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# A Landscape of Control? Aeneid 8 and Environmental Agency

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## Résumé :

Dans cet article, je m'inspire des travaux du champ de l'**écocritique** pour examiner comment *Énéide 8* soulève des questions sur l'organisation de l'**environnement**. Trois groupes de passages mettent en évidence la relation des personnages avec le monde qu'ils habitent : la défaite d'**Hercule** contre **Cacus** ; deux présages naturels livrés à **Énée** ; et la visite de **Pallantée** par **Évandre**. Dans chacun de ces cas, l'engagement des humains dans leur environnement montre comment ils tentent de le contrôler à la fois physiquement et mentalement. Ici, je soutiens qu'*Énéide 8* met simultanément en évidence ces aspirations de maîtrise tout en révélant la futilité de telles tentatives. Alors même que les personnages de l'*Énéide* prennent le contrôle du paysage et en tirent des avantages, les perspectives changeantes du récit et de la focalisation temporelle de l'épopée soulignent que ce contrôle n'est que temporaire et a souvent un prix.

## 1. Introduction

The beginning of *Aeneid*, 'ÚXg h Yd|Vg dfch| cb|ghk cff|XUbXfyghYg' 5YbYg\UgU UgifYUWYXI=HmñUY|b|'g'cfYg' fltaliae fugientis [...] oras, Aen"\*%&ZVi h\YÚXghUkU'UkU|g\|a h'YF'"=bUVcc\_k\YFYhYdcYa ñg \Yc'gdYU'g'k|h' h'Y|cX'cZ'h'YH|Vf' F lj Yz j |gh' h'YZ h'fY ghY'cZ'Fca YZ and sees the geographical reach of his descendants' empire emblazoned on a Xj |bYnla UX' g|YXZ JY| |' Ug'VhYg 5YbYgNd'YdUfUjcbg Z'f' VUhY k|h' questions of environmental agency:

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1. The Latin text in this article is from MYNORS %\*-/U' hUbgUjcbgUYa nckb"

*talia per Latium. quae Laomedontius heros  
 cuncta uidens magno curarum fluctuat aestu,  
 atque animum nunc huc celerem nunc diuidit illuc  
 in partisque rapit uarias perque omnia uersat,  
 sicut aquae tremulum labris ubi lumen aenis  
 sole repercussum aut radiantis imagine lunae  
 omnia peruolitat late loca, iamque sub auras  
 erigitur summique ferit laquearia tecti.* (Virg. *Aen.* 8.18-25)

G W'k fYh YUzU]fg]b@Uhi a "GY]b[ U`h YgYh]b[ g'h Y@ca YXcb]Ub`Yfc kUj Yfg  
 ]b U[ fYUhg f[YcZk cff]Yg'UbX`Ya cj Yg`]gei ]W'a ]bXbck `YfZbck`h YfZUbX`Y  
 hfUbg]hcb XZZfYbha UHf]gUbXh fbg]h fci [ `Y Yfnh]b[ z' g]Ugk`Yb Xlf]b[ `]]\h  
 Zca`h Yg b`cf`h Y]a U]YcZ`h Yg`]b]b[ `a ccbz fYUW]X]b`h YkUhf`cZ`UVfcbnY  
 Vg]bz U]g U`Uci hUbX]g fUgXi d`lc`h YVfYn]g UbXgf] Yg`h YW]b[ `cZ`U`]]\`  
 house.

