THE ANCIENT SYSTEM OF RHETORIC

WITH A PARTIAL STUDY OF ITS INFLUENCE ON VIRGIL

AS SEEN IN THE SIMILES IN THE AENEID

by

Demas Onoliobakpovba Akpore, B. A.
(Honours in Classics, London)

A Thesis Submitted in Partial Fulfillment of
the Requirements for the Degree of
MASTER OF ARTS
in the Department of
Classics

We accept this thesis as conforming to the
standard required from candidates for the degree of
Master of Arts

The University of British Columbia
September, 1958
ABSTRACT

The purpose of this thesis is to investigate the ancient system of rhetoric and its influence on Virgil as seen in his use of the simile in the Aeneid.

The first two chapters deal with the rhetorical nature of Virgil's verse, the nature of rhetoric itself, the position of literature in the study of rhetoric, the influence which this study had on subsequent literature and the various types and definitions of figures and tropes of which the simile is a very important member.

Among the great wealth of literature written on these topics, Quintilian's scholarly work the Institutio Oratoria is by far the most significant. It is exhaustive in scope and comprehensive in nature.

The origin and purpose of the Virgilian simile are both seen in the examination of the simile in Homer and Lucretius. This examination is in the opening pages of the third chapter which constitutes the main part of the study of the simile in the Aeneid.
Much discussion has been devoted to the nature, sources and the classification of the sources of the Virgilian simile. The study of the simile in Virgil has been confined to the study of the similes in the *Aeneid*, since it is the main work of our author that can be regarded as an epic without any qualifications and reservations.

In considering the nature of the Virgilian simile special attention has been paid to the simple phrase simile and the extended simile whether it is static or dynamic. This examination shows how the amplification of detail or lack of it, and static and dynamic elements in the various similes are somehow or other connected with Virgil's personal life and philosophy of life, experience, and education.

The manner and extent of Virgil's similes constitute the concluding chapter. The method adopted in their investigation has made it unnecessary to embark on a lengthy discussion. This chapter opens with two tables which speak clearly for themselves. It will be noticed that the latter of the two tables analyses the data of the former.

It will be found that Virgil uses almost the same number of similes as Homer and Apollonius Rhodius, and less than Ovid whose writings are obsessed with an immoderate profusion of similes; it will also be observed that most of Virgil's similes are extended and dynamic rather than static and come from the animal world, and that the influence of his rhetorical training
has not led him (as in the case of other epic writers in Roman literature) to deviate widely from the norm which Homer has set in the use of the simile. These are the conclusions to which this investigation leads.
In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the Head of my Department or by his representative. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of Classics

The University of British Columbia, Vancouver 8, Canada.

Date September, 1958
<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAPTER I</td>
</tr>
<tr>
<td>Quintilian on the Rhetorical Nature of</td>
</tr>
<tr>
<td>Virgil's Verse</td>
</tr>
<tr>
<td>The Nature of Rhetoric</td>
</tr>
<tr>
<td>The Position of Literature in the Study of Rhetoric</td>
</tr>
<tr>
<td>The Influence of Rhetoric on Literature</td>
</tr>
<tr>
<td>CHAPTE II</td>
</tr>
<tr>
<td>Tropes and Figures</td>
</tr>
<tr>
<td>Tropes</td>
</tr>
<tr>
<td>Figures</td>
</tr>
<tr>
<td>Figures of Thought</td>
</tr>
<tr>
<td>Figures of Speech</td>
</tr>
<tr>
<td>CHAPTER III</td>
</tr>
<tr>
<td>The Simile in Homer</td>
</tr>
<tr>
<td>The Simile in Lucretius</td>
</tr>
<tr>
<td>The Simile in Virgil's Aeneid</td>
</tr>
<tr>
<td>Sources and Classification of the Similes</td>
</tr>
<tr>
<td>CHAPTER IV</td>
</tr>
<tr>
<td>-----------</td>
</tr>
<tr>
<td>The Manner and Extent of Virgil's Similes</td>
</tr>
<tr>
<td>List of Similes in the <em>Aeneid</em></td>
</tr>
<tr>
<td>Analytical Study of List</td>
</tr>
<tr>
<td>General Remarks</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
</tr>
</tbody>
</table>
ACKNOWLEDGEMENTS

I am grateful to the entire staff of the Department of Classics, University of British Columbia, for the numerous criticisms and suggestions they offered me at my oral examination.

Among Professor Guthrie's many valuable criticisms and suggestions, one has led to a complete alteration of the title of the thesis from "The Simile in Virgil" to a more appropriate one.

My conclusions in Chapter IV would have been hopelessly wrong and hence misleading but for the revision recommended by Professor Riddehough and Dr. E. A. E. Bongie with regard to my list of similes and my arithmetic.

My first thanks, however, go to Professor Grant for the encouragement, invaluable help, and guidance he readily gave at various stages in the composition of this work. I would like to take this opportunity to add that it has not only been very delightful but also very inspiring to work under him.

My gratitude also goes to the Librarians and the library staffs of the Universities of Washington, Cincinnati, and British Columbia for the trouble they have taken in making
books and periodicals easily available to me.

For considerable financial assistance in the past academic session, I would like to thank the World University Scholarship Committee of the University of British Columbia.

Last but not least, I would like also to express my very sincere gratitude to my friend Jack Kinnear, Department of Zoology, University of British Columbia, for considerable spiritual support.

Demas O. Akpore
Quintilian on the Rhetorical Nature of Virgil's Verse

In preparing a syllabus for the student of oratory, Quintilian recommends that all reading begin with Homer and Virgil as being the two most distinguished Greek and Latin authors.\(^1\) This recommendation recognizes the rhetorical nature of Virgil's verse, the extent of which can most clearly be grasped from what Quintilian says of Homer's. He tells us that he highly approves of Homer because he considers him peculiarly suitable as a model of eloquence.\(^2\)

Homer, says Quintilian, established in the commencement of the \textit{Iliad} the laws of oratorical exordia by capturing the goodwill of his readers by an invocation of

\(^{1}\) Quintilian, \textit{Institutio oratoria}, 1.8.4-5; 10.1.46-51.
\(^{2}\) Ibid., 10.1.46-51.
the goddesses who patronized poets; by attracting the attention of hearers when he set forth the grandeur of his subjects; and also by rousing their curiosity through the presentation of a brief synopsis of the subject.

Those who write on the rules of rhetoric, he goes on, find Homer an indispensable source for the illustration of their precepts, whether in similes, or in amplifications, or in digressions, or in any mode of establishment or refutation. The peroration of Priam's speech entreat ing Achilles to restore the body of Hector cannot be equalled; nor can Homer be rivalled in words or thoughts, in figures or in the arrangement of his whole work, for in all these departments of composition the poet exceeded the ordinary bounds of human genius.3

As regards these oratorical qualities, Quintilian places Virgil on a level with Homer, and says that just as Homer is the best author to commence with among the Greeks, so is Virgil among the Romans, for he alone undoubtedly came nearest Homer.4 Although Quintilian is compelled to give first place to the genius of Homer, yet he explains that the formal excellence in Virgil compensates for his deficiency in these higher qualities which he finds in Homer, for Virgil reveals more care and exactness and has been obliged to take more pains in his composition.

3 Quintilian, op. cit., 10.1.46-51.
4 Ibid., 10.1.85-86.
On the rhetorical nature of Virgil's verse one important conclusion can be reached based on the comparison which Quintilian makes between Homer and Virgil: he treats the latter as the Roman counterpart of the former, whose verse, as we have seen, he demonstrates as embracing every species of eloquence. By deduction, therefore, Virgil's verse must be regarded as having a similar scope and rhetorical nature in tone and technique.

The Nature of Rhetoric

We may now ask what rhetoric is. Greek and Roman philosophers, grammarians, and rhetoricians tried at various times to offer a definition of some sort, and in two treatises of the Republican Era we have systems of rhetoric laid down: 1) the Ad Herennium, the authorship of which is uncertain; 2) the Partitiones oratoriae of Cicero. There are other important writings on different aspects of this subject, such as the De inventione, the De oratore, the Topica, the Orator, Brutus, De optimo genere oratorum, all of which were written also by Cicero, but perhaps the most important of them all is the massive work of Quintilian, the Institutio oratoria. It is a work of encyclopaedic dimensions and embraces with great thoroughness the various systems of rhetoric down to the author's own day. This is therefore a very convenient guide in the examination of the various definitions of rhetoric that have come down to us from the ancients. 

Rhetoric has been most commonly defined as the power of persuading. This definition is said to have originated with Isocrates. It is found again in the Gorgias though Plato wishes it to be regarded as only the opinion of the protagonists of the dialogue. Cicero generally accepts this definition of rhetoric.

This definition of rhetoric, as Quintilian points out, is unsatisfactory, for it is not only rhetoric that has the power of persuasion; other things have a similar power: money, for example, and interest, the authority and dignity of a speaker, the pitiable appearance of defendants.

In the Gorgias the protagonist is compelled, as it were, by Socrates to modify his first definition of rhetoric. The modified definition which also has the approval of Theodectes (c. 375-334 B.C.), Apollodorus (c. 104-22 B.C.), and Hermagoras (fl. c. 150 B.C.), treats rhetoric as the power of persuading by speaking. Though this definition goes a step further it is not sufficiently comprehensive, for the orator does not always persuade, nor could harlots and flatterers who also persuade by speaking, as Quintilian says, be regarded as orators. There are other definitions equally (or even more) inadequate; Critolaus (early 2nd century B.C.) and Athenaeus defined

---

6 Quintilian, 2.15.3-4; cf. also Isocrates, The Orations of Isocrates (Loeb Classical Library; London, W. Heinemann Ltd., 1928, trans. George Norlin), Introduction, p. xxiii.
7 Ibid., 2.15.5.
8 De oratore, 1.31.138; De inventione, 1.5.6.
9 Quintilian, 2.15.6.
10 Ibid., 1.15.10-14.
Oratory, as the practice of speaking and the art of deceiving respectively.

One definition, however, has the recommendation of Quintilian, that of Theodorus of Gadara (fl. 33 B.C.) whose view he regards as being more cautious. Theodorus defines oratory as an art which discovers, judges, and enunciates with suitable eloquence and which is calculated to persuade in all departments of political affairs. The flaw in this definition is that rhetoric is limited to political matters only and all other matters excluded.

There are many other definitions which do not need to be examined here. Quintilian does not attempt to define rhetoric himself but only tells us the definition of which he approves. Rhetoric, he says, is the art of speaking well; to look for any other definition is to seek for a worse one.

There is also much disagreement as regards the kinds of oratory; the traditional number, however, is three. This is said to have originated with Aristotle who made the division into forensic (δικανικόν, genus iudiciale), deliberative (συμβουλευτικόν genus deliberativum), and epideictic (ἐπιδεικτικόν, genus demonstrativum). Whatever the contention, both in ancient as well as in modern times, the Aristotelian tripartite division

11 Quintilian, 1.15.23. It is uncertain when Athenaeus was born, but it is known that he practised medicine in Rome under Claudius (A. D. 41-45). He considered medical knowledge as part of general education.

12 Ibid., 2.15.37.

13 Ibid., 3.4.1-3; Aristotle, Rhet., 1.3.3; Cicero, De oratore, 1.31.138-141.
has been generally accepted and followed.\textsuperscript{14}

We may now look at how the orator exercised his art, and what means he employed in revealing his \textit{vis oratoris}. The entire problem was divided into five departments. His first step was to think of what to say. This process was called \textit{inventio}. When he had gathered his material, he arranged it into a reasonable and logical sequence; his method here the ancients called \textit{dispositio}. Facts alone, however well disposed, had not the power to convince; they had to be clothed in persuasive language. This department of speech-composition is \textit{elocutio}, or style. The orator also required memory (\textit{memoria}) to retain his speech. The last department was \textit{pronuntiatio} or \textit{actio} which was the method of delivery. These five divisions or \textit{rhetorices partitiones} were recognized by most grammarians and rhetoricians.\textsuperscript{15}

The speech itself was then divided into special sections. Here again, there was disagreement as regards the number of sections into which the \textit{oratio} should be divided. Aristotle divided it into two: 1) statement of case; 2) proof.\textsuperscript{16} This division was not generally accepted. The author of the book \textit{Ad Herennium} and Cicero in the \textit{De inventione} and the


\textsuperscript{15} Quintilian, 3.3.1-3; \textit{De oratore}, 1.31.142.

