and not by any inherited or natural causes. The only salvation for his unhappy state was to revert to the ways of nature, poetically represented by the world of animals.

The central themes - the search for peace and the conflict of war - are supported by a gradual change that is reflected in the symbolic images. Hostility and savagery gradually rule the actions of man and animal. The similes projecting such personalities as Dido, Aeneas, and Turnus give the impression that man can adopt the thoughts and actions of an enraged animal. Similarly the depictions of animals as they appear in the similes trace a growing savagery in the animal.[9] Whether the simile be studied from the viewpoint of man lowering himself to the level of an animal or of animal rising to man's savagery, there is a distinct difference between the similes occurring in the first six books dealing with hope and the last six books concerned with war.

By my interpretation of Vergil's views on peace and war as they appear in the events of the Aeneid, the voyage of the defeated Trojans in search for a homeland and prosperity for their people becomes a symbol of the search for peace which is disrupted by the civil war of the Latins, a sign of human corruption. Likewise in the animal world, the bees supply their homes with food in order to fulfill the needs of

their natural life (1. 430-33):

> qualis apes aestate nova per florea rura
> exercet sub sole labor, cum gentis adultos
> educunt fetus, aut cum liquentia mella
> stipant et dulci distendunt nectare cellas.

And the wolves furnish food for their young that their existence be assured in the future (2. 355-58):

> inde, lupi ceu
> raptores atra in nebula, quos improba ventris
> exegit caecos rabies catulique relicti
> faucibus exspectant siccis....

But all this toil and suffering for self-preservation is of no avail for the creatures of nature, at least in the benefits gained, if some disruptive force (often in the form of humans) completely changes the efficient plan of a prosperous existence. In the simile of the bees their gradual progression from a thriving community to a ruined society, found in Book 12. 587-92, illustrates and mirrors the declining state of mankind:

> inclusas ut cum latebroso in pumice pastor
> vestigavit apes fumoque implevit amaro:
> illae intus trepidae rerum per cerea castra
> discurrunt magnisque acuunt stridoribus iras;
> volvitur ater odor tectis, tum murmure caeco
> intus saxa sonant, vacuas it fumas ad auras.

But man's downfall is often caused by his own actions in contrast to the havoc brought upon the bee kingdom by an outside force.

The descriptions of the wolf in the latter half of the Aeneid become filled with terror and savagery. The verbs of the wolf simile above clearly indicate that the normal routine of getting food prevails (exegit) and that there exists the hope of survival (exspectant). Although the description of the wolves (exegit caecos) suggests the action of an enraged animal, it is a rage brought on by violent hunger, a natural

urge culpable only in its excess. So raptores, a violent word, here appears in a context of natural need and its resolution. The prey is not in sight nor is the physical act of killing portrayed in this description; instead Vergil stresses the individual and parental need of finding food. In later depictions of the wolf, the verbs such as fremit, saevit, fatigat (9. 59-64), and rapuit (9. 566) echo the violence of the animal when the threat of death approaches.

Descriptions of brutality in animals are usually softened by the poet because of his love for the pastoral life, for he seems to suggest that a dumb creature unlike man fights for survival rather than self-gain (9. 551-53):

> ut fera, quae densa venantum saepta corona
> contra tela furit seseque haud nescia morti
> inicit et saltu supra venabula fertur.

The wild beast shows her fury (furit) as is characteristic of an animal trapped (in this case by a band of hunters); in what better way could Vergil have expressed the certainty of death combined with the indestructible courage in an animal than by the two negatives haud nescia? This great boldness of the animal when in danger would not permit any withdrawal from its enemy; by this example Vergil advocates that this unusual action of the animal serve as a guide for mankind to follow. In the scene where the lion is wounded, submitting to a fury caused by an outside source (12. 4-6), Vergil's understanding and tenderness toward animals and aversion to war are portrayed:

> Poenorum qualis in arvis
> saucius ille gravi venantum vulnere pectus
> tum demum movet arma leo....

The lion is stricken with a bad wound (saucius) which will eventually

destroy the animal. The impending doom and threat of death suggest the resulting fury of the animal, but also the future tragedy, pain, and anger of Turnus. The Italian leader realizes that he may die but it is not in his power to alter his destiny (12. 74: "neque enim Turno mora libera mortis"). Only at last (demum) does the lion become enraged and furious, rushing to meet the enemy when its life is threatened. Vergil is here again emphasizing the peaceful nature of an animal in normal life and its daring spirit and resoluteness in time of distress.[10] Only through necessity will the animal resort to the fury (furor) of war (12. 6-8):

> gaudetque comantis
> excutiens cervice toros fixumque latronis
> impavidus frangit telum et fremit ore cruento.

Thus, the lion rages (fremit), for savagery has become a part of the horror of war and bloodshed (ore cruento).[11]

The courage and peaceful nature of animals coupled with the cruelty inflicted upon the animal through external forces are depicted by the poet in his similes and their images and meant to suggest a remedy for the troubles of mankind. "If ever human society," says John Erskine, "learns to be civilized without being cruel, Vergil's poem will be out of date. Meantime it will remain the most magnificent statement of our plight."[12]

Prosperity and adversity as a thematic conflict can be understood on two levels: (1) a rising theme of tranquillity derived from the normal world of nature in conjunction with the downfall direction toward doom and the uselessness of human endeavors; (2) a continual revolving pattern of light and dark emotional tones which are as unpredictable

as daily life, and interesting for the advance of the story.[13] Thus, in the first level of action illustrated in the previous discussion, Vergil wished to illustrate through the animal similes how in the corruption of war man could become an enraged animal in order to achieve his greatest desire, peace. In such a way, Aeneas enters the civil war in the hope of gaining an alliance and union with his future countrymen. Vergil was not oblivious to the necessity for war in securing the control over the world that Rome and Augustus demanded. Rule over a vast area could bring rhe desired peace since the conquered would submit to the iron hand of the reigning power.

The emotional tones of the second trend of continuity in the changing moods of the similes give the poem a part of its beauty. In a similar way, these varying tones admit the impossibility of predicting with certainty the actions of animals and present life in a realistic description.[14] Pöschl has commented on this aspect of Vergil's writing:

> A poem of Virgil is a sequence of lyric moods, a perpetual movement, gradually changing, gradually increasing and diminishing its intensity. The movement of mood, of feeling in Virgil....can be described as a movement of waves, a going up and down....of light darkening to deep shadow and shadow clearing up to brightness. The whole poem is a big flowing movement, and everything told fits this inner movement.[15]

The complexity of the poem on these two levels of movement is always geared toward the achievements of Italy and her supremacy both in power and in moral standards over other nations. Despite the apparent contradiction peace was to prevail through the imposition of Rome's power upon the suppressed. This double approach in explaining the poem hints at Vergil's plan to write both a tale of adventure and a symbolic story judging the history and the politics of his people.

Peace and War - Effects Upon the Personalities

An analysis of the personalities as they appear in the animal similes and the narrative shows that from the change of peace to war, hostility and corruption often result. Man through civilized behavior can expect to achieve peace. Animals, whose behavior cannot be described as civilized in the same way (since it is mainly instinctive) are caught up primarily in a struggle for survival.[16] If man adopts only the animals' uncivilized ways, he cannot end the struggle for survival. But animals, achieving to some extent civilization in Vergil's terms, may like men gain peace. Therefore, both man and animal are directed toward a similar, normal cycle or predetermined pattern of life with the simultaneous fluctuation between their two respective worlds.

Peace and prosperity in the human world, achieved by questionable human means, are implied by Vergil at the defeat of Turnus (12. 936-39):

> vicisti et victum tendere palmas
> Ausonii videre; tua est Lavinia coniunx,
> ulterius ne tende odiis.'

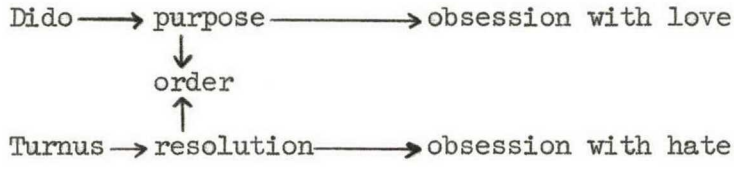
Turnus is the estranged Italian, enemy and animal, savage to the Trojans as well as the Italians. But regardless of his uncivilized and animalistic tendencies, peace is gained through the intervention of Aeneas, the man. Likewise, peace and prosperity in the animal world are suggested by the simile of the two bulls fighting each other to see who will be the king of the forest (12. 718-19):

> stat pecus omne metu mutum, mussantque iuvencae
> quis nemori imperitet, quem tota armenta sequantur.

The two bulls, Turnus and Aeneas, fight as enraged beasts while the herd is silent (pecus omne mutum). Though the scene of the simile is

vigorous and warlike, the inaction of the totally passive herd suggests that peace and tranquillity will be imposed upon them by the victorious bull. Aeneas, the champion of the fight and the symbol of order, will conquer the Italian people. This interchangeability of the actions of man and animal illustrates how complex the animal imagery can become.

The two actions of the poem tie the images together. The first general pattern, a shift from order to disorder, voyage to war, from past to present, can be traced in the tragic characters of Dido and Turnus:



Dido's mind is drawn from controlled rationality to a semiconscious state of irrationality; in Turnus' situation, there is an irrational surrender to emotion. The former acts like an untamed animal, but the latter becomes the personification of brute force.

The wound image is a common symbol in the tragedies of Dido and Turnus. The passion or obsession in both personalities is the wound whether it be of love or of hate. In the introduction of the fourth book, the queen is directly described as becoming more lovesick (4. 1: "At regina gravi iamdudum saucia cura"). In the first simile appearing in the twelfth book, the lion is suffering from a wound in the same way Turnus is harboring his craving for war (12. 5: "saucius ille gravi venantum vulnere pectus").[17] A similar pattern is evident in the corresponding animal images, thus forewarning in both instances that some evil will overtake the personalities portrayed.

Vergil pictures Dido as a deer, a fleeting animal which is constantly wary of its surroundings and quick to shy away from danger (4. 69-73):

> qualis coniecta cerva sagitta,
> quam procul incautam nemora inter Cresia fixit
> pastor agens telis liquitque volatile ferrum
> nescius: illa fuga silvas saltusque peragrat
> Dictaeos; haeret lateri letalis harundo.[18]

In a later reference to Dido (4. 550-51), the poet has given the character the ability to see her tragic errors of life, but not the intense desire nor ability (incautam) needed to withdraw from the inevitable fury and destruction:

> non licuit thalami expertem sine crimine vitam
> degere more ferae, talis nec tangere curas.[19]

Dido seeks her own death because of her wound, the passion, and the resulting despair. Bur unlike the deer which is wounded and consequently flees in fear, Dido stricken by love dies because of revenge of her lost love, relief from suffering, embarrassment caused by damaged pride, and the realization of her "deep fall." Dido is not the deer regardless of the similarity of the wound, for she lacks the incentive of the animal to pursue life in spite of what obstacles have to be met.