9a d\UgnYX Vmi]hg dcg]hcb`Ug`h YVcc`g`Ufghga ]Y<sup>2</sup>, lines 22-5 illustrate the rapid nature of Aeneas' thoughts. By offering such an extensive description of the hero's mental processes, the comparison emphasizes Aeneas' efforts to control the situation in Latium even as it hints that such control might be ja dgg]VY` H\Y`Yfc]g`h ci [ `hg`UfY`\_]YbX`lc`h Y hfYa V]b[ `fYUW]cb`cZ` the light of the moon or sun in a bronze basin<sup>3</sup>, a comparison that blurs the Vci bXlf]Yg`Vh Yb`i a Ub]UbXbUhi fY<sup>4</sup>. This blurring effect is heightened by

H Y W a V b U h c b ' c Z ' h Y g Y Z Z W M g U g g W U h g 5 Y b Y g N a l g g c b ' k l h ' l g g Y g c Z ' Y b j l f c b a Y b H U ' W b l f c ' U b X Z f Y l f c i b X g ' i a U b g N f Y U h c b g \ d ' k l h ' h Y b U i f U ' k c f X U g U g l b l U M b h h Y a Y l b ' Aeneid 8.

Aeneid', 'g Y g 5 Y b Y g ^ c i f b Y n l b l ' h f c i [ \ U b X Y b l U j l b l ' k l h ' h f f l h c f l Y g h U i U f Y U g i b Z l a ] l U l h c \ a ' U g h Y m U f Y W b l f U l h c \ l g a l g g c b U b X F c a Y g Y a d l f Y Z U b X \ Y f Y = Y l U a l b Y \ c k ' h l g V c c \_ ' f U g Y g e i Y g l c b g U c i h ' i a U b ' W b l f c ' U b X h Y Y b j l f c b a Y b h ' 6 Y l b b l b l ' k l h ' h Y d f c d \ Y m c Z h Y l c X c Z h Y H l Y V f ' F l j Y f ' U b X Y b X l b l ' k l h ' U X Y g M d h c b ' c Z h Y f l j Y f g Y a V U r c b Y X c b h Y \ Y f c l g g a l Y X Z Aeneid 8 foregrounds the role the environment plays in Aeneas' efforts to i b X f g U b X h Y ' U b X k \ Y f Y \ Y l g Z h X l c ' Z i b X U W h i 5 g F " 5 f a g f c b l ' b c h g in a recent monograph on plants in Vergil, "the simultaneous rift and overlap V h k Y b h Y a n g h f l c i g k l X U b X h Y g f i W l f Y g c Z W j ' l r l h c b O Q W a Y g W U h Y a Y l b h l g V c c \_ i ^ 6 " < Y f Y Z = Y l d ' c f Y h Y g Y l b h f U m l c b g V h k Y b \ i a U b g U b X h Y b U i f U ' k c f X k l h ' U d U f h W U f ' Z W g c b U Y b W h H f Y Y l f c i d g c Z d U g g l Y g l b ' Aeneid' , ' \ [ \ \ ] \ h h Y W U F U M f g N f Y U h c b g \ d ' k l h ' h Y k c f X h Y m l b U l h < Y f W Y g N X Z U h c Z 7 U W g l k c b U i f U c a Y b g X Y l j Y f X l c 5 Y b Y g U b X 9 j U b X f l g h c i f ' c Z D U U b h i a " = b Y U W c Z h Y g Y l b g U b W g \ i a U b g N b l U Y a Y b h k l h ' h Y f ' Y b j l f c b a Y b h g c k g \ c k ' h Y m U h a d h i c W b l f c ' l h V c h d ' n g W m U b X a Y b H U m I argue that Aeneid 8 simultaneously highlights these aspirations of mastery k \ Y U g c f Y Y U l b l ' h Y f ' Z h l m Y Y b U g h Y Aeneid's characters gain control c j Y ' U b X X f l j Y V b Y U g Z c a ' h Y U b X g M Y Z h Y g l Z l b l ' d Y f g l Y W j Y g c Z l g b U f f U j Y U b X h a d c f U ' Z W g g c k \ c k ' h l g X c a l b l b l ' l g c b m h a d c f U m U b X c Z h b W a Y g k l h ' U d f l W

