Translating the emotions: some uses of animus in Vergil's Aeneid

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Translating the emotions: some uses of *animus* in Vergil’s *Aeneid*

**Abstract.** In recent years, considerable scholarly attention has been devoted to investigating the influence of Lucretius’ *De rerum natura* on Vergil. At the same time, the *Aeneid* has become a central text for the study of the presentation of the emotions in Latin poetry. The author attempts to bring together these two trends in Vergilian scholarship by trying to see if the depiction of emotions in Vergilian epic owes anything to Lucretian precedent. He focuses on the term *animus* and its use in the opening scenes of the *Aeneid*. It is an important word in both epics, but it is also notoriously hard to translate accurately.

**Key words.** Epic poetry – Lucretius – Translation – Vergil

**Résumé.** La question de l’influence de la *De rerum natura* de Lucrèce sur Virgile a depuis quelques années occupé une place importante dans les recherches sur le poète de Mantoue. Parallèlement, l’Enéide est devenu un texte central pour les recherches sur la représentation des émotions dans la poésie latine. Cet article tente, à partir de ces deux approches, de voir si la description des émotions chez Virgile a subi l’influence de Lucrèce. L’emploi du mot ‘animus’ et ses différents emplois au début du premier livre de l’Enéide seront au centre de cette étude. Il s’agit là d’un mot qui, s’il est très important dans les deux épopées, est aussi notoirement très difficile à traduire avec précision.

**Mots-clés.** Lucrèce – Poésie latine – Traduction – Virgile
In the seventh chapter of his monumental *Europäische Literatur und lateinisches Mittelalter*, published in Bern in 1948, Ernst Robert Curtius takes a series of metaphorical patterns and traces their development from Greco-Roman Antiquity through to the Middle Ages. It is fascinating to ponder the possibilities of this approach for the study of the emotions. In an ideal world, we would have available a corpus charting the histories of individual metaphors for the emotions throughout all European literature, enabling us to follow the fortunes of an image, for example that linking sadness to grey skies and dark clouds, all the way from Homer to contemporary pop lyrics. Obviously, the task is impossible. Nevertheless, Curtius’s diachronic approach has much to commend it, and for those interested in the depiction of the emotions in literary texts and in their metaphorization, ancient epic poetry, by which I mean Greek and Latin epic poetry, is a good place to start looking.

The world of Greco-Roman epic poetry is one in which the depiction of the emotions plays a hugely important role. Accordingly, this aspect of the genre has attracted a vast amount of scholarly attention (for an up-to-date survey see Polleichtner, 2009). My aim in this brief article, therefore, is necessarily very restricted. I intend to look at the ways in which translators of Vergil’s *Aeneid* have responded to the difficulties involved in expressing in modern languages the Latin vocabulary of the emotions. More precisely, I investigate translations of the opening scenes of the *Aeneid*, in order to show the various ways in which translators have reacted to Vergil’s use of the Latin word *animus*, which, as we shall see, is a key word for the whole question of the depiction of emotional states in the poem. This topic may seem excessively narrow, but I believe that its implications are wide-ranging, given the profound influence exercised by Vergil on the Western literary tradition (see Ziolkowski & Putnam, 2008). Overall, the lesson to be drawn from this study is that it is extraordinarily difficult to translate the emotions. I would not go so far as to deny the possibility of cross-cultural study of the emotions from a historical perspective, but I do hope to be able to illustrate the very considerable difficulties involved and to highlight the danger of building theories reliant on research based on the use of translations of literary texts, particularly of the Greek and Latin texts which form the foundations of the European literary tradition.