Roger Hornsby has made quite an extensive survey on the imagery of the deer in connection with Dido. He finds that Dido is not like an innocent doe since she suffers from love caused by her own passion rather than from the love that appears to have been inflicted upon her by Aeneas. "This discrepancy between appearance and reality is....the essential clue to the behavior of Dido and to an understanding of her character."[20] Although Dido does act like a deer in exhibiting an animal-like frenzy, she remains a thinking human being, however slight

the degree.[21]

Wherever a simile does occur, it describes the person or event very accurately and exactly at the crucial point where such information should be applied. The fragile deer is wounded, frightened, and bound for death. The innocent creature arouses a feeling of pity and a sense of tragedy for Dido as she first realizes her love for Aeneas.[22] Silvia's fawn wounded by Ascanius echoes the sad fate of Dido's deer simile (7. 498-502):

> actaque multo
> perque uterum sonitu perque ilia venit harundo.
> saucius at quadripes nota intra tecta refugit
> successitque gemens stabulis, questuque cruentus
> atque imploranti similis tectum omne replebat.

Just as the wounded deer simile of Dido suffests tragedy and death, the wounded fawn of Silvia predicts and brings about war between the Trojans and the Italians.

The animal simile corresponds to each personality or circumstance in the story, but in each image portrayed, there is a story to be told and an accurate view of nature to be seen. Thus, in the similes concerning Turnus, the same tragic end is hinted at more strongly through each succeeding animal picture. The recognition of this doom is realized by Turnus immediately before his actual combat with Aeneas. But human tendency to war, hatred, and murder cause Vergil to make the animal images of Turnus synonymous with the actual man himself, thus reinforcing the notion of prosperity submitting to suffering and evil, or order to disorder. This approach to Turnus reinforces my interpretation of Dido's downfall, although she never reaches the savagery that is shown in Turnus. The peace and war theme (upward-downward action) has been discussed in

relation to the animal similes in general and the fatal wound of Dido. This same pattern is applicable to the destruction of Turnus.

In the animal images of Turnus in Book 9, the tragic hero becomes a wolf, a bird of prey, tiger, and lion - each animal becoming more fierce, more dreadful, and predicting that the man will come to be more violent and eventually be driven to the extremity of war. The words in each description grow increasingly more savage and appear more frequently in the narrative - fremit, saevit, asper, and acerba. Accordingly, Turnus resembles a wolf waiting to lunge upon its victim (9. 59: "ac veluti pleno lupus insidiatus ovili") and finally capturing its prize (9. 565-66: "agnum/Martius a stabulis rapuit lupus"). Then the Italian leader is shown as a bird carrying off its prey (9. 563-64):

> qualis ubi aut leporem aut candenti corpore cycnum
> sustulit alta petens pedibus Iovis armiger uncis.

As a tiger shut in among the flocks (9. 730: "immanem veluti pecora inter inertia tigrim") and later a lion (9. 792-93: "ceu saevum turba leonem/cum telis premit infensis"), Turnus is trapped among the enemy. In Book 10, Turnus is compared to a lion, waiting and spying upon his prey, in this case, Pallas (10. 454-56):

> utque leo, specula cum vidit ab alta
> stare procul campis meditantem in proelia taurum,
> advolat: haud alia est Turni venientis imago.

Book 11 builds up the momentum for the action of 12 and likewise describes Turnus as a horse which is free (liber) and has fled (fugit) to join the herd (the people) in further stampedes (in future combat of the war). This simile of the horse (11. 492-97) is also a connecting link with Camilla and the ensuing battle in the eleventh book:

qualis ubi abruptis fugit praesepia vinclis
tandem liber equus, campoque potitus aperto
aut ille in pastus armentaque tendit equarum
aut adsuetus aeuae perfundi flumine noto
emicat, arrectisque fremit cervicibus alte
luxurians luduntque iubae per colla, per armos.

Up to this time, the animal imagery in regard to Turnus has mirrored the growing fury of man (in terms of an enraged animal) in battle. In Book 12, a plateau is reached in which the seriousness of the wound (12. 5: gravi vulnere) and the innocence of Turnus, who does not recognize the loss of his rationality (12. 6: gaudetque and 12. 8: impavidus), dominate the savage animal description, and gradually overpower the image of strength. Thus, Turnus is shown as a king, whether of men or of beasts, conquered by his own passion to rule, but with brute and untamed force, fighting to the end. Turnus, the leader of the Rutulians, is first viewed in Book 12 as a lion (12. 6-7: "gaudetque comantis/ excutiens cervice toros"), fully enraged (12. 7-8: "fixumque latronis/ impavidus frangit telum") and eager to vent its fury on its aggressors (12. 8: "fremit ore cruento"), regardless of the wound and possible death.[23] Then as a bull, a simile image closely linked with the sacrificial rites, Turnus prepares himself for battle (12. 105-06: "ventosque lacessit/ ictibus aut sparsa ad pugnam proludit harena"). According to destiny's plan, in the simile the two bulls - Aeneas and Turnus - meet, nearly kill each other in their fury (12. 716-17: "cum duo conversis inimica in proelia tauri/ frontibus incurrunt") sprinkling blood on each other, perhaps fulfilling the sacrifice needed for peace to come to the Trojan race and their new Latin homeland (12. 720-22):

illi inter sese multa vi vulnera miscent
cornuaque obnixi infigunt et sanguine largo
colla armosque lavant, gemitu nemus omne remugit.

The crisis has been met in the animal world (reflecting the conflict of the two mighty heroes) and only defeat whether it be in retreat or death can resolve the disagreement. In the human world, Turnus abides by the unwritten law of the animal kingdom, for when in danger of being killed, he flees Aeneas as a stag being followed by a hound (12. 749-55):

> inclusum veluti si quando flumine nactus
> cervum aut puniceae saeptum formidine pennae
> venator cursu canis et latratibus instat;
> ille autem insidiis et ripa territus alta
> mille fugit refugitque vias, et vividus Umber
> haeret hians, iam iamque tenet similisque tenenti
> increpuit malis morsuque elusus inani est.

Just as Dido fled from life, so does Turnus - one through a premeditated and planned volition, the other through a blind, raging reaction.

A question arises whether the animals reflect the situation at hand, or act through impulse and instinct. Many of the similes allow a slight pause (a split second) before the animal reacts. Arthur Keith has noted that the bull meditates on battle (12. 103-06) by practicing its fighting skills (temptat, obnixus, lacessit, and proludit); that the heifers at the fight of the two bulls wonder which is to be the victor (12. 718-19: "mussantque iuvencae/ quis nemori imperitet, quem tota armenta sequantur"); that the wolf is conscious of its bold deed and skulks guiltily away (11. 812: "conscius audacis facti").[24] Due to the rashness of the animals in other depictions, it is concluded that the animals act through instinct, just as the enraged Turnus, driven on by fate, continues battle rather than pause for any aid or planned counter-attack (12. 676-80). The inner thoughts of an animal, often endowed by Vergil with the human qualities of reasoning, exemplify once again the great complexity and the hidden purposes of imagery that the poet includes

in his art.

Whether the character of Turnus is degraded by being compared to a deer after having been the king of beasts is highly debatable, for Vergil skillfully adapted his similes to reflect the momentary situation and to synthesize the inner conflict of the human mind and the instinct of the animal. Like the frightened stag, a weak image in contrast to that of the lion, Turnus has lost his strength (12. 905: "genua labant, gelidus concrevit frigore sanguis"), but he has become more fierce and violent because of his frantic resolution to protect his own honor and that of his people. The stag striving frantically to save its own life turns on its tracks again and again (12. 753: "mille fugit refugitque vias") and finally escapes from the near fatal trap. Likewise does Turnus advance and retreat because he cannot reason how to overcome Aeneas (12. 917: "nec quo se eripiat, nec qua vi tendat in hostem"), but also because he will not quit his purpose or give up the hope of life. Turnus, once the lion, becomes the hunted animal searching for a way to freedom, and finally the victim trapped by fate (12. 676: "iam iam fata, soror, superant, absiste morari"). The simile of the stag and the hound used here in its connection with Aeneas may be an attempt of Vergil to connect the images and the story of the Aeneid into a united whole. In Book 1, lines 185-93 describe the killing of the stags, perhaps prefiguring the death of Turnus.

If the theory is accepted that Turnus psychologically becomes an animal whose savage ways are enacted through physical action, then the meaning of his violence (violentia) can be understood. Any reasoning power that Turnus once possessed is lost because of his obsession with the

self-preservation of his people and the retention of his personal possessions (e.g. Lavinia) which were legally promised and guaranteed. These ideals of Turnus are likened to the forces of survival and the maintenance of an established territory that represent the purpose of an animal's existence. The violence of Turnus is a result of the progression of the savage tendencies in man, and not a result of his seemingly uncultured background, for Turnus is not a barbarian. But the life of the unfortunate leader of the Italians becomes estranged from the regular, peaceful conditions of his countrymen because of his insatiable desire to oppose the Trojan invaders. Therefore, this violence (violentia) of Turnus comes as a result of the foreigners' entrance into a land destined for prosperity. "In his extremity of frustration, it is his violence that asserts itself: 'gliscit violentia.'"[25] "The violentia which must be destroyed is more akin to the excess of the Greek tragic hero, as the poet stresses after the despoilment of Pallas (10. 501-02):

> nescia mens hominum fati sortisque futurae
> et servare modum rebus sublata secundis!

It is worth noting that in the entire poem the word occurs only to characterize Turnus."[26]

Thus, Dido and Turnus are interrelated in their plight. Each furthered the movement toward a downfall in which the poet relates man to an enraged animal. Yet at the same time each grasps the hope of peace until death. Both personalities portray motion, the upward and downward movement prominently found in the Aeneid, but to a different extent; therefore, the similes describing them differ.

Aeneas, though he engages in the fury of Troy's battle, a fatal love affair with Dido, a voyage over the seas, and a fierce battle with those

who will in the end join his people, does not reach the extreme degree of savagery that these successive adventures would suggest. During the sack of Troy, however, Aeneas describes himself as a wolf entering and prowling through the city for food (2. 355-60),[27] and Vergil associated him with a bull during the conflict with Turnus (12. 715-22), and with a hound tracking down the doomed stag who was Turnus (12. 749-55). These descriptions relate only to momentary character changes, not to an actual break in personality (as in the case of Dido, and especially of Turnus).

Aeneas is a transmitter of action in the sense that he is a middle man, existing by destiny to establish a second Troy on Italian soil. Emotions and crises are a part of his life to be reckoned with, understood, and overcome. He and Ascanius are destined to set the stage for the Roman race after the savagery of war has subsided.

