THE COMPARISONS OF VERGIL.

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THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

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The Comparisons of Virgil

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of A.B.

Herbert J. Barton

HEAD OF DEPARTMENT OF
The Comparisons of Vergil.

A figure of comparison is a figure of thought in which some semblance between two objects, a primary and a secondary, is brought to our notice by the imagination. The poetic, or intuitive imagination is brought into play, ideal relations are shown.

"Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!"

(Heine, Chambered Nautilus.)

In this figure the imagination is charmed by the resemblance, imagined, between the soul seeking higher ideals and the nautilus as it leaves one shell for another, each one larger than the last one. From the strict standpoint of judgment, the idea is false, but the imagination prevails and the judgment accepts the figure. Sometimes the resemblance between the things compared may be so real that such vivid imagination is not required.

Comparisons please us, because our minds naturally delight in them; some of our earliest impressions are gained by them. Their use is most common among children and savages, whose judgments are not sufficiently developed to restrain the strong fancy that is mingled with their imaginations. As civilization increases, the uses of figures decrease in number and increase in purity. Longinus treats them as one source of the sublime in prose and poetry.

A simile is a comparison of two objects, between which there exists a real or imagined resemblance, with the likeness definitely
expressed. The protracted simile was fully developed in Homer and has ever since entered into literary composition — poetry and prose. Virgil continued its use, somewhat in imitation of Homer's method. The greatest poets of modern times have used it extensively — Dante, Spenser, Shakespeare, Milton; as well as others of minor rank.

The purpose of similes is two-fold.

1st. To illustrate an object and serve as an aid for the understanding.

"Thy wit, that ornament to shape and love,
Misshapen in the conduct of them both,
Like powder in a skillless soldier's flask,
Is set afire by thine own ignorance
And thou dismember'd with thine own defence."

(Hamlet, Act III, Sc. III.)

"Here is your husband, like a mildewed ear,
Blasting his wholesome brother."

(Hamlet, Act III, Sc. IV.)

2d. To please the emotions. Similes, when used for this purpose, often seem merely to adorn the production. They may produce an effect of surprise — a discovery of likeness where we do not expect to find it. One thing may resemble another, not because they look alike, or seem alike, or have any material qualities in common, but because they produce similar effects upon the mind. Similar trains of thought or feeling may be aroused, things made more agreeable.

"— and like a throbbing star seen 'mid the sapphire heaven's deep repose."

(Keats, Eve of St. Agnes.)

"— As the willow keeps
A patient watch o'er the stream that creeps
Windingly by it, so the quiet maid
Held her in peace."

(Keats, Endymion.)
A metaphor is a comparison which is implied. It arises from a greater degree of animation and bolder effort of the imagination, than the simile. A resemblance is exaggerated into total identity; the figure is strong and successful only when used sparingly; the purposes are identical with those of the simile.

"Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
And then is heard no more."

(Macbeth, Act V, Sc.V.)

We cannot read the poetry of any language without meeting many comparisons, for the poetic instinct seems to be fond of them, to delight in the play of the imagination, to please the conceits of fancy and instruct the mind as well as adorn the verse. One of the most striking features of Vergil's Aeneid, is his frequent use of comparisons. In the entire twelve books of the Aeneid, are found 127 comparisons. The fourth book contains the largest number—15; the proportion of lines to each figure is, 47. The third book has the smallest number—4. In this one the proportion is 179 to each figure. Between these two extremes, come several grades with varying proportions. The average number of lines to each figure in the entire Aeneid is 63 to 1; thus the number in Book III comes nearer the general average than Book Four. Book twelve exactly corresponds to the general average. Ten or eleven figures is the number found in several, hence this number is the average in the largest list of books. The fourth book is one of the most interesting and contains the most impassioned narrative; probably furnishes one of the best opportunities for figurative language. This is true of the twelfth book, it, accordingly, is next to the fourth. The third book is the shortest, as well as the least interesting and doubtless afforded the least opportunity for figurative expression.