The first word of Homer’s *Iliad* is *mênis*, meaning ‘anger’, and, as Aristotle already appreciated in his *Poetics*, the poem’s essential unity is achieved by the fact that it concentrates not on the whole story of the siege of Troy but on a single episode in the war, one dominated by ‘the anger of Achilles the son of Peleus’ (*Iliad* 1.1). The *Odyssey*, in striking and illuminating contrast, flags itself in its first line as an epic about a man who is famous for his intellectual capacities as a trickster rather than for his emotional response as a violent
warrior. Odysseus is *polutropos*, a man ‘of many turns’ (*Odyssey* 1.1), an ambiguous adjective which evokes both his famous wanderings and his reputation for intelligence and cunning. In the *Argonautica* of Apollonius Rhodius (the only other surviving complete Greek epic from the period before the composition of the *Aeneid*), Jason is associated neither with anger (*mênis*) nor mental skill (*mêtis*). Instead he is frequently characterized as passive and helpless (*amêchanos*). In Latin epic, Vergil’s *Aeneid* has been the focus of much recent study in terms of the emotions, and the closing scene of the poem, the killing of Turnus by Aeneas in a fit of angry rage (12.919–952), has become something of a test case for understanding the depiction of the emotions in ancient poetry generally.1 But perhaps the problematic end of the epic has come to dominate discussion to an extent that is harmful to our appreciation of other parts of the poem. This is a text which offers a deeply insightful meditation on the emotions, on their origins and their very nature, and on their effects on individual behaviour and on society as a whole. Vergil was writing the *Aeneid* approximately between 29 and 19 BCE. This was a post-civil-war period, what today we would perhaps call a time of ‘conflict resolution’. His representation of emotions, therefore, must be related to a very traumatic period in Roman history. I am not proposing any kind of psychoanalytical approach to the text, but it is obvious that the historical background is important, and that Vergil’s depiction of the emotions, like all discussions of this complex topic, has to be carefully historicized.

There is as yet no fully detailed study, as far as I know, of the metaphors with which Vergil depicts emotional states. But it is obvious, and well known, that he does use complex metaphorical patterns throughout the poem. Perhaps the best-known section of the epic is the story of Dido and Aeneas, in the fourth book. It is replete with complex metaphorical structures, which run through the text and give it a thematic unity, and this aspect attracted some excellent and influential New Critical studies (see Newton, 1957; Fenik, 1959; Ferguson, 1970–71). However, it is crucial to realize that the groundwork for understanding the importance of the role the depiction of emotions will play throughout the epic is laid in the very opening lines. Vergil uses the word *animus* 163 times in the *Aeneid*. On average, that means once every 60 lines. But it appears five times in the first 156 lines, which is surely an interesting concentration of its usage, suggestive of programmatic intent and inviting closer inspection.

In the *Oxford Latin dictionary*, the entry on *animus* is divided into 14 different subsections, and offers a range of definitions, including: mind, the mind as the seat of consciousness, the mind as the seat of desire or volition, the mind as the seat of feelings and emotions, frame of mind, anger, the mind as the seat of courage, the moral and mental constitution of a person,
a person’s disposition or character. In Vergil, the sense which fits best is either the mind as the seat of feelings and emotions or, more simply, the emotions or feelings themselves. For Roman readers, it is Vergil’s great predecessor Lucretius who will have helped to define the word’s semantic force, specifically in the context of Latin hexameter *epos*. From the very beginning of his *De rerum natura*, Lucretius uses *animus* as referring to the seat of emotional responses, locating it physically in the breast. It is closely related to *anima*, the seat of physical sensation, which is spread throughout the whole body. For the Epicurean Lucretius, true understanding of the nature of the *animus* and the *anima*, and appreciation of their mortality are crucial to his attempts to free humankind from fear of death, fear which he describes as a *terror animi* (1.146, a ‘panic of the mind’) and which becomes the central theme of his third book.

With this definition of *animus* in mind, it is time to see how Vergil uses the word in the opening scenes of the *Aeneid*, before going on to see how translators have reacted. The poem begins thus:

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Arma virumque cano, Troiae qui primus ab oris
Italiam fato profugus Laviniaque venit
litora, multum ille et terris iactatus et alto
vi superum, saevae memorem lunonis ob iram;
multa quoque et bello passus, dum conderet urbem,
inferretque deos Latii; genus unde Latinum
Albanique patres atque altae moenia Romae.
Musa, mihi causas memora, quo numine laeso
quidve dolens, regina deum tot volvere casus
insignem pietate virum, tot adire labores
impulerit. tantaene animis caelestibus irae?
Vrbis antiqua fuit (Tyrii tenuere coloni)
Karhago, Italiam contra Tiberinaque longe
ostia, dives opum studiisque asperrima belli;
quam luno fertur terris magis omnibus unam
posthabita coluisse Samo; hic illius arma,
hic currus fuit; hoc regnum dea gentibus esse,
si qua fata sinant, iam tum tenditque fovetque.
progeniem sed enim Troiano a sanguine duci
audierat, Tyrias olim quae verteret arces;
hinc populum late regem belloque superbum
venturum excidio Libyae: sic volvere Parcas.
id metuens, veterisque memor Saturnia belli,
prima quod ad Troiam pro caris gesserat Argis –
neceum etiam causae irarum saevique dolores
exciderant animo: manet alta mente repostum
judicium Paridis spretaeque iniuria formae,
et genus invisum, et rapti Ganymedis honores.
his accensa super, iactatos aequore toto
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Troas, reliquias Danaum atque immitis Achilli,
arcebat longe Latio, multosque per annos
errabant acti fatis maria omnia circum.
tantae molis erat Romanam condere gentem.