H e ' Y l d ' c f Y g W e i Y g l c b g c Z ' Y b j l f c b a Y b H U ' W b l f c Z = X f U k ' c b ' k c f \_ l b ' Y a W l H V g a ' h U i Y i V X U h g \ c k \ i a U b g l a U l b Y Z l b h f U m l k l h Z U b X U h a d h i c W b l f c ' h Y f ' Y b j l f c b a Y b h ' 5 ' a U b U f Y U c Z Z W g l b h l g U Y X l g \ c k U Y b W h

Hercules' victory reify the Arcadians' hopes of environmental control. Next, = ŷUi UY \ck h ŷg \cdyg d'ūnci h k \Yb WUUMfg ]bhdfYi ca Ybg Zca hYbUi fU kcf X ŷfgik \Yb hY flj Y [cX H]Vf]bi g j ]lg 5YbUg UbX Uhf k \Yb WYghU ca Ybg gl ]b]Znh YHfc Ubg Xj ]bYk YUdcbg ŷY fYUmi Hfci [ \ V]b] ]b] ]b ]XUg cZ \ck UbxgMng ŷYdfYgbi Ō Qochcb mci f fYU]cbg ]d' k ]h d'UW Vi hUg h YdfcV Ya U]Wbi fY cZ h UhfYU]cbg ]d' 9, I highlight \ck h YHfc Ubg j ]k h Y kcf X ŷg ga Yh ]b] h YmiWb Wbffc z ŷYb ŷg h Y narrative of Aeneid 8 underscores the costs of these aspirations. The article's ŪU gW]cb ŷUmmg \ck \i a Ubg \ŷY ]bhfUMX k ]h h Y Yj ]fcb Ybhcj Yf hja Y Uih Y ghY cZ Fca Y H Y ]XU cZ b ]WY Wbgfi W]cb Wbg]Xfg \ck U WUhi fY a c]Ug ]lg Yj ]fcb Yb UWF]b] ]c ]lg VY]Zg UbX bYXg%8, and, as past, present, and future are joined in Evander's tour of Pallanteum, this WbWdhYi V]XUgh YX]ZfYbhg f]gcZfYU]cbg ]dgh UcWf V]k Yb \i a Ubg and the environment. I argue that these temporal interlacings bring together strong currents of both human and nonhuman agency. Lastly, in the article's WbW gcbz = ŷ d'cfYk \Uih ŷg WUUMfg ŷb] U Ya Yb]gk ]h h Y Yj ]fcb Ybhcj ]b]Zn]b]fY Ufg]c \i d]hMgdfca ]gYcZ ŷa d]fYk ]h ci hYb ŷi "fimperium sine fine, Aen" %& - EUBXlc cj YU ]bhdfYU]cbg cZ h Y Aeneid.

**2. Hercules' Conquest: Mythical Aspirations of Agency**

When Aeneas arrives at Evander's city, the Arcadians are in the midst of a religious ritual that honors Hercules<sup>11</sup>. Evander tells the Trojans "Since you \ŷY Wa Y YfYgZ ]bXg WYU h ŷg Ubbi U f]hgk \]W ]h]ggbz ]c XYUmi f]acra haec, quando huc uenistis amici, / annua, quae differre nefas, celebrate, Aen", "%&' E' K ]h h ]g ]b ]h]hcbz h YHfc Ubg ^c]b h Y 5fW]Ubg ]b h Yf Wa a Ya cfU]cb cZ < YW Ygn ]mfmj Y 7UWg ŷUUhYk \Yf h Y Yj ]fcb Ybhcj d'Ung Ugl ]b]UWbhc YUbX h Y ]bY V]k Yb \i a Ub UbX bcb \i a Ub ]g Vi ffX" = b Ub Uf]W h Uh Wbg]Xfg h Y ]b\_ V]k Yb a nhg UbX Yj ]fcb YbU k ]gXca z 9" 9]X]bck d'fcdcg ŷg h Uih Wbg]ci g bffU]j ŷg h Uih ŷY lc X UbX fYc ŷi ŷY ŷi WU m] ]bhffY U]X k ]h YW c] ]W k ]gXca ŷi<sup>12</sup>. Here I leverage this idea to Wbg]Xf h Y YW c] ]W k ]gXca Ya V]X]b h Y 5fW]Ubg ŷc]mfcZ < YW Ygn destruction of Cacus<sup>13</sup> h Y HUY h Uih 9j UbXf h Y g ]g f]W k ]h h Ya ŷg cZ