The comparisons occur most commonly in the descriptions, very few times in the course of any speeches of the characters. Where the
narrative of the work moves along rapidly, some object seems to suggest another, appropriately, and a figure is introduced which gives animation to the story. In the first book, when Neptune calmed the waves, Vergil introduces a vivid comparison of an old man of dignified bearing, who calms an angry mob. He has been describing the course of the Trojans as they are about to land in Africa. (Book I, 148-56.)

In the fourth book, (l. 402-7.) Vergil has been describing the preparations of departure of the little band of Aeneas from Carthage and the thought of their active preparations leads to the figure of the ants in their labors for winter. As other examples, l. 213-19, in Book V where Asklepius is compared to a dove; the labyrinth whose passages are compared to the Trojans in their paths which cross back and forth, Book V, 586-88; Book VI, 270-2, the journey to the lower world is compared to one in which the moonlight is dim and the night seems dark and gloomy; Book VII, 586-90, Turnus stands immovable as a rock in the sea which is not disturbed by the dashing of the waves. All of these instances illustrate the fact that comparisons occur in descriptions, many others of the same nature might be cited further for the same illustration.

Most of the figures are long, elaborately constructed and somewhat involved; they comprise several lines. A few are short, terse expressions of two lines or less. Of those that are longer, taking as a standard, the ones consisting of three lines or more, the number is 98. There are 29 of two lines or less, most of the metaphors are short often consisting of but a few words. The average length is about four lines for most figures. As an example of a longer one, Book VII, 638-705, this is of unusual length. Also Book VII, 373-84; Book IX, 664-71; Book IX, 677-82; Book XI, 650-64; Book XI, 809-15; and Book XII 473-80. Examples of shorter ones: Book I, 82; Book I 544-5; Book II, 704; Book III, 511; Book IV 81; Book V, 842; Book VI, 492; Book VII, 515; Book VIII, 224; Book XII, 101-2.

The effect of the short figure is not as elaborate as that of
the longer one, yet it sums up a comparison and makes it more vivid by its brevity. By its conciseness, it produces a lasting effect and does not take the attention too far away from the story as a longer one tends to do. The purpose of direct illustration of an object is best attained by a short figure which makes the resemblance plain at once and needs no further delineation.

"Os unerosque deo similis;—" (Book I, 533.) A vivid illustration, though no elaborate effect is gained.

"— volucrique similima somno." (Book II, 794.)

"— sopor fessos compléctitur artus." (Book II, 252.) The personified figure of sleep embracing the limbs is at once vigorous and striking.

"— Est mollis flamma medullas
Interea, et tacitum vivit sub pectore volnus." (Book IV, 66-7)

These are all expressive figures, combining brevity and vigor.

However the longer comparisons represent the resemblances more in detail, the likeness is carefully elaborated and the illustration is made plainer, although by an involved structure. It may be true to some extent that the mind is drawn away from the main theme to consider these figures, yet by the aid to clearness gained from them and the pleasure gained from their ornate structure, the mind comes back to the main theme, refreshed and delighted. There is an aesthetic delight to be found in the contemplation of some of Vergil’s most elaborate and intricate comparisons that cannot be gained from the briefer ones.

"Qualis in Eurotae ripis aut per iuga Cynthia
Exercet Diana choros, quam mille secutae
Hinc atque hinc glomerantur Oreades; illa pharetram
Fert humero, gradensque deas supereminet omnes;
Latona lacrimas pertentant gaudia pestus;
Talis erat Dido, tale semla laeta ferebat
Per medios, instans operi regnisque futuris." (Book I, 498-504)
"Ipse intus dextra ac laeva cursum sustant, 
Armati ferre at cristis capite alta corrueri 
Quales sèriæ liquentia iluins circuim, 
Sive paulo vicina Athenis seu proxime amnum, 
Consurgunt geminas quemque intonaque ceelo 
Attollunt capite et sublimi vertice susant." [BooN 1X., 377-38.]

In general it may be said that the shorter comparisons illustrate an object better by a concise statement which gives vigor. On the other hand, it is true that the longer figure gives a more elaborate effect, renders the verse more polished and delights the sense of beauty.