An analysis of the personalities and the action of the Aeneid suggests that there is a tendency for the images in Books 1-6 to grow out of the personalities portrayed. That is, the animal likeness does not become synonymous with the person, as Dido does not become a deer in actuality, but the image is reflected in her actions, thus causing the animal seemingly to take on human characteristics or become involved as a human in himself. In the later Books 7-12, the animal images with their characteristic brute force tend to integrate more closely with the personality portrayed. This is true in the case of Turnus, for in reality, Turnus does become a savage beast, with the instinct to kill and slaughter when enraged by man's violence, thus allowing the instincts of the animal world to overcome human life. The animal similes, corresponding to the ways of nature and her forces during peace and war, illustrate the increasing injustice of war at the end of the poem, and the ever-returning hatred

of the battle's fury that the poet wishes the Trojans to display.

Peace and War - Effects Upon the Animals in Similes

The animal similes recurring most frequently throughout the entire Aeneid add to the significance of the upward and downward action of the story. In the descriptions of the bees occuring in Books 1, 6, and 12, the change from purpose or organization to disruption and eventually back to order, is again evident.[28] This theme is a reflection of the Trojans in their search for a new homeland, meeting every obstacle, and supplying the necessary requirements in erecting a second Troy (7. 64-70):

> huius apes summum densae (mirabile dictu)
> stridore ingenti liquidum trans aethera vectae
> obsedere apicem, et pedibus per mutua nexis
> examen subitum ramo frondente pependit.
> continuo vates 'externum cernimus' inquit
> 'adventare virum et partis petere agmen easdem
> partibus ex isdem et summa dominarier arce.'

But the conflict of war, brought about by the disruptive force of Allecto (7. 408-09: "protinis hinc fuscis tristis dea tollitur alis/ audacis Rutuli ad muros"), hinders the Trojans from pursuing their intended course of action (7. 430-32):

> et Phrygios qui flumine pulchro
> consedere duces pictasque exure carinas.
> caelestum vis magna iubet.

Nevertheless, the Trojans gain peace and their long awaited fatherland.

The activity of the bees in a well-controlled community (1. 430-38) is a good description of how Dido's people are building an empire to be surpassed by no other nation. Later in the story (6. 707-09), the bees are pictured as taking delight in their task of acquiring food for the hive, forgetful for the moment of the toil needed to replenish and maintain the efficiency of their home, just as those people waiting on the

shore of the Lethe River have forgotten the troubles one must share in life on earth.[29] The bee simile is gradually leading to strife; in the last reference (12. 587-92), the insect (i.e. animal) world is driven from its home.

In a similar fashion, the wolf similes occurring in Books 2. 355-60, 9. 59-64, 9. 565-66, and 11. 809-15 represent the animal outside the sheepfold, looking for a victim, snatching the ill-fated creature, and finally running off from the place of slaughter, fearful of being caught.[30] This group of similes suggests that a future harmony of mankind may come, for as the slaughter or war builds and then ends, so finally only a condition of calmness and peace can exist.

Once again, the downward movement appears in the contrast between descriptions of the bull and its actions. The animal is first seen as it flees from the sacrificial altar. The creature is emotionally unstable, frightened rather than enraged (2. 223-24):

> qualis mugitus, fugit cum saucius aram
> taurus et incertam excussit cervice securim.

Here in this tragic scene of the wounded bull (saucius), Vergil allows the animal a reprieve from death, a pardon. Nevertheless, the suggestion of the sacrifice remains within the story.[31] Later in another simile of the bull, the animal is preparing for combat and possible death, and the beastlike qualities are now evident (12. 103-06):

> mugitus veluti cum prima in proelia taurus
> terrificos ciet atque irasci in cornua temptat
> arboris obnixus trunco, ventosque lacessit
> ictibus aut sparsa ad pugnam proludit harena.

The two previous similes are introduced by the bellowing of the bull (mugitus). In the first depiction of the creature, the blaring noise

announces that Laocoön has been killed and symbolizes the mourning of the people for their priest as well as the prediction of what destruction will overtake Troy. The bull's outcry in the second simile is the creature's terrible challenge to combat and forced determination to fight until possible death. Helpless and frenzied, the animal's fury begins to rise from the frightened state in the first simile and progresses to the extreme level of untamed savagery in the second simile.

But the final episode in this story mirrors and intensifies the rage of the animal as well as the cruel slaughter of the sacrificed bull. When the creature was preparing for battle, all the violent motions of combat were enacted but only on an imaginary foe (12. 104-06):

> atque irasci in cornua temptat
> arboris obnixus trunco, ventosque lacessit
> ictibus aut sparsa ad pugnam proludit harena.

But the battle becomes real when the actual fighting begins. The rage of the animals increases when they charge each other, head on, resolved to fight to the death (12. 716-17: "cum duo conversis inimica in proelia tauri/ frontibus incurrunt").

Although the animal escaped death the first time (2. 224: "incertam excussit cervice securim"), the inevitable shedding of blood accompanies the fury of the enraged beast (12. 720-22):

> illi inter sese multa vi vulnere miscent
> cornuaque obnixi infigunt et sanguine largo
> colla armosque lavant, gemitu nemus omne remugit.

At the very end of the simile, the clamor of the bulls (12. 722: "gemitu nemus omne remugit") intensifies the rage of the animals and supports the prediction that a bull will be sacrificed in the same way as Turnus will be killed. Thus, these similes of the bull illustrate the downward

movement, the relationship of the individual animal image (mugitus, remugit, and the sacrifice symbol) to this action, and the increasing fury that can be found between the symbols of the first six books as contrasted to those remaining in the poem.

A dolphin is considered a rather playful, friendly animal just as Vergil has shown (5. 594-95):

> delphinum similes qui per maria umida nando
> Carpathium Libycumque secant [luduntque per undas].

But unlike the familiar picture of these creatures, the poet has introduced an element of anticipated doom or a mounting force (9. 119-20: "delphinumque modo demersis aequora rostris/ ima petunt"). Usually the dolphin, a mammal living in a water habitat, is seen near the surface of the sea (5. 595: "[luduntque per undas]"), but ima suggests some unaccustomed and purposeful course. This downfall or submersion likewise reflects the action in the story both of the simile and the poem.

The similes then from the standpoint of character analysis and the sequence of the stories in the images present a definite pattern woven into the plot of the story and into its imagery. This pattern is concerned with the growing hostility and savagery among animals and the people they resemble. It is only through destruction and slaughter that there evolves a stage of tranquillity in which the normal life patterns of the animals (bee, wolf, and bulls) and of men (trojans and Aeneas) can be resumed. In this peace and war theme, a foreshadowing of events, often of gloom, appearing in each book and in the poem as a whole is traced throughout the animal similes.

Continuity of Action

We have seen in the patterns of the Aeneid that there is a continual succession of light and dark passages, that the story centered around a moody, indecisive person, whose emotions or feelings concerning politics, history, or religion were thoroughly unpredictable day by day. In order to emphasize that the level and tone of the poem were changing, Vergil used the simile as one of the means of producing his desired effect. Here Vergil, the master of imagery, excels in depicting the event or person at the appropriate moment in terms of the necessary mood. The suitability and purpose of the simile can be related to such factors as foreknowledge of the outcome of danger, sympathy that is evoked from such outcomes, and interpretation of life in which things are not always what they appear to be - each supplying the effect that Vergil desired and created.[32]

After classifying the birds and other animals into their respective families, Vergil adopted the images of animals in categories (whether it be a flock of an unnamed type of bird or a specific bird as the swallow) best suited to describe the person involved. In the war scenes, one expects the animals to be fierce, but in the depiction of Messapus' tribes as they march off to war, singing praises of their leader, the men themselves are gay and carefree. This lighthearted attitude of the troops is reflected in the animal simile as well (7. 703-05):

> nec quisquam aeratas acies ex agmine tanto
> misceri putet, aëriam sed gurgite ab alto
> urgeri volucrum raucarum ad litora nubem.

There is no particular reference to the hostility of war nor its tragedy and doom especially in regard to the men who are bound for possible suffering or death. During the black picture of war, Vergil has interjected

a description full of light, thus reflecting a continual changing of mood.

During the boat race and contests sponsored by Aeneas, one imagines that the atmosphere would be filled with sounds of laughter and joy, but contrary to one's expectations, a shadow of seriousness and hidden anguish passes over Mnestheus and his crew, likewise over the animal simile portraying the event (5. 213-17):

> qualis spelunca subito commota columba,
> cui domus et dulces latebroso in pumice nidi,
> fertur in arva volans plausumque exterrita pennis
> dat tecto ingentem, mox aëre lapsa quieto
> radit iter liquidum celeris neque commovet alas.

Only a few traces of happiness can be seen in this story, the freedom and calmness that are implied at the end of the simile (quieto, liquidum, and celeris). Rather noticeable are the words commota and exterrita, for in the first example only the escape from danger is emphasized, whereas in the second word, a hint at the inner burning emotion of the men is evident as is the animal's realization of what has happened. Here again, the animal simile accurately portrays both the external and internal action and represents a dark mood surrounded by light. Vergil has analyzed man's innermost thoughts and feelings and portrayed them in a way which is not immediately manifest, as is the case in this animal simile.

It is significant that Vergil has dealt with various aspects of different women's characters and described the women as birds in several ways. He did not always attribute fragile and feminine features to women, but rather described them in warlike terms. Hecuba and her daughters, hugging the images of the gods and the altars during Troy's disas-

trous siege are likened to a flock of doves grounded by a black storm (2. 516-17). This example does not illustrate the feminine features simply because of the fierceness of circumstance conflicting with the gentleness of the doves. A very fierce image of the falcon is introduced in the simile describing Camilla, the great huntress. Although like the falcon, she is victorious, her defeat is predicted by the sacrifice symbol of blood (cruor). Vergil rarely presents a detailed picture of the brute force of nature in his similes, but in the image of Camilla, the poet emphasizes the wretchedness of war and murder for both man and animal (11. 721-24):

> quam facile accipiter saxo sacer ales ab alto
> consequitur pennis sublimen in nube columbam
> comprensamque tenet pedibusque eviscerat uncis;
> tum cruor et vulsae labuntur ab aethere plumae.

When Vergil equates Juturna with a swallow (12. 473-77), he paints her in a fit of desperation, seeking food for her young, as she is begging for aid and protection for her brother, Turnus. Even in the midst of battle, the poet was quick to add some detail that may for an instant blot out hatred, impede the action, reduce the fury, and allow sympathy and understanding to show through the dark gloominess of war.

Thus, from these animal similes, we can understand how a second fluctuating motion occurs during the general trend of action from hope for peace to war. The images created by Vergil serve as highlights themselves or as reinforcements of the intervening and unexpected action entering the events of the story. The poet's animals mirror the human action whether it be for a light or a dark effect (as the unstable element of emotion).

"The characteristic charm of this book lies in the combination of these two moods - idyllic nature and the flare of primitive force, peace,

and war."[33] Although Pöschl here speaks of Book 8 alone, it is quite possible that the entire Aeneid can be described in such terms from the evidence of animal similes and the two action progressions presented here.

FOOTNOTES TO CHAPTER II

[7]Otis, loc. cit., p. 389.