\textsuperscript{16} Aristotle, \textit{Rhet.}, 3.13; D. L. Clark, \textit{op. cit.}, p. 70.
De oratore divided the oratio into six parts, and this division has received general acceptance.

The oratio begins with the exordium (introduction), in which the speaker renders his hearers attentive and friendly. The exordium is recommended to be brief and to be followed by a statement of facts. This statement is known as narratio and it is coloured by the speaker in his own favour. The third section is known as the partitio or the divisio. Here the speaker states his plan. In the confirmatio which came fourth, the speaker gave affirmative proof for his cause and quickly followed the proof with a rebuttal or refutation (confutatio) of his opponent's objections and arguments. The speech then came to an end with a conclusio or peroratio.

The successful management of these departments of oratory depended entirely on a powerful command of language and a thorough mastery of style, all of which depended on a systematic study of Roman and Greek literature. The part played by the study of the best authors in the standard rhetorical training, therefore, cannot be overestimated. This excellence in language, now as of old, was attained only by a judicious imitation of what was discovered to be good through careful observation in everyday reading, writing, listening, and speaking.

17 Ad Herennium, 1.3.4; De inventione, 1.13.19; De oratore, 1.31.142-3.
19 Quintilian, 3.2.3; D. L. Clark, op. cit., pp. 144-176.
The Position of Literature in the Study of Rhetoric

The standard rhetorical education in Rome was divided into two stages: 1) the school of the *grammaticus*; 2) the school of the *rhetor*. When elementary training was completed and facility had been attained both in reading and writing, the student went to the *grammatici* from whom he received instruction in languages and literature. The primary purpose of such training was to impart not only a good knowledge of metre, rhythm, and prose-style, but also familiarity with the expert use of words. 20

At this stage reading was not confined to any particular class of writers; but lyric poets, because of the obscenity of some of their passages, were not as highly recommended as epic writers and tragedians. Comedy was highly recommended because it contributed largely to eloquence. 21 Poetry constituted the main source of material for the Roman educational system which became "practically synonymous with study of the poets" who supplied the students with "the earliest formative influences." 22

Early in the school of the *grammaticus* the future orator was required, during his reading, to explain, comment on,

20 Quintilian, 1.4.1-6.

21 Ibid., 1.8.4-12.

and criticize the authors. This is the equivalent of précis-writing in our modern and secondary schools. At this stage while the student is too young for the teacher of rhetoric, it is recommended that, apart from the poets, he should study the fables of Aesop and learn to relate and paraphrase them in plain and simple language.\textsuperscript{23}

From plays particular passages that closely resembled court pleadings were to be learnt by heart and recited under the guidance of an actor; this practice was calculated to insure correct pronunciation and was at the same time considered to foster eloquence. Passages from the orators were deferred for maturer days.\textsuperscript{24}

The student then started a new phase of training in the school of the rhetor where he was directed to commence the study of history,\textsuperscript{25} which was complemented by the study of the orators;\textsuperscript{26} students were recommended to take careful notice of the excellences and faults of the authors and to imitate their various techniques,\textsuperscript{27} such as methods adopted in the exordium, the means by which brevity and clearness were attained, and the manner in which facts were stated.

\textsuperscript{23} Quintilian, 1.9.2.
\textsuperscript{24} \textit{Ibid.}, 1.9.12-14.
\textsuperscript{25} \textit{Ibid.}, 2.4.2.
\textsuperscript{26} \textit{Ibid.}, 2.5.1.
\textsuperscript{27} \textit{Ibid.}, 2.5.5-9.
The Influence of Rhetoric on Literature

Such was the rigorous training that constituted the major part of the standard rhetorical education at Rome. This training had in turn a characteristic effect on practically all literature that was written. The influence was so intensive that it remained evident not only in the literature that was immediately produced at Rome but also in the works of the early Fathers of the Christian Church, in the Middle Ages, and even as late as the eighteenth century.28

For our purpose, however, it is with the literature of Rome in the early Empire that we are immediately concerned. From Augustus to Domitian almost all that was written was highly coloured with the various techniques which had been acquired in the schools of the grammatici and the rhetores. Thus Virgil, Ovid, Seneca the Younger, and Lucan, to take only a few of the Roman writers, by education and by the demands of their literary circles at formal recitations became intensely rhetorical in tone and technique. It was in fact fashionable to decry Seneca and Lucan as simply mere rhetoricians,29 the latter of whom Quintilian preferred to regard as an orator rather than a poet.30

In reference to Quintilian's time and earlier, R. J. Getty says,

---


30 Quintilian, 10.1.90.
... there was a craze among certain rhetoricians for the addition and classification of more and more figures among the recognized lists. Of this practice he disapproves, and remarks in conclusion that, when true figures are placed in a suitable context, they are an ornament to style, but that they are completely inept when the orator seeks to employ them to excess. This apparently, was one of the weaknesses of the age, and it is significant that even in one book of the De bello civili, illustrations of practically every trope and figure mentioned in the Institutio Oratoria can be found. Even in the framework of his style it is abundantly clear to one who considers this aspect of his technique, why Lucan according to Quintilian should be imitated by orators rather than by poets.³¹

Virgil's training under the rhetorician Epidius³² left a strong mark on his works. He had been intended for the law courts, for which his temperament was entirely unsuited; however, the art of rhetoric which he acquired in the schools originally for the purposes of the Forum gave such rhetorical flavour to his writings that it created some doubt in the minds of some ancient scholars as to whether he should be regarded as a poet or as an orator. This doubt is illustrated by the title of Florus' (the poet-friend of Hadrian) book: Virgilius Orator an Poeta.

Particularly declamatory are most of the speeches that abound in the Aeneid and the most characteristic of them are the soliloquies, dialogues and self-exhortations. Of the fourth book for example, Garrod says, "Even there Virgil does not forget the mere formal rules of rhetoric. Analyse any speech of Dido. Dido knows all the rules. You can christen

out of Quintilian almost all the figures of rhetoric which she employs." T. E. Page very aptly compared the debate in the eleventh book with Milton's account of the great council of war in Pandemonium. Also, in book ten, it seems that Virgil purposely depicted a court scene, revealing an intimate acquaintance with court procedure and declamatory practice. There Juppiter is the judge, Venus the counsel for the defence; Juno is the counsel for the prosecution and Aeneas the accused. The assembled *cuncti caelicolae* are the jury. 

It is in the use of figures and tropes that Virgil most clearly reveals the influence of rhetoric on his poetry. His untiring search for something new to say made him explore every possibility in the use of figures and tropes. These cover a very large department of oratorical style and play a very important role in the poetry of Rome, particularly that of the Augustan Age. It would be better, therefore, to reserve discussion of this subject for a special chapter.

---

35 Virgil, 10, 1-117.
CHAPTER II

Tropes and Figures

Quintilian urged teachers of grammar and rhetoric to explain all tropes and figures with great care because they were of the utmost importance: both prose and poetry, he maintained, received the greatest ornament from them.¹ We shall at this point summarily examine the nature of tropes and figures and define the terms used.

Tropes

Tropes are a distinct form of speech consisting in the use of a word not in its proper, but in a "transferred" sense.² This conversion of a word or phrase from its proper signification to another increases, by the mere fact of unfamiliarity, the force of the word or phrase,³ which increase

¹ Quintilian, 1.8.16.
² Ibid., 8.4.28-29.
³ Ibid., 8.6.1.
of force is generally regarded as a contribution to ornamentation in style. 4

Ancient grammarians and philosophers engaged in interminable disputes as to the genera, species, number and order of importance of tropes. Quintilian, however, treated only those of importance and in common use. 5 These included a large number, only a few of which can be discussed in any detail here. Among those that are touched upon in Quintilian are: metaphor, simile, synecdoche, and metonymia, exoche and antonomasia, epitheton, onomatopoeia, and katachresis, acyrologia, metalepsis, allegoria, aenigma, ironia, inrisio, diasyrmos, sarcasm, astismo, antiphrasis, euphemismos, litotes, oxymorum, hypallage, periphrasis, perissologia, hyperbaton, anastrophe, tmesis, or diacope, parenthesis, hysteronproteron, or hysterologia, synchysis and hyperbole.

We may now examine three or four of the most important tropes beginning with metaphor (translatio), which is the most important of the tropes, and at the same time the most common and the most beautiful. 5a Its use, Quintilian says, comes naturally and must be for the sake of brilliance in composition, for it would be vicious if it failed to contribute significance or embellishment. 6

4 Quintilian, 9.1.4.
5 Ibid., 8.6.1-2.
5a Ibid., 8.6.4.
6 Ibid., 8.6.4-6.
Four kinds of metaphor are recognized by Quintilian:

1) in the first, one thing with life is put for another with life (in rebus animalibus aliud pro alio ponitur): in gubernator magna contorsit equum vi, gubernator has been metaphorically used for auriga or agitator; 2) in the second, one thing without life is put for another without life (inanima pro aliis generis eiusdem sumuntur): Quintilian cites classi inmittit habenas and Servius remarks that habenas is used metaphorically for funes; 3) in the third, a thing without life is used for a thing with life (pro rebus animalibus inanima): the stock example quoted by grammarians such as Donatus (4th c. A. D.), Sacerdos (3rd c. A. D.), Charisius (late 4th c. A. D.), and Diomedes (late 4th c. A. D.), is, si tantum pectore robur concipis where robur, used here metaphorically, would be more appropriately used with wood than man; and, 4) in the fourth, a thing with life is put for a thing without life (pro rebus inanimis animalia): Quintilian's example is, Accipiens sonitum saxi de vertice pastor; here, cacumine rather than vertice would properly go with saxum.

When Quintilian deals with the simile he does not write in any detail but only makes, as it were, a passing mention of it, and simply compares it with metaphor.

We may now examine briefly two more of the tropes: 1) synecdoche (intellectio), and, 2) metonymy (immutatio).


8 Quintilian, 8.6.8-9; D. L. Clark, Rhetoric, p. 89.
The first is the substitution of a part for the whole or vice versa; it is commonly used for variety.\(^9\) Examples\(^10\) of it abound in Virgil where *domus Assaraci* is used for *familia Troiana*; *Pergama* for *Troia*; *Mycenae* for *Graecia*; *mucro* for *gladius*; *Auster, Aquilo, Boreas, Notus, Eurus,* or *Zephyrus* for *ventus*; and *amnis* or *lacus* for *aqua*.

Properly, metonymy is a subdivision of synecdoche, and here a word is substituted for another that is definitely related to it.\(^11\) The grammarians recognize at least six forms of this trope: 1) in the first, the contents are substituted for the container (*per id quod continetur illud quod continet*); 2) in the second, the container is substituted for the contents (*per id quod continet illud quod continetur*); 3) here, the inventor is substituted for the invention (*per inventorem id quod inventum est*); 4) the invention is put for the inventor (*per inventum subjectumve inventorem dominantem*); 5) the cause for the effect (*per efficientem id quod efficitur*); 6) the effect for the cause (*per id quod efficitur illud quod efficit*). Thus when we say *apud Livium, Ciceronem, Virgilium, or Plautum* we substitute the inventor for the invention.

---

9 Quintilian, 8.6.19-22; Moore, *op. cit.*, pp. 165-168.


Tropes and figures were always confounded by ancient grammarians since they performed nearly or very nearly the same function, both in poetry and prose. Caius Artorius Proculus about whom nothing is known is named by Quintilian as one of those authors who called a trope a figure. Quintilian himself tried to show that there was a distinction between tropes and figures but he did not state this as clearly as he might have.

