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Inner Darkness: Images of the unconscious in Virgil's Aeneid

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Inner Darkness: Images of the Unconscious in Virgil's *Aeneid*

A THESIS

The Honors Program

College of St. Benedict/St. John's University

In Partial Fulfillment

of the Requirements for the Distinction "All College Honors"

and the Degree Bachelor of Arts

In the Department of Modern & Classical Languages and Literatures

by

Franklin Peter Bendewald

May, 1999

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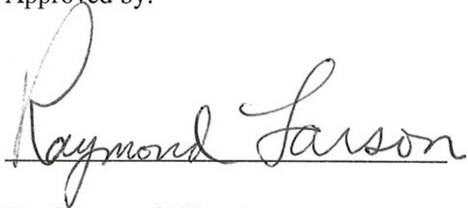

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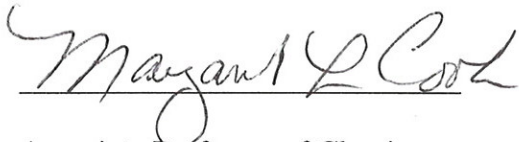

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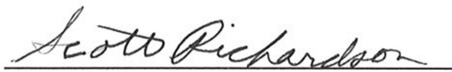

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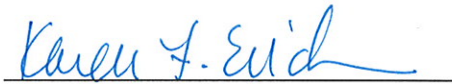

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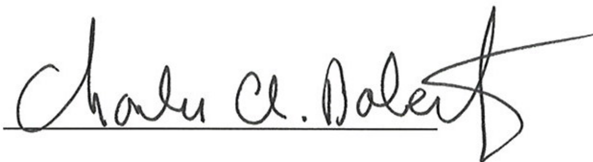

Director, Honors Program

I am keenly aware that the *Aeneid* means all kinds of things, and I am also aware that the meaning or meanings that I find in it—though I am sure that they are present in it—are in some sense my own meanings, not because I have created them but because I, like other readers, select and emphasize them in a personal (but not subjective) way.

—W.R. Johnson, *Darkness Visible: A study of Virgil's* Aeneid

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Introduction

The closing lines of the *Aeneid*, in their darkness, cast a shadow over Aeneas' triumph over Turnus. Virgil's ending is abrupt, decidedly dark and unsettling, and it is deliberate. The *Iliad*, which greatly influenced Virgil's poem, does not close when Achilles conquers Hector; Homer's epic, instead, continues, allowing the hero to come to terms with the killing of his foe. Rather than ending abruptly in darkness, Homer's poem seems to fade with a sense of melancholy.

Aeneas' killing of Turnus and Achilles' slaying of Hector depict the culmination in their quests to realize their divine nature as semi-divine heroes, each born of a goddess and of a mortal man. These heroes' dual nature can be seen as representing the human dichotomy of body and spirit, and this nature is the source of an intense inner conflict. Each poet resolves the heroic, and indeed the human, conflict between mortal and divine differently: Virgil shows his hero darkly acquiescing to his divine side in the *Aeneid*'s abrupt ending, while Homer depicts his hero reconciling his divine and mortal nature, albeit with a sense of melancholy, as the *Iliad* comes to close.

The *Iliad* narrates the story of Achilles, a "lonely and haunted sojourner" searching for fulfillment as a hero divided between his divine and mortal sides (Whitman 185). Lamenting this division within himself, Achilles says to his divine mother, "I wish you had gone on living with the other goddesses / of the sea, and that Peleus had married some mortal woman" (XVIII. 86-87, Lattimore trans.). Achilles' dual nature tears at his being. Aching for wholeness, the hero strives to realize his divine side, yet once achieved, it too is unsatisfying. By the end of the *Iliad*, Achilles is able to accept his semi-divine nature, but despondency and mourning fill the final lines, for the hero

remains divided and without hope of finding fulfillment. In reconciling his hero's dual nature, however, Homer offers a more satisfying and less unsettling ending than Virgil's in the *Aeneid.*

Darkness, not melancholy, surrounds the close of Virgil's epic. Indeed, dark, dire images pervade the entire *Aeneid.* From the sea-storm of the opening lines through the battle scenes of the closing books, Aeneas encounters turmoil throughout the epic. In his opening lines, Virgil describes the baleful winds stirred from Aeolus' cave at the bidding of Juno, and black night descends on Aeneas as the sea swells around him:

> insequitur clamorque uirum stridorque rudentum;
> eripiunt subito nubes caelumque diemque
> Teucrorum ex oculis; ponto nox incubat atra . . . I. 83-89
>
> the cries of men and the creaking of cables follow;
> clouds suddenly snatch the sky and the light of day
> from the eyes of the Trojans; dark night sits upon the sea.*

Virgil's imagery is dark, threatening and truly foreboding for the rest of the poem. Just as "dreaming that one is at sea and . . . encountering a tempest portends disturbances and dangers," as Artemidorus wrote in the second century, Virgil's imagery in the opening lines foreshadows the dire turmoil seen throughout the entire poem (II. 23, White trans.). In the clamorous wars of the second half of the *Aeneid,* Virgil continues this nightmarish imagery. The Fury, Allecto, roused from the underworld and commanded by Juno, "*sere crimina belli,*" ignites the gory battles that fill the remaining books (VII. 339):

> [Juno]
> luctificam Allecto dirarum ab sede dearum
> infernisque ciet tenebris, cui tristia bella
> iraeque insidiaeque et crimina noxia cordi.
> odit et ipse pater Pluton, odere sorores

---

*The English translations of the *Aeneid* throughout the essay are adapted from Hart, Levi and V.R. Osborn. *Virgil's Aeneid: Books I-XII Together with Bucolics, Eclogues, and Georgics.* New York: Translation Publishing, 1961.

> Tartareae monstrum: tot sese uertit in ora,
> tam saeuae facies, tot pullulat atra colubris. VII. 324-329
>
> [Juno] calls mournful Allecto up from the seat
> of the direful sisters and infernal darkness; in whose heart
> are mournful wars, and wrath, and fraud, and hurtful crimes.
> And father Pluto himself hates her. The Tartarean
> sisters hate the monster; she has so many faces,
> so many cruel forms, and, black, she sprouts forth so many snakes.

This image of the fury rising from the underworld strikingly depicts the seeds of Aeneas' turmoil in the war that follows. Images such as these shroud the *Aeneid* with darkness and depict the turmoil that engulfs its hero.

Virgil's images seem nightmarish. They have a dream-like quality as if they are powerful expressions of the unconscious. Viktor Pöschl explains that in the *Aeneid* "we are almost always watching a two-fold event—an inner and an outer drama"(143). The poem's images not only depict the plight of Aeneas' epic journey but also express the struggle within the hero's unconscious. Virgil's dream-like imagery is a symbolic language "in which the world outside is a symbol of the world inside, a symbol for our souls" (Fromm 12). The dire images that surround Aeneas, then, reflect some inner tension; his soul is engulfed in a sea of turmoil and is the site of gory battle.

The turmoil ever thwarting Aeneas' fated journey to found Rome is brought about by Juno. In her attempt to keep Aeneas from completing his mission, she stirs the winds at sea and rouses the rage of opposing warriors. While Juno opposes Aeneas' journey, however, Jupiter wills it, and their struggle on the cosmic level represents the struggle in Aeneas' soul. Thus, Jupiter, connoting reason and will, represents Aeneas' unconscious will to continue his fated journey, while Juno, connoting emotions and passion, represents his unconscious feelings that oppose continuing along this arduous path.

Turmoil arises from the depths of Aeneas' unconscious as Juno clashes with the will of Jupiter. To emerge from this turmoil, Aeneas must remain *pius*, or dutiful, to Jupiter and overcome the *furor*, or irrational passions, emotions, and rage, of Juno.

It is through this turmoil that Aeneas' characteristic *pietas* becomes evident. Through his doubts and wavering will, Aeneas' dutiful nature leads him to complete his fated journey. Just as Juno acquiesces to Jupiter in Book XII, Aeneas, through his *pietas*, conquers his *furor* and realizes his fate in the closing lines of the poem.