Arms, and the man I sing, who, forc’d by fate,
*And haughty Juno’s unrelenting hate,*
Expell’d and exil’d, left the Trojan shore.
Long labors, both by sea and land, he bore,
And in the doubtful war, before he won
The Latian realm, and built the destin’d town;
His banish’d gods restor’d to rites divine,
And settled sure succession in his line,
From whence the race of Alban fathers come,
And the long glories of majestic Rome.
O Muse! the *causes* and the crimes *relate*;
What goddess was provok’d, and whence her hate;
For what offense the Queen of Heav’n began
To persecute so brave, so just a man;
Involv’d his anxious life in endless cares,
Expos’d to wants, and hurried into wars!
Can heav’nly minds such high *resentment* show,
Or exercise their spite in human woe?
Against the Tiber’s mouth, but far away,
An ancient town was seated on the sea;
A Tyrian colony; the people made
Stout for the war, and studious of their trade:
Carthage the name; belov’d by Juno more
Than her own Argos, or the Samian shore.
Here stood her chariot; here, if Heav’n were kind,
The seat of awful empire she design’d.
Yet she had heard an ancient rumor fly,
(Long cited by the people of the sky,)
That times to come should see the Trojan race
Her Carthage ruin, and her tow’rs deface;
Nor thus confin’d, the yoke of sov’reign sway
Should on the necks of all the nations lay.
She ponder’d this, and *fear’d* it was in fate;
*Nor could forget* the war she wag’d of late
For conqu’ring Greece against the Trojan state.
Besides, *long causes working in her mind,*
*And secret seeds of envy, lay behind;*
Deep graven in her heart the doom remain’d
Of partial Paris, and her form disdain’d;
The grace bestow’d on ravish’d Ganymed,
Electra’s glories, and her injur’d bed.
Each was a cause alone; and all combin’d
To *kindle* vengeance in her haughty mind.
For this, far distant from the Latian coast.
She drove the remnants of the Trojan host;
And sev’n long years th’ unhappy wand’ring train
Were toss’d by storms, and scatter’d thro’ the main.
Such time, such toil, requir’d the Roman name,
Such length of labor for so vast a frame.

The poem opens with a two-word summary of its central themes, *arma virumque*, ‘the arms and the man’. The man is left nameless, but we hear of his journey to Italy after the fall of Troy, a journey made difficult by the goddess Juno, who is described as being angry and resentful (*iram, dolens*). Immediately, in direct imitation of Homer’s *Iliad*, the theme of anger is introduced, and it will remain the motivating force behind much of the epic’s action. But imitation comes with variation, and in this epic it is a deity, the goddess Juno, who is angry. Vergil underscores this change on the model in line 11 when, asking the Muse to reveal the reasons for her anger, he brings his proem to a close with the profoundly philosophical question, *tantaene animis caelestibus irae?* Dryden renders it thus: ‘Can heav’ny minds such high resentment show, Or exercise their spite in human woe?’ We move here from the specific anger of a single deity to a much wider question about divine anger and motivation in general, and the issue of the relationship between humanity and the gods. It is particularly noteworthy that Vergil uses the expression *animi caelestes*, literally ‘heavenly minds’. First of all, this sentence has the function of highlighting the importance of the word *animus*. Syntactical ambiguity also draws attention to it. Given the fact that there is no verb, it is not immediately obvious whether the word is in the dative or the ablative case.6 As for the adjective *caelestis*, coming so soon upon the reference to the hero’s sufferings on land and on sea because of the higher powers (*multum ille et terris iactatus et alto / vi superum*, verses 3–4), the allusion to the sky (*caelum*) helps to universalize the epic action, englobing land, sea and air in a traditional tripartite division of the cosmos (see Hardie, 1986: 302–3). We seem to be dealing with an anger of an almost universal nature. And pointedly, the poet is interested in its causes (*Musa, mihi causas memora, 7; ‘Muses, remind me of the causes’*). Who better than the daughters of Memory to reveal the reasons for Juno’s ‘remembering anger’?

