

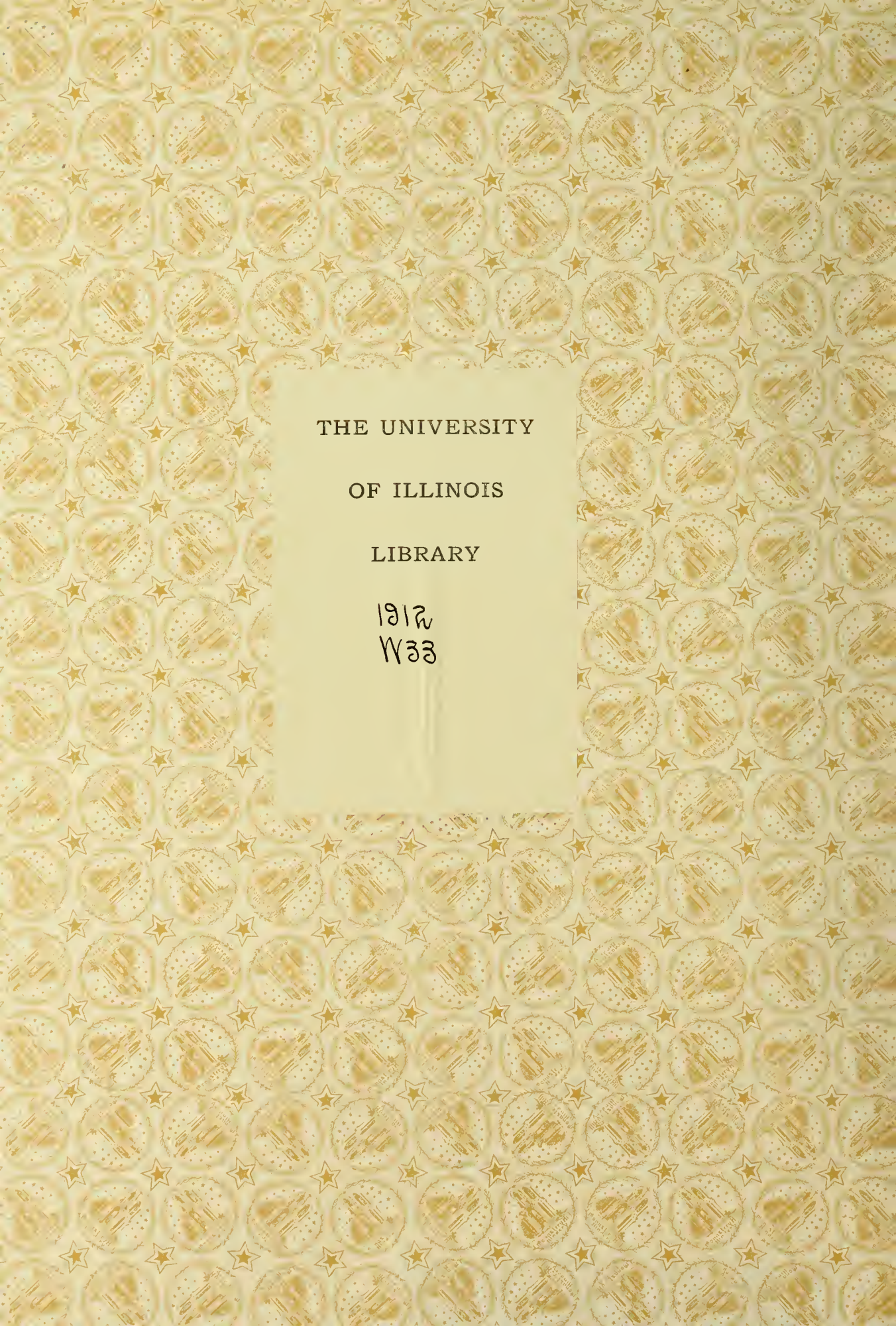
WATSON

A Study of the Rhetorical Figures of
Anaphora, Chiasmus, and Alliteration
in Vergil's Aeneid, Books I-VI

Classics

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A STUDY OF THE RHETORICAL FIGURES
OF ANAPHORA, CHIASMUS, AND ALLITERATION
IN VERGIL'S AENEID, BOOKS I-VI

BY

HELEN GERTRUDE WATSON
A. B. Hedding College, 1911

THESIS

Submitted in Partial Fulfillment of the Requirements for the

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OF THE
UNIVERSITY OF ILLINOIS

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I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Helen Gertrude Watson

ENTITLED

*A Study of the Rhetorical
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Alliteration in Virgil's Aeneid, Books I-VI*

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INTRODUCTION.

Vergil's inclination toward rhetorical expression manifests itself in all parts of the Aeneid. It is seen now in the impassioned speeches, now in the vigor and picturesqueness of his descriptions, now in his varied use of diction and versification, or again in the happy effects secured by the artistic placing and grouping of words. Rhetorical adornment is a device freely used by Vergil, ⁱⁿ common with other ancient writers, to give vividness, emphasis, and sustained interest to his subject matter. The wide variety of rhetorical figures used by him, and the large number of instances in which some of them are employed, attest his recognition of their significance as an element of style. Yet, notwithstanding the importance of some of these figures, as anaphora and chiasmus, the observance of their use in Vergil has generally been limited to such brief notices as that of Ubold and Schmalz¹: Von Dichtern hat sie am meisten Vergil gepflegt, bei welchen der Parallelismus überhaupt zu den Stileigentlichkeiten gehört; or to a comment on their importance to an understanding of word order in the period, as Hägelsbach²: Wir sind daher der festen Überzeugung, dass jede fruchtbare und lehrbare Doctrin von der lat. Wortstellung in der Periode erst an der Lehre von diesen Figuren einen festen und vernünftigen Halt gewinnt, ja dass sie mit derselben in Grunde schon gegeben ist. Denn alles, was sich in der Wortstellung aus diesen Figuren nicht erklären

1. Müller: Handbuch der klassischen Altertumswissenschaft, Munich, 1889-1911, II², p. 556.

2. Lateinische Stilistik, Nürnberg, 1888, p. 652.

lässt, beruht teils auf bestimmten Gewohnheiten der Sprache, die ihren Grund in der Natur gewisser Wörter und Begriffsverhältnisse haben, teils liegt es über alle Regel hinaus, wie sich z. B. gleich darüber kein festes Gesetz aufstellen lässt.

Editors of college and school editions of Vergil, both in¹ their introductions and notes, have here and there pointed out or commented on Vergil's use of certain figures. However, no special treatises have been devoted to a general or detailed study of their use. In the belief that some special investigation was desirable, this work was begun with the intention of covering the entire twelve books of the Aeneid. It soon became apparent from the material available that its scope must of necessity be further limited. Hence a study has been made of only three of the more important figures found in the first six books of Vergil's great work.

This thesis has been prepared under the assiduous direction and with the kind assistance of Dr. H. V. Canter.

1. Knapp: Scott Foresman & Co., Chicago, 1907; Fairclough and Brown: B. H. Sanborn & Co, New York and Chicago, 1908; Harper and Miller: American Book Co., New York and Chicago, 1892; Bennett: Allyn & Bacon, Chicago, 1905.

FIGURES OF SPEECH.

(a) General

The importance attached to rhetorical expression among ancient writers is recognized not only by special treatises written by them¹, but in the compilations or writings on rhetoric by modern authors who have made special study of such treatises.² These ancient writers discuss in bewildering profusion examples--with subdivisions--of tropes, figures of rhetoric, figures of syntax, etc. But frequently their definitions do not offer a basis for clear cut division, as, e.g. Quintilian's distinction between trope³, tropus est verbi vel sermonis a propria significatione in aliam cum virtute mutatio, and figure⁴, figura sit arte aliqua novata forma dicendi. Cf. also Quintilian⁵: nec desunt qui tropis figurarum nomen imponant---quin adeo similitudo

1. Anaximenes of Lampsacus: *Ars Rhetorica* (Spengel), Leipzig, 1847.

Aristotle: *Ars Rhetorica* (Spengel), Leipzig, 1867.