This *furor* in Aeneas is embodied by Dido and Turnus. Driven by Juno in their characteristic passion, they work against Aeneas' fate, which is the will of Jupiter. Brooks Otis writes, "Virgil's essential insight, out of which seemingly the whole *Aeneid* grew, was the perception that this hero would have to struggle not only against external *furor* and passion but against the same elements within himself" (93). The *furor* embodied by Dido and Turnus, in fact, manifests the *furor* within Aeneas' own soul, and so, by overcoming Dido in her passion and conquering Turnus in his rage, Aeneas is able to quell his own *furor*.

The modern psychology of dream interpretation offers a way of understanding Dido and Turnus as embodying the *furor* within Aeneas. Just as figures in dreams may represent aspects of the dreamer, characters in myths, which Joseph Campbell describes as "depersonalized dreams," can be viewed as representing aspects of the hero (19). Modern psychology refers to these figures as *alter ego*s, and their presence, whether in dreams or myths, usually indicates an unresolved conflict (van Nortwick 11). That Dido and Turnus confront Aeneas in their characteristic *furor* indicates that the hero is unresolved in his *pietas* to Jupiter.

The nature of this unresolved conflict can be seen in Aeneas' interactions with his alter egos. When Aeneas encounters Dido and Turnus, who are driven by Juno in their *furor*, he is passionately confronted by those desires within his soul represented by the goddess of marriage, family, and the home. The *furor*, or emotion, that Aeneas must overcome to remain *pius* to his will thus revolves around earthly contentment, the pursuit of his mortal side, while his will is for spiritual fulfillment, the aspiration of his divine side.

Poets have long captured the human conflict between body and spirit in their epics telling of semi-divine heroes torn between their mortal and divine sides. Just as Achilles and Aeneas, while relegated to mortal life, are keenly aware of their divine origins, humans, while relegated to mortal bodies and mundane activity, sense in themselves an aspect of divine origin—the spirit. This sense of spirit is the source of the dark turmoil depicted in the *Aeneid*.

PART I

Stoicism: *Pietas* in the midst of Turmoil

It has been suggested that Virgil summarizes Stoic ideology in Book IV. 449: "*mens immota manet, lacrimae voluntur inanes*" (his mind remains unmoved, and tears roll in vain) (Arnold 391). Although the hero wavers and has doubts, tears flowing, he remains steadfast in his fated mission. Aeneas' turmoil is constant throughout the epic, and he indeed often slips into neglect of Jupiter's will, yet the hero always finds his way back on course. R. D. Williams explains,

> For Virgil . . . there existed a divine power which guided and directed those capable of receiving its instructions; the character of Aeneas is to be interpreted in the light of his Stoic endeavors, often imperfectly realized, to understand and to follow the will of this divine power. (xxv)

The hero always in the end acquiesces to Jupiter, and in the final scene of the *Aeneid*, he quiets his turmoil, decidedly accomplishing his fated mission by killing Turnus.

Throughout the *Aeneid*, Virgil presents his hero experiencing the changes of emotion and doubt common to humanity, but, as a Stoic hero, Aeneas remains "*pius*, which means dutiful, reverent and respectful" (Guinagh xvii). He ascertains the will of Jupiter and carries it out in the end "no matter how great the personal sacrifice involved" (Guinagh xvii). The hero "must [thus] always reflect . . . and seek to learn the divine will" (Arnold 237). Introspection is a necessary attribute of a Stoic hero. The hero is not heroic because he exhibits great control over himself and his destiny; he is heroic because he struggles to recognize his role in the divine will, wavers in his commitment to it, and finally acquiesces in *pietas* to it. E. Vernon Arnold writes,

> To understand Aeneas we must first picture a man whose whole soul is

> filled by a reverent regard for destiny and submission to Jove, who represents destiny on its personal side . . . but at the same time he is human . . . He can hesitate or be hasty, can love or weep; but the sovereignty of his mind is never upset. (391)

Aeneas is, in short, *pius* to Jupiter, and thus to his *fatum* (destiny, fate), even as Juno's *furor* disquiets his soul.

Visions and Dream Imagery: Images of Aeneas' Unsettled Unconscious

Cicero writes in his *de Fato* that "*[Stoici] omnia fato fieri dicunt*," (the Stoics say that everything is done by fate) (XV. 33) and the Stoics distinguish fate from the will of the gods only in that the gods are personified (Arnold 199). Greatly influenced by Stoic philosophy, Virgil identifies fate in the *Aeneid* with Jupiter, the other gods "representing human instincts and passions" (Arnold 390). Aeneas' fate, then, is woven into the will of Jupiter, but just as the other gods in the poem represent facets of Aeneas, the will of Jupiter is not distinct from Aeneas either. In poetic tradition "providence," or the will of the gods, is meant to represent a "personal will," the will of the hero (Arnold 199). Jupiter is, in this sense, a poetic device, personifying Aeneas' will. As a man renowned for his *pietas* to the will of Jupiter, Aeneas in fact resigns himself to carry out his own will.

Emotions constitute and shape one's will, and, as ancient poets perceived, they "are a very personal matter," emanating from an intangible realm of the body (Snell 22). Long before Virgil, poets understood this intangible realm in humans to be the soul. Whereas ancient poets understood the seat of feelings and emotions as the soul, modern psychology refers to it as the mind, especially the unconscious mind. Modern psychology and ancient poetry alike also understand that the soul "may be divided

against itself, distraught with an inner tension" (Snell 22). In the *Aeneid* Jupiter's will represents the hero's unconscious will, but within the hero's unconscious mind also exists *furor*, or passion, represented primarily by Juno. Within the soul tension between opposing desires may surge, and dreams often reveal this tension. In the first three books of the *Aeneid*, Virgil depicts Aeneas' inner tension between the forces represented by Jupiter and Juno through vivid visions and frightening dream imagery.

Aeneas' characteristic introspection offers a glimpse at the nature of the tension within his soul. In Book I the hero offers hope to his companions, telling them "*per varias causas, per tot discrimina rerum / tendimus in Latium, sedes ubi fata quietas ostendunt*" (through various perils, through so many dangers, we strive for Italy, where the fates show us peaceful settlements) (I. 204-206). Characteristic of his Stoic nature and private struggle, Aeneas "*talia voce refert curisque ingentibus aeger / spem uultu simulat, premit altum corde dolorem*" (relates such things with his voice and, anxious with great cares, dissembles hope in his countenance as he conceals deep grief in his heart) (I. 208-209). Aeneas expresses hope of *sedes quietae* (quiet, peaceful settlements). Deep within his heart, however, remains *dolor* (grief), for Aeneas understands that his fate will not soon allow him such settlements. *Pius Aeneas* will not neglect the will of Jupiter, yet neither will the *furor* of Juno easily relent.

The *Aeneid* is a poem of turmoil, and that tone is well established in the nightmarish imagery of the first three books. Virgil begins his epic *in medias res* with Aeneas being tossed about at sea by Juno on his journey to Italy. Virgil's imagery reflects a soul in turmoil. The scene is dark and desperate:

> eripiunt subito nubes caelumque diemque
> Teucrorum ex oculis; ponto nox incubat atra;

intonuere poli et crebris micat ignibus aether
praesentemque viris intentant omnia mortem. I. 88-91

clouds suddenly snatch the sky and the light of day
from the eyes of the Trojans; dark night sits upon the sea.
The poles thunder, and the sky glitters with frequent
lightning: and all things threaten present death to the men.

The *Aeneid* begins inauspiciously with Aeneas in the midst of a black sea and looming storms, which are images of his unsettled soul.

Aeneas narrates the beginning of his westward journey in Book III, and, added to the image of turmoil in Aeneas' mind, the nightmarish sense of lost direction is revealed through Virgil's descriptive and figurative language. Aeneas' ships sail beyond the horizon, and the hero explains,

. . . caelum undique et undique pontus,
tum mihi caeruleus supra caput astitit imber
noctem hiememque ferens, et inhorruit unda tenebris.
continuo uenti uoluunt mare magnaque surgunt
aequora, dispersi iactamur gurgite uasto;
inuoluere diem nimbi et nox umida caelum
abstulit, ingeminant abruptis nubibus ignes,
excutimur cursu et caecis erramus in undis. III. 193-200

all around, the heavens appeared, and all around was the ocean;
then a dark cloud stood over my head, bringing
night and a storm, and the sea grew terrible with darkness.
At once the winds rolled the sea and great waves arose:
we were tossed, scattered on the vast abyss.
Clouds obscured the day and humid night took the heavens
from our view: lightning redoubled from the broken clouds.
We were driven from our course and wandered on the dark waves.