The poet does not offer any answer to the question of line 11. Instead he goes on to explain the causes of Juno’s hatred of the Trojans (verses 12–33). We are informed that Juno favours the city of Carthage, but that she has heard a rumour that a race of Trojan origin will one day destroy her beloved city. As a result, she is frightened (*id metuens*, 23). Also, she has not forgotten the Trojan War and the original reasons for her anger against the Trojans (24–26):
id metuens veterisque memor Saturnia belli
prima quod ad Troiam pro caris gesserat Argis –
necdum etiam causae irarum saevique dolores
exciderant animo;

Nor could forget the war she wag’d of late
For conqu’ring Greece against the Trojan state.
Besides, long causes working in her mind,
And secret seeds of envy, lay behind;

These reasons were both the judgement of Paris and the rape of Ganymede, deeply personal, sexual motivations. They are deeply lodged in her animus and she cannot forget them. As a result, she is accensa (‘on fire’, 29), a metaphorical expression of her anger, and bent on preventing the Trojans from ever arriving in Italy. The words irarum, dolores and animo here cannot fail to recall iram in line 4, irae in line 11, dolens in line 9 and animis in line 11. Once again, Juno is characterized in terms of anger and resentment in relation to her animus. And now, her anger leads to decisive action.

In verse 34, the Trojans depart from Sicily and set their course for Italy, but their voyage is abruptly interrupted by a violent sea-storm orchestrated by Juno in an attempt to wreck the whole fleet (50–123). One doesn’t have to look very hard to see that this storm can be read on a symbolic level as a representation of the anger of Juno and of its disastrous consequences (see Pöschl, 1977: 13–33; Hardie, 1986: 90–7, 227–31). This metaphorical storm of angry emotion placed right at the beginning of the narrative highlights Vergil’s interest in the depiction of the emotions and their importance for an understanding of his epic. In doing so, he continues to use the term animus as a kind of key word.

When Juno takes the decision to provoke a tempest in order to destroy the Trojan fleet, she approaches Aeolus, the ruler of the winds, to seek his help. He is described thus (56–57):

celsa sedet Aeolus arce
sceptræ tenens, mollitque animos et temperat iras.

High in his hall th’ undaunted monarch stands,
And shakes his scepter, and their rage commands;

Once again, the word animus appears, picking up its earlier uses in lines 11 and 25. Once more, also, it is used in connection with anger. Aeolus’ role is to ‘calm the winds and control their anger’. At first sight, the phrase mollitque animos et temperat iras looks simple enough, but in fact it requires some unpacking. On one level, in a typically Vergilian hendiadys, the two parts of the phrase can be taken to mean almost the same thing, i.e. temperare iras is just another way of saying mollire animos. This is why Dryden is able to
compress both expressions into his ‘their rage commands’. The parallel becomes even more obvious when one remembers that ‘anger’ is one of the meanings of animus, as we have already seen. But what may seem like simple duplication can also be viewed as an example of theme and variation. The word animus here is also working in another register. Thus far in the poem, the theme of anger has been entirely associated with Juno. Here, it is now being transferred to the winds. Roman readers would immediately have noted that this transition from the goddess to the physical force is eased by the fact that Hera, the Greek equivalent of Juno, was allegorized as Aer, the lower air (as opposed to the higher aether), and so the realm of storm-winds (see Feeney, 1991: 132). And given that Vergil is here talking of air in the form of winds, educated Roman readers will also have noted that animos involves a bilingual play on the Greek word for wind, anemos.7 Furthermore, Vergil’s combination of the verb mollire with animus has a rich Roman heritage. The tragedian Pacuvius (fr. 63, Schierl, 2006), for example, had described thus the calming of a storm, silescunt venti, mollitur mare (‘the winds grow quiet and the sea settles’), demonstrating just how natural Vergil’s expression would have seemed as a way for a poet to refer to the calming of the winds and a stormy sea. On the other hand, the historian Sallust (Jugurtha 33.3), in describing an excited and hostile meeting of the Roman plebs, employs the expression sedare motus et animos eorum mollire (‘calmed their emotions and softened their spirits’, transl. Woodman), showing how this vocabulary is also well suited to the description of emotions. Once again, therefore, on the level of linguistic usage, it is easy to see how Vergil evokes parallels between the physical world and an emotional state, underlining once more the symbolic nature of the storm as an expression of Juno’s devastating anger.