[8]Ibid., p. 382. A discussion of these themes and the parts they play in the poem appears on pp. 227-28 and 315-17.

[9]These similes that trace the development of fury in an enraged animal shall be discussed in detail.

[10]The poet felt with and for the animals in his similes and the people with whom they were compared. Otis, loc. cit., p. 49, has commented that "Virgil is constantly conscious of himself inside his characters; he thinks through them and for them."

[11]Pöschl, loc. cit., p. 110, has discussed the effect of this simile. "Starting from the wounding, the movement climbs over the dark threats expressed in the massed dull 'm' and 'u' sounds ('tum demum movet arma leo') to the shaking of the man, to the splintering of the lance, and the roar 'from the bloody mouth.'"

[12]John Erskine, "Vergil, the Modern Poet," Harper's Magazine, CLXI (1930) 280, quoted in T. J. Haarhoff, Vergil the Universal (Oxford: Basil Blackwell, 1949), pp. 100-01.

[13]Cf. p. 3.

[14]Cf. p. 25.

[15]Viktor Pöschl, "The Poetic Achievement of Virgil," The Classical Journal, LVI (April, 1961) 298.

[16]The question of whether the animal world is uncivilized or orderly is beyond the scope of this discussion. For the purpose of this paper, the animal will be considered an uncivilized creature due to its lack of any established or concrete laws of justice.

[17]Pöschl, The Art of Vergil, p. 110.

[18]Dido suggests that Aeneas might leave Carthage and like an easily frightened deer, she is apprehensive even when things go well (4. 297-98: "motusque excepit prima futuros/ omnia tuta timens").

[19] Cf. p. 47.

[20] Roger A. Hornsby, "The Virgilian Simile as Means of Judgment," The Classical Journal, LX (May, 1965) 338.

[21] Ibid., p. 339. "Indeed the animal similes in the Aeneid tend always to reduce the person so compared to the level of a beast..." This is a hasty generalization that is clarified from my interpretation in the above text. He did explain later that the tone of the animal action is softened in the simile dealing with the wounded animal by a note of sympathy. "Our pity is aroused for Dido for what she is doing to herself. It is a tribute to Vergil's artistry that in arousing that pity he makes us also aware of Dido's own responsibility in her act." If Dido, having failed to alter her destiny, was reduced to the extreme level or degree of an irrational beast, she could not have had any rational thought allowing her to reflect upon her crimes. The realization of the wound inflicted upon her by Cupid and of her own avoidance of healing the passion appears in Dido's confession (4. 595-97):

> "quid loquor? aut ubi sum? quae mentem insania mutat?
> infelix Dido, nunc te facta impia tangunt?
> tum decuit, cum sceptra dabas."

[22] Otis, loc. cit., pp. 88-89, comments that Vergil's "empathy and sympathy are included in an editorial framework that ranges from explicit to implicit comment on Dido and the amour. The result is a complete transformation of the usual epic devices of simile, ekphrasis and epithet: the similes not only reflect and intensify the feeling-tone of the narrative and foreshadow the tragedy to come, but also introduce or repeat a dominant motif; the ekphraseis (e.g. Fama, the storm) perform much the same function as the similes but also add to the events they accompany a larger, more public, more ecumenical and even super-human emphasis; the epithets (e.g. infelix, pius, pulcherrimus, etc.) strike the particular note that will determine or reinforce the reader's moral reaction to the character involved at a given moment of the action." A more detailed analysis of this aspect of Vergil's style appears on pp. 70, 77, and 78.

[23] Pöschl, The Art of Vergil, p. 112. "The lion simile in the twelfth book has already marked the point of turning toward despair and acceptance of a tragic death. In Turnus' reply to the king is found the indication of what is to come: 'Letumque sinas pro laude pacisci.' His confidence is finally shaken by Amata's and Lavinia's tears (12. 72-74)."

[24] Arthur L. Keith, "Nature - Imagery in Vergil's Aeneid," The Classical Journal XXVIII (May, 1933) 605.

[25] Otis, loc. cit., p. 373.

[26] Margaret E. Taylor, "Primitivism in Virgil," American Journal of Philology, LXXVI (3, 1955) 274.

[27] Aeneas is the unwelcomed stranger in the besieged Troy as he is the foreigner entering the underworld. Although there is a comparison, perhaps Vergil created the likeness as a link to the peace and prosperity that is predicted in the future. Knight, loc. cit., p. 135, has compared Turnus and Aeneas in a new light. "He combined two Euripidean things, or even three. He made the contrast between right reason and the dark instinct, as of Turnus devil-possessed, secure, and shewed the pitilessness, and the frightful havoc, of mass impulse, knowing it strangely well. He then turned the binomial subtlety of Euripides upon himself, and made Aeneas in part a Menelaus, a hero with little, sometimes, to say for himself, and with the rational cause left to seem irrational. All the time these two sides are there."

[28] Cf. pp. 6-7.

[29] Perhaps Vergil was hinting at the hope of a future elimination of conflict in his reference to the underworld and the people oblivious to worldly evil and disaster.

[30] Putnam, loc. cit., p. 60, calls this action development "the imagery of enclosure and release."

[31] In the first simile, the bull is compared to Laocoön, and in the later references, predominately to Turnus and Aeneas. These three men are slaves to their own ideals and opinions. Two of them, Laocoön and Turnus, are sacrificed (as the bull simile implies), and the third man, Aeneas, sacrifices his youth and love for the destiny of Rome.

[32] Pöschl, The Art of Vergil, p. 173, describes this shifting or wavering action in the similes. "....Vergil's aesthetic concept, like all classical concepts, postulates the harmonious balance of opposites. It is profoundly bound up with the poet's view of the world. He assumes a cosmic and historical continuity in which neither darkness nor light is dominant, but where the contrasts are united in a higher entity. This entity is given as a balance, which, though it may be lost, is time and again regained."

[33] Ibid., p. 169.

CHAPTER III

THE INFLUENCE OF THE ANIMAL SIMILE UPON SELECTED BOOKS OF THE AENEID

"As usual the metaphors inherent in the similes are of importance to explain the surrounding text."[34] But the question arises whether the imagery of the similes plays a dominant role in each book of the Aeneid. It has been shown that through Vergil's careful arrangement of the animal similes, their symbolism has illustrated the action theme of peace versus war. If the similes of animals carry through the action of the poem as a whole, then it is justifiable to look at the individual books to see to what extent and in which books the animal similes aid the motif of the book itself.

There is a wide range of feeling and emotion displayed in Vergil's animal similes that allows them to perform several functions in individual books. The similes and their inner conflicts may set the mood for the book in which they appear, they may add to the already established mood, or they may reillustrate or emphasize its tone by integrating their details with the personalities and the events of the narrative.

Vergil arranged the animal images into patterns resembling the outline of the corresponding narrative of eight books. These depictions of animals often follow in sequence through the action of their story which is distinct from that of the narrative. But more often the animal similes relate emotionally, since the inner conflict or feeling within the image may actually bring about the progression of events in the similes (as in the human world when rage and jealousy lead to destruction). Many of the intervening similes, although non-animal, contribute to these same effects. In relation to the narrative, the animal similes help

to define the personalities and to color a moment of action.

The destruction of Troy in Book 2 is filled with sorrow and fury. The animal similes presented by the poet reflect an increasing treachery:

bull (lines 223-24) - Laocoön (sacrifice)

wolves (lines 355-60) - Aeneas and Trojans (fury)

snake (lines 471-75) - Pyrrhus (fury increased)

doves (lines 516-17) - Hecuba and daughters (sacrifice)

In the first simile, the picture of a wounded bull and its flight from the altar (2. 223-24: "fugit cum saucius aram/ taurus") suggests a fatal outcome or some foreshadowing of terror which comes about in the depiction of the doves struck down by a black storm (2. 516: "praecipites atra ceu tempestate columbae"). But the suggestion of doom is given in the next animal simile following that of the bull, for when the wolf begins its search for food because of its violent hunger (improba rabies), some smaller animal will meet its death.

Aeneas describes himself and his Trojans as a pack of wolves, prowling through the city for food. During this hunt by the wild animals, the desire for food becomes more intense as does their fury if any obstacle may prevent them from obtaining their prey. This anger and the need to emerge from their dens leads to the description of the snake (2. 471-72):

> qualis ubi in lucem coluber male gramina pastus,
> frigida sub terra tumidum quem bruma tegebat.

The snake, steeped in poison for a winter, is and will remain a menace to others coming in contact with it. But a further description of the snake and its shedding of old skin portrays the animal looking up at the sun for life (2. 474-75):

lubrica convolvit sublato pectore terga
arduus ad solem, et linguis micat ore trisulcis.

This action of the snake is directly opposite to that affecting the doves in the next animal simile, for they are dashed down from the heavens.

A comparison of the similes in relation to the personages they describe and the corresponding events reveals a similar thematic progression. In Book 2 the theme of sacrifice dominates the story and incorporates the fury and its increase during slaughter necessary to reintroduce and emphasize the sacrifice motif. Laocoön as the bull is destined to die as the simile suggests, just as Hecuba and her daughters. Aeneas, his Trojans, and Pyrrhus come out of their hiding places to vent their fury on their opposition in a similar way to the wolves and the snake. Both the bull and the doves are struck by some force or blow which leads to their death. Laocoön as the bull is strangled by the snakes and Hecuba and her daughters are slaughtered by Pyrrhus in the guise of a serpent.

Since the bellowing of the bull symbolizes an evil omen of sacrifice and doom, the fall of Troy as well as the death of the high priest and the royal family become a certainty from the beginning of Book 2. Laocoön sacrifices a great bull at the official altar of Neptune (2. 201-02):

Laocoön, ductus Neptuno sorte sacerdos,
sollemnis taurum ingentem mactabat ad aras.

Immediately following this ceremony, the priest himself becomes the victim of sacrifice, a frightened man fighting for his life (2. 220-22):

ille simul manibus tendit divellere nodos
perfusus sanie vittas atroque veneno,
clamores simul horrendos ad sidera tollit.

But the bull's bellowing (mugitus) can be traced to the pitiable tones of Sinon (2. 73-74: "quo gemitu conversi animi compressus et omnis/

impetus") who supposedly has been spared from death and sacrifice only through flight (2. 134: "eripui, fateor, leto me et vincula rupi") and (2. 155-56: "vos arae ensesque nefandi,/ quos fugi"). The escape of the bull after it has shrugged off an ill-aimed blow at its neck resembles the fleeing of Sinon (2. 223-24: "fugit cum saucius aram/ taurus et incertam excussit cervice securim"). Panthus, Apollo's priest at the citadel, also flees from the altar, sobbing and bearing his holy objects (2. 318-23):

> Ecce autem telis Panthus elapsus Achivum,
> Panthus Othryades, acros Phoebique sacerdos,
> sacra manu victosque deos parvumque nepotem
> ipse trahit cursuque amens ad limina tendit.
> 'quo res summa loco, Panthu? quam prendimus arcem?'
> vix ea fatus eram gemitu cum talis reddit.