The *caeruleus imber* (dark cloud), Virgil writes, looms not over the sea, or even over the fleet, but over Aeneas' head. Virgil depicts a personal storm, and just as Aeneas is without direction on the *caecis undis* (dark waves), questioning, doubt, and indecision torment his mind.

With the image of the sea calling to mind the tension in Aeneas' soul throughout the opening books, Virgil depicts dream-like visions that reveal to Aeneas his fate. Shades and gods appear to Aeneas in the opening books to instruct and urge him toward his destiny. Virgil most often refers to such a vision as *imago*, a word literally meaning an image or likeness but often referring to a mental picture. In his word choice and imagery Virgil makes clear that these visions appear in Aeneas' mind.

Hector appears to Aeneas as a messenger from the hero's unconscious during the frenzied night of Troy's fall, imploring him to flee the lost city and commence his fated journey. He shirks Hector's message, saying "*excutior somno*" (I'm shaken from sleep) (II. 302). Instead, Aeneas explains, "*furor iraque mentem / praecipitat, pulchrumque mori succurrit in armis*" (fury and rage rush into my mind, and it occurs to me that it is glorious to die in arms) (II. 316-317). The dream-vision is not potent enough to sway Aeneas from his *furor*, and his unconscious mind fails in its first attempt to bring him to accept his fated journey.

As Aeneas is being carried away "*furiata mente*" (by an enraged mind), Venus appears to him as a second messenger from his unconscious mind (II. 588). She clears away the *nubes* (clouds) that obscure his vision, making clear the fate of Troy (II. 606). Aeneas sees before him an image of the gods, including Jupiter, tearing down the city engulfed in flames. Confirmed by Jupiter's destruction of Troy, Aeneas comes to the realization that all hope for his home and his life in it are lost. He recognizes Jupiter's will, indicative of his own unconscious will, that he relinquish his life in Troy, and the hero heeds, for the moment, his mother's plea, "*eripe, nate, fugam*" (hasten your flight, son) (II. 619)

Later, as Aeneas rages through Troy in search of his wife, the "*imago*" of Creusa appears to him (II. 773). As with his visions of Hector and Venus, that of Creusa reminds Aeneas of his fate. She is dead now, like all of Troy, and urges Aeneas to leave behind his life in the fallen city and to commence his journey to the "*terram Hesperiam*" (western land) (II. 781). Aeneas' reservations remain, however, and three times he tries in vain to embrace his wife. She slips through his fingers, and, recognizing that his wife is a vision, "*par leuibus uentis uolucrique simillima somno*" (equal to the light winds and most like a fleeting dream), he accepts that his life in Troy is truly lost (II. 794). Finally his unconscious mind convinces him to submit unquestioningly to his fate. Aeneas' will is brought to his conscious awareness.

The fall of Troy is the impetus that starts Aeneas on his fated journey to found Rome, but he is ever tempted to quit the sea in favor of respite in premature lands. In Book III Aeneas recounts how his household gods seemed to appear before his eyes, imploring him to leave Crete and continue on his fated journey. At the beginning of his account, Aeneas explains that he is "*in somnis*" (sleeping) when the gods appear (III. 151), but he later says that he is "*attonitus*" (struck, stunned) by the vision and insists that "*nec sopor illud erat*" (it was not sleep) (III. 172, 173). He says, "*coram agnoscere uultus / . . . uidebar*" (I seemed to distinguish their faces clearly) (III. 173-174). The distinction between conscious and unconscious is blurred. Aeneas believes that the image is too vivid to be a dream, but his own description of the scene suggests otherwise. The dream is especially lifelike and poignant, and its message to his conscious is clear. After the vision, Aeneas says, "(*tum gelidus toto manabat corpore sudor / corripio e stratis corpus*" (then cold sweat ran down my entire body, and I tore myself from my

bed) (III. 175-176). Aeneas' vision is sufficiently real to impel him back to sea, striving for his fated destination.

Through powerful dream imagery, Virgil presents the nature of Aeneas' internal tension. He reveals in Aeneas the *fatum* and *furor* that divide the hero's soul, throwing it into turmoil.

Caelestis Origo: The Source of Turmoil

The essence of Aeneas' turmoil is contained in Anchises' explanation of humanity's creation in Book VI. Humanity's "*caelestis origo*" (heavenly origin) and, more importantly, humanity's awareness that its origin is in the heavens are at the core of humanity's plight (VI. 730). The awareness of their divine origin contrasted with their earthly existence leads Zeus to comment in the *Iliad*, "among all creatures that breathe on the earth and crawl on it / there is not anywhere a thing more dismal than man is" (XVII. 446-447, Lattimore trans.). Through the idea of the transmigration of souls, though, Anchises "offers hope of escape from human suffering" (Bews 91). At the end of the *Aeneid*, the hero's turmoil is indeed quieted, for as Jupiter promises in Book I, *magnanimus* (literally, great-spirited) Aeneas will be borne aloft "*ad sidera caeli*" (to the stars of the sky) returning to his origin in the heavens (259). A.D. Botha writes that "the stars are the beacon, so to speak, of Aeneas' . . . long quest for Italy, leading him on towards his own apotheosis" (22).

Influenced by Stoic philosophy, Virgil sets forth the nature of the universe and the origin of humanity, and all other life, through Anchises' speech. Anchises depicts the cosmos as infused with a "*spiritus intus*" (an innate spirit) which is agitated and stirred

just prior to creation (VI. 726). Ovid, like Virgil, is influenced by Stoicism and illustrates this beginning in his *Metamorphoses.* He writes, "*sidera coeperunt toto efferuescere caelo*" (the stars began to boil up in the entire sky) (I. 71), and from the seething cosmos sprang "*hominum pecudumque genus vitaeque volantum / et quae marmoreo fert monstra sub aequore pontus*"(the race of men, and of beasts, and the lives of birds and whatever monsters the sea produces beneath its marble surface) (VI. 728-729). An inner spirit is innate in the universe, so when Anchises explains that from the cosmos spring the creatures of the earth, it follows that they retain "*igneus . . . vigor et caelestis origo*" (a fiery energy and heavenly origin) (VI. 730).

The universe is infused with an inner spirit, and the offspring of the universe retain that spirit. No longer one with the fiery ether, though, the spirits of earthly creatures are encumbered by "*corpora noxia*" (hurtful bodies) (VI. 731). The essential difference between humanity and all other earthly creatures is in humanity's ability to recognize and contemplate its spirit and origin in the heavens. Ovid, again in his *Metamorphoses*, relates this difference:

> pronaque cum spectent animalia cetera terrãm,
> os homini sublime dedit caelumque uidere
> iusset et erectos ad sidera tollere uultus. I. 84-86
>
> while animals, bent forward, fix their gaze on the earth,
> humans were given a lofty countenance and commanded
> to behold the heavens;
> and with an upright face, they raise their view to the stars.

Animals are unaware of their origin in the heavens. They are built level with the ground, which signifies that all of their thoughts are focused on the earth. They are content, while humans are in a dismal state of turmoil. Humans are fashioned upright, with their gaze raised aloft to the stars. They are aware of their place in the universe and their origin in

the heavens. Confined to their bodies, neither animals nor humans "*auras / dispiciunt clausae tenebris et carcere caeco*" (see clearly the heavens, closed off in darkness and a blind prison), but humans alone are aware of their spirit as it is being stifled by their "blind prison" (VI. 733-734).

Humans' separation from the heavens and confinement on earth is the source of their turmoil. Humanity's dual nature—heavenly and spiritual while earthly and corporal—results in "the incapacity to bear the tension of their own equivocal existence, [leading] to a real despair" (Zornberg 11). To relieve the tension of their existence, humans seek spiritual fulfillment; in Stoic terms, humans seek to return to the fiery ether from which their spirits originated. This return is the inner will of humans, but it is impeded by passion, "the source of human emotion," which is viewed as "earthly, mortal" (Bews 92). The mortal, corporal side of humanity is content with the mundane pleasures of life. In this sense "it is man's emotional nature which contributes to his . . . separation from the divine," impeding his will to return to his *caelestis origo* (Bews 92).