The fourth and fifth appearances of animus occur right at the end of the poem’s opening sequence, when Neptune eventually intervenes to calm the storm raised by Juno and Aeolus. The text runs thus:

sic ait, et dicto citius tumida aequora placat,
collectasque fugat nubes, solemque reducit.
Cymothoe simul et Triton adnixus acuto
detrudunt navis scopulo; levat ipse tridenti;
et vastas aperit syrtis, et temperat aequor,
atque rotis summas levibus perlabitur undas.
ac veluti magno in populo cum saepe coorta est
seditione, saevitque animis ignobile vulgus,
iamque faces et saxa volant – furor arma ministrat;
tum, pietae gravis ac meritis si forte virum quem
conspexere, silent, arrectisque auribus adstant;
ille regit dictis animos, et pectora mulcet, –
sic cunctus pelagi cecidit fragor, aequora postquam
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prospiciens genitor caeloque invectus aperto
flectit equos, curruque volans dat lora secundo.

He spoke; and, while he spoke, he smooth’d the sea,
Dispell’d the darkness, and restor’d the day.
Cymothoe, Triton, and the sea-green train
Of beauteous nympha>s, the daughters of the main,
Clear from the rocks the vessels with their hands:
The god himself with ready trident stands,
And opes the deep, and spreads the moving sands;
Then heaves them off the shoals. Where’er he guides
His finny coursers and in triumph rides,
The waves unruffle and the sea subsides.
As, when in tumults rise th’ ignoble crowd,
Mad are their motions, and their tongues are loud;
And stones and brands in rattling volleys fly,
And all the rustic arms that fury can supply:
If then some grave and pious man appear,
They hush their noise, and lend a list’ning ear;
He soothes with sober words their angry mood,
And quenches their innate desire of blood:
So, when the Father of the Flood appears,
And o’er the seas his sov’reign trident rears,
Their fury falls: he skims the liquid plains,
High on his chariot, and, with loosen’d reins,
Majestic moves along, and awful peace maintains.

The word appears twice in the simile, as Vergil likens the calming of the storm by the sea-deity to the calming of a riotous mob by a single man. This is the first simile in the poem, and has generally been seen as having an important programmatic function. However, the double use of *animus* in relation to its earlier appearances has attracted relatively little comment. Once again, the term is used in relation to anger. With the violence of the mob we are reminded of the frenzied rage of Juno earlier. Here, however, for the first time in the poem, anger is brought under control. The mob rages, *saevit animis*, but the man subdues it with the power of his words, *regit dictis amimos*. When we look more closely at exactly how the detail of the simile illustrates the narrative, as we must always do with epic similes, some obvious connections stand out.

In Homeric similes, human activity is usually illustrated with reference to phenomena from the natural world. But here, it is a storm at sea that is compared to a riotous mob. Once again, therefore, we must see present the connection between Latin *animus* and Greek *anemos*, since the human emotions are used to describe the physical forces of nature, that is, the winds of the storm and their effect in disturbing the sea (note the three-fold repetition of the word meaning the ‘flat surface of the sea’, *aequor/aequora* in lines 142,
146 and 154). This connection is supported by the fact that this simile recalls in a quite detailed manner the earlier description of Aeolus’ power to control the winds (cf. mollitque animos et temperat iras, 57, et mulcere dedit fluctus, 66 and ille regit dictis animos, et pectora mulcet, 153). But the primary element in the simile is the depiction of violent rage, the dominating emotion of the epic thus far, and the fact that it can be checked, a point which becomes crucial to the poem’s contemporary historical subtext when, soon after in lines 291–296, Vergil describes thus the end of Roman civil war and the hopes for peace which marked the period around 30 BCE:

‘aspera tum positis mitescent saecula bellis; cana Fides, et Vesta, Remo cum fratre Quirinus, iura dabunt; dirae ferro et compagibus artis claudentur Belli portae; Furor impius intus, saeva sedens super arma, et centum vinctus aenis post tergum nodis, fremet horridus ore cruento.’

