

IV. Recurrent Imagery in *Aeneid* IV

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In creating the episode of Dido in the *Aeneid*, Virgil drew, as has often been noted, upon the stock of rich and varied metaphor in the *sermo amatorius* of Roman comedy and elegy.¹ Because these metaphors constituted a conventional form of expression and were by no means original with Virgil, those who have considered the question were frequently led to overlook their significance in the individual poet.² Yet the very frequency of such metaphors in a writer as painstaking as Virgil should lead the reader to suspect that this, too, is an aspect of Virgil's art. It is the purpose of this paper to indicate how Virgil used the purely conventional metaphors of the *sermo amatorius* in a way which made them peculiarly his own and which contributed to the complex and subtle imagery of Book IV.³ Of the several dominant images, springing alike from the traditional store of metaphor and from the deeper symbolism of the whole poem, three will be examined here: the images which represent the passion of love as warfare (or capture of a city), as a wound (with special reference to the hunt), and as fire.

¹ Collections of expressions from the *sermo amatorius* are found in K. Preston, *Studies in the Diction of the Sermo Amatorius in Roman Comedy* (Menasha, Wisc. 1916), R. Pichon, *De Sermone Amatorio apud Latinos Elegiarum Scriptores* (Paris 1902), and also for Catullus J. Svennung, *Catulls Bildersprache* 1, "Uppsala Universitets Årsskrift" 1945:3. This source for the metaphors in Virgil is perhaps, from a formal point of view, a partial explanation of the *comicus stilus* which Servius (introduction to commentary on *Aen.* IV; see below, note 4) saw in the book; his commentary on the book includes many parallels from comedy. Cf. also his note on 4.534.

² For example, W. Kroll, *Studien zum Verständnis der römischen Literatur* (Stuttgart 1924) 272, says: "Für unser Gefühl übergesteigert sind oft die Schilderungen von körperlichen und seelischen Leiden, Verwundungen . . . u. dgl. Bei der Schilderung der den Menschen plötzlich wie eine Krankheit befallenden Liebesleidenschaft . . . sind Wendungen wie . . . *ossibus implicet ignem* (Verg. *Aen.* 1.660), *flamma per totas visa est errare medullas* (Ovid. *Met.* 14.349, vgl. *Aen.* 4.66) ganz gewöhnlich."

³ The most important studies of the imagery of the *Aeneid* are V. Pöschl, *Die Dichtkunst Virgils. Bild und Symbol in der Äneis* (Innsbruck and Vienna 1950), and B. M. W. Knox, "The Serpent and the Flame. The Imagery of the Second Book of the *Aeneid*," *AJP* 71 (1950) 379-400; see also M. von Duhn, "Die Gleichnisse in den ersten sechs Büchern von Vergils Äneis" (unpublished Hamburg diss. 1952). I owe much to Pöschl's discussion of the imagery, especially his section on Dido (99-152); he discusses several of the passages which I cite here, but from a somewhat different point of view.

The final simile of the book, and in some ways the most striking, is that (667–71) in which the effect of Dido's act of suicide is compared with the shock of the capture and burning of a city:

Lamentis gemituque et femineo ululatu
 tecta fremunt, resonat magnis plangoribus aether,
 non aliter quam si immissis ruat hostibus omnis
 Karthago aut antiqua Tyros flammaeque furentes
 culmina perque hominum volvantur perque deorum.⁴

Macrobius (*Sat.* 4.6.5) remarked that the simile was expanded from Homer's description of the death of Hector and the lament raised by the Trojans in the city (*Il.* 22.408–11); it is to be noted that the simile in Homer stands in the same position, as illustration of the general mourning which precedes the specific laments (in Homer, those of Priam, Hecuba, and Andromache; in Virgil, the lament of Anna), but that in Virgil Dido's actual death is postponed and is described after Anna's speech, whereas Hector's death and the defiling of his body are described before the reaction of the Trojans. Virgil, furthermore, has expanded the simile: he has added the entrance of the enemy ("immissis . . . hostibus" 669), has made the simile less specific by offering two cities, Carthage or Tyre, for Homer's one, and has at the same time been more specific in showing houses and temples engulfed in the furious flames.