Heroism in the *Aeneid*: The Quieting of Turmoil through the Triumph of the Spirit

The *Aeneid* has been read, according to Robert Fitzgerald, as a "guide to the soul on its journey from the temptations of this world to its celestial home" (vii). Like Achilles, who says, "I must reject this life, my heart tells me, / reject the world of men," Aeneas is as a hero able to overcome human emotion and the temptation of bodily, mundane desires on his quest for reunification with his heavenly, or divine, origin and the fulfillment of his spirit (*Iliad* XVIII. 102-103, Fitzgerald trans.). Those who are "capable of reunion with the divine," Anchises says, are "*pauci*" (few) (Bews 93, *Aeneid* VI. 744).

Heroism in the *Aeneid* centers on the Stoic denial of emotion and the triumph of the human spirit over bodily desires, and few are heroic.

The vast majority are incapable of achieving spiritual fullness. The countless multitudes of souls who are controlled by human emotion during life are reborn a thousand years after their death (VI. 748-751). J. P. Bews sees implicit in Anchises' speech "two paths for the soul, which could be stated schematically as reason, fire [which is the substance of the heavens], break from a cyclical pattern and union with the divine; and emotion, earth, cyclical rebirth, and incorporation in a historical process" (93).

Sprung from the fiery ether and born into mortal bodies, humans are endowed with a dual nature. Mythological heroes represent this nature in their parentage; they are often born of a mortal and a god. These heroes are human and divine just as humanity is body and spirit. The hero's awareness of his heavenly origin and mundane existence sparks an inner turmoil, which seethes in his soul. To come to terms with his inherent dichotomy, Aeneas sets out on an arduous quest to achieve a fully divine state. Aeneas struggles to acquiesce to reason and will throughout his journey; he tries, often unsuccessfully to spurn, emotion, passion and mundane pleasures. In the final scene of the *Aeneid*, though, the hero completes his mission, ensuring his return to the stars and quieting his tumultuous soul. Still, the poem's final lines in their darkness are disquieting for Virgil's readers and in this way call into question the value of the entire mission.

PART II

Alter Egos: The Embodiment of Turmoil

Characters in dreams commonly represent facets of the dreamer's personality. These characters, or alter egos, are the personifications of the ego's unconscious feelings that have been suppressed in wakeful thought. Alter egos often serve to correct the ego in his or her thoughts and actions so that they correspond to his or her unconscious feelings. Joseph Campbell asserts that "dream is the personalized myth, myth the depersonalized dream" (19). With this understanding, some characters in myths can be viewed as alter egos. Whereas in Books II and III messages from the unconscious are sent to urge Aeneas from the din of falling Troy, imploring him to find *sedes quietae* (quiet settlements), the arduous nature of Aeneas' journey produces feelings throughout the rest of the *Aeneid* that conflict with his will to continue. These feelings are manifested in two major alter egos, both driven by Juno in their *furor* to thwart Aeneas' fated mission.

Dido and Turnus are these alter egos. They are driven by the *furor* of Juno, who as the goddess of marriage and the home, reveals Aeneas' passionate desire to settle into a quiet life sustained by the fruits of a home and marriage. A similar desire is seen in the *Iliad* as Achilles says, "the great desire in my heart drives me . . . / to take a wedded wife in marriage, the bride of my fancy, / to enjoy with her the possessions won by Peleus" (IX. 398-400, Lattimore trans.). Achilles, in these lines, desires a return to the pleasures of his homeland and wishes to relinquish the ardor of battle along with it glory and his eventual apotheosis.

A distinction between alter egos and other messengers of unconscious feelings is the intensity of the relationship between the alter ego and the ego. Throughout Book IV, whether in love or spite, Dido's relationship with Aeneas is always intense. Similarly in Book XII, Aeneas engages in a highly personal war with Turnus. Both Dido and Turnus are characterized by having Juno's *furor*, a passion and rage that generates their intense relationships with Aeneas.

Dido as an Alter Ego

Driven by Juno's plot to keep Aeneas from Italy, Dido becomes engulfed by passion and falls in love with the hero. Dido first appears in Book I comparable to the gods in nobility and composure:

> qualis in Eurotae ripis aut per iuga Cynthi
> exercet Diana choros, quam mille secutae
> hinc atque hinc glomerantur Oreades; illa pharetram
> fert umero gradiensque deas supereminet omnis
> (Latonae tacitum pertemptant gaudia pectus):
> talis erat Dido, talem se laeta ferebat
> per medios instans operi regnisque futuris. I. 498-504
>
> Like Diana on the banks of Eurotas or on the top of Cynthus,
> leading the dances of a thousand mountain nymphs
> gathered around her: she carries her quiver on her shoulder
> and, walking, appears above all the goddesses
> as joy passes through her silent breast: such was Dido,
> joyful as she carried herself in her people's midst
> intent upon the work of her future kingdoms.

By Book IV, however, Dido is "*caeco carpitur igni*" (consumed by an unseen flame) (IV. 2) and described as "*furentem*" (raging) (IV. 283). The queen is possessed by Juno's *furor*, and, indeed, Dido "becomes no longer a queen, no longer a woman" but is

"stylised" and made "archetypal" by Virgil (Williams 334). She is used to express the part of Aeneas' unconscious that is controlled by Juno.

As Aeneas' alter ego, Dido is the personification of those desires within him that are associated with Juno, namely, marriage, family, and the comforts and pleasures of home. Dido's intense passion, her characteristic *furor*, illustrates that these desires are very much alive in the Stoic hero, and Aeneas' tumultuous relationship with Dido depicts his struggle to overcome those desires embodied by the passionate queen.

Following the tumultuous storm that opens Book I, Aeneas and the other Trojans come to rest in Libya having been blown off course. Weary, they take respite in this land's tranquil harbor: "*Hic fessas non vincula nauis / ulla tenent, unco non alligat ancora morsu*" (here no cables hold the weary ships; no anchors moor them with their curved bite) (I. 168-169). The *fessae naues* (weary ships) can be viewed as men's souls (Larson), and the harbor, with its "*aequae dulces*" (pleasant waters), offers desired rest (I. 167). A harbor so tranquil and pleasant that anchors are not needed seems ominously inviting, though. Indeed, Viktor Pöschl points out Virgil's threatening description of this ostensibly tranquil land:

> hinc atque hinc vastae rupes geminique minantur
> in caelum scopuli, quorum sub vertice late
> aequora tuta silent; tum siluis scaena coruscis
> desuper, horrentique atrum nemus imminet umbra. I. 162-165
>
> on each side are vast cliffs, and rocks, under whose summits
> the seas are secure and still, rise up threateningly toward the sky;
> hanging over from above are trembling trees, and beyond
> is a backdrop of dark groves with dismal shade.

The enormous rocks and ledges loom over the ships just as the dark trees hang over from above. Viktor Pöschl believes that in these lines Virgil is indeed alluding to the danger for Aeneas that is "lurking" in this land (142).

In Book IV the ominous mood Virgil establishes in the Trojans' landing is manifested in Dido's passion. She burns with love for Aeneas, who yields to the queen's love, thereby jeopardizing his mission. Juno, "*cui vincula iugalia curae*" (to whom the bonds of marriage are a concern) (IV. 59), ever Aeneas' antagonist in his fated journey, schemes to join the lovers in "*conubium stabilis*" (stable marriage) (IV. 126), and Aeneas' *pietas* wavers. He becomes remiss in his duty to Jupiter's will, and "*nunc hiemem inter se luxu, quam longa, fouere / regnorum immemores turpique cupidine captos*" (now in luxury they enjoyed the winter however long, unmindful of their kingdoms, and captivated by a base passion) (IV. 193-194). Aeneas is, in contrast to his most common epithet, ruled by passion rather than by will and neglects his arduous journey in favor of mundane pleasures.

In dreams a sexual relationship with an alter ego symbolizes the ego's unconscious acceptance and incorporation of that which the alter ego represents. It is a union with another part of one's self. To Aeneas Dido represents love, marriage, and earthly pleasures. He sees in Dido a life of relative ease jointly ruling over Carthage. These desires are very much alive within the Stoic hero's soul as indicated by his sexual encounter with Dido in the cave.