There are various introductory words used in comparisons. Some have no introductory words. They are adverbs or adverbial expressions signifying, dumé, as if, in such a way or some similar expression to denote resemblance. Below is a list of the words with the number of times they occur:

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<th>Word</th>
<th>Frequency</th>
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<tbody>
<tr>
<td>quals</td>
<td>38</td>
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<td>velut</td>
<td>16</td>
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<td>velutá</td>
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<td>eú</td>
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<td>quam si</td>
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<td>similis, or a compound</td>
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<td>non aliter quam si</td>
<td>1</td>
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<td>haué</td>
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<td>haué aliter</td>
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<td>haué secus</td>
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Pro this list it is seen that velut, or veluti, ceu and qualis are used most frequently. They are all strong words of comparison, perhaps ceu is the strongest in comparative effect. Qualis seemed to be an especial favorite of Vergil's as it is the most common one. Among the rarest ones, occur quam si, haud in several forms of expressions, sicut, secus, ut and modo. They are weaker words, yet give a pleasing variety as one is likely to grow tired of the long list of comparisons introduced by qualis, velut or ceu. Most of the figures that have no introductory words are metaphors, since they need no words to give the comparative effect as the similes do.

Vergil, in common with most poets, uses many more similes than metaphors. In the Aeneid, there occur 110 similes and 17 metaphors, more than six times as many similes as metaphors. As was stated previously, metaphors should be used sparingly; when thus used, they produce a strong effect. Some of Vergil's most effective ones may be cited to illustrate.

"— inequiritur cumulo praeruptus aquae mons." (Book I, 105.)

"— ardet amans Dido, traxitque per osse furorem." (Book IV, 101.)

"— pedibus timor addidit alas." (Book VIII, 324.) This is an especially strong metaphor.

As good examples of similes:

"Ac velut in somnis, oculos ubi languida pressit
Nocte quies, nequiquam avidos extendere cursus
Velle videmur et medias conatibus aegri
Succidimus, non linguæ valet, non corpore notae
Sufficiunt vires, nec vox aut verba sequuntur
Sic Turno, quacumque viam virtute petivit,
Successsum dea dira negat." (Book XII, 938-14.)
"Ille, velut celsam oppugnat qui molibus urbem,
Aut montana sedet circim castella sub armis,
Nunc hos, nunc illos aditus, omnenque pererrat
Arte locum, et variis adsultibus inritus urget."

(Bock V, 439-42.)

Vergil was fertile in subjects of comparison, choosing them widely from various sources. He seemed fond of comparisons to animals, about one fifth of the total number is made up of such comparisons. The lion, wolf, serpent and swan were common ones as also the bees, ants, doves and bulls. Other animals were also taken, but not to such an extent, nor were the figures so fitting and elaborate. Nature furnished many subjects, aside from animal life, such as the flowers, clouds, rain and snow. The phenomena of nature were chosen, earthquakes, thunder and lightning and avalanches. The rainbow in the sky also afforded material for one of the prettiest figures. Trees were also a favorite subject with Vergil, the oak and the pine. The stars, moonlight and shadows all served his purpose in forming material for comparisons and formed some of the most beautiful ones. Ivory, ebony and gems are included in the list which becomes long before the limit is reached. Among the comparisons to animals are two about bees.

"Qualis apes aestate nova per florea rura
Exercet sub sole labor, quum gentis adultos
Educut fetus, aut quum liquentia mella
Stipant et dulci distendunt nectare cellas,
Aut onera accipiant venientum, aut agmine facto
Ignavum iucos pecus a praeceptibus acent;
Fervet opus, redolentque thymo fragentia mella."

(Bock I, 430-6.)

"Ac veluti in pratis, ubi apes aestate serena
Floribus insidunt variis, et candida circum
Lilia funduntur, strepit omnis murmure campus."