Figures in Latin are variously known as figurae, formae, lumina, or motus. Quintilian defines a figure as a mode of expression artistically varied from the form in ordinary use; but to Servius a figure is quidquid ergo scientes facimus novitatis cupidii, quod tamen idoneorum auctorum firmatur exemplis.

There was disagreement as to the number of figures; some rhetoricians grouped all figures together as one simply because there was some confusion as to whether thought was due to a change in words or whether the reverse was true, in which a change in thought resulted in a change in words. Servius considered figures from the grammatical standpoint only and so

12 Quintilian, 9.1.1-9.
13 Ibid., D. L. Clark, Rhetoric, p. 90.
14 Cicero, De optimo genere, 5.14; Brutus, 17.69; Orator, 25.83; Quintilian, 9.1.1.
15 Quintilian, 9.1.10-14; Moore, op. cit., p. 267.
to him a figure included all the peculiarities of an author in style, in grammar, in syntax, and in phraseology. Both Cicero and Cornelius Celsus added to figures of thought and speech, figures of style and complexion respectively. Quintilian's classification, however, is the standard one; he divides figures into two groups: 1) figures of thought (figurae sententiarum mentis, or sensus); 2) figures of speech (figurae verborum).  

**Figures of Thought**

In a figure of thought it is the contents of the sentence that count--even if the wording is wholly changed, the figure still remains; but in a figure of speech it is the wording, not necessarily the contents, that is important. Cicero's treatment of them was recommended by Quintilian; the only criticism he had of Cicero's writing on this matter was that it was too elaborate, for Cicero included no less than sixty types: Quintilian called it a "jungle" (silvam). Notable among the figures listed by Cicero are *illustris explanatio, brevitas, extenuatio, digressio, and rogatio*. 

Quintilian is less elaborate in his treatment of the figures of thought in which he includes thirteen types:

---

16 Quintilian, 9.1.15-18; 36; Moore, op. cit., pp. 267-268.

17 Quintilian, 9.1.16; D. L. Clark, op. cit., p. 90.

18 Quintilian, 9.2.1.

19 Ibid., 9.1.45; 9.3.90.


1) the rhetorical question (interrogatio) which is capable of a large number of variations; 2) anticipation (prolepsis): this figure forestalls objection and it has a wonderful effect in pleadings and is of great importance in the exordium; 3) hesitation (dubitatio): this occurs when the orator simulates being at a loss as to what his point of departure should be, what should be his subject matter, whether he should speak or not and what should be his conclusion; 4) consultation (communicatio): this figure is employed when we consult our opponent, or pretend to deliberate with the judges, or subjoin something unexpected; 5) simulation (simulatio): this is the figure we use when we excite the feelings of our audience by feigning anger, joy, fear, wonder, grief, indignation, wish, and so on; 6) impersonation or personification (prosopopoeia) gives variety and animation to eloquence; here the speaker talks as though the words are those of a client, or opponent, or of some states, or gods, or the speaker's fatherland; 7) apostrophe: by this we divert our speech from the judge, either to attack our adversary or make some invocation or implore aid or throw odium on someone; 8) illustration (evidentia): this is used to give a graphic representation of things so fully expressed in words that we can conceive a picture of them before our eyes; 9) irony: this is a full development of something contrary to what the speaker wishes his audience to understand; 10) simulated reticence (aposiopesis, or reticentia, or obticentia, or interruptio): this is used by the speaker when he breaks off in the middle of his sentence in order to testify something of
his passion, anger, anxiety, conscientious hesitation;

11) mimicry (mimesis or ethopoeia): this is used when we seek to imitate someone's manners, words, deeds, and so on; 12) it is also regarded as a figure of thought when we pretend to find something suggested to us by the matter about which we are talking as when we use "This brings me in mind of such and such;"

13) intimation (emphasis): this is when some latent sense is to be elicited from some word or phrase.

Figures of Speech

While the figure of thought deals with content, the figure of speech lies in the verbal expression of that conception.\(^{22}\) Quintilian divides figures of speech into two groups: 1) the formation of phrases, and 2) their collocation.\(^ {23}\) Of the first group, fifteen are listed in Quintilian.\(^ {24}\) 1) Figures that occur with regard to nouns in their gender (fiunt ergo et circa genus figurae in nominibus), for example, agricultae takes multi instead of multae. 2) The passive form is frequently used for the active in expressing our action, e.g., defixus lumina.\(^ {24b}\) 3) A figure may be also obtained in number by joining the singular with the plural or by doing the reverse (est figura et in numero, vel cum singulari pluralis subiungitur, . . . vel ex

---

22 D. L. Clark, Rhetoric, p. 90; Quintilian, 9.1.16.

23 Quintilian, 9.3.2.

24 Ibid., 9.3.6-22; Moore, op. cit., pp. 268-271.

24b Virgil, Aeneid, 6.156. Aeneas maesto defixus lumina voltu.
diverso). 4) A finite verb may sometimes be used for a participle 
(utimur et verbo pro participio). 5) Sometimes two or more 
figures of speech may be used together (funguntur interim schemata). 6) Sometimes a substitution of tenses may take place as when a present tense is used for the past (transferuntur et tempora). 7) There may be a substitution of moods. 8) A figure may occur when a peculiar word is recommended by its antiquity. 9) Phrases translated from Greek are regarded also as figures. 10) Common expressions as found in public acts may be treated as figures of speech (vulgatum actis). 11) Figures occur also in the addition or subtraction of a word in our phrases, for, although a word more than is necessary may seem useless, this often contributes grace to writing. 12) Often we use comparatives for positives (utimur vulgo et comparativis pro absolutis). 13) Some expressions which should be regarded as tropes are often taken as figures merely because of a substitution of one word for another although they bear no relation to a solecism (sunt et illa non similis solecismo quidem, sed tamen numerum mutantia, quae et tropis assignari solent), a) when we substitute a single person for the plural (ut de uno pluraliter dicamus), b) when we speak of several persons in the singular (de pluribus singulariter). 14) When the precepts and admonitions that we intended for all are directed to a single person or to oneself, a figure occurs. 15) It is also a figure when we speak of ourselves as if we were speaking of others (nostra persona utimur pro aliena, et alios pro aliis fingimus).
The second group of the figures of speech which deal
with the collocation of phrases is discussed in the third chapter
of the ninth book of the Institutio oratoria.\textsuperscript{25} 1) **Interclusio**
or **interpositio**: this deals with parenthetical remarks interposed
to break the course of a sentence. 2) Another closely resembles
the figure of thought known as apostrophe but is different in
this respect, that it changes the form of the language and not
the sense. 3) **Adiectio**: there are various kinds of this:
a) words may be doubled with a view to amplification; b) following
a parenthesis, a word may be repeated to produce a stronger
effect on the listener; c) a number of clauses may begin with the
same word for the sake of force or emphasis; d) a number of
successive clauses may end in the same way for similar reasons;
e) several other methods of producing this kind are mentioned by
Quintilian\textsuperscript{26} notably the use of: epanodos, polyptoton, metabole,
ploke, and diallage. 4) **Asyndeton**: This is the absence of a
conjunctive particle as in "Better light, better sight," or
"More haste, less speed." 5) **Brachylogia**: this is an abbreviated
comparison as in "hair like the Graces" (i.e. for hair like [that
of] the Graces). 6) **Polysyndeton**: this is the opposite of
asyndeton. Here, we repeat the connecting particles. 7)
**Climax**: in this the words or clauses are arranged in such a way
that each word occurs twice in succession; the concluding word
of the first clause is repeated as the first word of the

\textsuperscript{25} Quintilian, 9.3.23-86; Moore, \textit{op. cit.}, pp. 271-290.

\textsuperscript{26} Quintilian, 9.3.32-49.
following clause. 8) **Ellipsis:** this occurs when an omission is made in the sentence provided the word omitted can be clearly gathered from the context. 9) **Aposiopesis:** this is related to *ellipsis* because an omission also occurs in it, but it is different in that the omission is either uncertain or requires a lengthy explanation to show what is suppressed. 10) **Zeugma:** in this figure a number of clauses are all completed by the same verb; in any case the point of *zeugma* is that a different verb would be required with each subject if expressed: the one verb at the end does the work of the three (or four, as the case might be). 11) **Synoikeiosis:** this joins two different things as in *Sociis tunc arma capessant, edico, et dira bellum cum gente gerendum.* 27 12) **Paradiastole:** this distinguishes between similar things. 13) **Paronomasia:** this lies in the resemblance, equality, or contrast of words. 14) **Antanaclasis:** this is similar to *paronomasia.* It is the use of the same word in a contrary sense. 15) Sometimes a figure may be derived from the contrast between two words not dissimilar in sound by a play on the resemblance. This figure can be achieved in four ways, namely, by the use of: a) *parison* which is an exact correspondence between the clauses; b) *homoeteleuton* which is a correspondence in the ending of two or more sentences; c) *homoeoptoton* which is a correspondence produced by the use of similar cases; and d) *isocolon,* clauses of equal length. 16) **Antithesis:** this may be effected in many ways: a) where single words are contrasted with single words; b) where the

---
contrast may be between pairs of words; c) the contrast may be between sentences; d) where the contrast is produced by the use of antimetabole in which words are repeated in different cases, tenses, and moods.

There are a number of figures which lie in the collocation of words which are not specifically mentioned by Quintilian but dealt with by Servius. 17) Hendiadys: this consists in the resolution of an expression into parts by making a substantive limited by another in an oblique case (hypotaxis) become two substantives (parataxis) united by a conjunctive particle. 18) Hirmos: this refers to a series of words all in the same grammatical case depending on a single verb expressed at the end of a clause.

It is very important to note that throughout the discussion on tropes and figures Quintilian harped on one dominant note of warning regarding the use of these lumina of composition. If the speaker is to attract the attention of the auditor, he should not allow him to grow languid but rouse him from time to time by the use of some striking expression. This can be done if tropes and figures are used with moderation. Tropes and figures of the same kind should not be thrown together, nor should they be introduced too frequently, for rarity and diversity will prevent satiety in their use. They are an ornament to language when they are judiciously brought

into one's speech and writing, but they can be extremely ridiculous when they are introduced in immoderate profusion.29

One of these lumina of composition, the simile, will be the subject for discussion in Chapters Three and Four. It is "a figure of speech by which one thing, action, or relation is likened or explicitly compared in one or more aspects, often with as or like, to something of different kind or quality."30 In this discussion particular attention will be paid to its use in Virgil's Aeneid.

29 Quintilian, 9.3.4, 27, 100; D. L. Clark, Rhetoric, pp. 91-92; R. J. Getty, M. Annaei Lucani, introduction, p. lxvi.

CHAPTER III

The Simile in Homer

The aim of this section of this thesis is to investigate briefly the character and purpose of the Homeric simile, the sources of comparison, and its influence on subsequent epic.

Much has been written for and against the similes in Homer. J. P. Mahaffy praises the picturesque nature of the similes but complains at the same time of their being excessive and disturbing to the narrative since they appear to be inserted by different rhapsodes. Mahaffy, however, does not specify wherein the excess lies, whether in number or in over-elaboration. Gilbert Murray laments their lack of originality and says they are merely traditional and taken ready-made from a common store; however, he agrees that they are the very breath of life of Homer's poetry. In them C. M. Bowra sees the ancestor of all similes.¹

We cannot here consider the merits and defects of these statements; what is more interesting here is the figurative power of the simile. Quintilian recognizes the power of figurative language in rousing the emotions. The supreme purpose of Homer as a storyteller is to rouse the emotions of his audiences and this he does chiefly by his power of graphic narrative and description and the use of simile where he often resorts to the cumulation of imagery, piling one simile on another for the greatest effects.