A further reference to the sacrifice symbol is seen in the removal of the holy headbands, Vesta, and her undying fire from the temple (2. 296-97):

> sic ait et manibus vittas Vestamque potentem
> aeternumque adytis effert penetralibus ignem.

This action signifies that Troy will be conquered, but some day may be restored.

After the sacrifice symbol, fury and dread conquer the stable emotions of the Trojans when they realize that their city is being sacrificed, destroyed so that birth can be given to Rome. A simile introducing this theme of violence and destruction describes the roar of a fire in a grain field, a mountain torrent flooding both the fields and forest, and the shepherd totally stunned by the ruination of such forces (2. 304-08):

> in segetem veluti cum flamma furentibus Austris
> incidit, aut rapidus montano flumine torrens
> sternit agros, sternit sata laeta boumque labores
> praecipitisque trahit silvas: stupet inscius alto
> accipiens sonitum saxi de vertice pastor.

Thus, after fright comes fury in the bull. Likewise, this fury of frustration and pain overcomes Aeneas and his Trojan citizens (2. 314-17):

> arma amens capio; nec sat rationis in armis,
> sed glomerare manum bello et concurrere in arcem
> cum sociis ardent animi; furor iraque mentem
> praecipitat, pulchrumque mori succurrit in armis.

The Trojan leader, realizing his momentary madness, invites his men to take up their arms and charge furiously into the city's battle (2. 347-55):

> quos ubi confertos audere in proelia vidi,
> incipio super his; 'iuvenes, fortissima frustra
> pectora, si vobis audendi extrema cupido
> certa sequi, quae sit rebus fortuna videtis;
> excessere omnes adytis arisque relictis
> di quibus imperium hoc steterat; succurritis urbi
> incensae: moriamur et in media arma ruamus.
> una salus victis nullam sperare salutem.'
> sic animis iuvenum furor additus.

In the simile of the wolves, the cubs are left behind during the hunt for prey. In a similar manner, Aeneas is resolved to sacrifice everything, to leave everyone behind - Anchises his father, Creusa his wife, and his son Ascanius - so that he may kill the invading Greeks to feed his desire for revenge and save his people if possible. Trojan as well as Greek lives are sacrificed while the panic and fury of battle overtake the city (2. 366-69):

> nec soli poenas dant sanguine Teucri;
> quondam etiam victis redit in praecordia virtus
> victoresque cadunt Danai. crudelis ubique
> luctus, ubique pavor et plurima mortis imago.

Like the pack of wolves Aeneas and the Trojans go (vadimus) to the city to kill the Greeks who have escaped from the wooden horse and invaded Troy (2. 265: "invadunt urbem somno vinoque sepultam"). In a similar way Coroebus in a passion of rage (furiata mente) searches for

the enemy, his Cassandra and her prophecies left behind.

The fury that has overtaken Aeneas, his countrymen, and the Greeks increases as the fighting of the battle continues. In an intervening simile of the forces of nature, this rage is personified (2. 416-19):

> adversi rupto ceu quondam turbine venti
> confligunt, Zephyrusque Notusque et laetus Eois
> Eurus equis; stridunt silvae saevitque tridenti
> spumeus atque imo Nereus ciet aequora fundo.

Aeneas becomes as poisonous as the snake in the simile of Androgeos. When the Greek leader realizes that he is among the Trojans, his actions resemble those of a man who has trod upon a snake (2. 378-82):

> obstipuit retroque pedem cum voce repressit.
> improvisum aspris veluti qui sentibus anguem
> pressit humi nitens trepidusque repente refugit
> attollentem iras et caerula colla tumentem,
> haud secus Androgeos visu tremefactus abibat.

Aeneas allows this anger and madness to continue while the battle is waged and thus maintains the characteristics illustrated in the similes of the serpent. But when the serpent becomes in reality, Pyrrhus, Aeneas checks his momentary savagery (2. 588: "furiata mente ferebar") in the face of the control demanded of one destined to preserve the Trojan race.

Fury in Aeneas becomes uncontrollable rage in Pyrrhus. Knox states the function of the serpent in the following way:

> And as the pattern of the metaphor unfolds, an independent process of development is revealed; the imagery has, as it were, a plot of its own. In the course of its many appearances in the book the metaphor undergoes a transformation like that of the serpent which it evokes, it casts its old skin. At first, suggestive of Greek violence and Trojan doom, it finally announces triumphantly the certainty of Troy's rebirth.[35]

Thus, as the birth of the snake after a winter's hibernation occurs in the simile (2. 470-73), the hint of Troy's rebirth in Italy is present,

as well as the rebirth of the Greeks hidden within the hollows of the Trojan horse (2. 259-60: "illos patefactus ad auras/ reddit equus, laetique cavo se robore promunt"). Conversely and paradoxically, the snake gives birth to a second Troy as the Trojan horse gives life to the Greeks, especially Pyrrhus.

In another context, the pattern of the snake simile can be described as "from concealment to open violence" in that the false words of Sinon, the hiding of the Greeks, and the attack on Priam's palace correspond to the hibernation versus the activity and rebirth of a snake.[36] The relationship of the death and birth or rebirth cycle and the simile of the snake suggests another pattern of events. These include the death of Laöcoon caused by the serpents, the death of Priam who is slaughtered by Pyrrhus in the guise of a snake, the rebirth of Troy, and the birth of the Greeks from the Trojan horse.

A reflection of the serpent in its youthful, glistening skin (2. 473: "nunc, positis novus exuviis nitidusque iuventa") is contrasted to the old Priam, rising to the occasion by donning his youth's armor (2. 509-11):

> arma diu senior desueta trementibus aevo
> circumdat nequiquam umeris et inutile ferrum
> cingitur, ac densos fertur moriturus in hostis.

Another contrast to the glistening, youthful image presented by the snake is that of Venus as she appears to Aeneas (2. 589-92):

> cum mihi se, non ante oculis tam clara, videndam
> obtulit et pura per noctem in luce refulsit
> alma parens, confessa deam qualisque videri
> caelicolis et quanta solet....

Venus though formerly concealed by the gloom of night appears in order to bring an end to the havoc in Troy rather than promote the war and its violence desired by Juno.

Death, whether it be of Troy alone or of both the city and its inhabitants, is a necessary evil and an inevitable result of the fury and rage of battle. After Pyrrhus has entered Priam's entrance hall and begun to destroy the palace, the terror of its occupants increases as destruction and death become unavoidable. This fear and confusion, agony and groaning overtake the people (2. 486-90) as Pyrrhus attacks and weakens the door, allowing the Greeks to enter and begin their massacre (2. 491-95). The violence wrought upon these victims of revenge is described as a foaming river pouring over the fields and herds (2. 496-99):

> non sic, aggeribus ruptis cum spumeus amnis
> exiit oppositasque evicit gurgite moles,
> fertur in arva furens cumulo camposque per omnis
> cum stabulis armenta trahit.

The sacrifice theme reappears during all this fury in the description of Pyrrhus on the threshold of the royal family of Priam (2. 499-502):

> vidi ipse furentem
> caede Neoptolemum geminosque in limine Atridas,
> vidi Hecubam centumque nurus Priamumque per aras
> sanguine foedantem quos ipse sacraverat ignis.

But the snake used in characterizing Pyrrhus is also an agent of rebirth. Through the sacrifice and death of the Trojan citizens (2. 290-91: "ruit alto a culmine Troia./ sat patriae Priamoque datum"), the survivors led by Aeneas are destined to give rebirth to a fatherland, a second Troy (2. 781-84):

> et terram Hesperiam venies, ubi Lydius arva
> inter opima virum leni fluit agmine Thybris:
> illic res laetae regnumque et regia coniunx
> parta tibi....

In the depiction of the doves huddling together in a storm, the implied doom or sacrifice is evident (2. 516-17):

> praecipites atra ceu tempestate columbae,
> condensae et divum amplexae simulacra sedebant.

The doves, Hecuba and her daughters, are to be sacrificed at the altar for the necessity of food - food to feed the destiny of Rome. They are helpless in changing this action, just as Laöcoon and Coroebus in preventing their deaths. Nevertheless, Hecuba vainly tries to gather her family at the altar in the hope that the gods may spare them or that the royal family may die together (2. 523-24: "haec ara tuebitur omnis,/ aut moriere simul"). In a similar manner, Aeneas begins to collect the surviving Trojans at a mound with an ancient Temple of Ceres upon it (2. 713-15). These people, awaiting the return of Aeneas, are willing to carry on the destiny of their city and its rebirth (2. 796-800):

> Atque hic ingentem comitum adfluxisse novorum
> invenio admirans numerum, matresque virosque,
> collectam exsilio pubem, miserabile vulgus.
> undique convenere animis opibusque parati
> in quascumque velim pelago deducere terras.

The sacrifice symbol dominates the description of Polites' murder. Priam's son, like the bull of the animal simile (2. 223-24), avoided the death blow, and, though wounded, escaped from the altar (2. 526-29):

> Ecce autem elapsus Pyrrhi de caede Polites,
> unus natorum Priami, per tela, per hostis
> porticibus longis fugit et vacua atria lustrat
> saucius.

Unlike the bull, Polites is pursued by Pyrrhus and finally killed before his parents' eyes - the beginning of the slaughter of the royal family (2. 561-62: "ut regem aequaevum crudeli vulnere vidi/ vitam exhalantem"), and meets his death at the altar as a sacrifice decreed by destiny (2. 550-54).

Troy's fall and destruction are symbolized by the ash tree that finally snaps off and falls full length on the hillside (2. 626-31):

ac veluti summis antiquam in montibus ornum
cum ferro accisam crebrisque bipennibus instant
eruere agricolae certatim; illa usque minatur
et tremefacta comam concusso vertice nutat,
vulneribus donec paulatim evicta supremum
congemuit traxitque iugis avulsa ruinam.

The sacrifice of Troy and many of its citizens does not exclude Aeneas' wife Creusa, for she is taken from her family (2. 738: "heu misero coniunx fatone erepta Creusa") by divine purpose (2. 777-79):

non haec sine numine divum
eveniunt; nec te hinc comitem asportare Creusam
fas, aut ille sinit superi regnator Olympi.

Although the theme of sacrifice dominates the animal similes as well as the narrative and is accompanied by the fury resulting from the panic during slaughter, the image of the serpent affects the similes and the narrative through many of the personalities and their corresponding actions. The Trojan horse though inanimate is given many life-like qualities (2. 52-53: "uteroque recusso/ insonuere cavae gemitumque dedere cavernae"). Its slow, crawling movement as it treads across land is described (2. 235-38):

accingunt omnes operi pedibusque rotarum
subiciunt lapsus, et stuppea vincula collo
intendunt: scandit fatalis machina muros
feta armis.

The word <u>lapsus</u> recalls the gliding motion of the twin snakes as they escape to the shrine of Minerva (2. 225-26):

at gemini lapsu delubra ad summa dracones
effugiunt saevaeque petunt Tritonidis arcem.