The cave appears as a haven from the heavens as they are being thrown into an uproar: "*magno misceri murmure caelum / incipit*" (a great roaring began to disturb the heavens) (IV. 160-161). This scene seems to fit Pöschl's understanding of Virgil's use of

images to establish mood and reflect some "inner action" of a character (143). The uproar in the heavens connotes a mood of turmoil and is representative of Aeneas' "inner action"—the din in his soul, which is clamoring for an end to his arduous journey. The cave is a refuge, outwardly from the storm and inwardly from Jupiter's will. This escape from the storm is symbolic of Aeneas' desire to escape his arduous mission, which keeps him from repose and earthly pleasures.

Aeneas is struggling with his fate, which is Jupiter's will that he found Rome and which is symbolically his unconscious will to achieve spiritual fulfillment. The cave reflects the womb, or a safe, prenatal state in which anxieties are not present (Assingioli 113). From the anxiety within his soul, Aeneas regresses into the cave.

Having established this mood of safety from a looming storm, Virgil depicts Aeneas' lapse in *pietas*, not only to Jupiter but also to his own will. The hero fails to suppress his desires in the face of Juno's scheme. He succumbs to his inner passion, retreating to the cave where, "*Tellus et pronuba / Juno dant signum; fulsere ignes et conscius aether / conubiis*" (the Earth and Juno, the goddess of marriage, give the signal: lighting flashes and the sky brightens conscious of the union) (IV. 166-168). Aeneas regresses, and for a winter his turmoil is calmed.

He has not found the *sedes quietae* that the fates are to reveal, though. Aeneas' intense desire to retreat from his journey enables him to forget for the moment his mission, and both lovers while away the winter, "*cupidine captos*" (captivated by passion) (IV. 194). Aeneas soon awakes to the err of this revelry, though, as Mercury, sent by Jupiter, suddenly appears rebuking him. Virgil uses the strong verb, *invadit*, to describe Mercury's "attack" on Aeneas (IV. 265). Mercury is very much a messenger

from the hero's unconscious; he corrects Aeneas' denial of his unconscious will, reminding him of his fate. Williams agrees, writing of this "psychological undertone" within the narrative, "the message from Jupiter to Aeneas . . . is an action directed at the conscience* of Aeneas" (351), and "it is manifest that the gods can teach a man nothing which he has not already learned and willed" (Whitman 217). Aeneas' *pius* nature reveals itself as he heeds the messenger without hesitation. Virgil writes of Aeneas' intense reaction to his realized error:

> arrectaeque horrore comae et vox faucibus haesit.
> ardet abire fuga dulcisque relinquere terras,
> attonitus tanto monitu imperioque deorum. IV. 280-282
>
> He stood upright with horror, and his voice clung in his throat.
> He burned to flee and to leave the sweet land,
> struck by so great a warning and command of the gods.

Aeneas burns to take up his mission once again and to leave behind the pleasant land onto which he washed after the storm of Book I. C. S. Lewis views Aeneas' duty to his mission as a vocation, writing, "to follow the vocation does not mean happiness but once it has been heard, there is no happiness for those who do not follow it" (67). Aeneas can no longer find rest in Carthage and must leave. Indeed, Kevin Guinagh writes,

> to maintain that Aeneas should have stayed with Dido in Carthage in spite of the order Mercury brought from Jupiter is to misunderstand Aeneas' character and his mission. Much as he was attached to her, he could not linger after the clear command from heaven . . .. To make him consistent in his dutifulness he must leave the queen. (xxi)

Having had his *pietas* brought back into consciousness, Aeneas knows he has no choice but to return to the sea.

* Although Williams here uses the word "conscience," defined as an awareness of right and wrong, the context suits the conscious, or alert, mind.

Knowing that he must relinquish his love affair, Aeneas now struggles with how to end it; Virgil asks, "*quo nunc reginam ambire furentem audeat adfatu?*" (with what language can he now dare to address the raging queen?) (IV. 283-284). Aeneas wishes to avoid the queen in her passion, and after wrestling with whether or not to tell her that he is leaving, he decides to assemble his fleet without confronting Dido. His decision is indicative of the hero's current state of ambivalence to his mission. Aeneas is able to continue toward Italy, but, at this point in the *Aeneid*, the hero is unable to confront his desire to settle into a quiet life, a desire that he knows he must suppress in order to complete his mission. Through the end of Book IV, Aeneas does not decisively quash his desire. He never comes to terms with his passion, and turmoil soon afterward returns to his soul.

In deciding to sail without telling Dido his plans, Aeneas does not confront his unconscious desire to settle, but the unconscious is never deceived. Aeneas quickly prepares to sail, concealing his departure. He wants to abscond from Dido in silence, "*taciti*" (IV. 289), "*at regina dolos (quis fallere possit amantem?) / praesensit*" (but the queen perceives his deception (for who is able to deceive a lover?)) (IV. 296-297). Indeed, no one can deceive his lover just as no one can deceive his unconscious mind. Aeneas' unconscious, in the form of Dido as his alter ego, brings the struggle between his will for spiritual fulfillment and desire for mundane pleasures to the forefront of his indecisive mind. She asks, "*dissimulare etiam sperasti, perfide, tantum / posse nefas tacitusque mea decedere terra?*" (did you, treacherous man, even hope to mask such great wickedness and to depart from my land in silence?) (IV. 305-306).

Pietas demands that Aeneas follow his will, but his soul remains divided. The hero, confronted by Dido's pleas to remain with her, "*Iouis monitis immota tenebat / lumina et obnixus curam sub corde premebat*" (held his eyes unmoved by the command of Jupiter, struggling to suppress the anxiety in his heart) (IV. 331-332). If Jupiter would permit Aeneas to stay with Dido, he would remain, but Aeneas says, "*Italiam non sponte sequor*" (I pursue Italy not of my own accord) (IV. 361). He tries to convey to Dido the force that drives him away from her, so persuasive that he leaves "not of his own accord." He is thrust back to sea not by what he wants to do but by what he is unconsciously compelled to do. Aeneas insists that, "*etiam interpres diuum Ioue missus ab ipso / . . . celeris mandata per auras detulit*" (the messenger of the gods, sent by Jupiter himself, has brought to me his commands through the swift air) (IV. 356-357). Viewing Mercury as a messenger from the unconscious is congruous with Aeneas' characteristic introspection, an attribute of a Stoic hero. As a Stoic hero, Aeneas "must always reflect, examine [himself] and [in this way] seek to learn the divine will," which, again, is symbolic of Aeneas' personal, unconscious will (Arnold 237). The messenger of the gods bears a command from Aeneas' unconscious, and the hero submits, leaving Dido "not of his own accord."

Dido's pleas for Aeneas to stay in Libya are futile. Kevin Guinagh writes, "it is the constant concern of Aeneas to ascertain the will of the gods and to follow this out to the letter, no matter how great the personal sacrifice involved," and the personal sacrifice in leaving Dido is great (xvii). Dido cannot understand Aeneas' commitment to the gods, but she realizes that his *pietas* is her bane. She is a lost soul and groans, "*furiis incensa feror!*" (I am carried away inflamed with fury!) (IV. 376). Dido's once noble life is left

in ruins. With the loss of Aeneas' love, she loses her "*pudor*" (honor) and without her honor and self-respect, Viktor Pöschl believes, "she has no choice but to die" (83). The inverse of a sexual relationship with an alter ego, the death of an alter ego signifies the unconscious letting go or overcoming of those aspects of one's personality represented by the alter ego. When Dido dies at the end of Book IV, then, Aeneas has overcome his passion sufficiently to return to sea and again take up his fated journey.

Dido's death as a suicide signifies his ambivalence toward his passion, though. Aeneas has only indirectly and indecisively quelled the *furor* of Juno within him. Through his *pietas*, the hero stifles, for the moment, his desires for marriage and mundane pleasures, but he has not come to terms with them. Aeneas' decision is not settled in his mind, and his desires, though dead, will haunt him. Turmoil will again surge in his soul. Dido assures Aeneas, "*sequar atris ignibus absens / et, cum frigida mors anima seduxerit artus, omnibus umbra locis adero*" (though absent, I will pursue you with dark flames, and when cold death has separated my limbs from my soul, as a shade, I will be present to you in all places) (IV. 384-386). Dido is dead, "but visions, phantoms, and memories of her will always and everywhere haunt Aeneas," (Williams 367).