We may now examine a few of the specific functions fulfilled by the Homeric simile. 1) The most important function of the simile is that of ornamentation. 2) The simile introduces a moment or thing which the poet wishes to render impressive; by its use, the poet prepares his audience by first describing something which is known and leads his hearers thence to the unknown. 3) A very important function of the Homeric simile "is to relieve the monotony of the fighting by the interspacing of these little cameos of the larger life of nature and man that encompasses the turmoil and hell of battle." 4) The similes are used in portraying a more vivid picture of Homeric life, which could hardly be properly done without them. 5) Often the simile is used to introduce an important personage or to

2 Quintilian, 9.3.27.


5 Shorey, op. cit., p. 256.
heighten feeling about a fateful turn in the narrative and so frame a division or mark an episode.

For our purpose the classification of the sources from which Homer draws his similes can only be on a broad general basis. There are six divisions of which that of the animal world is perhaps the most favoured with Homer for from it he draws most of his similes when he talks of battles: many of his similes are taken from various moments of a lion's or a boar's life in order to represent the fury and military prowess of his heroes. Such moments may be when the wild animals are famished with hunger, or when they have had enough to eat, or when they are preparing for a kill or retiring from a flock after a kill, or wounded by the shepherd or country-folk, or when they are at bay.

However, we shall deal first with the similes drawn from natural phenomena which include those drawn from celestial phenomena like the sun, moon, and stars with allusions made to their brightness, darkness, or roundness; those drawn from atmospheric phenomena and these include the wind in its various activities and intensity, mist, clouds in general, or clouds resting on mountain tops, or driven before the wind, or darkening the air, or rising before a storm, or dispelled after


7 Murray, Greek Epic, p. 258.
a storm. Lightning, thunder, tempest, snow, hail and rainbow are included in similes drawn from atmospheric phenomena. Fire, water, and terrestrial phenomena also come under this class of similes which deals with natural phenomena.

The second class of similes is not a favourite with the poet. The similes of this group are drawn from the vegetable world and they include references to the growth of a young plant in connection with which allusions are made to leaves, their number, their transitory life or their restlessness. A grain field swaying in the wind belongs also to this class. Flowers and their number in spring are used also as sources but specific references are made to a poppy or a hyacinth. Included in this class are trees, their firmness, or their destruction.

The similes which are drawn from the animal world, as we have just seen, are the most frequent in Homer's epic particularly in the battle-books. The sources include the cuttlefish, the earthworm, the spider's web and insects. The insects include flies swarming about milk pails or boldly trying persistently to bite, cicadas, locusts, waspa, and bees. There is also a number of similes drawn from fishes caught in a net, fleeing before a dolphin, or leaping on the beach. The snake simile is not common in Homer but those drawn from birds are very common, in which the general life, activities, and environments are mentioned. A large number of specific birds is found in the similes including geese, swans, doves, starlings,
and daws, nightingales, swallows, thrushes, birds of prey such as vultures, hawks, eagles, and kites. Sea-birds such as cormorants, sea crows, terns, and ospreys also form the references in the similes. The mammals in the similes drawn from the animal world include bats and domestic animals such as sheep, goats, swine, cattle, horses, mules, asses, and dogs; from wild animals are drawn similes which depict the fury and ferocity of a battle-scene or the prowess of the brave; these include deers and fawns, and the beasts of prey, which are the most important animals of this class. They include wild boars, wolves, jackals, leopards, and lions which are perhaps the commonest of Homer's wild beast similes.

Similes of the fourth class are drawn from human beings, their relations, activities and experiences. Most of the activities and experiences centre around the daily life of a man, his wife and children; and the activities include the daily engagements of a shepherd or a goatherd, grazing, and agriculture which includes ploughing, reaping, threshing, and irrigating. Other human activities mentioned in Homeric similes are fishing, diving, wood-cutting, tanning, ship-building, forging, pottery, work in ivory and precious stones, riding, the chase, and subjective experiences (which are few) include thought, emotional experiences and dreams. In this class similes are also drawn from a large number of miscellaneous experiences and activities which need not be dealt with here.
In the fifth class, similes are drawn from the objects and materials of civilized life such as towers, parts of a house, parts of a ship, and axes, tops, trumpets' sound, quivers, olive oil, pitch, honey, milk, iron and horns.

In similes of the sixth class in which human beings are likened to the gods, the divine powers are mentioned in general, with references made to their form, voice, and face. Mention is also made of specific gods such as Zeus, Poseidon, Ares, Aphrodite, Hyperion, and Artemis.

In almost a century of Homeric scholarship several questions have centred around Homer's similes, such as whether they belong to the earliest phase of the evolution of the epic, or whether they are the late accretions inserted as ornaments by compilers and revisers, whether "philological analysis can determine which of the similes are native to their present place, and which the diaskeuasts and rhapsodes inserted at random from a common store." No room will be allowed for the discussion of these problems here. However, we should let it suffice that some of the greatest poets and the most skilful artists since Homer, namely, Appoloniou Rhodius, Virgil, Milton, Dante and Arnold, by their interpretative imitation of his technique, notably in the use of his similes, have more than demonstrated that Homer's similes are a hallmark of poetic excellence.

8 Shorey, op. cit., p. 258.
The Simile in Lucretius

Lucretius draws his similes from a very wide range of subjects and his powers of observation are acute, but the striking absence of amplification of details in most of his similes is due to his desire to subordinate the decorative function of his similes to its didactic purpose. A great number of his similes are drawn from historical and philological subjects; nature, medicine, daily life and physical phenomena also provide subjects for his similes.

The Simile in Virgil's Aeneid

The environment in which Virgil lived and grew up, his experience and temperament all had great influence on his outlook on life. They influenced his thought and are all reflected in his works. The impress that these have on his writing shows very clearly in his use of similes.

The similes can broadly be divided into 1) simple phrases, and 2) extended phrases. The second group is further divided into two groups, a) extended static similes, and b) extended dynamic similes. A dynamic simile involves motion or noise or both, whereas a static simile involves neither. When Virgil uses a simple phrase in making a comparison it is usually because the allusion is clearly understood and familiar to the reader and an elaboration of the subject is therefore inartistic, or because his experience is limited or remote. The amplification
of the details of a simile is a reflection of Virgil's greater and closer intimacy with the subject under discussion; so too, the prevalence of the static or dynamic element is in accord with his personal experience and idiosyncrasy. In the following pages, therefore, we shall consider a large number of similes pointing out why they are simple or extended; or if they are extended, those that are static or dynamic, and why, examining all in the light of Virgil's experience and idiosyncrasy.

When King Aeolus, grateful for the many favours conferred on him by Juno, complies with her request to wreak havoc on the Trojan fleet, the winds that he consequently stirs up are likened to an army in battle array, not an army in action, nor one on the march. The failure to develop this simile along these lines robs it of the motion and noise which usually accompany winds. It is rather the sudden disappearance of daylight and the darkness of night caused by the change in atmospheric condition that engage the attention of Virgil:

incubue mari, totumque a sedibus imis
una Eurusque Notusque ruunt creberque procellis
Africus, et vastos volvunt ad litora fluctus.
insequitur clamorque virum stridorque rudentum.
eripiunt subito nubes caelumque diemque
Teucrorum ex oculis; ponto nox incubat atra.
intonuere poli et crebris micat ignibus aether,
praesentemque viris intentant omnia mortem.10

Virgil is peace-loving; the enlargement of the action of an army therefore does not seem to attract him. He is content to

9 Virgil, Aeneid, 1.64-83; cf. p.48.
10 Ibid., 1.84-91.
leave the simile a simple phrase, \textit{velut agmine facto}. However, he occasionally deviates from this practice when an elaboration is essential for greater effect.

Virgil's idea of the physical features of a deity depends entirely on mere vivid imagination rather than personal experience. In a simile which aims at the portrayal of a deity, therefore, amplification of detail is necessarily difficult or impossible except by imagination. Thus when Virgil draws a picture of Venus in the scene which immediately follows Aeneas' arrival in the realms of Queen Dido the simile is a simple phrase.\footnote{Virgil, \textit{Aeneid}, 1.316-317; cf. 1.588-593, 2.591-592, 4.250-258, 4.556-559.} It may be remarked here that action and movement in Virgilian similes are not confined to those of an extended class but may be obtained in those that are merely simple phrases. In showing the vigour of Venus Virgil puts before us the picture of the Thracian Harpalyce riding her horses at a breakneck speed along the banks of the swift Hebrus.

It must be noted here that the picture drawn here of Harpalyce lacks detail. An elaboration would have been unnecessary since Roman audiences were intimately familiar with classical mythology and allusions. In this instance, as in many other cases where the lack of amplification of detail is obvious, it is intended to be so by Virgil, for where one word would do, he does not use two, and so he says \textit{instar montis} of the Trojan horse and his picture is sufficiently painted, or
When Virgil refers to unsubstantial things like winds and dreams in connection with the magical disappearance of deities or ghosts, the references are naturally simple and unextended. Two reasons may be adduced for this peculiarity: 1) the references are usually clear and require no explanatory elaboration; 2) his knowledge of ghosts or deities is based on mere imagination. A typical example of this kind of simple phrase-simile is that used in describing the disappearance of the ghost of Creusa.

*ter conatus ibi collo dare bracchia circum;*  
*ter frustra comprensa manus effugit imago,*  
*par levibus ventis, volucrique simillima somno.*

Another is found when Anchises after giving instructions to Aeneas disappears like smoke into the winds: *et tenues fugit ceu fumus in auras.*

The simile of the moon seems to be particularly appealing to Virgil when he makes references to the underworld. In the halls of Dis, Aeneas and the Sibyl are obscured by the shadows cast by the uncertain light of the moon:

---

12 Virgil, Aeneid, 2.14-15, 3.634-637; there are at least thirty-two simple phrases in the Aeneid as my analytical study in Chapter Four shows. Cf. 2.222-224, 7.707.

13 Ibid., 2.791-792. These three lines almost translate the lines from Od.11 quoted at Aeneid 2.792 by almost every commentator.

14 Ibid., 5.740.
ibant obscuri sola sub nocte per umbram,
perque domos Ditis vacuas et inania regna;
quale per incertam lunam sub luce maligna
est iter in silvis, ubi caelum condidit umbra
Iuppiter, et rebus nox abstulit atra colorem.\(^\text{15}\)

This moon-simile in reference to the underworld is an extended one, but one in which there is no element of dynamism. One cannot rightly expect a simile of the moon to be full of motion; here, it is the gloom and misery of the underworld that Virgil is reflecting on. Another moon-simile of like qualities is that in which Dido is likened to the moon seen through clouds:

\[
\text{inter quas Phoenissa recens a vulnere Dido}
\text{errabat silva in magna: quam Troius heros,}
\text{ut primum iuxta stetit adgnovitque per umbras}
\text{obscuram, qualem primo qui surgere mense}
\text{aut videt aut vidisse putat per nubila lunam.}\(^\text{16}\)
\]

In another simile which immediately follows and which is strictly a simple phrase-simile but may be mentioned here since it refers to the ghost of Dido, it is the static element that also prevails. Dido is represented as a hard silex or a Marpesian crag standing motionless:

\[
\text{illa solo fixos oculos aversa tenebat;}
\text{neq magis incepto vultum sermone movetur,}
\text{quam si dura silex aut stet Marpesia cautes.}\(^\text{17}\)
\]

When Virgil deals with the number of the ghosts in the underworld, he compares them to fallen leaves in autumn, or the countless birds that gather around the sea-shore, or the bees that surround the flowers in summer. Two similes must be considered in this connection.\(^\text{18}\) First,

\(^{15}\) Virgil, Aeneid, 6.268-272.
\(^{16}\) Ibid., 6.450-455.
\(^{17}\) Ibid., 6.469-471.
\(^{18}\) Ibid., 6.305-312, 6.706-709.
Secondly,

hunc circum innumerarum gentes populique volabant;
ac velut in pratis ubi apes aestate serena
floribus insidunt variis, et candida circum
lilia funduntur; strepit omnis murmure campus.