The final death blow of Polites and Priam and consequently of Troy is administered by the reborn snake, Pyrrhus. This action again echoes the sliding movement (2. 526: "Ecce autem elapsus Pyrrhi de caede Polites") and (2. 551: "in multo lapsantem sanguine nati").

Pyrrhus, resembling the serpent in the simile (2. 471-75), kills Polites and Priam in the same way as the real snake strangles and bites Laocoön and his sons (2. 212-21). Androgeos encounters the Trojans (2. 377: "medios delapsus in hostis") and meets his death through Aeneas who is metaphorically described as a serpent (2. 378-84).

The twin snakes (2. 225: gemini dracones) which had strangled Laocoön anticipate the appearance and the action of the two sons of Atreus (2. 415: gemini Atridae) as they attack the Trojans. "The hidden snakes lurking on Tenedos, whose stealth and duplicity are inherent in the character of Sinon, take initial revenge on the attempted revealer of the horse's deception."[37] As the twin snakes seek the shrine of Minerva and disappear behind the shield of the goddess (2. 225-27), in a similar manner the daughter of Tyndareus, Helen of Troy, hides by the altar of Vesta (2. 567-74).

In addition to these aspects of slow movement, death, and concealment of some evil, the snake presents a symbol of hope and rebirth. Anchises is encouraged by the miracle of the flame licking the soft curls of Ascanius (2. 679-84) and the confirmation of the omen seen in the falling star (2. 692-98). This light tongue of flame is traced to the description of the twin snakes rushing to meet Laocoön (2. 210-11: "igni/ sibila lambebant linguis vibrantibus ora").

The story pattern of Book 2 - the downfall of Troy and its destined rebirth - runs parallel with the pattern of ideas produced by the similes. Without the symbolism, the book would not possess the unity of action and emotion needed in the narrative.

A brief analysis of Books 4 and 9, in which the thematic development

of animal similes is particularly noteworthy, complements these observations on Book 2 and helps to confirm my thesis.

Dido's love affair with Aeneas began unexpectedly, through the intervention of the gods, but ended in Book 4 with a well-organized plan of revenge and hostility. The animal similes in this book all reflect intense action, suggesting that emotions and efficiency of action counteract and cause an often fatal reaction. The development of the Dido story is traced through the animal similes:

deer (lines 69-73)	-	Dido (wound)
birds (lines 254-55)	-	Mercury (controlled action)
ants (lines 402-07)	-	Trojans (controlled action)
wild animal (line 551)	-	Dido (fatal wound)

A pattern similar to that established in Book 2 is evident, for the first image of a wounded deer fleeing for its life (4. 72-73: "illa fuga silvas saltusque peragrat/ Dictaeos") is mirrored in the last image of a wild animal in which Dido expresses her desire to have lived as a child of nature (4. 551: "degere more ferae"), thus escaping from her problems and her wounded love for Aeneas. In the intervening animal similes, the action is intensified but in two very distinct ways. Mercury is sent down by the gods to warn Aeneas that a delay in Carthage would cause a further detainment in promoting the destiny of a reborn Troy, the fatherland of Ascanius. The importance of Mercury's order, however, is not shown in the simile in which a bird's carefree motion is described (4. 254-55: "avi similis, quae circum/ piscosos scopulos humilis volat aequora iuxta"). On the contrary, the simile is used to comment on the messenger's swift flight, not his purpose. Physical

activity is again portrayed in the next animal simile of the ants, furiously preparing for their winter food supply by plunder (4. 403: "cum populant hiemis memores tectoque reponunt"). The purpose and the devotion of these insects are coupled with their intense action (in contrast to the picture drawn of Mercury). But both of these intervening animal similes describe rational and controlled actions. The rational action of Mercury and the Trojans is contrasted with the extreme emotion of Dido wounded by her love and her own impulsive death blow. Thus, throughout Dido's book, the swift movement caused by a wound or the search of food overshadows the animal similes and the narrative.

Through the wound imagery of the deer simile, a foreshadowing of the personalities and events becomes evident. The hunt, the comparison of Aeneas with Apollo (4. 149: "tela sonant umeris"), the subsequent love affair of Dido and Aeneas, and Dido as the victim of the hunt (the deer carrying the wound of love) - all of these pictures reflect the deer simile, and the inevitable doom of the Carthaginian queen.

The love wound of Dido is evident from the very beginning of her story (4. 1-2):

> At regina gravi iamdudum saucia cura
> vulnus alit venis et caeco carpitur igni.

The tranquillity desired by the Queen is unattainable (4. 5: "nec placidam membris dat cura quietem"). Love's flame consumes Dido, wild with passion (4. 65-69):

> quid vota furentem,
> quid delubra iuvant? est mollis flamma medullas
> interea et tacitum vivit sub pectore vulnus.
> uritur infelix Dido totaque vagatur
> urbe furens....

No longer can she be the unhesitating, efficient queen, for rational

thought has succumbed to love (4. 76: "incipit effari mediaque in voce resistit"). Juno perceives such a change in the Carthaginian queen (4. 90-91):

> Quam simul ac tali persensit peste teneri
> cara Iovis coniunx nec famam obstare furori.

and (4. 101: "ardet amans Dido traxitque per ossa furorem").

Like the shepherd who has pierced the doe with his arrow in the deer simile, Aeneas unknowingly inflicts his love upon Dido (4. 69-72):

> qualis coniecta cerva sagitta,
> quam procul incautam nemora inter Cresia fixit
> pastor agens telis liquitque volatile ferrum
> nescius....

During the hunt, the Trojan leader therefore is characterized as Apollo, the god of archery as well as of prophecy (4. 143-50). When the queen and Aeneas meet at a cave during the hunt, it is the birthday of doom and the cause of evil (4. 169-70: "ille dies primus leti primusque malorum/ causa fuit").

The implied restlessness of the queen and the action of the hunt anticipate the appearance of Rumor, the swift messenger and traveller on earth (4. 173-97). As a result of Rumor's tale, King Iarbas becomes enraged (4. 203: "isque amens animi et rumore accensus amaro").

Mercury, obeying Jove's command, must recall Rumor (pernicibus alis), for he brings a message full of hope for a future Rome but for Dido, the verdict of death. The action of the bird simile is reflected in Mercury's movement, as he skims between earth and sky towards the Libyan coast (4. 256-57: "haud aliter terras inter caelumque volabat/ litus harenosum ad Libyae"). The flight predicts the uncertainty and conflict of Aeneas when destiny excludes personal desires. The Trojan leader

wishes to flee from Carthage although it is dear to him (4. 281: "ardet abire fuga dulcisque relinquere terras"). His mind is in a feverish conflict, turning in every direction to find a way past this dilemma (4. 285-86):

> atque animum nunc huc celerem nunc dividit illuc
> in partisque rapit varias perque omnia versat.

The anguish and compelling desire of Aeneas to speak with Dido about his departure echoes the descriptions of the wolf similes. The feverish conflict of Aeneas' mind (celerem) and his frustrated attempts to find a way (rapuit) to speak to the temperamental queen echo the hunger-driven wolf which searches for a way to snatch a lamb from the sheepfold.

But the uncertainty of Aeneas is not shared by his comrades who are anxiously awaiting the leader's command to prepare for the departure from Carthage (4. 294-95: "ocius omnes/ imperio laeti parent et iussa facessunt"). Aeneas' sudden decision to leave Dido is not a secret to the queen for Rumor conveyed the message. Dido reacts to this news as some Bacchante driven wild (4. 298-303) and later as Pentheus seeing the Furies (4. 469-70) and as Orestes pursued by his mother (4. 471-73).

Regardless of the irrationality and the pleadings of Dido, Aeneas and his crew prepare to leave Carthage. Reflections of the ant simile (4. 402-07) as seen in their comparison to the Trojans hastily preparing to set sail may be traced to a similar description of the Carthaginians erecting the fortifications of their town (1. 430-38). The resolution of Aeneas resembles the oak tree that stands firmly rooted to its crag even during the gusts of the winter wind (4. 441-49).

Passion, the wound of love, and destiny have overcome the queen to such an extent that she prays for death (4. 474-76):

> Ergo ubi concepit furias evicta dolore
> decrevitque mori, tempus secum ipsa modumque
> exigit....

Dido, overcome by grief resulting from her wound of love (dolore), succumbs to the madness (furias) that eventually leads to her death. Love and the agony of awaiting death do not permit the queen to relax in sleep (4. 529-32). Although she has professed to be faithful to Sychaeus, her love for Aeneas causes her to break the faith she once vowed to the memory of her husband. Likewise, this fatal love drives Dido mad. Her only regret is that she has not been a child of nature, illustrated by the animal image of a wild beast (4. 551: "degere more ferae"), untouched by marriage and its troubles (4. 548-52). Frantic at heart, Dido prepares the funeral pyre with the aid of her sister Anna. The queen is seeking the quickest way out of life (2. 630-31), and, as in the animal simile of the deer, she is running from her fears not of death, but of life (4. 642-47). Consequently, Dido never becomes an animal, for she regains her rationality to the extent that she is able logically to analyze her situation and propose the outcome of death.

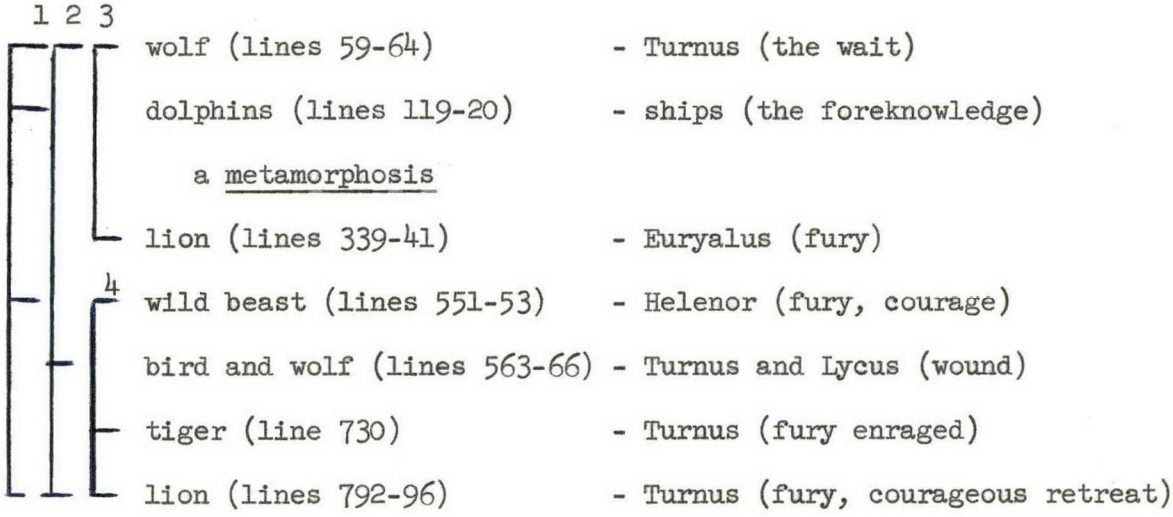
When the final death blow of Dido is seen by the citizens of Carthage, panic seizes the women, echoing the abrupt reaction of their dying queen (4. 664-71). Life is quickly snatched from the suffering leader. Iris, commanded by Juno to separate the soul from the body, flies down over Dido and releases her from life (2. 693-705).