(Bock VI, 707-9.)
The image of the bees working in the spring is suggested to the poet's mind by the scene revealed to him of the busy life in Carthage as they are building walls, rolling rocks with their hands, rearing a fortress, constructing a theater, establishing a senate and laws; each one has his own work and does it with a will. Thus the bees have certain things for different ones to do, some roam the fields for sweets, some look after the duties at home, caring for the young, filling the cells with honey and the busy life goes on. The thought of the "division of labor" is present in each case. This is a strong figure since it impresses us at once with its aptness and with the careful delineation in each detail. If Vergil had but said that men at work reminded one of the bees, without further elaboration, it would have seemed but a slight comparison and lacked the vividness of the longer figure which is so carefully worked out.

In the figure from Book VI, the shades of different races flitting near the river Lethe call to the poet's mind the bees flitting over the flowers in summer. He mentions that they hover near the white lilies and their gentle humming is heard all over the field or to express it more figuratively, the whole field resounds with their humming.

"— strepit omnis murmure campus."

Bellar speaks of such figures showing a "vivid interest mixed with poetical wonder which animated Vergil's power of observation."

The busy efforts of the Trojans as they are preparing to leave Carthage are compared to the labors of the ants as they hoard up a store for the winter.

"Ac veluti, ingentem formicae farris acervum
Cum populant, hiernis memores, tectoque reponunt;
It nigrum campis agmen, praedanque per herbas
Convectant calle angusto; pars grandia trudunt
Obnixae frumenta umeris; pars agrina cogunt
Castigant moras; opere omnis semite fervet." (Book IV, 402-7)
The comparison appeals to us, not only through its vividness, but also through its familiarity, as we recall at once the picture of the ants at work, with burdens on their backs — a long line of them marching forward. The expression "hiemis memores" is especially suggestive as it describes one of the most striking characteristics of the ant, a characteristic which has always been typical of the wisdom and foresight of the tiny animal.

From the humbler animals, we pass to those of majesty and beauty. One of the most forcible figures in the Aeneid is found in the first book, in which the poet represents Venus describing to her son the manner in which some of his followers have landed; they are like the swans that are disturbed by the bird of Jove, finally are calm and sing for joy. The ships and men have escaped the wind and the waves and are safe in port.

"Adspice bis senos lactantes aegmine cyngos,
Aetheria quos lapsa plana Jovis ales aperto
Turbabat caelo; nunc terras ordine longo
Aut capere aut captas imm despectare videntur;
Ut reduces illi ludunt stridentibus alis,
Et coctu cinxere polum cantusque dedere,
Haud aliter puppesque tuae pubesque tuorum
Aut portum tenet, aut pleno subit ostia velo."

(Book I, 393-400.)

There is another figure in which swans are used; the nations on the march are compared to a flock of swans as they leave the fields and soar toward the sky, snow-white line singing their melodious songs while the river and the marsh echo back the sounds.

"Ibant aequati numero, regerque caneabant;
Ceu quondam nivei liquida inter nubila cygni,
Cum sece e pastu referunt, et longa canores
Dant per colla modos: sonat amnis et Asia longe pulsa palus.
Nec quisquam aeratas acies ex aegmine tanto
The swan has long been typical of majesty and grace and, with many poets, is a common emblem of graceful beauty. Their song has been charmingly described by Vergil’s expression:

"et longa canores
Dant per colla modos."

Tennyson has written of the beauty of the swan and the charm of its notes in his "Song of a Dying Swan."

Another bird, the dove, is compared in one of Vergil’s beautiful figures.

"Qualis spelunca subito commota columba,
Cui domus et dulces latebroso in purice nidi,
Fertur in arva volans, plausuque exterrita pennis
Dat tecto ingenti, rox aëra lapsa quieto
Radit iter liquidum, celeres neque commovet alas:
Sic Mnestheus, sic ipsa fuga sect ultra Pristis
Acquora, sic illam fort impetus ipse volantem."

(Moek V, 212-19.)

Lnestheus, as he flees, is compared to the dove that is suddenly frightened in her nest in the cave; she flies along the water and after everything is quiet, flies back in safety.

"— celeres neque commovet alas," expresses her silent flight after "aëra lapsa quieto."

Another case of a gentle and graceful animal is the hind, to which Dido is likened as she wanders here and there, suffering from the painful wound of love. The hind, struck by some hunter’s arrow, wanders about in the woods with the arrow staking in its side.