There can be no question but that, in spite of the changes he made, Virgil was indebted to Homer for this simile and for its use at this point. The simile is not, however, an isolated image or one for which the reader, ancient or modern, is totally unprepared. It is, in fact, the culmination of a long series of images which constitute an important part of the artistic effect of the book.

This simile is divided into two actions: the entrance of the enemy and the fall of the city, and the firing of the city. The first action or image,

⁴ Pöschl (above, note 3) 124–25 discusses the political importance of this simile and remarks of it that (124), "Das Schicksal Dido wird transparent und fließt mit dem Schicksal ihrer Stadt zusammen." Cf. also von Duhn (above, note 3) 40–41. I have quoted the *Aeneid* from the edition of Sabbadini (Rome 1937). Other editions cited by the name of the editor alone are, of the whole poem, the edition of Conington, revised by H. Nettleship (London 1872–1881), vols. 2 and 3; of Book I, the edition of A. Salvatore (Naples n.d.); of Book IV, the editions of Pease (Cambridge, Mass. 1935) and R. G. Austin (Oxford 1955). Cited by the name of the commentator alone is J. Henry, *Aeneidea or Critical, Exegetical, and Aesthetical Remarks on the Aeneis* (London and Edinburgh 1873–92). For Servius' commentary on *Aen.* I, I have used the edition of Thilo-Hagen, vol. 1 (Leipzig and Berlin 1881) and, for the commentary on *Aen.* IV, the Harvard edition (Lancaster, Pa. 1946).

the capture of the city, is one which appears metaphorically almost at the beginning of the story of Dido.

When, at the close of the first book, Venus reveals to Cupid her plot against Dido and asks his aid, she uses one of the strongest metaphors in the *sermo amatorius* (1.673-74):

Quocirca capere ante dolis et cingere flamma
reginam meditor, ne quo se numine mutet,
sed magno Aeneae mecum teneatur amore.⁵

The image is that of a city, to be taken by guile (here the substitution of Cupid for Ascanius) and then fired (by the torches of Cupid). The metaphor is echoed with some variation in the word *teneatur*, which suggests, as Conington noted, the captivity of Dido. There is a further echo when, in carrying out his mother's commands, Cupid approaches the queen ("reginam petit" 1.717); Servius remarks, "non simpliciter dixit 'petit'; nam petere est proprie insidiari." This is, in fact, only one of the metaphors which Virgil used to show the effect of Cupid, but it is firmly established in the mind of the reader before the end of the first book. Between this, the first scene of the Dido episode, and its continuation in Book IV, one must remember that there intervenes Aeneas' description of the fall of his city. That fall, like the one which Venus plans for Dido, was accomplished by deceit and by the will of certain gods.

It is in the opening of Book IV, where the passion of Dido is carefully described, that Virgil makes fullest use of the metaphors of the *sermo amatorius*; as will be seen, Virgil here calls upon a variety of images to represent Dido's feelings. Among these, the military metaphors reappear: Anna thinks in such terms when she urges Dido's submission to her passion (38), "placitone etiam pugnabis amori?" Again, Dido is a captive, who seeks to outwit her almost overwhelming passion by devices of her own — the counterpart of the *doli* of Venus and Cupid (84-85):

aut gremio Ascanium, genitoris imagine *capta*,
detinet, infandum si *fallere* possit amorem.

The climax of this image is found in Juno's scornful words to Venus (93-95):

⁵ Salvatore remarks on 673, "nell' immagine adoperata da Virg. (cfr. *Aen.* X, 119) Didone è messa quasi sullo stesso piano di una città assediata."

Egregiam vero laudem et spolia ampla refertis
 tuque puerque tuus, magnum et memorabile nomen,
 una dolo divom si femina victa duorum est.⁶

It is important to note that Juno's whole speech is so conceived in political and military terms; with this opening, she sets the tone of her proposal to Venus ("translatio rei militaris" is the comment of Servius Dan. on line 93).