The vigorous action of the animal similes in Book 4 is reflected in the personalities and narrative. With the wound and the rational

command acting as the stimuli to the personalities, the story of Dido moves on swiftly.

Vergil uses a great number of similes both animal and non-animal in the war books of the Aeneid. During the fiery battle scenes, an abundance of similes is introduced either to heighten the emotion of the tragedies of war or to emphasize the violence and the savage ways of man when confronted and taunted by opposing forces.

Into the strife of Book 9 he introduces a number of similes greater than that appearing in the previous books of the Aeneid. A complex yet unified symbolism portraying the thematic progression of expectation, fury, wound, and courageous retreat is evident:



Several possible thematic relationships among the similes are evident: (1) prediction and outcome; (2) hope and hope reborn; (3) the wait and the pounce; and (4) the capture and escape. Each simile relates to the next through the visual image or through the emotion of fury in the animal. The increasing rage of the animal is brought on by hunger and the loss of territory. These two basic animal needs alternate in

the similes as they appear in successive order throughout the ninth book.

In the first set of similes symbolizing prediction and outcome, the wolf is outside the sheepfold, hoping and waiting for an opportunity to snatch its prey (9. 64: "siccae sanguine fauces"). Eventual doom and sacrifice become synonymous with blood (sanguine), thereby suggesting some downfall. The anger and frustration of the wolf mirrors the emotion and the action of Turnus who impatiently rides around the walls of the Trojan camp, seeking entrance where there is none (9. 57-58: "huc turbidus atque huc/ lustrat equo muros aditumque per avia quaerit"). This mounting fury of Turnus is foreseen in the simile of the Ganges and the Nile, rising during the flood and withdrawing from the fields (9. 30-32), and it is emphasized immediately after the wolf simile (9. 65-68). The dolphins, burying their beaks in the water (9. 119: "demersis aequora rostris"), plunge into the depths of the sea (9. 120: "ima petunt). This implied animal metamorphosis of the Trojan ships, which snap their moorings and go out to sea in the manner of dolphins, adds to the tragic prediction of fury and death. The submersion of the dolphins contrasted to their normal existence near the surface of the water suggests that danger is close. Turnus, the embodiment of danger, does threaten to burn up the Trojan ships. As the "dolphins" surface again, they are maidens of the sea. In reality, the ships change into sea nymphs after they have broken away from the land in the way that Cybele predicted (9. 101-03). Helenor as the wild beast in the next animal simile of this series realizes his fatal end which has been predicted (9. 552: "seseque haud nescia morti inicit") and hurls himself into the midst of the enemy. In the same manner, Turnus as the

lion in the simile that follows wishes but does not dare to drive a path through the men and their weapons (9. 795-96: "nec tendere contra/ ille quidem hoc cupiens potis est per tela virosque").

Hope and hope reborn, the second thematic cycle of the similes, is Vergil's attempt to represent the animal as it endlessly toils for self-preservation. The first simile (9. 59-64) of the wolf presents the struggle and torment within the animal when food has been denied for any length of time, and subsequently the hope that arises when the change to seize the prey is at hand (9. 62-64):

> ille asper et improbus ira
> saevit in absentis, collecta fatigat edendi
> ex longo rabies....

The violent hunger (improba rabies) of the wolf simile in Book 2 is reflected in this later story of the animal (improbus, rabies). But the additional description of anger (ira) signifies that the wolf has become progressively more furious, characteristic of many of the animals appearing in the similes of the Aeneid.

In a similar context of the animal obtaining its food, the second simile of the group presents the bird of Jupiter and the wolf successfully apprehending their desired prey (9. 563-66). Their victim is the animals' hope of survival temporarily reborn. Another picture of hope is illustrated by the lamb's mother as she vainly searches for her missing young (9. 565: "quaesitum aut matri multis balatibus agnum"). Turnus, filled with the fury of the enraged bird or the wolf of Mars, pursues Lycus, the victim resembling the swan and the lamb of the animal similes. In the final image of this series, the lion is surrounded by a crowd of men and has only one means of retreat - to back away.

The possibility of escape is then a reborn hope of survival as Turnus, pictured as the lion (9. 792-96), hurls himself into the river below him (9. 815-18).

Turnus and Euryalus are presented in a similar manner by an evocation of their lust for blood within the encampment of the enemy. Thus, in the third simile pattern, the wolf, the first image, as it portrays Turnus, desires to enter the sheepfold and begin its slaughter (9. 59). In the lion image of Euryalus, rage overcomes the animal while in the midst of the meek sheep (9. 339-41):

> turbans
> (suadet enim vesana fames) manditque trahitque
> molle pecus mutumque metu, fremit ore cruento.

The absence of fresh blood in the wolf simile (9. 64: "siccae sanguine fauces") predicts and highlights the slaughter appearing in the Euryalus scene (9. 342-43).

The hope of entering the Greek camp and beginning the slaughter anticipates the action of the lion simile. Nisus and Euryalus notice a place to enter the camp where the ring of watch fires is broken (9. 237-40). Just as the lion hunts for its victims in the sheepfold, Nisus and Euryalus sight a town in a valley previously used for hunting (9. 243-45):

> nec nos via fallit euntis
> vidimus obscuris primam sub vallibus urbem
> venatu absiduo et totum cognovimus amnem.'

But neither of the hunters is destined to survive their invasion of the Greek camp. Euryalus, confused by the sudden attack of Volscens, is overpowered (9. 396-98). Like a shining flower cut by a ploughshare or a poppy burdened by the weight of the rain (9. 434-37), the handsome

youth's neck drops onto one shoulder while the blood runs down his limbs (9. 433-34: "pulchrosque per artus/ it cruor inque umeros cervix conlapsa recumbit"). Euryalus who once resembled the lion with the blood-stained mouth (9. 341: ore cruento) has shed his own blood. Nisus bravely meets his death in the midst of the enemy after he has slaughtered Volscens in retribution for the death of Euryalus (9. 438-45).

Turnus is granted his desire of entering the Trojan camp and causing death and havoc among the Trojans, in the same way as Euryalus created havoc among the Italians. The simile of the wild beast trapped by a force of hunters (9. 551: "quae densa venantum saepta corona") predicts the description of Turnus as he enters the Trojan gate and begins his slaughter. Thus, when Panthus allows the Italian leader within the camp, the result is as bad as placing a tiger in the midst of a helpless flock (9. 730: "immanem veluti pecora inter inertia tigrim"). But unlike Euryalus whose death occurs among the flock of Italians, Turnus survives, only to be enraged (like the lion) by the surrounding crowd of men - his Trojan enemies (9. 792-93: "ceu saevum turba leonem/ cum telis premit infensis"). Although the lion's rage and courage forbid it to retreat, it is unable to make its way through the men and their weapons. Because of its desire to survive, it backs away (9. 794-96):

> retro redit et neque terga
> ira dare aut virtus patitur, nec tendere contra
> ille quidem hoc cupiens potis est per tela virosque.

Book 9, like many of the war books, is a combination of several stories enacted in various locations by several personalities, none of whom dominate the entire book. Because of the complexity of the war story, the necessity arises for some unifying or connecting device.

Through the imagery of the animal similes in the ninth book, the thematic pattern of prediction, fury, wound, death, and courageous retreat is clarified and such personalities as Cybele, Nisus, Euryalus, Helenor, Lycus, and Panthus become an integrated part of the story.

Although the themes presented in the animal similes reflect the main ideas of Book 9, they also portray the horror of war and its damaging effect on the Italian leader. By the end of the book, Turnus becomes a savage beast, maddened by the obstacles hindering his search for food. This savagery, which is often associated with war, illustrates the tragedy of man and animal when fury and rage become their masters.

Books 10, 11, and 12 yield similar though not so striking results under analysis and confirm the role herein argued for the animal similes in a given book. Of the remaining six books of the Aeneid, only two others can to a limited degree illustrate this theory of simile and book relationship. In Book I, two animal similes occur, those of the swans (l. 393-400) and the bees (l. 430-38):

> aspice bis senos laetantis agmine cycnos,
> aetheria quos lapsa plaga Iovis ales aperto
> turbabat caelo; nunc terras ordine longo
> aut capere aut captas iam despectare videntur:
> ut reduces illi ludunt stridentibus alis
> et coetu cinxere polum cantusque dedere,
> haud aliter puppesque tuae pubesque tuorum
> aut portum tenet aut pleno subit ostia velo.
>
> .....
>
> qualis apes aestate nova per florea rura
> exercet sub sole labor, cum gentis adultos
> educunt fetus, aut cum liquentia mella
> stipant et dulci distendunt nectare cellas,
> aut onera accipiunt venientum, aut agmine facto
> ignavum fucos pecus a praesepibus arcent;
> fervet opus redolentque thymo fragrantia mella.
> 'o fortunati, quorum iam moenia surgunt.'
> Aeneas ait et fastigia suspicit urbis.

The prediction of the successful destiny of the voyagers and that of the disciplined community of the bees mirror the themes of this book, but they do not refer to the action in any great detail, nor do they reflect on many of the persons appearing in the narrative. The images suggested by the similes in the fifth book illustrate the light and dark action in the narrative. The dolphins in the last simile (5. 594-95) present a gay picture of Ascanius in a mock battle (in contrast to the dark theme of war) immediately followed by the destruction of the Trojan ships. In contrast to the gay scene of the dolphins, the animal similes of the pigeon (5. 213-17) and the snake (5. 273-74) mirror the intended seriousness of the Trojan games. Although the images presented in Book 5 reflect the inner conflict of the narrative, the details of the story cannot be traced from the symbolism of the animal similes.

Many readers of the Aeneid enjoy the animal stories as they appear within the text, hardly realizing that without the similes their opinions and understanding of this complex epic poem would be far less pleasurable or substantial. It is through his skill in selecting details for emphasis that Vergil used the symbolism of the similes to mirror the narrative, thus creating interest and unity:

> Here, one of the most important principles of Vergil's art becomes effective - the striving for unity, or as Woelfflin called it in a lecture entitled 'The Classical,' 'the principle of assimilation' (the forms assimilate each other): 'the work of art is organized into self-supporting parts, unified by homogeneous imagery and a moving rhythm common to every detail.'[38]

FOOTNOTES TO CHAPTER III

[34] Putnam, loc. cit., p. 159.

[35] Bernard M. W. Knox, "The Serpent and the Flame: the Imagery of the Second Book of the Aeneid," American Journal of Philology, LXXI (4, 1950) 381.