"— haeret lateri letalis arundo."

The thought is peculiarly suggestive as the sympathies of every one are aroused by the picture of the hind, wounded, though go-
ing on and we know that the wound will finally kill it as her wound would eventually cause Dido’s death.

"Ururur unelix Dido, totaque vagatur
Urbe luenus: qualis coniccta cerva sagitta,
Quant procul incutam nendra inter Cresia fijixit
Pastor agens telis, liquitque volatile ferrum
Nescius: illa vuga silvas saltusque peragrat
Dictacos; haeret lateri letalis arundo."

(Book IV, 62-73.)

This figure is one cited by Sellar as suggestive of Vergil’s "subtle and sympathetic discernment of the conditions of inward feeling."

The comparisons previously cited, are types of the poet’s fondness for animals of a gentler nature, more graceful and more homely. Many of his figures illustrate a liking for the stronger, fiercer, more dangerous animals. Among these, serpents are described. As Pyrrhus stands upon the threshold, gleaming with the splendor of his arms, he is like the serpent just coming out in the spring from his winter home, proud as he curves his shining body in the sunlight and runs out a forked tongue.

"Vestibulum ante ipsum primumque in limine Pyrrhus
Exsultat, telis et luce coruscus aëna;
Qualis ubi in lucem coluber, mala gramina pastus,
Frigida sub terra tumidum quem bruma tegebapt,
Nunc positis novus exuivilis, nitidusque iuventa,
Lubrica convolvit sublato pectore terga
Arduus ad solum, et linguis micat ore trisulcis."

(Book II, 460-75.)

In the fifth book, as Sergusfus brings his defeated vesSEL back to port, he seems like a snake run over by the wheel of a wag on on the road or crushed and left half-dead by a stone thrown by some traveller. It cannot wriggle away, but twists and turns with head
erect and fiery, protruding eyes.

"Qualis saepe viva deprensus in aggere serpens,
Aerea quem obliquum rota transiit, aut gravis iatu,
Seminsecem liquit saxo lacerumque viator;
Nequid quam longos fugiens dat corpore tortus,
Parte ferox ardensque oculis, et sibila colla
Arduus attollens; pars vulnera clauda retentat
Nexantem nodis, seque in sua membra plicantem.
Tali remigic navis se tarda movebat;
Vela facit tamen, et plenis subit ostia velis."

(Book V, 275-81.)

The picture of the serpent with its writhing curves is impressive and vivid, although the comparison between it and Sergeatus with his ship is not so plain, because the resemblance does not strike us, except that both are wounded.

The triumphant Tarchon bears his booty to the Tiber; Vergil has drawn a comparison between him and an eagle bearing a serpent in its talons. The serpent withes, hisses and grows angry, but to no avail, it cannot get free and the eagle holds it firmly, beating the air with its wings.

"Utque volans alte raptum cum fulva draconem
Fert aquila, implicuitque pedes atque unguiibus haesit,
Saucius at serpens sinuosa volumina versat,
Arrectis horret squamis, et sibilat ore,
Arduus insurgens; illa haud minus urget obunco
Luctantem rostro; simul aethera verberat alis.
Haud aliter praedam Tiburtum ex agmine Tarchon
Portat ovans."

(Book XI, 751-6.)

When Aeneas was telling the story of the misfortunes of Troy, he compares the Trojans to hungry wolves that would brave anything to satisfy their hunger.

"Inde, lupi cau
Raptores adta in nebula, quos improba ventris
Exigit caecos rabies, catulique reliquit
Faucibus expectant siccis, per tela, per hostes
Vadimus haud dubiam in mortem, mediacque tenemus
Urbis iter. Nox attra cava circumvolet umbra."

(Book II, 255-60.)

Turnus is mad with rage as a wounded-lion which was joyful
at first, but later is maddened, breaks the sword and foams at the
mouth.

"Poenorum qualis in arvis,
Saucius ille gravi venantem vulnere pectus,
Tur dum movet arma lec, gaudetque comantes
Excutiens service toros, fixunque latronis
Impavidus frangit telum, et fremit ore cruento;
Haud secus accenso gliscit violentia Turno."