As a parallel to these metaphors of the conquest of Dido by the strata-gems and weapons of Cupid and Venus, there is constant reference to the actual city of Carthage, and to its military and political advantage. Though Anna in her speech (31-53) makes use of other arguments to persuade Dido to submit to her passion, she points out most strongly the advantages for Carthage in an alliance with the Trojans, and the dangers which threaten the city. Even more strikingly, the results of Dido's passion, especially her loss of interest in the construction of the new city, are vividly described in lines 86-89.⁷ Virgil takes care to remind the reader of the far-reaching effects of the passion of Dido; he thereby emphasizes the double effect of this image: literally, the dangerous suspension of the fortifications of Carthage, and metaphorically, the submission of Dido. It is against this background of the image that the speeches of Juno and Venus are to be understood: in addition to the struggles of Dido against her passion and the struggle of Carthage for defenses against the African tribes, and against the threat of Tyre, there is a third struggle between Juno and Venus. Juno proposes a truce: "Sed quis erit modus aut quo nunc *certamine* tanto?" (98); and Venus replies in the same metaphor: "Quis talia demens abnuat aut tecum malit *contendere bello*?" (107-8).

The background of this image gives further point to the report which Fama later makes of Dido and Aeneas (194):

regnum immemores turpique cupidine captos.

In this line, with its balance of the actual and the metaphorical, Dido and Aeneas are both accused of being captives of their passion, and, even

⁶ C. Bailey, in the introduction to his edition of Lucretius (Oxford 1950) 1.16, cites O. Regenbogen, *Lukrez. Seine Gestalt in seinem Gedicht* (Leipzig 1932), a work which I have not seen, in noting the familiarity of Romans with images drawn from military life. Cf. Lucretius 1.75-79 (image of a triumphing general).

⁷ A. M. Guillemin, *Virgile, poète, artiste et penseur* (Paris 1951) 245, emphasizes the importance of this point. The echo of Dido's word *suspensam* (4.9) in *pendent* (4.88) makes more vivid the visible result upon the city of the queen's inner passion.

more important, their respective realms are shown to be in danger. Iarbas also (214, 217) sees the political implication, and in his prayer to Jupiter complains that Dido “*dominum Aenean in regna recepit*,” and that Aeneas “*rapto potitur*”; thus the two ideas are for the moment one: Dido and Carthage equally have fallen captive to Aeneas.

It is not until the revelation that Aeneas is abandoning her that Dido begins to see the reality of her own position and of her city's: in her first speech to Aeneas the metaphor recurs, first tentatively (“*miserere domus labentis*,” 318), then, as she thinks of the actual danger, in a literal form (325–26):

Quid moror? an mea Pygmalion dum moenia frater
destruat aut captam ducat Gaetulus Iarbas?

Her last words (“*non equidem omnino capta ac deserta viderer*,” 330, on which Austin notes, “as if at the sack of a city,”) reveal her metaphorical understanding of her own condition.⁸ She is a captive, now abandoned, and her captor has no mercy. In her captivity to Amor, she is forced, “*supplex animos submittere amori*” (414); but her real captor is Aeneas, and her words to Anna reflect this thought (424):

I, soror, atque hostem supplex adfare superbum.

This is the extreme point of Dido's recognition of her plight, and, though she is not consistent in viewing Aeneas as her enemy, she returns to the idea and image at times (cf. *victam*, 434). Even in her dreams, the image recurs (465–68):

Agit ipse furentem
in somnis ferus Aeneas; semperque relinqui
sola sibi, semper longam incommitata videtur
ire viam et Tyrios deserta quaerere terra . . .

Here Aeneas is her enemy, and here, too, she seeks her Tyrian subjects, whose city is destroyed and whose region is now *terra deserta*; it is also possible that, like Ariadne, she thinks herself abandoned in a distant land.

As a captive, now of her pain and grief (“*evicta dolore*,” 474), Dido seeks her freedom; there is added the captive's attempt to be free. She seeks a way (479), “*quae mihi reddat eum vel eo me solvat amantem*.”

⁸ Austin's comment seems to me clearly preferable, as an interpretation, to the suggestions of Pease, who failed to see the cumulative effect of the image.