Gorgias - preserved only in P. Rutilius Lupus, q. v.

Quintilian: *Institutionis Oratoriae* (Halm), Leipzig, 1890.

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P. Rutilius Lupus: *De Figuris Sententiarum et Elocutionis* (Ruhnkenius), Lugduni Batavorum, 1768.

Aquila Romanus: *De Figuris Sententiarum et Elocutionis* (Ruhnkenius), Lugduni Batavorum, 1768.

2. Spengel: *Rhetores Graeci*, Leipzig, 1855.

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Jebb: *Attic Orators*, London, 1876.

3. VIII, 6, 1.

4. IX, 1, 14.

5. IX, 1, 2.

manifesta est, ut---discernere non sit in promptu: ita quaedam perquam tenui limite dividuntur. Hence it is often impossible to make any sharp or important distinction between tropes, figures rhetorical, and figures grammatical, and no two writers of the present day arrange them in exactly the same way. Therefore in this paper no attention will be given to refinement of classification, and effort will be made rather to arrive at an understanding of the purpose and effect of the individual figures as used by Vergil in the Aeneid.

Figures of speech may be defined in a general way as intentional deviations from the plain and ordinary mode of speaking, used for the sake of greater effect--that is of making the thought conveyed more clear, or vivid, or emphatic. One of the best definitions is that of Alexander¹, σχῆμά ἐστιν ἐξάλλαξις λόγου ἐπὶ τὸ κρεῖττον κατὰ λέξιν ἢ κατὰ διάνοιαν ἄνευ τρόπου. And if we follow this definition, we arrive directly at a very natural division of figures into (1) σχήματα τῆς λέξεως = figurae elocutionis vel dictionis, and (2) σχήματα τῆς διανοίας = figurae mentis vel sententiarum. This difference between the two classes is recognized clearly by Tiberius²: τούτῳ δὴ μάλιστα φαίη τις ἂν αὐτὰ διενηνοχέαι, τῷ τὰ μὲν τῆς διανοίας σχήματα, κὰν ὑπαλλάξῃ τις αὐτὰ τοῖς ῥήμασιν, ὁμοίως μένειν, τὰ δὲ τῆς λέξεως σχήματα οὐχ οἷόν τε εἶναι φυλάττεσθαι ὑπαλλατομένης τῆς λέξεως.

1. Spengel: Rhet. Graeci, III, 11.

2. Spengel: Rhet. Graeci, III, 69.

So by Aquila Romanus, De Figuris Sententiarum et Elocutionis, XX¹: Differt autem figura elocutionis a figura sententiae hoc, quod sententiae figura, immutato verborum ordine, vel translato, manet nihilominus. Elocutionis autem, si distraheris, vel immutaveris verba, vel ordinem eorum non servaveris, manere non poterit.

(b) In the Aeneid

With the foregoing definitions in mind, the figures in the Aeneid could for purposes of treatment, be put into these two general classes:

I. Figures of Expression: Included here are: Anaphora with Anadiplosis, Epanalepsis and Epizeuxis; Chiasmus; Alliteration; Onomatopoeia; Homoioteleuton; Asyndeton; Polysyndeton. In all of these figures, the variation is from the normal form and structure of expression, and the main purpose in their use is to call out the thought into greater distinction and emphasis through some peculiar way of expressing it.

II. Figures of Thought: Included here are: Litotes; Irony; Apostrophe; Climax; Hyperbole. In these figures, the variation is from the normal mode of expression of thought, and the main purpose in their use is to enhance the effect of thought, by thrusting it unexpectedly, so to speak, upon the reader's or hearer's feelings and sympathies.

1. Ruhnkenius: Rutilii Lupi de Figuris Sententiarum et Elocutionis, Lugduni Batavorum, 1768.

ANAPHORA

Anaphora (*ἀναφορά*, from *ἀναφέρειν*), "to carry up or back") is a figure by which the same words or closely similar words are used in the same place (usually the beginning) in successive clauses. However, in verse it should be noted that the exigencies of meter often force a recognition of the figure in words only approximately in the same place in successive clauses. 1

Examples:

"Heu, fuge crudelis terras, fuge litus avarum" -III, 44.

"huic trade, amissis superant qui navibus, et quos
pertaesum magni incepti rerumque tuarum est" -V, 713-714.

1. Ancient writers frequently vary in their definitions of individual figures. The following, however, are quite in harmony with the definition for anaphora laid down in this paper: Alexander, *Rhetores Graeci*, III, p. 20, l. 30 (Spengel) *Ἐπαναφορά ἐστίν, ὅταν ἀπὸ τοῦ αὐτοῦ ονόματος δύο ἢ πλείω κῶλα ἀρχηται;* Auctor ad Herenn., IV (V), 13, 19 Repetitio est, cum continenter ab uno atque eodem verbo in rebus similibus et diversis principia sumuntur. ----- Haec exornatio cum multum venustatis habet tum gravitatis et acrimoniae plurimum. Quare videtur esse adhibenda et ad ornandam et ad exaugendam orationem; Donatus, G. L. IV, p. 398, l. 5 (K.) Anaphora est relatio eiusdem verbi per principia versuum plurimorum. So similar definitions by Charisius, G. L. I, p. 281, l. 15 (K.); Diomedes, G. L. I, p. 445, l. 15 (K.); Pompeius, G. L. V, p. 302, l. 26 (K.); Marius Plotius (M. Claudius) Sacerdos, G. L. VI, p. 458, l. 5 (K.); Hermogenes, *Rhetores Graeci*, II, p. 535, l. 7 (Spengel); Herodianus, *Rhetores Graeci*, III, p. 96, l. 51 (Spengel). Quintilian (IX, 3, 28 ff.), under the general term repetitio, says of anaphora and related figures: ex quibus primum sit, quod fit adiunctione. plura sunt genera. nam et verba geminantur, vel amplificandi gratia, --- vel miserandi. --- quae eadem figura nonnumquam per ironiam ad elevandum convertitur. similis geminationis post aliquam interiectionem repetitio est, sed paulo etiam vehementior. --- et ab isdem verbis plura acriter et instanter incipiunt. ----- est et illud repetendi genus, quod simul proposita iterat et dividit. --- *ἐπάνοδος* dicitur Graece, nostri regressionem vocant. ----- interim variatur casibus haec et generibus retractatio.