One of the most typical of Virgilian similes arises
from a conflict in the spheres of influence of Neptune and
Aeolus. The former, indignant and resentful of the latter's
transgression of his rights, quells the winds that the latter
has roused in fulfillment of Juno's request. Virgil compares
this pacification of the winds to the calming influence that the
appearance and the utterances of a distinguished orator have over
an unruly mob. In this mob-simile we have a splendid example of
the amplification of detail and elements of motion and noise.
The brilliance of this simile reflects the fact that when Virgil
has personal and intimate understanding of the subject of his
simile and of infusing action and motion into it. In his
lifetime, he saw mob-action at its worst, for it was then that
excitement in Roman politics of the late Republic reached its
peak; Virgil was twenty-eight years old at the time of Cicero's
death (43 B. C.) when assemblies were most riotous and he was

19 Virgil, Aeneid, 1.148-156.
probably present at Antony's delivery of the funeral-oration. But even in this simile, full of dynamic elements as it is, the static element intrudes: 20

conspexere, silent arrectisque auribus adstant; ille regit dictis animos, et pectora mulcet.

In Virgil the swan-simile, like most similes that deal with creatures of the countryside, is extended. Virgil was the son of a yeoman and probably had much to do with domesticated swans. Virgil writes with great accuracy of detail when he writes of swans and this may have been the result of careful observation in his life in the countryside. In one interesting simile he compares the arrival of the Trojan fleet safely from a storm into the Carthaginian harbour with swans flying safely from the reach of a hawk to the earth. 21

As Virgil detested violence and its results, so did he, like a true student of Epicureanism, delight in peace and all that came with it. Exactly what Aeneas saw in Carthage on his arrival was what Virgil longed for in the Rome and Italy of his day and throughout mankind in general. The atmosphere of peace and plenty, the fervour of construction, the enthusiasm of the workers, some building walls, others fortifying the citadel, some heaving blocks of stone, others surveying the sites, some excavating for an artificial harbour, others laying the foundations of capacious theatres; again, some quarrying

20 Virgil, Aeneid, 1.152-153.
21 Ibid., 1.393-400.
for large columns and others decorating the buildings; all this was a most welcome sight. He loved it and cherished it.\(^{22}\) He was tired, and sick of war and destruction; he had seen the bloody transition from Republic to Empire. Virgil therefore compares the situation in Carthage on the arrival of Aeneas with the life of the busy bee in summer not merely, or so much as to bring out the noise and movement that surround the works of men but to sing the glories of a peaceful life for mankind, a life that is free from destruction and free from man's inhumanity to man.

The elaboration of details and the element of dynamism shown in Virgil's description of the busy life of young Carthage are a reflection of Virgil's personal experience in everyday life. He had seen the beginnings of the exciting period of reconstruction which immediately followed the Civil Wars (49-31 B.C.), whether it was moral or architectural reconstruction. Dido herself was busied in building public edifices and temples and of course it is needless here to list the achievements of Augustus in the direction of public works, notable among which was the building or reconstruction of eighty-two temples.\(^{23}\)


Another description like the bee-simile is that of the ant representing Aeneas and his men preparing for the departure from Carthage; there, the fervour and tireless motion also reflect Virgil's accuracy of observation:

>migrantes cernas, totaque ex urbe ruentes; ac velut ingentem formicae farris acervum cumpopulant, hiemis memores, tectoque reponunt; it nigrum campis agmen, praedamque per herbas convectant calle angusto; pars grandia trudunt obnixae frumenta umeris; pars amina cogunt castigantque moras; opere omnis semita fervet. 24

Virgil was a man of a highly introspective nature and his feelings were deep and controlled; he therefore took little or no delight in all the noise and empty bustle and jostle of a crowd. This polished and sophisticated attitude influenced the description of his crowd-similes and robbed them of some dynamic quality. A typical example is when Virgil compares Dido accompanied by a large crowd of the Carthaginian youth into the temple with the goddess Diana surrounded by a thousand nymphs. 25 Here he merely elaborates on details, referring to the number and greatness of the crowd. The wantonness and vivacity associated with nymphs are absent while the controlled joy of Latona pervades the picture. It is the cultivated silence that lends dignity to royalty, it is Dido, a woman of a deeply introspective character, the wise lawgiver who

)iura dabat legesque viris, operumque laborem partibus aequalbat iustis aut sorte trahebat

24 Virgil, Aeneid, 1.401-407.

25 Ibid., 1.498-508. This simile is an imitation of Odyssey, 6.102 ff.
that engages the attention of the poet. All the followers are a mere *caterva* and are accordingly relegated to the background.

Undoubtedly one of the most impressive similes in Virgil is the simile of wolves and lambs used as symbols of courage and helplessness respectively. On the dark and fateful night of the fall of Ilium, impending doom and the danger of a total extinction inspired the Trojans with a final show of courage which Virgil likens to the courage of hungry wolves; but this was blind courage since there was nothing they could do in the circumstances to avert the danger; their courage was therefore sheer recklessness. Their helplessness is compared to that of lambs before the jaws of hungry wolves. The excellent quality of the simile depends on the vividness of the picture and the detailed aptness of the comparison rather than the presence of any dynamic element for that is entirely absent. The lambs were merely awaiting their doom; the confused motions that would ensue in a pastureland or a stable when wolves suddenly appeared in the midst of lambs did not interest Virgil. Another simile of a similar nature but one in which more attention is paid to the dynamic qualities is that of the behaviour of a wild beast at bay.

Virgil uses the simile of a snake in describing Androgeos' shock at discovering that he has made a mistake and

---


has led a company of his Greek comrades into the midst of the Trojan host and is already urging on the host as though they are his own allies. He is likened to a man who accidentally treads on a serpent and thus enrages the serpent and goads it into a sudden attack while he attempts vainly to recoil. Although this extended simile is dynamic, and hence typically Virgilian, its real effectiveness lies in the vividness of the picture it conveys.  

In another snake-simile equally extended and dynamic, one cannot but feel that all the vigour that would be expected of a soldier of Pyrrhus' station is lost. It may be argued, however, that the relief which the simile brings to the preceding scenes of bloodshed and violent death is primary in its effect and purpose.

vestibulum ante ipsum primoque in limine Pyrrhus exsultat telis et luce coruscus aëna; qualis ubi in lucem coluber mala gramina pastus, frigida sub terra tumidum quem bruma tegebat, nunc positis novus exuviis nitidusque iuventa, lubrica convolvit sublato pectore terga arduus ad solem, et linguis micat ore trisulcis.

Virgil's aversion to hate, war, and suffering is as great as his delight in love and friendship. It is easily understandable, therefore, that when he describes scenes of love and friendship he does it with all his powers and interest. He puts life into them and seems himself to live and act the part.

28 Virgil, Aeneid, 2.378-382.

29 Ibid., 2.469-475.
Thus when he represents Dido as falling in love with her Trojan visitor long before she realizes that he is merely a bird of passage, the African Queen burning with love is represented as wandering madly through the city like a hind which wounded by an arrow rushes madly over the hills and dales of Crete. The simile is extended and dynamic:

interea, et tacitum vivit sub pectore vulnus. uritur infelix Dido totaque vagatur urbe furens, 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.

And so too, when Dido discovers that she is abandoned she loses control of her temper and rages through the city like a bacchante. There cannot be found a more dynamic manner of representing Dido in this state than by comparing her with the noisy and frenzied celebrants of the feast of Bacchus:

at regina dolos—quis fallere possit amantem?—praesensit, motusque exceptit prima futuros, omnia tuta timens. eadem inpia Fama furenti detulit armari classem cursumque parari. saevit inops animi, totamque incensa per urbem bacchatur; qualis commotis excita sacris Thyias, ubi audito stimulant trieterica Baccho orgia, nocturnusque vocat clamore Cithaeron.

Equally elaborate and dynamic is the simile which very aptly conveys the madness which is consequent upon the agonizing thoughts regarding Aeneas' infidelity:

Eumenidum veluti demens videt agmina Pentheus, et solem geminum, et duplexse se ostendere Thebas; aut Agamemnonius scena agitatus Orestes armatam facibus matrem et serpentibus atri cum fugit, ultricesque sedent in limine Dirae.

30 Virgil, Aeneid, 4.67-73.
31 Ibid., 4.295-304.
32 Ibid., 4.468-473.
Among the ancients Apollo was regarded as remarkable for strength and manly vigour; he was a symbol of courage in adventure and prowess in hunting. Virgil probably had a great deal of personal experience in hunting since it was both a pastime and a means of livelihood to many in the countryside; thus, in the hunting expedition which took place shortly after Aeneas' arrival in Carthage, to bring out all the manly qualities in Aeneas he was likened to Apollo. This is one of the most elaborate Virgilian similes. Details are piled one on another from the introductory *qualis* to the resumptive *haud segnior.*

```
qualis ubi hibernam Lyciam Xanthique fluenta
deserit, ac Delum maternam invisit Apollo,
instauratque choros, mixtique altaria circum
Cretesque Dryopesque fremunt pictique Agathyrsi:
ipse iugis Cynthi graditur, mollique fluentem
frondes premit crenem fingens, atque implicat auro;
tela sonant umeris: haud illo segnior ibat
Aeneas; tantum egregio decus enitet ore.
```

The simile is not only remarkable for its amplification of detail but for the dynamic elements that are very obvious in it as suggested by the verbs: *deserit, invisit, instaurat,* *mixti,* *fremunt,* *graditur,* *implicat,* and *sonant.* Every verb here suggests either motion or noise. Such is the effect which the verbs *eruere,* *certant,* *consternunt* and the phrase *it stridor,* have when in another simile equally elaborate and dynamic Virgil likens the unshakeable resoluteness of Aeneas, when Anna, Dido's sister, comes to sue on her behalf, to the firmness of a strong Alpine oak in a windy day:

fata obstant, placidasque viri deus obstruit aures.  
ac velut annoso validam cum robore quercum  
Alpini Boreae nunc hinc nunc flatibus illinc  
eruere inter se certant; it stridor, et altae  
constermunt terram concusso stipite frondes;  
ipsa haeret scopulis, et, quantum vertice ad auras  
etherias, tantum radice in Tartara tendit:  
haud secus adsiduis hinc atque hinc vocibus heros  
tunditur, et magno persentit pectore curas;  
mens inmotla manet; lacrimae volvuntur inanes.

An interesting simile, both extended and dynamic, is found in the description of the regatta at the funeral games when Mnestheus rows in to take the first place. The speed, the smoothness, and the graceful movement of his boat are compared with those of a dove gliding to earth after a violent flapping of its wings when suddenly scared off its nest. As is often the case with many of Virgil's similes, noise is not shown prominently; so here, the dove's noisy movement is modified. The flapping of the wings quickly stops and the wings are folded and attention is concentrated on the gliding motion:

at laetus Mnestheus successuque acrior ipso  
aguine remorum celeri ventisque vocatis  
pronae petit maria, et pelago decurrit aperto.  
qualis spelunca subito commota columba,  
cui domus et dulces latebroso in pumice nidi,  
fertur in arva volans plausumque exterrita pinnis  
dat tecto ingentem, mox aere lapsa quieto  
radit iter liquidum, celeres neque commovet alas:  
sic Mnestheus, sic ipsa fuga secat ultima Frisitis  
equora, sic illam fert impetus ipse volantem.