[36] Ibid., pp. 391-92.

[37] Putnam, loc. cit., p. 23.

[38] Pöschl, The Art of Vergil, pp. 31-32.

CHAPTER IV

CONCLUSION

Many generations of readers have been intrigued by the story of Vergil's Aeneid. Part of this great enthusiasm has been evoked by the symbolism and imagery appearing throughout the poem. The theme, action, mood, and personalities are influenced and unified by the symbolism, particularly the symbolism presented by the animal similes. It has been my aim in this thesis to suggest a special interpretation of Vergil's references to animals that appear in his similes as well as in the narrative.

The role of the animal simile is quite involved, for its part is not limited merely to the boundaries of the simile and its surrounding text, but rather is extended to both the book in which it appears and the poem as a whole. The general thematic progression of the narrative centers on the hope of peace which is disrupted by war and at the last moment achieved only through force. This same pattern is portrayed in many of the animal similes that appear throughout certain books of the poem. The upward trend of hope in the first six books of the Aeneid is counterbalanced with the downward trend of war that causes a deterioration of mankind's morals in the last six books. Likewise in the animal similes, the wild creatures are driven from their normal life patterns to a disruptive state of enraged fury. Consequently, the animal similes differ in the first and second halves of the poem and aid the overall theme and action of the narrative.

Just as happiness and sorrow alternate in the daily life of the

personalities in the poem, a parallel continuously changing action appears in the similes of nature. I have shown how several bird similes vary in their descriptive elements and are deliberately placed in their context in order that they may affect the changing moods of the narrative.

Thus, the animal similes influence the thematic progression of the story as well as its upward, downward, continuous action, and its varying moods. The actions of many of the characters are reflected by the animals with which they are compared. In a similar way the movement and pattern of the lives of the human characters are often foreshadowed by the animal images. The unity of theme, action, and characterization that comes about as a result of the animal imagery is important for the reader's understanding and appreciation of the poem.

Although the role of the animal simile influences and unifies the story of the Aeneid, it has a further, perhaps equally important function. This animal symbolism mirrors Vergil's ideas concerning nature and her benefits. The poet "pictures the fevered life in Rome and the unrest caused by the too sudden influx of gold and feels that contact with nature can restore stability."[39] Like Rousseau, Vergil believed that to man's great disadvantage, the ways of nature had become foreign and could not show man the way to peace and tranquillity because of his greed. It was Vergil's hope to acquaint man once again with nature so that as they both struggled in their separate worlds, it would be to man's advantage to adopt the harmony in nature. To the poet, it was only through man's recognition of what was good for him that he could look to nature and her good qualities and consequently preserve tranquillity.[40]

The ancient literary theme of tranquillity versus endless toil reflected for Vergil the lot of man as well as of nature. The poet was not so blinded by his love for the ways of nature that he did not realize that violence and suffering were a very essential part of its existence. But he was perceptive enough to see that although both the worlds of man and animal suffered in endless toil, it was often in useless toil that mankind labored. Greed for money and power hindered the peaceful association of man with man. Contrasted to man's struggle for glorification, wealth, and power, the uncivilized animal fought for self-preservation. The poet saw the cruel side of nature and interpreted it as such because as an observer from the civilized world, he was unable to comprehend the motivation prompting the action of untamed creatures. Nevertheless, he saw animal life as a society of equal beings, equal within their own kind and intuitive enough neither to rival the stronger nor to interfere with their respective rights. But Vergil realized that even though a man might be considered equal to another of his social class, there evolved dissatisfaction, greed, and cruelty overpowering mankind's civilized state. This degradation of man suggested that a return to a more primitive, unbiased world be undertaken in order to uplift man's morals. In the comparison of animal to man, the world of nature was satisfied with those qualities or privileges entrusted to each kind of animal in the manner of a civilized community. But man was dissatisfied with his station in life, craving benefits for himself beyond the necessities of life, regardless of the effect on others, and aspiring to goals unattainable by any civlized means. Thus, Vergil saw the animal world of nature as a harmonious but struggling, often

cruel, yet balanced society providing useful examples to man as he sought to secure a successful and peaceful destiny for a world power such as Rome. Such heroes as Camilla and Turnus exemplify and illustrate Vergil's desire to illuminate human values in terms of those of nature. Although they died, they are as untamed forces of nature, driven on by the relentless desire to kill their enemy, yet justified to themselves in fighting for their respective countries and people.[41]

Beyond descriptions of nature (emphasizing peace and toil, equality, and cruelty) given by Vergil, beauty was indeed a vital asset in qualifying nature as the model for mankind to follow. In the similes and imagery of the poet the beauty of nature is emphasized and the passages containing such descriptions become the most magnificent and brilliant lines to be found in all of the Aeneid. In them the poet attempted to express the inexpressible. This inexpressible beauty of nature was important to Vergil and mankind only because it emphasized that each animal was unique in its own existence, magnificent in its functions which together allowed the animal world to survive with a minimum of hostility and revenge. Such beauty of nature that Vergil emphasized is evident in the following passages (6. 707-09):

> ac velut in pratis ubi apes aestate serena
> floribus insidunt variis et candida circum
> lilia fuduntur, strepit omnis murmure campus.

and (11. 496-97: "arrectisque fremit cervicibus alte/ luxurians luduntque iubae per colla, per armos").

A review of the qualities Vergil attributed to the animal world demonstrates how and why the poet became so devoted to his dream of man following the ways of nature, and adding honor and tranquillity

to the already prosperous Roman civilization. Vergil understood nature, that is, he recognized that inner conflicts of nature existed. Geikie has noted that Vergil "makes us feel how keenly he realized that each living creature is a sentient being with habits and instincts worthy of our attention, and subject to sufferings that appeal to our compassion."[42]

Vergil's perception and understanding of nature are appreciated more fully when they are compared and found quite similar to the opinions of modern naturalists. Sally Carrighar, a well-known naturalist, has described several aspects of the wild animals' life patterns. "As soon as he recognizes that he will lose a fight, the wolf turns his head away, a movement that the victor immediately understands and accepts... But however defined, the wolf ritual works, it prevents the killing of a con-specific."[43] This fighting and retreat is shown in several animal similes previously discussed. Aggression in the animal world was of two types in Vergil's opinion, both offensive and defensive, that is, the killing for food as opposed to the killing for a territory in order to defend its rights. These cruel actions of animals were justifiable for they were concerned with self-preservation. But the savagery of man was highly criticized by Vergil for he contended that it was man's duty to create a better world rather than condone the evil of war.

The animals of nature kill when they have to for the right motives but their final instinct is for a peaceful hierarchical order. We must assume then that in the ending of the Aeneid, the animal tendencies of mankind are illustrated both in the necessary killing of Turnus by Aeneas and in the peaceful order that is to follow. This interpretation reveals the importance of the ending of the poem in terms of the role

of the animal in relation to the human personalities. Throughout the story, Aeneas represents order in contrast to the more savage and disorderly Turnus. But as the circumstances of war cause man to be like an animal enraged by the danger of losing its life and its home, so Aeneas and Turnus reach such a degree of rage and fury in Book 12. It is only at the final moment of the poem that the more human Aeneas and Turnus reappear. The killing of Turnus by Aeneas then looks forward to some new kind of peace and order. Likewise, the animal settles back to its normal, peaceful state since its estranged, warlike leader has met his death.

This new kind of peace that was established by Aeneas through the death of Turnus could only survive if man's excesses - pride and anger - were restrained. Just as the animals sought harmony in their world, men must control their actions that after conflict (the conquests of the Roman Empire) order and justice might become stable (6. 851-53):

> tu regere imperio populos, Romane, memento
> (hae tibi erunt artes), pacisque imponere morem,
> parcere subiectis et debellare superbos.[1]

FOOTNOTES TO CHAPTER IV

[39] T. J. Haarhoff, "Virgil's Garden of Flowers and His Philosophy of Nature," Greece and Rome, V, Series 2 (March, 1958) 80.

[40] Otis, loc. cit., p. 159.

[41] Although the death of Camilla increased the violence (violentia) of Turnus and enlightened him on the subsequent action and final outcome of the war, both leaders from the start were victims of destiny and inclined to succumb to their excesses of glory in battle. Putnam, loc. cit., pp. 156, 192, remarks that the similarity between Camilla and Turnus is evident in their violent deaths, expressed by the same words (11. 831, 12. 952: "vitaque cum gemitu fugit indignata sub umbras").

[42] Sir Archibald Geikie, The Love of Nature Among the Romans (London: John Murray, 1912), p. 187.

[43] Sally Carrighar, "War Is Not In Our Genes," The New York Times Magazine, September 10, 1967, p. 87.

BIBLIOGRAPHY

Books

Geikie, Sir Archibald. The Love of Nature Among the Romans. London: John Murray, 1912.

Haarhoff, T. J. Vergil the Universal. Oxford: Basil Blackwell, 1949.

Haecker, Theodor. Virgil, Father of the West. Trans. A. W. Wheen. New York: Sheed and Ward, Inc., 1934.

Knight, W. F. Jackson. Roman Vergil. London: Faber and Faber Limited, 1944.

Lewis, C. Day. The Aeneid of Virgil. New York: Doubleday and Company, Inc., 1952.

Otis, Brooks. Virgil: A Study in Civilized Poetry. Oxford: The Clarendon Press, 1964.

Pöschl, Viktor. The Art of Vergil: Image and Symbol in the Aeneid. Trans. Gerda Seligson. Ann Arbor: The University of Michigan Press, 1962.

Putnam, Michael C. J. The Poetry of the Aeneid: Four Studies in Imaginative Unity and Design. Cambridge: Harvard University Press, 1965.

Vergil. P. Vergili Maronis Opera. Oxford: The Clarendon Press, 1959.

Articles

Carrighar, Sally. "War Is Not In Our Genes," The New York Times Magazine (September 10, 1967) 74-94.

Haarhoff, T. J. "Virgil's Garden of Flowers and His Philosophy of Nature," Greece and Rome, V, Series 2 (March, 1958), 67-82.

Hornsby, Roger A. "The Vergilian Simile as Means of Judgment," The Classical Journal LX (May, 1965), 337-344.

Keith, Arthur L. "Nature-Imagery in Vergil's Aeneid," The Classical Journal XXVIII (May, 1933), 591-610.

Knox, Bernard M. W. "The Serpent and the Flame: the Imagery of the Second Book of the Aeneid," American Journal of Philology LXXI (4, 1950), 379-400.

Pöschl, Viktor. "The Poetic Achievement of Virgil," The Classical Journal LVI (April, 1961), 290-299.

Taylor, Margaret E. "Primitivism in Virgil," American Journal of Philology LXXVI (3, 1955), 261-278.

Walker, Louisa V. "Vergil's Descriptive Art," The Classical Journal XXIV (June, 1929), 666-679.

Wilkins, Eliza G. "A Classification of the Similes in Vergil's Aeneid and Georgics," The Classical Weekly XIV (April, 1921), 170-174.