This study of Vergil has shown his use of over two hundred examples of anaphora, as follows:

I,	8-9.	II,	156.	III,	558-559.	V,	189-191.
	9-10.		157-158.		566-567.		218-219.
	17.		161.		572-575.		281.
	78-79.		183-185.		608-609.		384.
	99-100.		187-188.		623-626.		391-392.
	106.		189-192.		708-710.		397.
	108-110.		218.		709-711.		414.
	200-201.		241.		714.		433-454.
	231-232.		242-243.	IV,	9-11.		586-587.
	307-308.		281.		13-14.		625-624.
	369-370.		282.		15-18.		657-658.
	413.		283-284.		28-29.		670.
	421-422.		285-286.		52-53.		687-688.
	423-425.		294.		78-79.		706-707.
	427.		306.		86.		712-713.
	431-432.		310-311.		98.		713.
	446-451.		325.		113.		724-725.
	453-454.		387-388.		141-147.		741-742.
	461-462.		397-398.		182-183.		796-797.
	494-495.		483-484.		211-213.		798.
	503.		499-501.		237.		814-815.
	517-518.		519-520.		252-253.		830-831.
	527-529.		554.		268-270.		848-849.
	539.		560-562.		271.	VI,	6-7.
	546.		594-595.		283-284.		32-33.
	565.		606-607.		312-313.		51-52.
	601.		617-618.		320-321.		110-112.
	603.		702.		327-328.		119-121.
	605-606.		745-746.		336.		134.
	607-608.		792-793.		351-352.		166.
	615-616.	III,	41-42.		368.		198.
	631-632.		44.		369-370.		218-222.
	709.		78.		405-406.		266.
	743.		85.		408-412.		268-270.
	745-746.		88.		421-425.		309-311.
	751-752.		111-112.		437.		318-319.
II,	5-6.		145-146.		466-467.		365-367.
	29-30.		156-157.		524-525.		367.
	45-46.		186-187.		566-567.		445-447.
	69-70.		265.		595.		491-492.
	74-75.		317-318.		598-599.		501-502.
	94-95.		338-339.		600-601.		560-561.
	97-98.		341-342.		621.		574-575.
	101-102.		367-368.		675-676.		610-612.
	108-110.		399-401.		678-679.		615.
	116-118.		408-409.		690-691.		626-627.
	121.		437-438.	V,	13-14.		642-644.
	143-144.		470.		67.		661-664.
	150-151.		523-524.		80.		692-694.
	154-155.		539-540.		156-157.		700-701.

VI, 711-712.	VI, 771.	VI, 768-791.	VI, 841-845.
756-757.	773-774.	832-833.	865.
			872-875.

Included under the general head of anaphora are three other closely related figures whose force also lies in repetition of words--epizeuxis, anadiplosis, and epanalepsis. Epizeuxis (*ἐπιζεύξις*, "a fastening together", from *ἐπιζεύγνυμι*) may be defined as the emphasis given by repetition immediately in the same clause.

Example:

"Nunc, nunc insurgite remis" -V, 189.

Thirteen examples have been collected:

II, 405-406	II, 701.	V, 189.	VI, 258.
602.	770.	VI, 46.	546.
644.	III, 436.	86.	602.
			495-496.

Anadiplosis (*ἀναδίπλωσις*, "a doubling back", from *ἀναδιπλόομαι*) is the repetition of the same word immediately at the beginning of a new clause, sometimes with some variation in the form of the repeated word; excluded here are cases of repetition where the subject and predicate both of the new clause are identical with those of the clause preceding.

Example:

Sic Venus: et Veneris contra sic filius orsus -I, 325.

So also:

I, 108-109	III, 525.	IV, 138-139.	V, 294-295.
325.		173-174.	

Epanalepsis (*ἐπανάληψις*, from *ἐπαναλαμβάνω*, "to take up again") is a repetition of the same word or clause after intervening matter; included here are all cases of repetition where there is a common predicate, expressed or understood.

Examples:

"Quo nunc, quo tenditis" inquit,

"heu, miserae cives?" -V, 670-671.

Ecce autem elapsus Pyrrhi -----

----- per tela, per hostis

porticibus longis fugit -II, 526-528.

So also:

I, 16-17.	II, 364-365.	IV, 254.	V, 646.
120.	368-369.	285.	648-649.
121.	394.	314-316.	670.
162.	521-522.	345-346.	701.
198-199.	527.	347.	VI, 47-48.
204.	535.	351-354.	92.
220-221.	638-640.	376-377.	122-123.
222.	656.	437.	129.
234-235.	664.	442.	133.
236.	665.	526.	161.
298.	677-678.	548.	162-164.
315.	705.	601.	255-256.
341.	709-710.	657.	261.
459-460.	733.	671.	268-269.
467-468.	756.	676.	315.
486.	III, 80.	679.	363-364.
500.	119.	V, 49-50.	431.
537.	185.	56.	458-459.
565.	310.	73-74.	461-462.
599.	357.	77-78.	479-481.
612.	359-360.	85.	485.
657.	392.	116-117.	647.
664.	408.	176.	653-654.
664-665.	412.	187.	670.
699.	433-434.	191-192.	692.
717.	435.	218.	695.
750.	490.	294-296.	697-698.
II, 54.	503-504.	320.	765.
69.	599-600.	334.	787.
141-142.	639.	397-398.	791.
183.	IV, 36.	422.	795-796.
197-198.	40-42.	441.	828-829.
227.	65-66.	457.	832.
318-319.	157.	493-494.	834.
337-338.	169.	596.	841.
358.	212-213.	599.	841-842.
361.	247-248.	627.	876.
			893-895.

Anaphora, with its related figures, is used to bring

out more strikingly what the author has to say: the repeated words catch the reader's eye, or the hearer's ear, drawing special attention to the fact narrated, as, for example, the pathos brought out by the repetition of "omnis":

"omnibus exhaustos iam casibus, omnium egenos" -I, 599.

Note in the repetition of "hoc", the consternation and grief of Dido's sister Anna as she discovers the "method in Dido's madness":

"Hoc illud, germana, fuit? Me fraude petebas?

Hoc rogas iste mihi, hoc ignes araeque parabant?"

-IV, 675-676.

Passing now to sundry matters of detail, we note that about forty per cent of the occurrences of anaphora are found in narrative passages, and sixty in direct speeches.

Narrative:

cui talia fanti

ante fores subito non voltus, non color unus,

non comptae mansere comae -VI, 46-48.

Direct Speech:

"Vos, aeterni ignes, et non violabile vestrum

testor numen" ait "vos arae ensesque nefandi"

-II, 154-155.

Two cases are found in which the word repeated is used five times; e. g.,

"Huc geminas nunc flecte acies, hanc aspice gentem

Romanosque tuos. Hic Caesar et omnis Iuli

progenies, magnum caeli ventura sub axem.

Hic vir, hic est, tibi quem promitti saepius audis"

-VI, 788-791.

In nine examples the word is used four times; as

"Quas ego te terras et quanta per aequora vectum
accipio! quantis iactatum, nate, periculis!
Quam metui, ne quid Libyae tibi regna nocerent"

-VI, 691-694.

In some fifty instances, three-fold repetition is found; as

"Quod te per caeli iucundum lumen et auras,
per genitorem oro, per spes surgentis Iuli,
eripe me his, invicte, malis" -VI, 363-365.

Occasionally we find an example of double anaphora. Note the following, in which one word appears three times, and the other twice: as

Ibant obscuri sola sub nocte per umbram,
perque domos Ditis vacuas et inania regna:
qualis per incertam lunam sub luce maligna
est iter in silvis -VI, 268-271.

There are more than three hundred examples of repetition occurring only twice; as

"Ipse pater Danais animos viresque secundas
sufficit, ipse deos in Dardana suscitatur arma"-II, 617-618

Here, too, there is sometimes double anaphora; as

"Te propter Libycae gentes Nomadumque tyranni
odere, infensi Tyrii; te propter eundem
exstinctus pudor" -IV, 320-322.

In general, the more times a word is repeated, the more rhetorical and emphatic becomes the expression of the thought, the greater the action and the greater the intensity in dramatic interest.

All parts of speech, with different subdivisions, are found repeated:

Nouns, about forty examples; as

Hectoris hic magni fuerat comes, Hectora circum
et lituo pugnas insignis obibat et hasta -VI, 166-167.
vela facit tamen, et velis subit ostia plenis -V, 281.

Verbs are repeated about half as frequently as nouns;

e. g.,

"Iam parce sepulto;

parce pias scelerare manus" -III, 41-42.

Here it should be observed that "parce" is used in two different senses: first, "to spare", i. e. "not to harm"; second, "to spare" of words in anaphora in the sense of "refraining from". This double signification is not found in this instance alone.