Only through his over-riding sense of duty, rather than by coming to terms with his desire, is Aeneas able to return to his mission. Virgil makes this distinction clear, emphasizing Aeneas' *pietas* after Dido's emotionally stirring, pathetic speech:

> At pius Aeneas, quamquam lenire dolentem
> solando cupit et dictis auertere curas,
> multa gemens magnoque animum labefactus amore
> iussa tamen diuum exsequitur classemque reuisit. IV. 393-396
>
> But dutiful Aeneas, although he desires to soothe

> her grieving and to turn away her cares with his words,
> groaning much and his mind weakened by his great love,
> follows the command of the gods and returns to his fleet.

Aeneas' love and compassion for Dido is clear. He desires earthly settlement, yet he carries out the "command of the gods" (IV. 396). Williams understands that "*pietas* is why he must leave, and [by using the epithet in line 393] Virgil wants us to remember this" (368). Williams goes on to write, "the Stoic, in times of personal sorrow, consoled himself with the formula *dis aliter visum* (the will of the gods was otherwise). This is what Aeneas has to do" (369). He has not yet accepted without misgivings or come to terms with the will of Jupiter, but, through his *pietas*, he acquiesces to it.

Still, Virgil's use of "*pius*" in line 393 seems conspicuous. It draws a sharp contrast between Aeneas' commitment to Jupiter and his apparently cruel and inhumane denial of Dido. Williams points out that many people "wish that *pietas* had not prevailed" (368); they wish that Aeneas had given in to his passion and stayed with Dido. *Pietas* is why Aeneas must leave, but in his use of the epithet in line 393, Virgil is also asking the essential question of the *Aeneid*, whether or not *pietas* should prevail. Virgil is asking if the pursuit of spiritual fulfillment is worth the denial of earthly contentment.

Steven Farron provides evidence that supports a reading of the *Aeneid* in which Virgil seems to suggest that Aeneas should stay with Dido. He argues that the epithet *pius* in line 393 refers to Aeneas' desire to comfort his grieving lover rather than his conviction to leave Dido and return to sea. Farron explains that "4.393 is the first occurrence of *pius Aeneas* at Carthage" (272). Quoting Brooks Otis, he writes, "The standard modern explanation is that in Book 4, 'Aeneas was overcome by passion for Dido and was … unfaithful to his mission. He … ceased to be *pius* … Finally, however,

he ... leaves her and obeys the gods. Now ...he is called *pius* (393)'[*]" (272). Farron instead believes that Virgil's use of *pius* in line 393 suggests Aeneas' duty to comfort and remain with Dido. He writes,

> From 1.545 to the end of Book 1 and throughout Book 4 every occurrence of *pius* and *pietas* pertains to what is expected or intended to help Dido (1.545, 603; 4.382, 517, 637). Conversely, *impius* always refers to the pain Aeneas' leaving causes Dido (4.298-9; 495-6, 596)[*]. (271)

This reading suggests that Aeneas' duty should be to pursue a life with Dido. Aeneas' unconscious seemingly recognizes the absurdity within the scope of human life of denying the pleasures of that life in *pietas* to the gods and the pursuit of spiritual fulfillment. Virgil is apparently planting doubt in his reader regarding the value of Aeneas' mission.

The hero nevertheless continues on his mission, and, in the face of Dido's pleas, is compared to a sturdy oak in the midst of a powerful storm. The poet artfully illustrates the surging conflict in the hero's soul:

> ac uelut annoso ualidam cum robore quercum
> Alpini Boreae nunc hinc nunc flatibus illinc
> eruere inter se certant; it stridor, et altae
> consternunt terram concusso stipite frondes;
> ipsa haeret scopulis et quantum uertice ad auras
> aetherias, tantum radice in Tartara tendit:
> haud secus adsiduis hinc atque hinc uocibus heros
> tunditur, et magno persentit pectore curas;
> mens immota manet, lacrimae uoluuntur inanes. IV. 441-449

[*] B. Otis, Virgil: *A Study in Civilized Poetry* (Oxford 1963), 266-7.

[*] I. 545 Ilioneus refers to Aeneas' *pietas* in supplicating Dido to shelter the shipwrecked Trojans; I. 603 Aeneas expresses his thanks to Dido, saying that the gods reward such *pius* deeds; IV. 382 if the gods are just, Dido says, Aeneas will be shipwrecked on his journey from Carthage to Italy; IV. 517 Dido, with *pius* hands, preys to the gods who are mindful of the injustice done to a lover; IV. 637 Dido prepares to make an offering to Jupiter of Aeneas arms, wrapping her head in *pia vitta* (ribbons); IV. 298-9 *impia Fama* (rumor) lets Dido know that Aeneas is preparing to leave Carthage; IV. 495-6 Dido refers to Aeneas as *impius* as she prepares a pyre for Aeneas' arms; IV. 596 Dido refers to her love for Aeneas, which has proven to be her bane, as her own *impius* deed.

> And as when Alpine winds on all sides strive
> among themselves with their blasts to overthrow
> an ancient oak of sturdy strength, and creaking arises
> as its trunk is shaken, its leaves deeply covering the ground;
> it clings to the rocks and drives its roots as much
> toward Tartarus as its branches extend toward the ethereal air.
> Just so the hero is assailed on this side and on that
> with persistent intercessions and feels anxiety in his breast,
> yet his mind remains unmoved, and tears roll in vain

Aeneas is *pius* to Jupiter's will in the midst of the unresolved tension in his soul between his will to found Rome and his desire to remain with Dido in Carthage and truly between his will to achieve spiritual fulfillment and his desire for earthly pleasures and contentment.

By the end of Book IV Aeneas is not yet able to quiet his turmoil. While Dido, who can be viewed as Aeneas' personification of his desire for marriage, dies, Aeneas never comes to terms with this desire. Aeneas has not directly quelled it; Dido has instead died by her own hand. Symbolically, she recognizes Aeneas' *pietas*, his sense of duty to his fate, as her bane and is left with no choice but to kill herself.

At the outset of Book V, Aeneas returns to the stormy sea that engulfs his soul. Through the storm, though, and in spite of his haunting memory of Dido, Aeneas is steadfast (Pöschl 48). The opening lines of the book are symbolic:

> Interea medium Aeneas iam classe tenebat
> certus iter fluctusque atros aquilone secabat
> moenia respiciens, quae iam infelicis Elissae
> conlucent flammis. V. 1-4

> As Aeneas now holds a fixed course with his fleet
> and cuts the waves darkened by the north wind,
> he looks back upon the walls which yet glow
> with the flames of wretched Dido.

Viktor Pöschl writes, "although *certus* (fixed) refers immediately to the straight course of the fleet, the straight course, itself, symbolizes the hero's firm determination" (48). Determination and *pietas* are needed as the flames from Dido's pyre are aglow in the distance, and the memory of the queen is burnt into Aeneas' mind. The scene bitterly recalls Aeneas' earlier words, "*nec me meminisse pigebit Elissae / dum memor ipse mei, dum spiritus hos regit artus*" (nor will it cause me regret to remember Dido while I am mindful of myself, while a spirit governs these limbs) (IV. 335-336). Just as when Aeneas remembers his lover in his flight from Carthage, the statement that he will not regret the memory of Dido "shows failure to subdue personal wishes" (Williams 362). Aeneas is not yet wholeheartedly given over to his mission, and that he does not regret his "lapse from duty" (Williams 362) demands the question of whether or not *pietas* and the pursuit of spiritual fulfillment are more worthy than the pursuit of earthly contentment. The hero's soul is indeed ambivalent through the final lines of Book XII, where Aeneas decisively quashes his mundane desires, achieving spiritual fulfillment and quieting his restless soul.

Turnus as an Alter Ego

Aeneas' turmoil not yet resolved, his unconscious once more brings the conflict between Aeneas' duty and his desires to his conscious mind. Turnus appears in Book VII as "the embodiment of *furor impius*" (Pöschl 93). He is the masculine manifestation of Aeneas' desire for marriage and earthly contentment. He appears as the potent virility alive and raging in Aeneas' unconscious. In this aspect of himself, manifested by Turnus, Aeneas recognizes that he even seems, as Turnus says, effeminate, a "*semiviri*," as he shuns women in *pietas* to his divine mission (XII. 99).