One of the most humorous scenes in the Aeneid also gives occasion for an extended dynamic simile. Here, Sergestus, whose plight in the contest draws long peals of laughter and

shouting from the spectators, but still wins the sympathy of all, loses an entire row of his oars, and this completely paralyzes his activity. In spite of this disaster, he still strives to reach his goal, a desperate effort which is likened to the final wrigglings and writhings of a snake whose back is broken by the wheels of a carriage or by a traveller's blow. The dynamic quality in this simile is of a special kind since it does not lie in any vigorous or violent activity. Its effectiveness lies in the accuracy of observation and the vividness of the poet's expression.\(^\text{36}\)

Virgil sometimes piles one simile on another for greater clearness and effect, as when he describes the Trojan children riding horses at the funeral games. Their zig-zag routes he likened to the criss-cross of the Knossian labyrinth. The simile has no dynamic element to portray the galloping of the horses. Virgil therefore quickly adds to the picture by saying that the horsemen were like dolphins gamboling and cutting through the waves of the Carpathian and Lybian Seas.\(^\text{37}\) For similar reasons, in the description of the exploits of Mezentius in the tenth book of the \textit{Aeneid} we have four similes in quick succession within the narrow limits of seventy-six lines.\(^\text{38}\)

Perhaps the most striking and fascinating of Virgil's similes is that in the seventh book of the \textit{Aeneid} where boys

\(^{36}\) Virgil, \textit{Aeneid}, 5.270-281.

\(^{37}\) Ibid., 5.588-595.

\(^{38}\) Ibid., 10.692-768.
whip a top in the court-yard:

\[
\text{immensam sine more furt lymphata per urbem: ceu quondam torto volitans sub verbere turbo, quem pueri magno in gyro vacua atria circum intenti ludo exercent; ille actus habena curvatis fertur spatiis; stupet inscia supra inpubesque manus, mirata volubile buxum; dant animos plagae: non cursu segnior illo per medias urbes agitur populosque feroces.} \]

This simile depicting Amata's fury is much more striking for its amplification of detail and the abundance of dynamic element when it is contrasted with the first simile in the same book.\textsuperscript{40}

This contrast would lead one to conclude that Virgil, not being sufficiently conversant with the plight of distressed mariners, was at a loss what to say about the details of their woes, whereas the simile of the top would make one think that Virgil was simply recalling the experiences and pleasures of his early childhood.

In Virgil similes of the immovable crag are frequent. The stubbornness of a man's resolution is likened to an immovable crag or a hard oak tree. One Virgilian simile deserves special examination in this respect and in the respect that it has the finish of a typical Virgilian simile complete with the amplification of detail and dynamic quality. The picture of an enraged mob is put before us at the palace of King Latinus demanding that war be formally and promptly declared on the Trojans, but the King is adamant. He is likened to an immovable crag with the sea raging noisily about:

\[39\text{ Virgil, } Aeneid, 7.377-384.\]

\[40\text{ Ibid.}, 7.199-200.\]
certatim regis circumstant tecta Latini; ille velut pelagi rupes inmota resistit, ut pelagi rupes magno veniente fragore, quae sese, multis circum latrantibus undis, mole tenet; scopuli nequiquam et spumea circum saxa fremunt, laterique inlisa refunditur alga.

So, earlier Aeneas' constancy of purpose is compared with a stubborn oak in a simile that is extended and dynamic, and Dido in her hostility to Aeneas in the underworld is compared to a hard silex or a Marpesian crag, although in this particular simile the elaboration of detail is absent.

Although the humanitarian and the Epicurean in Virgil cause him to detest wars, when he has to depict scenes of warfare, he shows an infinite capacity for a really vivid representation; however, on account of his personal idiosyncrasy these pictures are not so developed as Homer's. In the seventh book of the *Aeneid*, noise and movement that accompany soldiers as they march forth to war give Virgil an occasion for an extended simile, dynamic, with a large number of verbs of motion and words suggesting noise. The reference is to the catalogue of the Italian host where the two brothers Catillus and Coras march forth stormily as two fierce centaurs swooping down from the mountain tops. Here the vigour of their movement impresses Virgil more and so prevails over the noise. The dynamic character of the simile is due to the verbs and phrases of motion: *descendunt*, *linquentes*, *cursu rapido*, *euntibus*, *cedunt*;

---

and the noise is suggested by one simple phrase, an ablative of attendant circumstance \textit{magno fragore}.\textsuperscript{43}

\begin{quote}
\textit{et primam ante aciem densa inter tela feruntur; ceu duo nubigenae cum vertex montis ab alto descendunt Centauri, Homolen Othrymque nivalem linquentes cursu rapido; dat euntibus ingens silva locum, et magno cedunt virgulta fragore.}
\end{quote}

A few lines later, in another simile of a strong dynamic quality, it is on the noise rather than the movement of the soldiers that the poet concentrates. Here in talking of the appearance of the Fescennines, Aequians, Faliscans and the Ciminians, Virgil uses the simile of singing white swans. At first sight this simile might seem inappropriate to one who does not clearly grasp the point of comparison; but it will be noticed that it is the sound of military music rather than the movement of the soldiers that now engages the attention of Virgil. He makes this clear when he tells us that the soldiers marched forth singing: "God save the King," (\textit{ibant aequati numero, regemque canebant}). Accordingly the important words in this simile are words that suggest music rather than motion, \textit{canoros, modos, sonat, pulsa}, and not \textit{sese referunt}.\textsuperscript{44}

Some of the most favoured similes in Virgil are those of the hawk, a hungry wolf, a lion in the midst of a fold, or a wild beast at bay. In these similes the eagerness of warriors for the fray, or their prowess is usually compared with the

\begin{flushright}
\textsuperscript{43} Virgil, \textit{Aeneid}, 7.673-677. \\
\textsuperscript{44} Ibid., 7.698-702.
\end{flushright}
ferocity of the wild beasts. Thus in book nine alone we see Turnus likened to a hungry wolf, to a wolf with its kill, to a lion at bay; Euryalus likened to a hungry lion; Pandarus likened to a lion at bay. In all these similes the vigorous motions that lend dynamism to them are unmistakable. 45

Birds of prey in the war-books of the Aeneid play the same role as animals of prey. They are used in extended dynamic similes to represent warriors in the hour of success; the eagle and the hawk are particularly noteworthy in this respect. 46

As animals and birds of prey are important in the war-books of the Aeneid, so also are sea, river, flood, and opposing wind similes. For a fierce clash in the field of battle, the simile of the opposing winds with their noise and motion is the rule. Two instances are remarkable: 1) the clash of the Greeks and Trojans in the second book; 2) the struggle between the Trojans and the Latins in the tenth. 47 This rule, however, is broken where the simile of the opposing winds would be inappropriate, as when the clash arises between two men only rather than armies. So when Aeneas and Turnus engage in a single battle at the end they are compared with two fighting bulls. The simile here is full of movement and noise. 48

47 Ibid., 2.413-419, 10.356-361.
48 Ibid., 12.715-724.
We may now examine a few of the sea- and flood-similes. They are full of motion, noise, and effect and are commonest in war-scenes. Perhaps the most impressive one is where the rising and the ebbing of the sea are compared with the advance and retreat of an army.\textsuperscript{49}

\begin{quote}
qualis ubi alterno procurrens gurgite pontus
nunc ruit ad terras, scopulosque superiacit unda
spumeus, extremamque sinus perfundit harenam;
nunc rapidus retro atque aestu revoluta resorbens
saxa fugit, litusque vadó labente relinquit.
bis Tusci Rutulos egere ad moenia versos;
bis reiecti armis respectant terga tegentes.
\end{quote}

The onslaught of a warrior is likened to a driving rain, an avalanche, a mountain-flood or a wild fire. In one extended simile we see Turnus swooping down on the walls of the city like an avalanche tumbling down the steep sides of a mountain wreaking death and destruction on both men and herds of cattle:\textsuperscript{50}

\begin{quote}
ac veluti montis saxum de vertice praeceps
cum ruit, avulsum vento, seu turbidus imber
proluit, aut annis solvit sublapsa vetustas;
fertur in abruptum magno mons inprobus actu,
exsultatque solo, silvas armenta virosque
involvens secum: disiecta per agmina Turnus
sic urbis ruit ad muros.
\end{quote}

\textsuperscript{49} Virgil, \textit{Aenéid}, 11.624-630.

\textsuperscript{50} Ibid., 12.684-690.
In another, where Rhoeteius leads his men against the enemy, he is likened to a driving rain:\footnote{Virgil, \textit{Aeneid}, 12.451-457.}

\begin{quote}
qualis ubi ad terras abrupto sidere nimbus
it mare per medium; miseris, heu, praescia longe
horrescunt corda agricolis; dabit ille ruinas
arboribus, stragemque satis; ruet omnia late;
ante volant, sonitumque ferunt ad litora venti:
talis in adversos ductor Rhoeteius hostes
agmen agit.
\end{quote}

And again, in another extended simile we see Turnus and Aeneas compared with a mountain-flood or a wild fire. Like the preceding two extended similes the vigorous action and noise typical of Virgilian similes in war scenes are unmistakable:\footnote{Ibid., 12.521-526.}

\begin{quote}
ac velut inmissi diversis partibus ignes
arentem in silvam et virgulta sonantia lauro:
aut ubi decursu rapido de montibus altis
dant sonitum spumosi amnes, et in aequora currunt
quisque suum populatus iter: non segnius ambo
Aeneas Turnusque ruunt per proelia.
\end{quote}

\textbf{Sources and Classification of the Similes}

In the preceding we have examined in detail only a few of the sources from which Virgil derives his similes. It would certainly be tedious to comment on the entire sources but it would perhaps be profitable to glance through the list of similes, in order to get a clear picture of their range.\footnote{The exact location of each source above will be found in the list of the similes at the beginning of Chapter Four.}

\footnote{51 Virgil, \textit{Aeneid}, 12.451-457.}
\footnote{52 Ibid., 12.521-526.}
\footnote{53 The exact location of each source above will be found in the list of the similes at the beginning of Chapter Four.}
The great array of subjects found in Virgil's similes comes from five major classes: ⁵⁴ 1) Similes drawn from natural phenomena; 2) similes drawn from the vegetable world; 3) similes drawn from the animal world; 4) similes drawn from human experiences and activities including those drawn from objects and materials of civilized life; and 5) similes drawn from mythical or legendary stories and characters and those drawn from human beings likened to gods and goddesses.

The similes of the first class come under five groups. a) Similes drawn from celestial phenomena. These include similes of the sun, moon and stars, in which reference may be made to the scanty light of a newly rising moon, the moon as seen amidst the clouds, sunlight or moonlight reflected on water, a falling star or a meteor. Sometimes the references are to particular stars like the morning star or Lucifer or the Dogstar more commonly known in antiquity as Sirius. b) The similes of the second group are drawn from atmospheric conditions and they include winds, clouds, and storm phenomena; when references are made to the winds, they may be general references or the references may be directed specifically to the swiftness, fury, intangibility, or noise of the winds. The references that are made to clouds may be general or made specifically to sunlit cloud or clouds scudding before the wind. The storm-phenomena include the thunderbolt, the speed of the lightning or the speed

of the thunderbolt, the noise of thunder, rain, hail, storm
moving landward, the thick fall of snowflakes, the whiteness of
snow and the rainbow. c) The similes of the third group are
drawn from fire-phenomena, and they include the roar of a fire
in a grain field, the spreading of wild fires, fires falling on
dry combustible stuff and smoke. d) Similes of the fourth group
come from water-phenomena and references are made to water
boiling in a cauldron, to a stagnant pond or marsh, to streams
and to the sea. Specific references are made to the Nile and
the Ganges but general references are to the gliding of a river,
the swelling of torrents, a mountain-torrent flooding and ruining
the toils of men on the countryside, a river bursting dams and
the roar of an impeded mountain stream. The references that
are made to the sea are usually directed specifically to the rise
and ebb of the sea, the number of waves, and the size and fury
of the billows. e) The fifth and the last group of this first
class of simile comes from terrestrial phenomena and references
are directed at the Athos, Eryx, Appenninus, and the Marpesian
crag.