Pronouns form a very large class. About sixteen examples repeat the personal or possessive pronoun; as

"Nos te, Dardania incensa, tuaque arma secuti,
nos tumidum sub te permensi classibus aequor,
idem venturos tollemus in astra nepotes" -III, 156-158.

"Tua me, genitor, tua tristis imago,
saepius occurrens, haec limina tendere adegit"

-VI, 695-696.

Relative pronouns are frequently repeated; as

"Troiugena, interpretis divom, qui numina Phoebi,
qui tripodas, Clarii laurus, qui sidera sentis,
et volucrum linguas et praepetis omina pennae,
fare age" -III, 359-362.

In this connection may be mentioned relative adverbs; as

"O socii, qua prima" inquit "fortuna salutis
monstrat iter, quaque ostendit se dextra, sequamur"

-II, 387-388.

About seventy interrogative words are repeated, including pronouns, pronominal adjectives, adverbs, and conjunctions.

Interrogative pronouns:

Musa, mihi causas memora, quo numine laeso,
quidve dolens, regina deum tot volvere casus
insignem pietate virum, tot adire labores
impulerit -I, 8-11.

"Quis te, magne Cato, tacitum, aut te, Cosse, relinquat;
Quis Gracchi genus, aut geminos?" -VI, 841-842.

Pronominal adjectives (interrogative):

"Quod genus hoc hominum? Quaeve hunc tam barbara morem
permittit patria?" -I, 539-540.

"Cernis custodia qualis
vestibulo sedeat, facies quae limina servet?"

-VI, 574-575.

Interrogative adverbs:

"Ubi nunc nobis deus ille magister
nequiquam memoratus Eryx? Ubi fama per omnem
Trinacriam?" -V, 391-393.

Interrogative conjunctions:

"Num fletu ingenuit nostro? Num lumina flexit?
Num lacrimas victus dedit?" -IV, 339-370.

About twenty cases of repetition of demonstrative pronouns are found, also three of intensive pronouns.

Demonstrative pronouns:

"hic amor, haec patria est" -IV, 347.

Intensive pronouns:

"Ipse pater Danais animos viresque secundas
sufficit, ipse deos in Dardana suscitatur arma"

-II, 617-618.

Demonstrative adjectives, as well as demonstrative adverbs, are also repeated in several instances.

Demonstrative adjectives:

"Hunc morem cursus atque haec certamina primus
Ascanius, Longam muris cum cingeret Albam,
rettulit" -V, 596-598.

Demonstrative adverbs:

"Hic et Narycii posuerunt moenia Iocri,
et Sallentinos obsedit milite campos
Lyctius Idomeneus; hic illa ducis Meliboei
parva Philoctetae subnixa Petelia muro" -III, 399-402.

The demonstrative pronouns, adverbs, and adjectives are so frequently combined that it is impossible to make a strict classification of them, but altogether there are about thirty-five, of one kind or another.

There are a few indefinite pronominal adjectives or adverbs, as the case may be.

Pronominal adjectives:

talis erat Dido, talem se laeta ferebat -I, 503.

"Saltem si qua mihi de te suscepta fuisset
ante fugam suboles, si quis mihi parvulus aula
luderet Aeneas, qui te tamen ore referret,

non equidem omnino capta ac deserta viderer"

-IV, 527-530.

In the latter example, as is usually the case, "si" is used with the indefinite adjective.

Pronominal adjective and adverb combined:

"Ecqua tamen puero est amissae cura parentis?

Ecquid in antiquam virtutem animosque virilis

et pater Aeneas et avunculus excitat Hector?

-III, 541-543.

What may be termed exclamatory pronominal adjectives are found about ten times; e.g.,

"Anna soror, quae me suspensam insomnia terrent!

Quis novus hic nostris successit sedibus hospes,

quem sese ore ferens, quam forti pectore et armis!"

-IV, 9-11.

Here "quam", the last word repeated, is an adverb.

"Quantos ille virum magnam Lavortis ad urbem

campus aget gemitus, vel quae, Tiberine, videbis

funera, cum tumulum praeterlabere recentem!" -VI, 872-874

Next in order come interjections, noted six times, as

"O patria, O divom domus Ilium!" -II, 241.

"Heu pietas, heu prisca fides, invictaque bello

dextera!" -VI, 878-879.

A variety of adjectives, both ^{determinative} ~~limiting~~ and descriptive, as well as predicate, is found.

Determinative:

Lusa, mihi causas memora, quo numine laeso,

quidve dolens, regina deum tot volvere casus

insignem pietate virum, tot adire labores
impulerit -I, 8-11.

Predicate:

"felix, heu nimium felix, si litora tantum
numquam Dardaniae tetigissent nostra carinae!"

-IV, 657-658.

Descriptive:

et magnum membrorum artus, magna ossa lacertosque
exiit -V, 422-423.

Repetition occurs with sixteen numerals, half of which
are adjectives, and half adverbs; one of the adjectives is an
ordinal, while the rest are cardinal.

Adjectives, cardinal:

"quo res cumque cadent, unum et commune periculum,
una salus ambobus erit" -II, 709-710.

Dixerat haec, adytis cum lubricus anguis ab imis
septem ingens gyros, septena volumina traxit -V, 84-85.

Adjectives, ordinal:

Ille dies primus leti primusque malorum
causa fuit -IV, 169-170

Adverbs:

bis medium amplexi, bis collo squamea circum
terga dati, superant capite et cervicibus altis
-II, 218-219.

Adverbs in addition to those treated on pp.8,9,10,12 are
found about forty times: e.g.,

"Saepe fugam Danai Troia cupiere relictam
moliri, et longo fessi discedere bello;

fecissentque utinam! Saepe illos aspera portu
interclusit hiemps" -II, 108-111.

At pater Aeneas, casu concussus acerbo,
nunc huc ingentis, nunc illuc pectore curas
mutabat versans -V, 700-702.

"Certe hinc Romanos olim, volventibus aegris,
hinc fore ductores, revocato a sanguine Teucris,
quid mare, qui terras omni ditione tenerent,
pollicitus" -I, 234-237.

Among words employed as correlatives, "pars" is used
six times; e.g.,

pars grandia trudunt

obnixae frumenta umeris; pars agmina cogunt -IV, 405-407.

Similarly are used "simul" and "altera":

simul Aeneas in regia ducit

tecta, simul divom templis indicit honorem -I, 651-652.

Sunt geminae Somni portae, quarum altera fertur
cornea, qua veris facilis datur exitus umbris;
altera candenti perfecta nitens elephanto -VI, 893-895.

"Non", or an equivalent negative, is repeated in about
ten different instances; e.g.,

"Non Beroë vobis, non haec Rhoeteia, matres,
est Dorycli coniunx" -V, 646-647.

"Ne, pueri, ne tanta animis adsuescite bella,
neu patriae validas in viscera vertite vires"

-VI, 832-833.

About thirty conjunctions, besides those discussed on

page , are found; e.g.,

et multo nebulae circum dea fulit arictu,
cernere ne quis eos, neu quis contingere posset

-I, 412-413.

"Quem si fata virum servant, si vescitur aura
aetheria, neque annis stellasque occubat umbris,
non metus" -I, 546-548.

"In freta dum fluvii current, dum montibus umbrae
lustrabunt convexa, plus dum sidera pascet,
semper honos nomenque tuum laudesque manebunt"

-I, 607-609.

Twenty-five instances of repeated prepositions are found; e.g.,

Nec vero hae sine sorte datae, sine iudice, sedes

-VI, 431.