(Book XII, 4-9.)

Turnus calls forth many comparisons; later he is compared to
an angry bull that utters loud bellowings, knocks his head against a
tree and paws the sand of the arena.

"His agitum furiis, totoque ardentiis ab ore
Scintillae absistunt; oculis micat acribus ignis:
Mugitus veluti cum prima in proelia taurus
Terrificos ciet, atque irasci in cornua tentat
Arboris obnixus trunco, ventosque lacesit
Ictibus, et sparsa ad pugnam proludit arena."

(Book XII, 101-6.)

"Ac velut ingenti Sila, summove Taburno,
Cum duo conversis inimica in proelia tauri
Frontibus incurrunt, pavida cessere magistri;
Stat pecus omne metu mutum, mussantque iuvenae,
Quis nemora imperitet, quem tota armenta sequuntur:
Illi inter se se multa vi vulnera miscent,
Cornuaque obnixi indigunt, et sanguine largi
Colla armosque lavant; gemitu nemus orne remugit;
Haud aliter Tros Aeneas et Daunus heros
Concurrunt clypeis; ingenia iragor aethera completi."

(Book XII, 715-24.)

As Aeneas and the son of Daunus engage in battle, the air re-sounds with the combat, so the bellowing of the two bulls makes the woods ring as they exchange hard blows with their horns, each becomes wounded and the goring draws the blood from their necks and shoulders.

From these wilder figures of conflicts, we turn to the more peaceful ones from nature. In the eighth book, a hero of Laomedon’s race is dreaming, his mind wanders here and there and cannot fix itself anywhere, just as the water in a vase catches the reflection of the sun or moon for an instant, then loses it again.

"Talia per Latium; quae Laomedontius heros
Cuncta videns, magno curarum fluctuat aestu
Atque animum nunc huc celerem, nunc dividit illinc
In partesque rapit varias, per ornia versat.
Sicut aequae tremulum labris ubi lumen ahēnis,
Sole repercussum aut radiantis imagines lunae.
Omnia pervolitat late loca, iamque sub auras
Erigitur, summique perit laquearia testi."

(Book VIII, 18-25.)

Just as Turnus makes the enemy flee before him, so the wind chases away the clouds in Book XII, 365-70.

Of a more severe type, is the simile of the torrents in their "decurso rapido de montibus altis," or the forest fires or laurel sounding in the wind, to the onrush of Aeneas and Turnus as they charge in battle. (Book XII, 521-8.)

There are several metaphors concerning sleep:
"Sopor fessos completitur artus." (Book II, 253.)
"Fessos sopor iurigat artus." (Book III, 511.)
"Ne placidam membris dat cura quietem." (Book IV, 5.)

The figure of sleep, in the preceding instances, as something that holds mortals in its clasp, tends to be conventional as it occurs so often and is so brief with no elaboration of detail.

Among comparisons to trees, is an especially fine one in Book IV, 441-8 of the oak, beset by strong gales; now the wind whistles, they all try to tear it up but to no avail for it clings to the rock "ipsa haeret scopulis," though its leaves have blown away. Thus Aeneas is praised as immovable, fixed in his purpose, impenetrable to any influence, either of entreaties or tears.

As the Trojans pass back and forth from one path to another in their journey, they suggest the tortuous windings of the Labyrinth of Crete. (Book V, 588-95.) A mortal is sometimes compared to an immortal, Dido is compared to Diana in Book I, 422.

"There are other comparisons in Vergil indicative of more original invention, observation and reflection, which serve the true purpose of imaginative analogies, viz. that of exalting the sentiment with which the poet desires the situation he is describing to be regarded. The imagination is enlarged by the recognition of analogous forces operating in different spheres, which separately are capable of producing a vivid and noble emotion. As an instance of this perception of the analogy between great forces in different spheres, we may take the comparison of the Italian host advancing in orderly march to the movement of mighty rivers." (Book IX, 30-2.) (Sellar)

"Ceu septem surgens sedatis annibus altus
Per tacitum Ganges, aut pingui Flumine Nilus
Cum refluit campis et iam se condidit alveo."