‘Then dire debate and impious war shall cease, And the stern age be soften’d into peace: Then banish’d Faith shall once again return, And Vestal fires in hallow’d temples burn; And Remus with Quirinus shall sustain The righteous laws, and fraud and force restrain. Janus himself before his fane shall wait, And keep the dreadful issues of his gate, With bolts and iron bars: within remains Imprison’d Fury, bound in brazen chains; High on a trophy rais’d, of useless arms, He sits, and threats the world with vain alarms.’

These words are put into the mouth of Jupiter and they bring to a close his grand prophetic vision of Roman history. They also look forward to the end of the effects of Juno’s anger on the Trojan and Roman peoples, and in doing so relate the depiction of emotions in the Aeneid to the poem’s Augustan context (for further discussion of this point see Nelis & Polleichtner, forthcoming).

Having looked in some detail at the uses of animus in the opening section of Aeneid 1, we have been able to appreciate the way in which Vergil thematicizes through its repeated use the key emotion of anger within the poem’s narrative structure. In addition to Juno’s boiling resentment and her inability to forget past wrongs, we also see her fear for the future (line 23). Furthermore, Vergil brings clear attention to bear on the issue of the control of the emotions and, by relating this whole thematic nexus to contemporary Roman history, makes it relevant to the city’s current post-civil-war traumas of the early 20s BCE. We are here very clearly dealing with one of the epic’s central concerns.
But it is now time to see how translators have actually handled the word. I have chosen some of the most frequently read English versions of the poem; Table 1 presents the words chosen to represent each of the five occurrences of animus we have been looking at. It is immediately apparent that none of the translators has seen the need to come up with a single word to render animus. Instead, they attempt to translate this complex and polysemous term by relying on a variety of ways of rendering it. As a result, no reader of the Aeneid in these versions has any chance of picking up on the fact that Vergil repeats the word animus on five occasions in the opening section of his poem and that in doing so he creates a dense network of thematic associations involving the emotion of anger based on resentment at perceived wrongs and a desire for revenge. In fact no reader of the poem in any of the translations I have consulted would be able to appreciate that in Vergilian usage animus must be understood as the site of emotional response and that it is such a key term in one of the work’s central concerns, the depiction of epic emotions.

For those interested in the study of the history of the emotions or of the metaphorization of the emotions, therefore, the lesson to be drawn is that the linguistic and cultural specificity of the vocabulary of the emotions renders the study of literary texts extremely complex. It is always tempting and apparently simple to draw on the paradigms offered by the world of classical myth and literature, the wellspring of the whole European literary canon. But doing so demands knowledge of the classical languages. As we have seen, translation of the emotions is no simple matter. Exactly the same point has been made recently by another scholar dealing with the issue of translation of the emotions by the Romans. Robert Kaster takes as an example the Latin
word *fastidium* (meaning ‘disgust, scorn, contempt, aversion, fastidiousness, disdain, choosiness’, etc.), and points out the inability of English to reflect the fact that for Romans ‘these meanings are all, in Latin, *fastidium*’. He concludes ‘It was all *fastidium* to them’.10 In a very similar manner, in the opening scenes of the *Aeneid*, for a Roman reader it was all about *animus*.

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**Notes**

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2. See Horsfall (2000: 248), who gets it exactly right: ‘*animus* is the spirit as the seat of the emotions’.
3. On Lucretius and the *Aeneid* see Hardie (1986, ch. 5: esp. 27–231) on the emotions. More generally, on Vergil and Epicureanism, see Mellinghof-Bourgerie (1990) and Armstrong et al. (2004).
4. On Vergil’s use of *anima* see Hahn (1961). A full study of *animus* in the *Aeneid* would also need to explore Vergil’s use of *anima*; for a survey with bibliography see Isnardi Parente (1984).
5. The translation is that of John Dryden.
6. Cf. Conington & Nettleship (1898). It is in fact more likely to be an ablative; cf. the ablative *animo* of line 26, which suggests that the anger is fixed ‘in’ the *animus* of Juno.
7. Cf. also lines 52–54:

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hic vasto rex Aeolus antro
luctantes *ventos* tempestatesque sonoras
imperio premit ac vinculis et carcere frenat.
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Where, in a spacious cave of living stone,
The tyrant Aeolus, from his airy throne,
With pow’r imperial curbs the struggling *winds*,
And sounding tempests in dark prisons binds.

8. The use of three asterisks indicates that the translator has not rendered *animus* by means of a single English word, a clear indication of the difficulties involved.
9. I have also consulted several translations in French, German and Italian and I have found no version which offers a consistent translation of *animus*.
References