Sometimes Vergil gives his repeated words the same metrical treatment: i.e. he places them each time in the accented part of the foot, or each time in the unaccented part of the foot; sometimes he gives them different metrical treatment, accenting one word, and not accenting the other; and sometimes he combines the two, giving two of the words similar, and the third a different treatment. The similar metrical treatment nearly always tends to produce greater emphasis, and often to portray some special emotion. Of the words repeated twice, about one hundred and fifty are given similar metrical treatment, while slightly more than that number are given different treatment. Where "quid" is repeated in the following example, the weakness of the Trojans is specially emphasized by (1) the

repetition, (2) the same metrical treatment, and (3) the same position at the beginning of the line:

"Quid meus Aeneas in te committere tantum,
quid Troes potuere, quibus, tot funera passis
 cunctus ob Italiani terrarum clauditur orbis?"

-I, 251-253.

However, in the following example, the effect would have been much heightened, had the two interrogatives been given similar metrical treatment:

"Quis genus Aeneadam, quis Troiae nesciat urbem?"-I, 565.

The simple act of repeating a word is enough to attract notice to the idea intended, but similar metrical treatment adds greatly in force. Notice the tameness of the second example below--after reading the first. In the former similar metrical treatment is used, showing the astonishment growing on Aeneas because of the variety of impressions produced upon him:

Miratur molem Aeneas, magalia quondam,
miratur portas strepitumque et strata viarum

-I, 421-422.

Mirantur dona Aeneae, mirantur Iulum -I, 709.

Pathos is an effect often produced by repetition, and further augmented by similar metrical treatment; e.g.,

Atque hic Priamiden laniatum corpore toto
 Deiphobum videt et lacerum crudeliter ora.

ora manusque ambas, populataque tempora raptis
 auribus, et truncas inhoneste volnere nares -VI, 494-497.

"Illum ego per flammam et mille sequentia tela
 eripui his umeris, medioque ex hoste recepi;

ille meum comitatus iter, raria omnia mecum
 atque omnes pelagique minas caelique ferebat,
 invalidus, vires ultra sortemque senectae" -VI, 110-114.

In the following example, while the repetition of the conjunction is unnecessary, it emphasizes excitement:

"Hoc erat, alma parens, quod me per tela, per ignis
 eripis, ut mediis hostem in penetralibus, utque
 Ascaniumque patremque meum iuxtaque Creusam
 alterum in alterius mactatos sanguine cernam?"

-II, 664-667.

Occasionally words are repeated to show contrast between two classes: e.g.,

Namque videbat, uti bellantes Pergama circum
haec fugerent Graii, premeret Troiana iuventus,
haec Phryges, instaret curru cristatus Achilles

-I, 466-468.

The cumulative effect of repetition is illustrated in the extract quoted below:

"Gnatique patrisque,
 alma, precor, miserere;—potes namque omnia. nec te
 nequiquam lucis Hecate praefecit Avernis;—
si potuit Manes arcessere coniugis Orpheus,
 Thēicū fretus cithara fidibusque canoris,
si fratrem Pollux alterna morte redemit,
 itque reditque viam totiens" -VI, 116-122.

Depth of feeling:

"Di, prohibete minas; di, talem avertite casum,
 et placidi servate pios!" -III, 265-266.

Vividness:

"Hi tibi nomentum et Gabios urbemque Fidenam,
hi Collatinas imponent montibus arces" -VI, 773-774.

Momentous import is shown in the next:

"quater ipso in limine portae
 substitit, atque utero sonitum quater arma dedere"

-II, 242-243.

In the next one, the truth of the Greek's statement is emphasized by the repetition of "vidi":

"Vidi egomet, duo de numero cum corpora nostro
 prensa manu magna, medio resupinus in antro,
 frangeret ad saxum, sanieque aspersa natarent
 limina; vidi atro cum membra fluentia tabo
 manderet, et tepidi tremerent sub dentibus artus"

-III, 623-627.

Forceful:

"fas mihi Graiorum sacrata resolvere iura,
fas odisse viros, atque omnia ferre sub auras,
 si qua tegunt" -II, 157-159.

Sometimes the repetition is merely connective, and while it adds no special force, it usually gives a pleasing effect; e.g.,

Hic canit errantem lunam solisque labores;
unde hominum genus et pecudes; unde imber et ignes

-I, 742-743.

Hoc Rhipeus, hoc ipse Dymas omnisque iuventus
 laeta facit -II, 394-395.

Among the examples of words repeated three times, some

twelve are given similar metrical treatment, three have different treatment for all three words, and about thirty have a combination of similar and different treatment. In this example of similar metrical treatment, the excitement of the contest is shown:

et nunc Pristis habet, nunc victam praeterit ingens
Centaurus, nunc una ambae iunctisque feruntur
frontibus -V, 156-158.

Not so effective is the different treatment:

"Mene fugis? Per ego has lacrimas dextramque tuam te
(quando aliud mihi iam miserae nihil ipsa reliqui)
per conubia nostra, per inceptos hymenaeos" -IV, 314-316.

The combination of similar and different treatment imparts both emphasis and variety to the expression, as in the pathetic tone of these lines:

"saevus ubi Aeacidae telo iacet Hector, ubi ingens
Sarpedon, ubi tot Sirois correpta sub undis
scuta virum galeasque et fortia corpora volvit"
-I, 99-101.

Of the words repeated four times, only two have similar metrical treatment, while the other seven have a combination. Similar treatment here further enhances the effect:

Hic manus ob patriam pugnando volnera passi,
quique sacerdotes casti, dum vita manebat,
quique pii vates et Phoebæ digna locuti,
inventas aut qui vitam excoluere per artes,
quique sui memores alios fecere merendo -VI, 660-665.

The combination of similar and different metrical treatment is illustrated in this famous description of Fama:

monstrum horrendum, ingens, cui quot sunt corpore planae,
tot vigiles oculi subter, mirabile dictu,
tot linguae, totidem ora sonant, tot subrigit aures

-IV, 181-183.

Both of the examples of words repeated five times have a combination of treatment. Note the effect in this emphatic expression of amazement:

"Quo molem hanc immanis equi statuere? Quis auctor?
Quidve petunt? Quae religio, aut quae machina belli?"

-II, 150-151.

I, 209.	II, 448.	III, 170-171.	III, 573.
216.	450.	176-177.	574.
302-303.	452.	180.	598-599.
398.	483.	190-191.	630.
400.	487-488.	193.	642.
427-428.	490.	196-197.	666-667.
432-434.	492-493.	198-199.	697-698.
444-445.	494.	208.	IV, 22-23.
462.	521.	227.	26.
464-465.	530.	233-234.	40.
483-484.	537.	237.	41.
513.	552-553.	244.	55.
522-523.	555-556.	253-254.	75.
611.	572.	259-260.	80-81.
662.	581.	264.	86-87.
664-665.	597-598.	272-273.	93.
687.	619.	277.	99.
701-702.	630-631.	282-283.	112.
704.	633.	290.	118-119.
745-746.	636.	291-292.	133-135.
747.	685-686.	299.	138-139.
750.	691.	312-313.	142.
II, 8-9.	700.	317-319.	143-144.
10-11.	710-711.	323-324.	144-145.
13.	713-714.	330-331.	148.
15-16.	723-724.	342.	149-150.
28.	728.	344-345.	154-155.
31-32.	734.	345-347.	162-164.
96.	758-759.	350-351.	165-167.
129.	765.	354-355.	171-172.
134.	769-770.	361.	196-197.
137-138.	774.	366.	199-200.
158.	III, 1.	370.	200.
172-174.	8-9.	375-376.	210.
180-181.	19-21.	395.	224-226.
198.	27-28.	399-401.	229.
207-208.	29-30.	429-430.	230-231.
214-215.	36.	438-439.	236.
227.	44.	454-455.	250-251.
230-231.	48.	467.	260.
234.	54.	502.	280.
267.	66-68.	511.	299.
290.	69-70.	512-513.	331-332.
296-297.	71.	514.	342-343.
300-301.	78-79.	515-517.	399-400.
329.	80.	519-520.	406-407.
379-381.	83.	523-524.	409-411.
381.	99-100.	525-526.	413.
389-390.	106.	528.	417-418.
392-393.	115.	530.	419-420.
412.	123.	534-536.	430.
424-426.	134.	540.	449.
431.	142.	551-552.	459.
440-441.	158-159.	555.	468.
443-444.	159-160.	562-563.	471-473.