With the aid of a priestess who can free the spirits ("solvere mentis," 487) of those whom she wishes to help, she uses the weapons of magic ("magicas accingier artis," 493; cf. Pease *ad loc.*). At night, when all nature is sunk in restful sleep, Dido finds no release ("neque umquam solvitur in somnos," 529–30), but in her soliloquy realizes her choice: she may turn to the neighboring princes ("Nomadumque petam conubia supplex," 535) as a suppliant (cf. 414, 424), or she may follow the Trojans (543):

quid tum? sola fuga nautas comitabor ovantis?

As Servius pointed out, the word *ovantis* suggested to the Roman reader the *ovatio*, a triumph in which Dido would be a captive; the same image is evident in *ratibus superbis* (540), since the ships themselves to Dido have the same aspect that Aeneas, the *hostis superbus* of line 424, bore. Dido, realizing her helplessness, then turns on Anna (548–49):

Tu lacrimis evicta meis, tu prima furentem
his, germana, malis oneras atque obicis hosti.

Here the image is given an ironic twist. Whether or not she is actually blaming Anna (cf. Pease *ad loc.*), it is certain that she sees two actions: Anna's submission (*evicta*) to Dido's tears, and Anna's unwitting betrayal of her sister to the enemy. Finally, Dido's curse, since she herself might do no harm against the Trojans, is that they should suffer the vengeance of a Hannibal, and that Aeneas himself should know nothing but warfare for the rest of his days.

Thus the simile of the captured city, which appears at the close of the book, rests upon the imagery of warfare woven into the whole narrative. As Austin says (*ad loc.*), "Dido's death means the death of her own Carthage, and it foreshadows the ultimate destruction of the city; and the sack of Troy is an ever-present memory." The reason for this consciousness of the close relationship between Dido's plight and the plight of Carthage is the recurrent image of warfare. The relationship is finally made explicit in Anna's words (682–83):

Extincti te meque, soror, populumque patresque
Sidonios urbemque tuam.⁹

⁹ This is the ironic sequel to Anna's own words (39–49), in which she had argued the great advantage to Carthage in the union of Dido and Aeneas. The aspect of Dido's captivity is echoed in the closing lines of the book (esp. 695 and 703), but here the image, by a shift, represents the struggle of the soul to be free of the body. It is ironic that once, when Dido is mentioned later in the poem, it is in connection with

Thus, from Venus' first plot down to the full accomplishment of Dido's destruction, one image has occupied a considerable place and has served to remind the reader constantly that upon Dido and Aeneas rests the responsibility for their respective peoples, that their passion has a political aspect as well as a personal one.

A second image, closely connected with these military images of a captive city or person and one of the most common metaphors of the *sermo amatorius*, is that of the wound caused by Cupid. The image appears immediately at the opening of Book IV:

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

Servius says on *saucia*, "bene adludit ad Cupidinis tela, ut paulo post ad faculam, *ut* 'et caeco carpitur igni': nam sagittarum vulnus est, facis incendium." Although, as Henry believed (*ad loc.*), it may be that Virgil intended a fusion of the two images, that is, the fiery shaft of Cupid, it will be simpler to discuss the two images separately. The image of the wound is suggested almost immediately after in the words, "haerent infixi pectore voltus verbaque" (4-5); the metaphor in *haerent infixi* is not by itself a strong one, however, and editors have generally failed to note its force. Dido's wound is again closely linked with fire in 4.66-67:

est mollis flamma medullas
interea et tacitum vivit sub pectore vulnus.

The echo of *pectore voltus* (4.4) in *pectore vulnus* is unmistakable; in the earlier expression we are justified in seeing that the expression and words of Aeneas were metaphorically the barbs of love which remained fixed in the wound. This interpretation is borne out by the simile which follows quickly. Dido is compared with a wounded deer (68-73):

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.

the capture of a city (9.263-66):

Bina dabo argento perfecta atque aspera signis
pocula, devicta genitor quae cepit Arisba,
et tripodas geminos, auri duo magna talenta,
cratera anticum, quem dat Sidonia Dido.

As Cartault noted,¹⁰ the simile was anticipated by *saucia* (1), but the other two occurrences of the metaphor have intervened as "preparation" for the full simile. In these lines, furthermore, the words *fixit* (70) and *haeret* (73) are clear echoes of *haerent infixi* (4), and help tie the image of the wounded deer more closely to the actual picture of Dido.