The second main class of Virgilian simile is drawn
from the vegetable world, and objects which come under this
class are leaves, ears of grain, mistletoe, and flowers and
trees of various kinds. The flowers include a purple flower,
a poppy, a violet, a hyacinth, and lilies and roses of various
hues, while the trees include mountain ashes, oak trees, the
cypress, firs, pines, and the bay tree.
Similes of the third main class are drawn from the animal world and they include those that are drawn from insects, fish, snakes, birds and mammals. Of the insects the ant-and bee-simile are of great importance in the Aeneid where their industry and fervid activity are often alluded to. The snake-similes are not very common, and the references are to the shedding of the skin and the sluggish dragging of a mutilated body. Similes drawn from birds in general refer to them when they flock towards the shore, or when they migrate overseas, or settle on a tall tree, or when they are scared off their nests. Specific mention is also made of certain birds like swans, cranes, doves, swallows, and birds of prey like the hawk or the eagle. Similes drawn from the mammals include domestic animals like the bull, a horse, lambs, cattle, and dogs; they also include wild animals like the hind and beasts of prey such as the wild boar, wolves, a tiger, and lions. The wolf, the tiger, or the lion may be seen as going forth in fierce hunger, lying in wait for cattle, making off with its kill, wreaking havoc in a sheepfold, shut in with helpless cattle, or even infuriated by wounds inflicted by shepherds or hunters.

Similes of the fourth main class may be grouped under four headings. a) The first group is drawn from human activities. These include spinning, sheep counting, staining ivory with dye, men sallying from a city or besieging a city or a mountain fortress, and chariot race. b) The second group comes from human experiences such as a man startled by a snake, the quieting of an angry mob by an influential orator, dreams and phantoms.
c) Similes of the third group refer mainly to military life and the references are generally to arms or weapons such as a shield, a poisoned arrow, a javelin or a besieging engine; and d) the fourth group centres around civil life with references to a child's top spinning in the court-yard, a falling pier, a statue, a jewel, or a sceptre.

The fifth and last class of simile includes references to mythical and legendary stories and characters such as Harpalyce, Thyias, Pentheus, the Furies, Orestes, the labyrinth, Paris making off with Helen, two Centaurs, sea-goddesses, Aegaeon, Orion, Amazons and the Cyclops. The gods are also included in this class. General mention is made of them in Virgil but in places specific mention is made of Diana, Apollo, Cybele, and bloodthirsty Mars.
### The Manner and Extent of Virgil's Similes

**List of Similes in the Aeneid**

**Key:**
- simple phrase = S
- extended static = es
- extended dynamic = ed
- advancing totals = AT
- total of similes in individual books = BT


<table>
<thead>
<tr>
<th>Place</th>
<th>AT</th>
<th>References</th>
<th>Class</th>
<th>Kind</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 81-83</td>
<td>1</td>
<td>marshalled army</td>
<td>IV</td>
<td>S</td>
</tr>
<tr>
<td>1.148-156</td>
<td>2</td>
<td>mob action</td>
<td>IV</td>
<td>ed</td>
</tr>
<tr>
<td>1.316-317</td>
<td>3</td>
<td>a maiden</td>
<td>V</td>
<td>S</td>
</tr>
<tr>
<td>1.393-400</td>
<td>4</td>
<td>swans</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>1.421-436</td>
<td>5</td>
<td>bees</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>1.498-508</td>
<td>6</td>
<td>nymphs</td>
<td>V</td>
<td>es</td>
</tr>
<tr>
<td>1.588-593</td>
<td>7</td>
<td>god</td>
<td>V</td>
<td>S</td>
</tr>
<tr>
<td>2. 15-16</td>
<td>8</td>
<td>mountain</td>
<td>I</td>
<td>S</td>
</tr>
<tr>
<td>2.222-224</td>
<td>9</td>
<td>the bellowing of a wounded bull</td>
<td>III</td>
<td>S</td>
</tr>
<tr>
<td>2.302-308</td>
<td>10</td>
<td>a forest fire or a torrential stream</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>Place</td>
<td>AT</td>
<td>References</td>
<td>Class</td>
<td>Kind</td>
</tr>
<tr>
<td>------------</td>
<td>----</td>
<td>-------------------------------------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>2.355-360</td>
<td>11</td>
<td>wolves and lambs</td>
<td>III</td>
<td>es?</td>
</tr>
<tr>
<td>2.378-382</td>
<td>12</td>
<td>a snake</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>2.413-419</td>
<td>13</td>
<td>opposing winds</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>2.438-440</td>
<td>14</td>
<td>battles</td>
<td>IV</td>
<td>S</td>
</tr>
<tr>
<td>2.469-475</td>
<td>15</td>
<td>a snake</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>2.494-499</td>
<td>16</td>
<td>a river breaking its banks</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>2.514-516</td>
<td>17</td>
<td>doves</td>
<td>III</td>
<td>S</td>
</tr>
<tr>
<td>2.591-592</td>
<td>18</td>
<td>a goddess</td>
<td>IV</td>
<td>S</td>
</tr>
<tr>
<td>2.624-631</td>
<td>19</td>
<td>a wild mountain ash</td>
<td>II</td>
<td>ed</td>
</tr>
<tr>
<td>2.791-794</td>
<td>20</td>
<td>winds and dream</td>
<td>I, IV</td>
<td>S</td>
</tr>
<tr>
<td>3.375-376</td>
<td>21</td>
<td>fate</td>
<td>IV</td>
<td>S</td>
</tr>
<tr>
<td>3.634-637</td>
<td>22</td>
<td>Grecian shield or the sun</td>
<td>IV, I</td>
<td>S</td>
</tr>
<tr>
<td>3.677-681</td>
<td>23</td>
<td>oak, cypress, and other trees</td>
<td>II</td>
<td>es</td>
</tr>
<tr>
<td>4. 67-73</td>
<td>24</td>
<td>wounded stag</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>4.140-150</td>
<td>25</td>
<td>Apollo</td>
<td>V</td>
<td>ed</td>
</tr>
<tr>
<td>4.252-258</td>
<td>26</td>
<td>bird</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>4.300-304</td>
<td>27</td>
<td>Bacchant</td>
<td>V</td>
<td>ed</td>
</tr>
<tr>
<td>4.401-407</td>
<td>28</td>
<td>ants</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>4.440-449</td>
<td>29</td>
<td>Alpine oak</td>
<td>II</td>
<td>ed</td>
</tr>
<tr>
<td>4.464-473</td>
<td>30</td>
<td>Pentheus, Orestes</td>
<td>V</td>
<td>ed</td>
</tr>
<tr>
<td>4.556-559</td>
<td>31</td>
<td>a god</td>
<td>V</td>
<td>es</td>
</tr>
<tr>
<td>4.667-671</td>
<td>32</td>
<td>Carthage</td>
<td>IV</td>
<td>ed</td>
</tr>
<tr>
<td>5. 84-89</td>
<td>33</td>
<td>rainbow</td>
<td>I</td>
<td>S</td>
</tr>
<tr>
<td>5.144-147</td>
<td>34</td>
<td>chariot race</td>
<td>IV</td>
<td>ed</td>
</tr>
<tr>
<td>Place</td>
<td>AT</td>
<td>References</td>
<td>Class</td>
<td>Kind</td>
</tr>
<tr>
<td>----------</td>
<td>----</td>
<td>-------------------------------------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>5.210-219</td>
<td>35</td>
<td>dove</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>5.252-255</td>
<td>36</td>
<td>bird of Jove</td>
<td>V</td>
<td>ed</td>
</tr>
<tr>
<td>5.270-281</td>
<td>37</td>
<td>injured snake</td>
<td>III</td>
<td>ed?</td>
</tr>
<tr>
<td>5.315-317</td>
<td>38</td>
<td>rain</td>
<td>I</td>
<td>S</td>
</tr>
<tr>
<td>5.328-333</td>
<td>39</td>
<td>heifers</td>
<td>III</td>
<td>S</td>
</tr>
<tr>
<td>5.439-442</td>
<td>40</td>
<td>a warrior storming a wall</td>
<td>IV</td>
<td>ed?</td>
</tr>
<tr>
<td>5.446-449</td>
<td>41</td>
<td>pine</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>5.457-460</td>
<td>42</td>
<td>rain and hail</td>
<td>I</td>
<td>S</td>
</tr>
<tr>
<td>5.525-528</td>
<td>43</td>
<td>meteor</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>5.588-595</td>
<td>44,45</td>
<td>Labyrinth and dolphin</td>
<td>IV, III</td>
<td>es, ed</td>
</tr>
<tr>
<td>5.740</td>
<td>46</td>
<td>smoke</td>
<td>I</td>
<td>S</td>
</tr>
<tr>
<td>6.204-209</td>
<td>47</td>
<td>mistletoe</td>
<td>II</td>
<td>es</td>
</tr>
<tr>
<td>6.268-272</td>
<td>48</td>
<td>moon, night and darkness</td>
<td>I</td>
<td>es</td>
</tr>
<tr>
<td>6.305=312</td>
<td>49,50</td>
<td>autumn leaves and birds</td>
<td>II, III</td>
<td>es, ed</td>
</tr>
<tr>
<td>6.450-454</td>
<td>51</td>
<td>moon</td>
<td>I</td>
<td>es</td>
</tr>
<tr>
<td>6.469-471</td>
<td>52</td>
<td>silex or Marpesian crag</td>
<td>II, I</td>
<td>S</td>
</tr>
<tr>
<td>6.520-522</td>
<td>53</td>
<td>death</td>
<td>IV</td>
<td>S</td>
</tr>
<tr>
<td>6.602-603</td>
<td>54</td>
<td>silex</td>
<td>II</td>
<td>S</td>
</tr>
<tr>
<td>6.700-702</td>
<td>55</td>
<td>light breezes and sleep</td>
<td>I, IV</td>
<td>S</td>
</tr>
<tr>
<td>6.706-709</td>
<td>56</td>
<td>bees</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>6.781-787</td>
<td>57</td>
<td>Berecynthia</td>
<td>V</td>
<td>ed</td>
</tr>
<tr>
<td>7.199-200</td>
<td>58</td>
<td>mariners' distress</td>
<td>IV</td>
<td>S</td>
</tr>
<tr>
<td>7.377-384</td>
<td>59</td>
<td>a child's top</td>
<td>IV</td>
<td>ed</td>
</tr>
<tr>
<td>7.585-590</td>
<td>60</td>
<td>immovable crag</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>Place</td>
<td>AT</td>
<td>References</td>
<td>Class</td>
<td>Kind</td>
</tr>
<tr>
<td>----------</td>
<td>----</td>
<td>-----------------------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>7.673-677</td>
<td>61</td>
<td>Centaurs</td>
<td>V</td>
<td>ed</td>
</tr>
<tr>
<td>7.698-702</td>
<td>62</td>
<td>singing white swans</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>7.707</td>
<td>63</td>
<td>great army</td>
<td>IV</td>
<td>S</td>
</tr>
<tr>
<td>7.787-788</td>
<td>64</td>
<td>war</td>
<td>IV</td>
<td>S</td>
</tr>
<tr>
<td>8.20-25</td>
<td>65</td>
<td>wavy ray of light</td>
<td>I</td>
<td>es</td>
</tr>
<tr>
<td>8.241-246</td>
<td>66</td>
<td>yawning cavern</td>
<td>I</td>
<td>es</td>
</tr>
<tr>
<td>8.390-392</td>
<td>67</td>
<td>lightning</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>8.407-415</td>
<td>68</td>
<td>duties of a housewife</td>
<td>IV</td>
<td>ed</td>
</tr>
<tr>
<td>8.588-591</td>
<td>69</td>
<td>Lucifer</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>8.622-623</td>
<td>70</td>
<td>blue cloud</td>
<td>I</td>
<td>es</td>
</tr>
<tr>
<td>9.29-32</td>
<td>71</td>
<td>Nile and Ganges</td>
<td>I</td>
<td>es</td>
</tr>
<tr>
<td>9.58-66</td>
<td>72</td>
<td>hungry wolf</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>9.101-103</td>
<td>73</td>
<td>nymphs</td>
<td>V</td>
<td>S</td>
</tr>
<tr>
<td>9.339-343</td>
<td>74</td>
<td>hungry lion</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>9.433-437</td>
<td>75</td>
<td>flower, poppies</td>
<td>II</td>
<td>es</td>
</tr>
<tr>
<td>9.551-555</td>
<td>76</td>
<td>wild beast at bay</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>9.563-566</td>
<td>77</td>
<td>hawk or wolf</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>9.649-651</td>
<td>78</td>
<td>Apollo</td>
<td>V</td>
<td>es</td>
</tr>
<tr>
<td>9.677-682</td>
<td>79</td>
<td>two oak trees</td>
<td>III</td>
<td>es</td>
</tr>
<tr>
<td>9.710-713</td>
<td>80</td>
<td>javelin</td>
<td>IV</td>
<td>ed</td>
</tr>
<tr>
<td>9.728-730</td>
<td>81</td>
<td>tiger amidst a fold</td>
<td>III</td>
<td>S</td>
</tr>
<tr>
<td>9.791-798</td>
<td>82</td>
<td>a lion at bay</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>Place</td>
<td>AT</td>
<td>References</td>
<td>Class</td>
<td>Kind</td>
</tr>
<tr>
<td>---------</td>
<td>-----</td>
<td>-------------------------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>10. 96-98</td>
<td>83</td>
<td>murmuring streams</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>10. 132-138</td>
<td>84</td>
<td>jewel, ivory</td>
<td>IV</td>
<td>es</td>
</tr>
<tr>
<td>10. 264-266</td>
<td>85</td>
<td>Strymonian cranes</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>10. 270-275</td>
<td>86</td>
<td>comet, sun</td>
<td>I</td>
<td>es</td>
</tr>
<tr>
<td>10. 356-361</td>
<td>87</td>
<td>opposing winds</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>10. 404-411</td>
<td>88</td>
<td>wild fire</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>10. 454-456</td>
<td>89</td>
<td>lion</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>10. 565-570</td>
<td>90</td>
<td>Aegaeon</td>
<td>V</td>
<td>ed</td>
</tr>
<tr>
<td>10. 602-604</td>
<td>91</td>
<td>torrent or whirlpool</td>
<td>I</td>
<td>S</td>
</tr>
<tr>
<td>10. 640-642</td>
<td>92</td>
<td>flitting forms, dreams</td>
<td>IV</td>
<td>es</td>
</tr>
<tr>
<td>10. 693-701</td>
<td>93</td>
<td>immovable crag</td>
<td>I</td>
<td>es</td>
</tr>
<tr>
<td>10. 707-718</td>
<td>94</td>
<td>ferocious boar</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>10. 723-729</td>
<td>95</td>
<td>hungry lion</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>10. 763-768</td>
<td>96</td>
<td>Orion</td>
<td>V</td>
<td>ed</td>
</tr>
<tr>
<td>10. 803-810</td>
<td>97</td>
<td>driving rain</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>11. 67-71</td>
<td>98</td>
<td>flower, violets, hyacinth</td>
<td>II</td>
<td>es</td>
</tr>
<tr>
<td>11. 296-299</td>
<td>99</td>
<td>murmuring stream</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>11. 454-458</td>
<td>100</td>
<td>twitter of birds and swans</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>11. 491-497</td>
<td>101</td>
<td>prancing stallion</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>11. 610-611</td>
<td>102</td>
<td>snow</td>
<td>I</td>
<td>S</td>
</tr>
<tr>
<td>11. 615-616</td>
<td>103</td>
<td>lightning</td>
<td>I</td>
<td>S</td>
</tr>
<tr>
<td>11. 618-630</td>
<td>104</td>
<td>surging wave</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>11. 655-663</td>
<td>105</td>
<td>Amazons</td>
<td>V</td>
<td>ed</td>
</tr>
<tr>
<td>11. 719-724</td>
<td>106</td>
<td>hawk</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>11. 751-758</td>
<td>107</td>
<td>eagle</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>Place</td>
<td>AT</td>
<td>References</td>
<td>Class</td>
<td>Kind</td>
</tr>
<tr>
<td>-------</td>
<td>-----</td>
<td>--------------------------</td>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>11.806-815</td>
<td>108</td>
<td>an escaping wolf</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>12.4-9</td>
<td>109</td>
<td>wounded lion</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>12.67-69</td>
<td>110</td>
<td>ivory, lilies, white rose</td>
<td>IV, II</td>
<td>es</td>
</tr>
<tr>
<td>12.101-106</td>
<td>111</td>
<td>bull</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>12.123-124</td>
<td>112</td>
<td>battle</td>
<td>IV</td>
<td>S</td>
</tr>
<tr>
<td>12.331-340</td>
<td>113</td>
<td>bloodthirsty Mars</td>
<td>V</td>
<td>ed</td>
</tr>
<tr>
<td>12.365-370</td>
<td>114</td>
<td>fierce winds</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>12.400-401</td>
<td>115</td>
<td>Paeonius</td>
<td>V</td>
<td>S</td>
</tr>
<tr>
<td>12.451-457</td>
<td>116</td>
<td>heavy rain</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>12.473-478</td>
<td>117</td>
<td>swallow</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>12.521-528</td>
<td>118</td>
<td>wild fire, river in flood</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>12.582-592</td>
<td>119</td>
<td>shepherd and bees</td>
<td>IV, III</td>
<td>ed</td>
</tr>
<tr>
<td>12.684-690</td>
<td>120</td>
<td>avalanche</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>12.697-703</td>
<td>121</td>
<td>Athos, Eryx, Appenninus</td>
<td>I</td>
<td>ed</td>
</tr>
<tr>
<td>12.715-724</td>
<td>122</td>
<td>two fighting bulls</td>
<td>III</td>
<td>ed</td>
</tr>
<tr>
<td>12.740</td>
<td>123</td>
<td>snow</td>
<td>I</td>
<td>S</td>
</tr>
<tr>
<td>12.748-755</td>
<td>124</td>
<td>hunter</td>
<td>IV</td>
<td>ed</td>
</tr>
<tr>
<td>12.855-860</td>
<td>125</td>
<td>poisoned arrow</td>
<td>IV</td>
<td>ed</td>
</tr>
<tr>
<td>12.908-914</td>
<td>126</td>
<td>nocturnal languor</td>
<td>IV</td>
<td>es</td>
</tr>
<tr>
<td>12.923</td>
<td>127</td>
<td>dark whirlpool</td>
<td>I</td>
<td>S</td>
</tr>
</tbody>
</table>
### Analytical Study of List