Like Dido, Turnus is "led by Juno to oppose fate's course" (Mackie 85). In the final lines of the *Aeneid*, however, Aeneas directly confronts Turnus and purges *furor* from his soul, finally realizing his fate. Turnus battles Aeneas "for as long as possible, before finally being deserted by [Juno]" and left helpless in the face of Aeneas' *pietas* (Mackie 85).

In Book VII Juno sends the fury Allecto *ab infernis tenebris* (from the lower darkness) (324-325), a horrible nightmarish image, a hideous form with flaming eyes and hissing snakes, to the quietly sleeping Turnus. She tells Turnus, "*adsum dirarum ab sede sororum / bella manu letumque gero*" (I am here from the seat of the direful sisters; I bear wars and death in my hand) (VII. 454-455). Commanded by Juno, the fury ignites the goddess' *furor* in Turnus and drives him to oppose Aeneas' mission:

> . . . facem iuueni coniecit et atro
> lumine fumantis fixit sub pectore taedas.
> olli somnum ingens rumpit pauor, ossaque et artus
> perfundit toto proruptus corpore sudor.
> arma amens fremit, arma toro tectisque requirit;
> saeuit amor ferri et scelerata insania belli.
> ira super . . . VII. 456-462
>
> she hurls flames at the youth and plants torches,
> smoking with blackening light beneath his breast.
> Great fear broke his sleep and sweat bursting
> from his whole body, bathes his bones and his limbs.
> Mad, he roars for arms and seeks them throughout the palace.
> Love of the sword, profane madness of war and,
> above all, anger rages.

Virgil's imagery is striking in its nightmarish character, and Turnus, in his *furor*, wages war with Aeneas ultimately to his own death. Juno finally assents to Jupiter's will in Book XII, and Turnus, like Dido, falls to Aeneas' *pietas*. R. D. Williams comments, "because of her ultimate helplessness [Juno] washes her hands of the war" (496). Juno

cannot ultimately prevail over Jupiter's will and Turnus' *furor* cannot in the end thwart Aeneas' fate. Having withdrawn from the heavens (XII. 842), Juno leaves Turnus vulnerable to Aeneas' *pius* spear.

Like Dido, Turnus is a noble character. It is only through the "powers of darkness," as Viktor Pöschl writes, that he meets his bane (91). He is essentially "a victim of *furor*" (Williams 437). Book XII opens with a poignant description of Turnus' *furor*:

> . . . Poenorum qualis in aruis
> saucius ille graui uenantum uulnere pectus
> tum demum mouet arma leo, gaudetque camantis
> excutiens ceruice toros fixumque latronis
> impauidus frangit telum et fremit ore cruento:
> haud secus accenso gliscit uiolentia Turno. XII. 4-9
>
> Just as a lion on the Libyan plain struck
> with a severe wound to the breast by a hunter
> in the end exerts his valor and rejoices, shaking the muscles
> under his maned neck and, fearless, breaks
> the piercing arrow, raging with bloody jaws,
> Turnus likewise surges, inflamed with violence.

The image is of a noble animal nonetheless given over to frenzied rage having been stricken ignominiously by a hunter's arrow. Like Dido who falls from the stature of the gods when struck by Amor's arrow, Turnus is debased, now comparable to a beast in his blood lust. The simile "conveys a most powerful picture of his impetuosity and eagerness for battle" (Williams 438).

As Turnus arms himself for single combat with Aeneas his *furor* is again depicted through the simile of the bull. Pöschl points out that the scene "begins in the shimmering splendor and pageantry . . . only to end in black rage" (114):

> [Turnus]
> validam vi corripit hastam . . .

his agitur furiis totoque ardentis ab ore
scintillae absistunt, oculis micat acribus ignis,
mugitus ueluti cum prima in proelia taurus
terrificos ciet aut irasci in cornua temptat
arboris obnixus trunco, uentosque lacessit
ictibus aut sparsa ad pugnam proludit harena. XII. 92-106

Turnus seized his strong spear with violence
agitated by the furies, and sparks fly from
his ardent face as fire flickers in his fierce eyes.
As when a bull excites dreadful bellowing
in his first contests and attempts to vent his rage,
pushing his horns against the truck of a tree
and striking the wind with blows, he preludes his fight
scattering the sand.

Virgil clearly shows Turnus' intense *furor*, fire in his eyes, his face glowing with rage. The simile of the bull "*prima in proelia*" seems, moreover, to depict the nature of Turnus' rage. Turnus' animalistic virility is seen as the bull prepares for its first fight—a fight for territory and mating rights. Turnus, like a virile bull, passionately competes for his homeland and his potential queen, and as an alter ego he embodies that part of Aeneas that desires the same. Turnus is that part of Aeneas that fights to throw off the burden of his heroic quest.

In contrast to Turnus' fervor for battle, Aeneas wills only the completion of his divine mission. Lavinia for him is not a wife; she simply represents the culmination of his fate. She is "merely a part of the plot" (Williams 442). Aeneas has no blood lust and remains ambivalent about his mission as turmoil remains in his soul. Williams notes that "the brief mention of Aeneas' preparations contrasts very markedly with the long account of Turnus' rehearsal for battle; Aeneas is calm and controlled and ready to face what must be faced" (445). He approaches the turmoil of war stoically. *Pietas* alone allows him to complete his mission to kill Turnus, to "face what must be faced." As Aeneas

invokes the favor of the gods in his preparations for combat, the epithet *pius* is used "with full emphasis": "the single combat against Turnus is the final act required of [Aeneas] by his duty to his divine mission" (Williams 449). Aeneas performs his duty stoically as doubt continues to fill his soul.

Before Aeneas has a chance to face his adversary, Juno intervenes, inspiring Juturna to incite the Italian army to take up their arms in defiance of Turnus' and Aeneas' agreement to fight alone. Bloody battle erupts once more, an image of the clamorous doubts within Aeneas' soul: "*ingens clamore et omnes / turbati cunei calefactaque corda tumultu*" (a great clamor arises and all the ranks are disturbed as their hearts are excited by the tumult) (XII. 268-269). The first spear flies and *furor* ensues on the battlefield. Virgil's language evokes dark and desperate images of the din that engulfs Aeneas' soul: "*it toto turbida caelo / temptestas telorum ac ferreus ingruit imber*" (a thick tempest of arrows fills the sky and an iron storm rains down) (XII 283-284). Aeneas wants an end to his mission; he wants to confront Turnus, but he is again turned away from his fate as questioning and doubt permeate his soul:

> . . . pius Aeneas dextram tendebat inermem
> nudato capite atque suos clamore uocabat:
> 'quo ruitis? quaeue ista repens discordia surgit?
> o cohibete iras! ictum iam foedus et omnes
> compositae leges. mihi ius concurrere soli.' XII. 311-315
>
> dutiful Aeneas stretched forth his right hand unarmed,
> his head bare, and called to his companions with a shout:
> 'Where do you rush? What is this sudden discord arising?
> Restrain your anger! A treaty has been made, and
> all the conditions are settled. Mine alone is the right to engage.'

Aeneas has made a treaty to battle Turnus in single combat so that he might finally complete his mission, but symbolized by the discord erupting on the battlefield, doubts

swirl in his mind. Aeneas is wounded as arrows fly and must withdraw from the battle. As an alter ego representing those desires in Aeneas that continually thwart his mission, Turnus now seethes with a sudden rekindled hope (XII. 325).

Aeneas is ambivalent about his mission, only able to continue by *pietas*, and those desires embodied by Turnus now seem to be winning over. This latest eruption of doubt marks a turning point in Aeneas' inner conflict, though. After his goddess mother heals his wounds, Aeneas appears resolute about completing his mission. Aeneas is reminded of his lofty purpose: "*maior agit deus atque opera ad maiora remittit*" (a greater god drives you and thrusts you back toward higher labors) (XII. 429). Aeneas is now "ready to return to battle, anxious to confront Turnus and quietly confident of his ability to do so" (Williams 462). "*Auidus pugnea*" (anxious for combat), Aeneas girds himself for battle with Turnus, brandishes his spear and hates any delay that would keep him from his great purpose. Aeneas articulates his acceptance of his vocation to his son: "*disce, puer, uirtutem ex me uerumque laborem, / fortunam ex aliis*" (learn, my boy, courage and true labor from me, fortune from others) (XII. 435-436). For Aeneas, virtue is found in his *maiora opera*, however difficult and unfortunate.