9. CASEY %8% %8'  
 %8" GYMARAN f]SHPKSKA 63]h]g ]d]gS U]d]M]NYC]h]E]M]Z f ]lgUa gUb

environmental control and disorder. It couples a fear of harm at the hand of bcb\i a Ub'UMf'g k]h'U'X'g'f'Y'lc'W'W'U'Y'\i a Ub'W'bl'fc'cj'Y'f'h'Y'bu'li'f'U'k'f'c'X'H'f'ci [ \ ]'b] j]h]b[ 'h'Y'H'c'U'bg'lc'g'U'f'Y]b'h'lg'f]h'U'z'9j'Ub'X'f'U'g'g'h'Y'a'lc' join in his society's aspirations of environmental mastery.

The early part of Evander's story highlights the fear that a nonhuman actor may harm the community and remain outside of its control. Prior to Hercules' arrival, Cacus terrorized the Arcadians:

*'hic spelunca fuit uasto summota recessu, semihominis Caci facies quam dira tenebat solis inaccessam radiis; semperque recenti caede tepebat humus, foribusque adfixa superbis ora uirum tristi pendebant pallida tabo. huic monstro Vulcanus erat pater.'* ffYf["zAen. 8.193-8)

Ð Y'Y'h'Y'Y'k'U'g'U'W'j'Z'Y'Y'h'b'X]b[ 'Z'f'V'U'W']b']g'X'd'h'z'k'\J'W'z]a'd'Y'f]c'i'g'lc'h'Y'f'U'g' of the sun, the dreadful appearance of the half-human Cacus used to occupy; the [f'ci' b'X'k'U'g'U'k'U'g'k'U'f'a'k]h'Z'Y'g'U'[\h'Z'U'X'U'Y'X'lc'\]g'U'[\h'm'X'c'f'd'c'g'g' h'Y'Y'U'g'c'Z'a'Y'b'k'Y'f'U'b]j]b[ž'd'U]X'k]h'k'c'Y'Z'`[c'Y'H]g'a'c'b'g'm'g'Z'h'Y'f'k'U'g' Vulcan'.

H'Y' b'c'i' b'g' h'U'h'Z'U'a'Y'7'U'W'g'ñ]b'f'c'X'i'W'c'z'Ī\U'Z'i'a'U'Ī'f'f'f'emihominis) Ub'X'Ī'a'c'b'g'm'Ī'f'monstro'z'U'g'k'Y'U'g'h'Y'd'Y'f]d'f'U'g'Ī'h'Y'U'd'Y'U'f'U'W'c'Z'7'U'W'g'Ī'f'f'c'c'i'facies)'14'Z'Y'a'd'U'g'n'Y']g'b'c'b'i'a'Ub'U'd'Y'U'f'U'W'z'k'\J'W'g'Y'a'g'U'h'Y'a'c'Y' terrifying for its closeness to human form<sup>15</sup>. They envelop a grisly depiction of the violence he metes out on the Arcadians. The details of this brutality f'Y'Y'U'9'j'Ub'X'f'g'd'Y'f'W'h'c'c'Z'\c'k'7'U'W'g'ñ'b'c'b'i'a'Ub'W'U'f'U'm'g]g]h'f'Y'U'h'lc' dehumanize the Arcadians. While Cacus transforms his large and gloomy cave ]b'c'U'V'Ī'j'h'Y'j'f'c'b'a'Y'h'ik]h'h'Y'U'X'Ī'h'c'c'Z'X'c'f'g'\Y'Y'Y'X'g'Ī'U'g'h'Y'f'Y'a'U'bg' of those he has killed. By separating their heads from their bodies and leaving them to rot, Cacus dehumanizes his victims. In Evander's rendition of this \c'f'f'c'z'7'U'W'g'ñ'b'c'b'i'a'Ub'U'Y'W'g'f]d'g'k'U'h'Y'i'a'Ub'W'U'f'U'm'g]g]h'c'z'h'Y'X'U'X'