IV, 184-485.	V, 274-275.	V, 779-780.	VI, 484-485.
554-555.	281.	835-836.	445-444.
550-551.	285.	839.	448.
566-567.	292.	845.	468.
572.	295-296.	VI, 4-5.	473-474.
583.	316.	8.	520.
586-587.	366-367.	11-12.	523-524.
604-605.	375-376.	25.	525.
617-618.	396.	48-49.	532-533.
622-624.	415-416.	72-74.	534.
628-629.	419-420.	88-89.	580.
646.	429.	102.	583-584.
652.	432.	109.	609.
664-665.	466.	112-113.	621-622.
668.	468-469.	120.	635-636.
673.	514-516.	131-132.	638-639.
686-687.	517-518.	147-148.	641.
705.	545-544.	165.	644.
V, 1-2.	551-552.	171-172.	648.
9.	563-566.	214-215.	661-662.
32-33.	582.	216-217.	677-678.
47-48.	584-585.	218.	684-685.
53-54.	592-593.	221.	686.
64-65.	594-595.	226.	695-697.
82.	611.	229-231.	704.
101.	612.	243-244.	724-725.
103.	631.	245-246.	728.
119-120.	661-662.	248-249.	731-732.
121-122.	667-669.	256.	735-737.
138.	680-682.	266-267.	779-780.
149-150.	683-684.	269.	782-783.
156-157.	691-692.	271-272.	803.
162-164.	694-695.	290-291.	811.
177.	732-733.	302-303.	813-814.
205-206.	738-739.	319-320.	817.
208-209.	745.	362.	823.
215-217.	747.	374.	849-850.
234.	750-751.	379-380.	857-858.
239-242.	752-753.	382-383.	884-885.
245-246.	755-756.	400-402.	888-890.
267.	778.	411-412.	901.

As can be seen from the foregoing list, nearly every page of the Aeneid furnishes a number of examples, the general object in view in its use being a vivid, picturesque presentation used to add force and variety to the form of the matter in hand, as well as one of the rhetorical means of statement. In by far the greater number of cases it adds conspicuous emphasis to the words placed together or makes a sharper contrast between two antithetic pairs of words. Chiasmus often

occurs between two halves of the same verse; as

inliditque vadis atque aggere cingit arenae -I, 112.

or between two separate verses; as

victori velatum auro vittisque iuvenum,

ensem atque insignem galeam solacia victo -V, 566-567.

In the following instances, chiasmus is combined with anaphora or epanalepsis:

"Nate, meae vires, mea magna potentia solus,

nate, patris summi qui tela Typhoëa tenuis"

-I, 664-665.

"Heu, fuge crudelis terras, fuge litus avarum" -III, 44.

sit mihi fas audita loqui; sit numine vestro

pandere res alta terra et caligine mersas! -VI, 266-267.

Often the two pairs are emphatically contrasted with each other. In the following example, the initial and final words of the verse are brought into striking prominence by their position:

Navam in conspectu nullam, tris litore cervos

prospicit errantis -I, 184-185.

Likewise in this example, which has three pairs of words in inverse order:

spem voltu simulat, premit altum corde dolorem -I, 209.

Sometimes the pairs are in chiasmus, but no emphatic contrast is discernible; these can usually be explained as necessary arrangements with the words chosen for use, since placing them in a different order would affect the meter; as

quid tantum Oceano properent se tingere soles

hiberni, vel quae tardis mora noctibus obstet

-I, 745-746.

"Pallade exurere classes

Argivom atque ipsos potuit submergere posito?" -I, 39-40

Four examples have been found in which four different pairs are in chiasmic order; as

mactantque iuvencos;

ordine aena locant alii, fusique per herban

subiciunt veribus prunas et viscera torrent -V, 101-103.

Thirteen examples, in which three pairs of words are in chiasmus; as

nec iam furtivum Dido meditatur amorem:

coniugium vocat; hoc praetexit nomine culpam -IV, 171-172.

In about one hundred and fifty examples, verbs are placed together. The consideration seeming to govern this arrangement is the logical placing of the verb in the first pair and the picturesque effect of its reversal in the second; as

"Nunc me fluctus habet, versantque in litore venti

-VI, 362.

In twelve, infinitives:

Praestat Trinacrii metas lustrare Pachyni

cessantem, longos et circumflectere cursum

III, 429-450.

In four, participles:

Troiam incensam et prolapsa videntem

Pergama -II, 555-556.

A great many nouns, also, are placed in juxtaposition; some fifty of these are in the nominative case; as

Hinc Gaetulae urbes, genus insuperabile bello -IV, 40.

Genitive, six; as

Postquam res Asiae Priamique evertere gentem
immeritam visum superis -III, 1-2.

Dative, two; as

"Litora litoribus contraria, fluctibus undas
imprecor, arma armis" -IV, 628-629.

In this last example, the three pairs, arranged in chiasmic order, give a peculiar vigor to the oracular, epigrammatic tone at the end of Dido's impassioned speech.

Of the more than one hundred and forty pairs of adjacent nouns in the accusative case, four are the objects of participles; as

Aenean fundantem arces ac tecta novantem
conspicit -IV, 260-261.

Eleven are governed by infinitives; as

corpora, qui manibus magnum rescindere caelum
adgressi, superisque Iovem detrudere regnis -VI, 583-584.

Over ninety are employed with verbs, for which they serve as objects; as

"promisi ultorem, et verbis odia aspera movi" -II, 96.

Again in about twenty-five cases, a single verb takes a pair of nouns as its object; as

semesam praedam et vestigia foeda relinquunt
-III, 244.

In place of a finite verb sometimes a participle is found:

unguibus ora soror foedans et pectora pugnis -IV, 675.

or an infinitive:

desertosque videre locos litusque relictum -II, 28.

or a gerund:

"Nec mihi iam patriam antiquam spes ulla videndi,
nec dulcis matos" -II, 137-138.

Occasionally nouns in the accusative case are governed by a single preposition; as

servatam ob navem lactus sociosque reductos -V, 285.

Fourteen pairs of nouns are in the ablative case; as

"confectum curis somnoque gravatum" -VI, 520.

Often one noun of a pair is replaced by an adjective substantive, or by one of the various classes of pronouns; as

Iungimus hospitio dextras, et tecta subimus -III, 83.

"accipite hanc animam, neque his exsolvite curis"

-IV, 652.

Pronouns are frequently placed together to give marked emphasis to the personal element.

Possessive pronouns juxtaposed:

solemque suum, sua sidera norunt -VI, 641.

Demonstrative pronouns:

"quo discrimine ripas

hae linguant, illae remis vada livida verrunt?"

-VI, 319-320.

Some thirty-five pairs of attributive adjectives are placed together in chiasmus, the special emphasis secured consisting often in the reversal of the normal position of such adjectives; as

"nec prolem Ausonianam et Lavinia respicit arva?" -IV, 256.

urbes habitant magnas, uberrima regna -III, 106.

Four instances of adverbs of time; as

it comes, et iuvenis quondam, nunc femina Caeneus -VI, 448.

Two pairs of adverbs of place; as

maria undique, et undique caelum

One pair of prepositional phrases in chiasmus and united also with anaphora:

multa super Priamo rogitans, super Hectore multa

-I, 750.

ALLITERATION.