Upon returning to the battlefield, "*assurgunt irae*" (anger surges) from within Aeneas, and he rages in pursuit of Turnus and the end of his mission (XII. 494). Aeneas is no longer ambivalent about his mission; he strives to attain it without reservation:

> multa Iouem et laesi testatus foederis aras
> iam tandem inuadit medios et Marte secundo
> terribilis saeuam nullo discrimine caedem
> suscitat, irarumque omnis effundit habenas. XII. 496-499
>
> he swears many oaths to Jupiter and to the altars of his broken treaty,
> and now at last he presses into the midst of terrible war
> and stirs direful slaughter with no discrimination,

giving loose reigns to all his anger.

Aeneas' rage seems incongruous with his mission, though. The hero is now depicted like Turnus, fervent and raging in battle. It is indeed through *furor* that Aeneas is given over to Jupiter's will in *pietas*. Virgil asks, "*tanton placuit concurrere motu, / Iuppiter, aeterna gentis in pace futuras?*" (does it please you, Jupiter, that a nation about to exist in eternal peace should conflict in such great commotion?) (XII. 503-504). Is it necessary, the poet wonders, that eternal peace, true peace of mind after the completed mission, comes only after such rage? Aeneas answers in the next line as he delivers gruesome deathblows on all sides in striving to complete his mission. Similarly, in the *Iliad*, once gripped by violent wrath in his pursuit of Hector and the transcendence of humanity, Achilles is ironically compared to the bestial world: "[his] purposes are fierce, like a lion / . . .given way to his own great strength and haughty spirit" (XXIV. 41-42, Lattimore, trans.). The path toward divinity appears a brutish, inhuman pursuit.

The battle rages and Turnus soon recognizes the futility of his struggle in the face of Aeneas' *pietas* to Jupiter's will and his single-minded determination to triumph in his mission. Consulting Juturna, he laments,

> iam iam fata, soror, superant, absiste morari;
> quo deus et quo dura vocat Fortuna sequamur.
> stat conferre manum Aeneae, stat, quidquid acerbi est
> morte pati, neque me indecorem, germana , uidebis
> amplius. XII. 676-680
>
> now the fates rule, sister; cease to delay my destiny;
> let me follow where god and cruel fortune call;
> it has been determined that I engage the hand of Aeneas;
> it has been determined that I suffer whatever bitterness is found in death:
> you shall not, sister, behold me in disgrace any longer.

Like Dido, Turnus accepts death, but unlike Dido, who killed herself, Turnus will die by direct confrontation with Aeneas. That Aeneas kills Turnus directly shows his unambivalent resolve to complete his mission. Aeneas' *pietas* to Jupiter's will is Turnus' bane and there is no hope for his survival. As Aeneas and Turnus square off, Virgil shifts the scene to the heavens:

> Iunonem interea rex omnipotentis Olympi
> adloquitur fulua pugnas de nube tuentem:
> 'quae iam finis erit, coniunx? quid denique restat?
> indigetem Aenean scis ipsa et scire fateris
> deberi caelo fatisque ad sidera tolli. XII. 791-795
>
> meanwhile from a golden cloud the all-powerful
> king of Olympus addresses Juno concerning the battle:
> 'What now will be the end, wife? What finally remains?
> You know and confess to know that Aeneas, longing,
> is by fate bound to the heavens and is to be borne to the stars.

Schein writes, "the presence of the gods was the traditional poetic means of calling attention to the greatness of the victor and the victory, and it likewise conferred a special dignity on both the victor and the victim by showing that the gods themselves were concerned to intervene in their struggle" (58). The conflict between Jupiter and Juno bestows great importance on the struggle between Aeneas and Turnus and on the hero's final victory. Recognizing Juno's influence on Aeneas, Jupiter says to his wife, "*terris agitare vel undis / Troianos potuisti, infandum accendere bellum*" (you have been able to drive the Trojans from both land and sea and to ignite dreadful war) (XII 803-804); he now forbids the goddess to continue. Juno acquiesces to Jupiter's will, saying, "*et nunc cedo equidem*" (and now I truly yield) (XII. 818).

Juno "*excedit caelo*"(withdrew from the heavens) (XII. 842), her influence now absent from Aeneas' soul. In a nightmarish image reminiscent of Juno's rousing of the

Fury to incite Turnus, however, Jupiter releases one of the Dirae to end Aeneas' struggle with his *furor*-driven adversary:

> stridens et celeris incognita transilit umbras:
> talis se sata Nocte tulit terrasque petiuit.
> . . . Turni se pestis ob ora
> fertque refertque sonans clipeumque euerberat alis. XII. 859-865
>
> hissing, it swiftly passes hidden through the shades:
> begotten of night, it rises and seeks the earth.
> . . . resounding, it hovers before the face of Turnus
> and beats his shield with its wings.

The Dira leaves Turnus awestruck, impotent with fear, and his shield penetrable. Aeneas, in this dark scene, acquiesces in *pietas* to Jupiter's will, striking down his foe with vengeance and rage.

That Jupiter sends a Dira to help Aeneas defeat Turnus presents the same incongruity as Aeneas' raging in battle and, in fact, represents Aeneas' own *furor* in this climactic scene. The hero is given over to *furor* in *pietas* to Jupiter's will. Aeneas paradoxically unleashes from within himself passion and rage in killing Turnus, representative of striking the *furor* of Juno from his soul and of completing his divine mission.

In the end Aeneas becomes "*furiis accensus et ira / terribilis*" (inflamed with rage and dreadful wrath) as he murders Turnus (XII. 946-47). *Furor* fills the hero's soul and conspicuously allows him to remain *pius* to his mission. Williams notes that "the behavior of Aeneas, as he kills his enemy in a fit of fury . . . goes counter to all his efforts in the poem to overcome the evil of *furor* in himself . . ." (503). Aeneas purges himself of *furor* with *furor*, and in this paradox Virgil calls into question the value of Aeneas' divine mission. The final scene of the *Aeneid*, furthermore, "is concentrated on Turnus in

defeat, and the last line of the poem focuses . . . on the pathos of Turnus' death" (Williams 503); darkness and "bewilderment" fill the final lines of Virgil's epic, depicting Aeneas driven by rage and Turnus descending to the underworld (Williams 509). In emphasizing Turnus' death and depicting Aeneas as driven by *furor*, Virgil seems to question whether the hero's *pietas* to Jupiter's will and to his divine mission are worth the loss of those human endeavors embodied in Turnus and Dido and represented by Juno.

Conclusion

In the final lines of the *Aeneid*, Virgil emphasizes Turnus' descent into the underworld, casting a dark shadow over Aeneas' triumph, and the end of the hero's fated journey to find *sedes quietae* is strikingly unsettling as he is gripped by *furor*. In his quest for spiritual fulfillment, Aeneas finds dark satisfaction. The closing line of the poem "is charged with an exceptional intensity: the price is great, and the reward is great . . . The splendor and the profundity of the passage are due to this: that Virgil counts the cost and counts it fully; and yet he accepts" (Jenkyns 70). Aeneas completes his mission and will be borne *ad sidera caeli*, yet Virgil clearly shows in his dark imagery, indicative of the unconscious, that Aeneas' mission, while necessary for him, is deeply unsettling. Like Achilles' killing of Hector, leading to his own apotheosis, "there is no joy in this, but the dread satisfaction is grand, inevitable, and pure"(Whitman 203). Achilles reconciles, however, as the *Iliad* closes his divine aspirations with his mortal life. Virgil, thus, ends abruptly where Homer decided he must continue. Achilles' reconciliation makes the *Iliad*'s ending less disquieting than the *Aeneid*'s; assuaged is the "dread satisfaction" of spiritual fulfillment. Instead appears the melancholy of accepting the division between body and spirit. Having reached beyond his body, seeing the darkness that lies in spiritual fulfillment, and finally reconciling his dual nature, Achilles is left dissatisfied and melancholy. And so, to resolve the human conflict between body and spirit, Virgil offers dark, unsettling satisfaction while Homer presents comfort in melancholy.

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