The episode of the hunt, after this vivid simile, is clearly a literal echo of the image in the simile.¹¹ The fleeing deer appear again (154-55), and Aeneas is compared with the archer Apollo ("tela sonant umeris," 149). The simile ends in the words, "haeret lateri letalis harundo"; the connection between the simile and the hunt is shown by the echo in 169-70:

Ille dies primus leti primusque malorum
causa fuit.

Dido is the victim of the hunt, and her death, which was dimly foreshadowed in the simile of the deer, is now directly prophesied by the poet.

There are two further echoes of this simile. In 495-96, Dido includes among the *monumenta* to be cast on the pyre "arma viri, thalamo quae fixa reliquit / impius" (cf. *ensemque relictum*, 507); the repetition of two words and the runover (as in 72) suggests the simile. Finally, Dido's metaphorical wound has its literal parallel, her actual wound, in the close of the book, and the verbal echoes make the repetition of the image plain (689): "infixum stridit sub pectore volnus." As is his custom, Virgil has left unstated the relationship between his metaphor and the action of the epic; only by these subtle repetitions does he indicate the connection of the images, which he must have intended consciously.¹²

¹⁰ *L'Art de Virgile dans l'Énéide* (Paris 1926) 344. Von Duhn (above, note 3) 28-31 comments on this simile, associating it with the military metaphor of 93 ff. She also cites the appearance of Venus as a huntress armed with the bow in 1.315-18. Cf. also Pöschl (above, note 3) 130-36 and cf. his discussion (183-85) of the animal imagery in relation to Dido and Turnus.

¹¹ The mental association of simile and hunt, caused by the recurrent imagery in this passage, is probably partly responsible for the error of Pliny the Elder and Servius Dan. discussed by R. Bruère, "Pliny the Elder and Virgil," *CP* 51 (1956) 230-31. There are, to be sure, no wounded animals in the description of the hunt, but there are both deer and goats, and it seems likely that some such association of ideas contributed to this error.

¹² Dido's sorrowful words *more ferae* (551) are perhaps a dim reflection of the image of the deer. Cf. Pöschl's discussion of the animal imagery in the *Aeneid*. An interesting contrast is afforded by Ovid's blunt use of the image of the wound of Dido (*Her.* 7.189-90):

Nec mea nunc primum feriuntur pectora telo:
ille locus saevi vulnus amoris habet.

The third image, that of fire, is, like the others, a common metaphor in the *sermo amatorius*.¹³

The image of fire is one of the two earliest metaphors used of the love which Venus plans to inspire in Dido (1.658–60):

ut faciem mutatus et ora Cupido
pro dulci Ascanio veniat donisque furem
incendat reginam atque ossibus implicet ignem.

Almost immediately the image recurs, when Venus' motives are stated: "urit atrox Iuno" (1.662); thus a variation of metaphor is established. In contrast to 1.659–60, where the metaphors of fire and madness were joined together, in 1.673 the yoked metaphors are those of fire and captivity ("capere ante dolis et cingere flamma"). It is clear that the image of fire, in itself so common in Virgil, is to be linked with other, even contradictory, images, in constantly varied patterns. A further variation is found in Venus' instructions to Cupid (1.688):

Occultum inspires ignem fallasque veneno.

The word *fallas* is an echo of the idea of trickery (*dolus*, 1.673, 682, 684), but primarily the linked images are those of fire and poison.¹⁴ The image appears twice more in the first book. The Tyrians admire the "flagrantis . . . dei voltus" (1.710), and the power of the god is thus displayed through his fiery glances. As if in response to those glances, Dido "ardescit tuendo" (1.713). In this instance the two occurrences of the image, only two lines apart, seem to mark the beginning of Cupid's work and to foretell at once his success.

At the opening of Book IV, in the second line, the metaphor of fire is linked with that of a wound ("volnus alit venis et caeco carpitur igni").¹⁵

An even stronger contrast is revealed by comparing Ovid's treatment of the military image of the *sermo amatorius*, e.g. *Her.* 7.31–32:

Parce, Venus, nurui, durumque amplectere fratrem,
frater Amor; castris militet ille tuis.

¹³ See Pease's extended note on 4.2 *igni*. Cf. also Knox's treatment, in the article cited in note 3 above, of the image of fire in Book II.