<table>
<thead>
<tr>
<th>Book</th>
<th>No. of lines</th>
<th>Subject</th>
<th>No. of Similes</th>
<th>S</th>
<th>es</th>
<th>ed</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>756</td>
<td>Travel (Trojans reach Carthage)</td>
<td>7</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>804</td>
<td>Sack of Troy</td>
<td>13</td>
<td>6</td>
<td>1</td>
<td>6</td>
<td>5</td>
<td>1</td>
<td>5</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>718</td>
<td>Travel</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>704</td>
<td>Tragedy of Dido</td>
<td>9</td>
<td>0</td>
<td>1</td>
<td>8</td>
<td>0</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>871</td>
<td>Funeral Games</td>
<td>14</td>
<td>5</td>
<td>1</td>
<td>8</td>
<td>5</td>
<td>0</td>
<td>4</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>901</td>
<td>Underworld</td>
<td>11</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>6</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>817</td>
<td>War in Latium</td>
<td>7</td>
<td>3</td>
<td>0</td>
<td>4</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>731</td>
<td>Site of Rome</td>
<td>6</td>
<td>0</td>
<td>3</td>
<td>3</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>9</td>
<td>818</td>
<td>Siege of Camp</td>
<td>12</td>
<td>2</td>
<td>4</td>
<td>6</td>
<td>1</td>
<td>2</td>
<td>6</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>908</td>
<td>Pitched Battle</td>
<td>15</td>
<td>1</td>
<td>4</td>
<td>10</td>
<td>7</td>
<td>0</td>
<td>4</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>915</td>
<td>Pitched Battle</td>
<td>11</td>
<td>2</td>
<td>1</td>
<td>8</td>
<td>4</td>
<td>1</td>
<td>5</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>952</td>
<td>Single Battle</td>
<td>19</td>
<td>4</td>
<td>2</td>
<td>13</td>
<td>7</td>
<td>1</td>
<td>5</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>9895</td>
<td></td>
<td>127</td>
<td>32</td>
<td>23</td>
<td>72</td>
<td>42</td>
<td>9</td>
<td>37</td>
<td>24</td>
<td>18</td>
</tr>
</tbody>
</table>

After such a detailed list and analysis there is hardly any need for a long discussion; the closing remarks cannot but be brief. In both the list and the analysis it is clear that the extended simile is far commoner in Virgil than the simple phrase. Of the 127 similes, 95 are extended. It is further demonstrated that the extended dynamic similes are most frequent in Virgil. They are more than the simple phrase similes and the extended static similes combined.
Most of the extended dynamic similes come from books which deal with war; thus we have 6 in book 2, 6 in book 9, 10 in book 10, 8 in book 11, and 13 in book 12. As regards the use of the extended dynamic simile where the subject is not war, two books deserve special mention. In book 4 which deals with the tragedy of Dido, the frequent use of the extended dynamic similes can be attributed only to the passion that is depicted in it; whereas in book 5 the frequency is due to the excitement which is characteristic of athletic competitions.

In the whole of the Aeneid, book 3 stands quite apart from all the others. In addition to being the poorest in similes, it has no extended dynamic simile at all. This book must be compared with book 1 which, like it, deals with travel. The conclusion, therefore, is that the paucity of similes is greatest in the travel books of the Aeneid.

The analytical study of the list demonstrates that most of Virgil's similes come from classes I and III which deal with natural phenomena and the animal world respectively; whereas in the list itself it is clear that the similes come mainly from the war books and deal with wind and water phenomena and the wild beast where their fury is the aspect most referred to.

Within the 9,895 verses of the Aeneid Virgil uses 127 similes, while Homer uses 206 similes within 15,693 verses of the Iliad. The incidence of the simile is very nearly the same in both authors. Virgil has a simile in every 77.91 lines. Apollonius Rhodius uses more similes than either Homer or
Virgil but the difference is very small. There are 82 similes within 5,835 verses of the Argonautica. There is, therefore, a simile in every 71.15 lines.¹

In respect of the strong influence of the ancient rhetorical training, notably in the use of the simile, some epic writers in Roman literature may now be considered, namely, Lucan, Valerius Flaccus, Statius, Silius Italicus and Ovid who strictly is not an epic writer although he put the Metamorphoses into heroic metre. All of them gave full rein to their propensity for the use of the simile. Valerius Flaccus and Statius have one simile in every 50 lines, Lucan has one in every 150 lines, while Silius Italicus strikes a middle course between them; it is Ovid who exceeds all in the use of simile for in the Metamorphoses which is 3,600 lines less than the Iliad, he uses 50 similes more.²

This system of rhetoric has not adversely influenced Virgil in his use of the simile as seen in the Aeneid for in this connection, he is nearer Homer, who is regarded as the norm for epic writing, than any other epic writer in Roman literature.


BIBLIOGRAPHY

ANCIENT SOURCES


GENERAL REFERENCES


* This edition of Virgil was used throughout this thesis.


Knight, W. E. J. Roman Vergil. London, Faber and Faber, 1944.


PERIODICALS


Conway, R. S. "Vergil as a student of Homer." Martin Classical Lectures, 1 (1930), 151-181.


Conway, R. S. "Vergil's Creative Art." Reprinted from the proceedings of the British Academy, 1931, 1-24.


Shorey, P. "Note on the repeated simile, Homer's Iliad, 9.555." *Classical Philology*, 16 (1921), 76.


REFERENCE BOOKS