Alliteration is the repetition of the same letter (generally a consonant) at the beginning of two or more words or syllables immediately succeeding each other, or at short intervals. The letter in question may thus begin an accented syllable as well as a word.¹

The following collection of examples serves to show how frequent is Vergil's use of alliteration:

I, 3.	I, 245.	I, 506.	II, 28.
35.	245.	513.	32.
55.	249.	527.	44.
56.	266.	533.	51-52.
61.	272.	536-537.	64.
69.	295.	537.	68.
75.	320.	554.	84.
81.	342.	555.	85.
83.	344.	555.	86-87.
103.	349.	557.	92.
106.	352.	562.	107.
108.	353.	566.	119.
110.	354.	583.	136.
123.	356.	605.	140.
124.	363-364.	606.	159.
134.	397.	641.	160.
142.	398.	649.	163.
152.	399.	663.	164.
161.	414.	664.	172.
164.	420.	665.	173-174.
177.	421.	671.	177.
181.	422.	672.	179.
182.	481.	680.	181.
184.	486.	681.	183.
197.	493.	706.	196.
214.	502.	739.	198.
225-226	505.	II, 9.	199.

1. Alliteration is a modern term: Cf. Vollman: Rhetorik der Griechen und Römer, p. 515, footnote 2: Das Wort Alliteration ist ein moderner Ausdruck. Er soll zuerst durch den Italienischen Humanisten J. Jovius Pontanus aufgebracht sein. Sometimes it was known as *parechese*, or again as *πολύπτωτον*, Volkmann, p. 515. Marius Plotius, G. L. VI, p. 458, l. 29 discusses it under the name *parhomoeon*; so Donatus, G. L. IV, p. 398, l. 20.

II, 201-202.	II, 550-551.	III, 42-45.	III, 390.
206.	561-562.	45-46.	394.
207.	564.	55.	395.
208.	568.	50.	396.
209.	582.	65.	400.
210.	606-607.	64-65.	403.
211.	608.	67.	412.
213.	610.	69.	414.
219.	612.	78.	424.
222.	617-618.	78.	426.
224.	620.	82.	427.
234.	629.	90.	429.
245.	652.	91-92.	450.
255.	656.	94.	459.
261-262.	659.	94-95.	440.
275.	642.	98.	442.
282.	645.	102.	448.
291.	651.	111.	449.
291-292.	652.	119.	455.
293.	653.	122.	457.
305.	655.	127.	468.
306.	676.	134.	471.
308.	679.	145.	479.
310.	680.	151.	486.
317.	681.	154.	495-496.
328.	684.	159-160.	502.
334.	686.	166.	510.
353.	691.	172.	512.
359.	695.	183.	513.
361.	694.	188.	514.
377.	696.	200.	515.
397.	697-698.	205.	516.
409.	700.	213.	518.
417-418.	709.	216.	520.
418-419.	713.	232.	522-523.
445.	730.	245.	538.
446.	742.	248-249.	530-531.
452.	748.	257.	534.
460.	755.	259.	547.
471.	771-772.	261.	554.
472.	784.	263.	555.
476-477.	785.	278.	563.
480.	787.	280.	565.
486-487.	790.	281.	570-571.
495.	794.	293.	579-580.
506.	801.	299.	581-582.
507.	802.	300.	583-584.
517.	III, 4.	330.	587.
526-528.	6.	334-335.	590.
533.	26.	360.	597.
537-538.	29.	364.	601.
538.	32.	372.	603-604.
539.	33.	376.	612.
542.	34.	385.	616.
545.	41-42.	388.	618.

III, 619.	IV, 154.	IV, 575-574.	IV, 665.
620.	160.	575.	665-666.
624.	164.	585.	673-674.
625.	165.	588-589.	674.
627.	180.	590.	677-678.
632.	181.	591-592.	682.
635.	182.	595.	691.
655.	183.	599.	V, 12.
656-657.	186.	403.	21.
657.	186-187.	413.	22.
670.	189.	417.	27.
680-681.	194.	424.	38.
690.	195.	428.	48.
698.	197.	429.	51.
698.	203.	430.	54.
701.	205.	455.	62-63.
704.	205.	436.	64.
708.	206.	445-446.	65.
712.	207.	446.	66.
IV, 2.	210.	449.	69.
3.	214.	460-461.	70.
10.	216.	464.	75.
15.	218.	467.	76.
18.	219.	471-472.	80.
29.	221.	485.	84.
34.	224.	490.	93.
40.	233.	509.	97.
55.	237.	510.	107.
63.	238.	512.	127.
66.	240.	523.	128.
70.	245.	526.	131.
72.	245.	527.	136.
73.	250.	528.	137.
75.	255.	530.	140.
81.	263.	531-532.	144-145.
83.	264.	558.	158.
87.	267.	565.	167.
88.	271.	566.	169.
88-89.	273.	567.	174.
94.	275.	568.	175.
95.	277.	571.	180.
97.	279.	575.	186.
99.	282.	576.	187.
102.	289.	580.	190.
104.	298.	588.	192.
105.	303.	598.	199-200.
123.	307.	602.	203.
124.	314.	603.	205.
127-128.	315.	604.	206.
131.	318.	611.	207.
133-134.	325.	637.	208.
135.	335.	658-639.	212.
137.	342.	649.	213.
142.	346.	651.	219.
153.	355.	664.	223.

V, 225-224.	V, 552.	VI, 5.	VI, 340.
255.	552.	9.	356.
269.	555.	11.	357.
271.	557.	15.	358.
277.	559.	22.	364.
285.	560.	28.	371.
287-288.	567-568.	57.	380.
289.	569.	58-59.	382.
292.	575.	62.	390.
298.	581-582.	67-68.	396.
299.	582.	81-82.	397.
301.	583.	96.	407.
317.	584.	112.	410.
321.	603.	125.	431.
325.	613-614.	130.	443.
331.	622.	136.	457.
332.	628-629.	139.	467.
335.	642.	140.	475.
366.	665.	152.	487.
382.	690.	153.	491.
390.	694.	160.	496.
393.	699.	168.	497.
395-396.	700.	169.	504.
408.	702.	175.	505.
413.	711.	176.	511.
416.	712.	178.	512.
418-419.	715.	191-192.	514.
419.	735.	196-197.	515.
420.	745.	202.	525.
422.	747.	203.	530.
429.	752-753.	206.	534.
430.	754.	207.	537.
431.	771.	214.	548.
432.	775.	216-217.	555.
435-436.	777.	223.	556.
440.	793.	227.	557.
444.	797.	236.	559.
445.	805-806.	238.	563.
448.	810.	240.	578.
451-452.	811.	241.	580.
452.	831.	258.	586.
453.	830.	260.	595.
456.	840.	265.	616.
469.	846.	268.	620.
476.	853.	270.	627.
478.	856.	275.	628.
483.	858.	276.	630.
501.	861.	280.	633.
505.	862.	300.	641.
508.	864.	304.	643.
513-514.	866.	316-317.	644.
515.	869.	317.	652-653.
519.	VI, 5.	320.	680.
529-530.	5.	336.	683.

VI, 687.	VI, 732.	VI, 821.	VI, 857.
688.	734.	830.	858.
695.	736.	833.	865.
702.	762-765.	836.	869.
704.	800.	839.	872.
708.	801.	840.	877.
715.	812.	841.	896.
724-725.	815.	842.	899.
727.	819.	844.	

The force and effect of alliteration consist in the repetition of sounds, either intentionally or unconsciously introduced to please the ear or to give additional emphasis to words by making the sound more forceful. Marked employment of alliteration is usually characteristic of primitive taste, of a time when literary forms have not yet received their final polish. So of early Latin poetry (as in Ennius, Plautus, Lucretius), which was fond of jingles and assonances of all kinds, and, to some extent, rime. The Augustan writers, however, following Greek practice, which represents a stage of development when alliteration, assonance, rime, etc. had been given up, use these devices rather sparingly, and only in a subordinate way. The ornament of alliteration Vergil uses artistically as an aid to effective expression.