¹⁴ The only other (possible) occurrence of this image of poison that I have discovered is in 4.2 *volnus alit venis*; cf. Servius *ad loc.* and Pichon (above, note 1) 288.

¹⁵ Servius' absurd etymology of *cura* (on 4.1) may have some bearing upon the metaphor here: "'cura' ergo, ab eo, quod cor urat." This derivation was, in fact, as old as Varro: *ThLL* s.v. "cura."

Dido's passion is a hidden one (cf. "Occultum inspires ignem," 1.688), but she understands it and confesses it to Anna (23): "Adgnosco veteris vestigia flammae." Anna's arguments in her reply are so persuasive that Dido is overwhelmed (54):

His dictis impenso animum flammavit amore . . .

There is a clear echo of Dido's word *flamma* in *flammavit*, and the image marks the beginning of Dido's open, admitted passion. The climax of this description is reached in what at first glance appears a welter of images (65-69):

Heu vatum ignarae mentes! quid vota furentem,
quid delubra iuvant? est mollis flamma medullas
interea et tacitum vivit sub pectore volnus.
Uritur infelix Dido totaque vagatur
urbe furens, qualis . . .

In this highly metaphorical description, which leads directly into the simile of the deer quoted above, Dido's passion is revealed in three of the major images which appear throughout the episode: Madness, Fire, and Wound. Each of the images appears twice (counting the simile as an image of wounding) and the order, which is not accidental, is: *furentem*, *flamma*, *volnus*, *Uritur*, *furens*, and the simile *coniecta cerva sagitta*. The pattern, then, is abcba-C, a rapid piling up and repetition of the images which reveal the complete submission of Dido to her passion: a nice balance of abcba, heightened by the repetition of the middle element in the form of a simile. The effect of this mass of imagery is the more forceful because each image has appeared singly or with one other often before; furthermore, the simile forms a natural climax in the cumulative effect of the metaphors.

In her proposal to Venus, Juno admits that Dido is completely under Venus' sway (101):

ardet amans Dido traxitque per ossa furem.

The metaphors linked here are those of fire and madness, as in 1.659-60, and, as in that passage, the passion is deep in Dido's very being (*ossibus* and *per ossa*), as in "est mollis flamma medullas" (66).¹⁶

The fires which were the image of Dido's love were the image of other passions as well; they return in the jealousy of Iarbas, whom Fama arouses

¹⁶ Cf. Servius Dan. on 4.67 *vivit*.

with her stories of the love of Dido and Aeneas (197):

incenditque animum dictis atque aggerat iras.

The action of Fama is, structurally, in counterbalance to the action of Anna at line 54 ("His dictis impenso animum flammavit amore"); both Anna and Fama are responsible, in some measure, for a change in the direction of the narrative, a reversal in a tragic sense. Although the passions which it represents are almost completely opposite, the image is the same.¹⁷ Yet this image of Iarbas' fiery jealousy is not exhausted. Iarbas is a devoted worshipper (198–202) of Jupiter, and it is to Jupiter that he turns in his fury (203):

Isque amens animi et rumore accensus amaro . . .

The linked images, again those of madness and fire, are stronger and recall the reader abruptly from the setting to Iarbas and to his bitter words.

When Aeneas is aroused and recalled to his mission by Mercury, the message given by Jupiter ("Si nulla accendit tantarum gloria rerum," 223) has its effect — a burning anxiety to flee (281):

Ardet abire fuga dulcisque relinquere terras.

There is irony in the line: *ardet*, the image, and the very word (cf. "ardet amans Dido," 101), which has represented Dido's passion, now expresses Aeneas' longing to leave Dido; yet even in his eagerness to leave the land, he feels the charm of it.

The image, finally, returns to Dido, with her discovery of Aeneas' plans (300):

Saevit inops animi totamque incensa per urbem . . .

The line, with its linked images of madness and fire, is strongly reminiscent of Iarbas in 203; like 54 and 197, these lines are balanced in a contrast.