(Book IX, 30-2.)

Vergil's power of description is plainly shown in his similes for he has carefully described almost every object compared and has produced a number of carefully figures. There is a kind of exquisite beauty in them that leaves a lasting impression on the mind; their
gracefully turned expressions, aptly chosen words, vigor of thought all contribute to delight the mind and especially to please the emotions.

De Lille, a French writer, says of the comparisons: "I have already had occasion to remark that comparisons, in poetry, have not so much the object of expressing resemblances between different things as to produce a kind of richness and variety."

Crutwell says: "That descriptive power in which all the Romans excelled is nowhere more striking than in these short and pleasing cameos."

While it may be too radical a statement to say that the comparisons of Vergil are intended more for picturesqueness than to aid the understanding, yet it is true that the effect of picturesqueness is a potent one. Variety is produced in the Aeneid by their introduction and the high poetical value of the poem is enhanced. While they serve to aid the understanding, by illustrating certain objects, the permanent impression left in the mind is the beauty of the "short and pleasing cameos," as fine instances of Vergil's power of description.
Bibliography.
Greenough, J. E., Publī Vergili Maronis Eucolica, Aeneas, Georgica. Boston, 1885.
Bain, Alexander, English Composition and Rhetoric. New York, 1887.
List of Comparisons.

m = metaphor ... s = simile.

Book I.
32......s.
105......m.
146-58...s.
164......s.
316-17...s.
323-8......s.
430-6......s.
493-504...s.
544-5......s.
589......s.
592-3......s.
Total......11.
Lines......756.

Book II.
225-4......s.
253......s.
304-8......s.
355-60...s.
372-82...s.
413-19...s.
489-75...s.
515-17...s.
624-31...s.
724......m.
Total......10.
Lines......804.
Book III.
214-15....s.
511......m.
641-45....s.
677-91....s.
Total......4.
Lines......718.

Book IV.
5...........m.
23...........m.
54...........m.
66-7........m.
69-73........s.
31...........m.
101...........m.
143-50........s.
174-7........s.
254-5........s.
402-7........s.
412...........m.
441-6........s.
469-73........s.
668-71........s.
Total......15.
Lines......705.

Book V.
34-9........s.
213-12........s.
273-81........s.
439-42........s.
448-9........s.
458-60........s.
525-28...s.
528-95...s.
740.......s.
842.......s.
Total......10.
Lines......371.

Book VI.
144.......s.
205-11....s.
370-2......s.
451-4......s.
470-4......s.
492.......s.
577.......s.
603.......s.
702........t.
707-9......s.
784-7......s.
Total......11.
Lines......901.

Book VII.
199-201...s.
372-84....s.
462-6......s.
515........m.
525-20....s.
556-80....s.
649-50....s.
628-705...s.
Total......8.
Lines 317.
Book VIII.
18-25....s.
224........m.
241-6....s.
369........m.
368-92....s.
492-500...m.
508........m.
518........m.
582-91....s.
622-5....s.
Total....10.
Lines....731.

Book IX.
23-52....s.
50-87....s.
98-103....s.
118........s.
337-41....s.
442-7....s.
551-5....s.
561-6....s.
664-71...s.
672-82...s.
728-50...s.
731-5....s.
Total....12.
Lines....818.

Book X.
96-9....s.
132-5....s.
135-8....s.
262-6...s.
270-5...s.
405-12...s.
454-6...s.
585-70...s.
626-45...s.
693-6...s.
707-12...s.
735-9...s.
808-10...s.
Total...12.
Lines...908.

Book XI.
60-71...s.
236-2...s.
454-8...s.
492-7...s.
624-8...s.
655-65...s.
751-8...s.
716-34...s.
203-15...s.
Total...2.
Lines...915.

Book XII.
4-6...s.
67-8...s.
101-2...t.
103-6...s.
122-5...s.
331-40...s.
365-70...s.
451-8.....s.
475-30.....s.
521-8.....s.
684-92.....s.
715-24.....s.
856-60.....s.
908-14.....s.
Total...14.
Lines..352.