An examination of Vergil's usage of alliteration shows that the examples may be grouped under these general heads:

I. Alliterative pairs or groups of words that are used more or less naturally and unconsciously but still give to the reader the pleasing effect of recurring sounds. This is a large class. To be distinguished are

(a) Cases where two words are in alliteration, as
*Nec non et Tyrii per limina laeta frequentes
 convenere* -I, 707-708.

(b) where more than two words are in alliteration, as
tum longo limite sulcus

dat lucem, et late circum loca sulphure fumant

-II, 697-698.

"*ascensu supero, atque arrectis auribus adsto*"

-II, 503.

(c) where alliteration is of a single sound, as
exciderant animo; manet alta mente repostum -I, 26.

(d) where alliteration is of two or more sounds. Representing these sounds by a and b we have a a b b;

as *par levibus ventis volucrique simillima somno* -II, 794.

or a b b a:

"*Miscere et tantas audetis tollere moles?*" -I, 154.

again a b a b:

Navam in conspectu nullam, tris litore cervos -I, 184.

and a a a b b b:

"*tu moenia magnis*

magna para, longumque fugae ne linque laborem"

-III, 159-160.

II. Alliterative sequences that bear the stamp of conscious effort on the part of the poet to produce special effect. Except where onomatopoeia is intended, these examples are relatively infrequent. In the following example it is quite apparent that Vergil purposely sought, by employing alliteration, to bring out a distinct contrast between "power" and "the conquered men";

auxilioque levare viros, vimque addere victis

-II, 452.

By his alliterative device in the next example, he attracts

attention to the peculiar appearance of the harpy:

Virginei volucrum voltus, foedissima ventris
proluviis -III, 216-217.

Except where onomatopoeia is intended, these words are relatively infrequent. The onomatopoeitic recurrence of similar sounds in the following example suggests the whistling of the winds, the creaking of the trees, and the splash of the waves:

confligunt Zephyrusque Notusque et lactus Eois
Eurus equis; stridunt silvae, saevitque tridenti
spumeus atque ino Nereus ciet aequora fundo.
-II, 417-419.

As a subhead of alliteration, we should include in its study the figure of onomatopoeia.

Onomatopoeia.

Onomatopoeia (*ὄνομα*, -name + *ποιεῖν*, "to make") is the name of a figure of speech by which the sound of a word (or of words) is made imitative of the sound of the thing which the word (or words) represent(s). That is, it is the adaptation of sound to sense in the use of words.¹

Following is a collection of instances of this figure in Vergil:

I, 55.	I, 147.	II, 68.	II, 418-419.
55.	186.	209.	465-466.
86.	245-246.	211.	488.
87.	397.	218.	496.
101.	422.	223.	634.
102.	449.	230.	770.
105.	557.	308.	III, 30.
118.	725.	315.	66.
124.	II, 53.	380.	92.

1. See Quint. VIII, 6, 31.

III, 208.	IV, 181.	V, 217.	VI, 202.
226.	185.	242.	253.
268.	210.	309.	357.
442.	463.	458-460.	288.
534.	490.	481.	413.
567.	522-528.	502.	551.
570-577.	609.	614-615.	557-558.
655-659.	665.	694.	573.
664.	667.	817.	702.
IV, 122.	V, 88.	866.	704.
135.	124.	VI, 87.	709.
155.	141.	99.	753.
160-164.	169.	174.	881.
168.	198.	180-182.	

Onomatopoeia is of two kinds:

(1) The coining of a word to imitate some natural sound; as the howling of the nymphs:

summoque ulularunt vertice nymphae -IV, 168.

or the rumbling of the earth:

sub pedibus mugire solum -VI, 256.

To this kind, little attention will be paid.

(2) The higher type--the making of the sounds of a line to harmonize effectively with the sense; as illustrated below, where the repeated recurrence of t and s, aided by the slow, heavy spondees, represents the violent conflict of the forces of nature:

luctantes ventos tempestatesque sonoras -I, 53.

In the following example, rhythm serves as an aid to the expression of the thought; the spondees suggest the mighty rolling of the ponderous waves:

et vastos volvunt ad litora fluctus -I, 86.

In the next example, the alternation of spondees and dactyls shows the gentle rising and falling of Neptune as he glides off over the waves in his light chariot; to be sure, the effect is strengthened by the succession of sibilants and liquids:

atque rotis surmas levibus perlabitur undar. -I, 147.

The next is a line admirably adapted to the sense; notice the gentle, gliding movement over the swelling of the waves:

Caeruleo per summa levis volat aequora curru -V, 819.

Observe the grandeur of the sea and the gloom of the spectators expressed by the spondee in these lines:

amissum Anchisen flebant, cunctaeque profundum
pontum adspectabant flentes -V, 614-615.

In the next example, the mutes near the end, and the final drop of the unusual monosyllable at the close, picture strikingly the ox's fall to earth with a sudden, heavy thud:

Sternitur exanimisque tremens procumbit humi bos
-V, 481.

The liquids of the line below picture the flying of a bird through the light air:

radit iter liquidum, celeres neque commovet alas
-V, 217.

Sometimes these figures depend, not on rhythm, but on sound for their effect. In the following example, the guttural mutes, as well as the lighter ones, contribute to the expression of horror:

trepidusque repente refugit -II, 580.

The heavy consonants in the next line render the picture of Polyphemus more horribe:

dentibus infrendens gemitu, graediturque per aequor
-III, 664.

CONCLUSIONS.

The results of the preceding investigation may be briefly summarized as follows:

1. The large number of occurrences of anaphora and related figures found in direct speeches shows that Vergil employed these figures more frequently where action is strongest and where dramatic interest is at its greatest intensity.

2. He used them more frequently in the more highly dramatic portions of his work. That is, Book VI, which has fifty-three per cent of direct speech, shows on an average, one occurrence in every 10 verses; book IV, with 49%, one in every 11 verses;

"	I,	"	44%,	"	"	"	12	"
"	III,	"	59%,	"	"	"	16	"
"	V,	"	27%,	"	"	"	16.5	"

3. The free use of anaphora in all parts of the Aeneid and with practically every part of speech, the varying metrical treatment of repeated words, and the conspicuous way in which it is made to convey or emphasize special effects all testify to Vergil's recognition of its use as an adjunct to dramatic and rhetorical interest.

4. The figure of Chiasmus in poetry is subject to metrical laws and many examples of its use in Vergil might be cited in which it is a necessary arrangement with the words that are chosen. In many other cases it gives a desirable succession of dactyls and spondees. Without a careful study of these details it is difficult to formulate a definite conclusion as to Vergil's usage. The occurrences seem to be fairly evenly distributed:

Book I,	one example in every	20	verses.
" II,	" " " "	13	"
" III,	" " " "	9	"
" IV,	" " " "	11	"
" V,	" " " "	12	"
" VI,	" " " "	12	"

Taking these results as a basis it would seem that Vergil's tendency is to use the figure most frequently in those books in which the number of direct speeches is smallest, i.e. book III, with 21 speeches, shows one occurrence in 9 verses; book IV, with 23, one occurrence in 11 verses; books V and VI, with 54, one occurrence in 12 verses; book II, with 27, one occurrence in 13 verses: book I is exceptional. Then as opposed to anaphora the figure of Chiasmus seems to have been used for logical rather than impassioned presentation of Vergil's material.

5. The figure of alliteration is by far the most frequent of all those used by Vergil. Examples are found in every part of his work, but are more numerous in the more dramatic portions. Used as a conscious rhetorical device, alliteration is found comparatively seldom, and in this respect Vergil is in harmony with the practice of the best writers, Greek and Latin.





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