As in 203, Fama is again responsible for the report which arouses such passion, and the feelings of Dido find expression in the same metaphors that depicted Iarbas' anger and jealousy. These metaphors, like all poetic images, have no exact prose substitute; in fact, they contain elements of many passions. There is, however, a strong undercurrent

¹⁷ The verbal parallel is striking if *incensum*, the reading of M and R, is adopted in 4.54.

of the sense which those images had at the opening of the book, and the images have been enriched with each appearance. Aeneas' attempt to calm Dido's passionate feelings is evidence that he, too, feels the force of this fire (360):

Desine meque tuis incendere teque querellis.

But his reasoned speech has only the effect of arousing Dido further ("sic accensa profatur," 364), and Dido herself realizes, though helpless, that she is being swept away by her passions ("Heu furiis incensa feror!" 375), by madness and by fire. Her prophecy is that she will pursue him with fire in punishment ("Sequar atris ignibus absens," 384).¹⁸

Dido, in her frenzy, is compared with Orestes, who flees his mother (472):

armatam facibus matrem et serpentibus atris.

The line is an unmistakable echo of 384, but the sense is ironically reversed. There Dido had promised that she would pursue Aeneas as an avenging Fury; in this passage Dido is pursued in her dreams by Aeneas ("Agit ipse furentem in somnis ferus Aeneas," 465-66), and the simile (leaving aside the first part, the Pentheus simile) compares Orestes pursued by the Furies ("agitatus Orestes," 471). The image is that of fire.

The image of fire dominates the close of the book. Mercury's words threaten danger to Aeneas if he does not sail at once (566-67):

iam mare turbari trabibus saevasque videbis
conlucere faces, iam fervere litora flammis.

The image recurs in Dido's speech as she looks after the departing ships; she thinks at first of summoning her Tyrians ("ferte citi flammis," 594); but turns instead to her imagined revenge ("faces in castra tulissem implessemque foros *flammis*," 604-5). Then she solemnly invokes the flaming sun (607) and other gods to hear her curse. The climax of the curse is in the hatred between Carthaginian and Trojan (624-26):

Nullus amor populis nec foedera sunt.
Exoriare aliquis nostris ex ossibus ultor,
qui face Dardanios ferroque sequare colonos.

¹⁸ On this much-disputed passage see especially Pease and Pöschl (above, note 3) 138-40.

Here fire and warfare are to be the means of Dido's vengeance upon the people whom she hates, and the fires of hatred are to replace the fires of love. Hannibal, the author of this destruction, will rise from Dido's bones, where her passion was so firmly fixed, as we have seen. That passion of Dido's will not, then, die but will live as fire and sword (wound) to avenge her. In her last words, Dido returns to the thought of Aeneas (661-62):

hauriat hunc oculis ignem crudelis ab alto
Dardanus et nostrae secum ferat omina mortis.

In the simile of the captured city, which shows the significance of Dido's death and also knits up several images in one, the final impression is one of the swirling flames (670-71):

flammaeque furentes
culmina perque hominum volvantur perque deorum.¹⁹

As Dido had hoped, Aeneas, out at sea, looks back to see the walls of Carthage lighted by the flames of her pyre (5.3-4):

moenia respiciens, quae iam infelicis Elissae
collucent flammis.

The blaze of fire reflected on the city's walls is, fittingly, Aeneas' last view of Carthage.

Pöschl has shown how many of the images used in Book IV are a part of the larger imagery of the *Aeneid*. By examining in some detail a few of Virgil's images in relation to the metaphors of the *sermo amatorius*, I have tried to show specifically how he uses its conventions. These recurrent images provide a constant interplay between literal and metaphorical language. The wound of love is balanced finally by Dido's actual death-wound, and the images of city and fire remind the reader alike of the force of passions in the soul of the heroic queen and of the conflict of cities at war. This subtle and splendid use of traditional material in new ways is an important aspect of Virgil's art.

¹⁹ Once more, in this passage, there is linking of the images of fire and madness. I have not attempted here to trace the latter image, since it is of a somewhat different order of imagery, except where it has occurred in connection with another image. It is, nevertheless, very subtly interwoven in the fabric of the book: cf. the parallel descriptions in 74-89 and 465-73. Cartault (above, note 10) 343 traces the references to Dido's madness and shows the similar use of the image in Catullus 64.