H'Y'ei'Y'g]c'b'c'Z'k'c'Y'Y'f'g'Y'j]f'c'b'a'Y'h'U'W'bl'fc'g'h'U'X'g'U'h'Y'W'bl'f'c'Z'<Y'W'Y'g'N'V'U'h'Y'k]h'7'U'W'g'5'h'U'g'z'7'U'W'g'g'Y'ng'a'Y'h'U'U'X'd'ng]W' dominion over the environment: stealing eight of Hercules' cattle, he drags the V'U'g'V'U'W'k'U'X'g'lc'\]g'W'Y'z'g'h'U'h'Y'f'f'U'W'g'ñ]f'Y'W'c'b'W'z'g'g'h'Y'f'c'k'b'Y'f' H'lg'Y'j]f'c'b'a'Y'h'U'f]W'f'n]g'i'b'X'c'b'Y'k'\Y'Ī'Z'c'a'ib'X'f'h'Y'f'Y'U'h'Y'Y'c'b'Y'c'Z' h'Y'W'U'h'j'Y'W'k'g'f'Y'g'd'c'b'X'X'U'X'a'c'c'Y'X'V'U'W'U'b'X'V'f'U'm'X'7'U'W'g'ñ'c'd'Y'f'f'reddidit

ff(+) .xxii) and GRANDSDEN ff(+) .%\$+I, E' CASALI 2020 analyzes some of the changes in the Cacus/Hercules story from the perspective of Evander and his presentation of the history of this site.

14. EDEN ff(+) .ad loc).

15. Cf. also the use of *semiferi*lc'X'g'W]V'7'U'W'g'U'i,"&+z'k'\J'W'z]U'g'FRATANTUONO & SMITH f'f's%'ad 194) note, creates a ring composition. PUTNAM ff(\*) .%L'f'Y'a'U'g'\c'k'Ī'7'U'W'g'Y'a'g'b'Y]h'Y'f'k'c'm'a'Ub'c'f'k'c'm'W'g'i"

*una boum uocem uastoque sub antro / mugit et Caci spem custodita fefellit,*  
*Aen*", "84", E" 7c f f y m m f y u x b l ' h . l g b u i f u ' g l b z < y f w y g f y u n y g h u i \ l g  
 cattle have been stolen. With his mental control of the environment reestablished,  
 < y f w y g a c j y g h c k u x f y u b l b l ' d n g w u y b w m <sup>6</sup>. After Cacus bars the door  
 to his cave, Hercules shoves aside the stone that forms the roof of this abode.  
 H y f y g h l g z y h h f c i [ \ c i h h y g f f c i b x l b l g i < [ \ y g i \ y j y b h i b x f g k l h .  
 l g v c k z h y f l j y n g v u b \_ g g d f b l ' v u w z u x l g h f f u x k u m f u c k g v u w k u x g .  
*fimpulsu quo maximus intonat aether, / dissultant ripae refluitque exterritus*  
*amnis, Aen*", "8-!(84": U w b l ' u z e y k \ c h f y u h b g \ l g w b l f c ' c j y f \ l g w h y  
 u x \ x y g \ j a g y z k l h l b ' u b ' y b j l f c b a y b h z g \ c b y x l c ' \ l g c k b ' d i f d c g y z  
 < y f w y g g u h f g h y b u i f u k e f x g v c i b x l f l y g ' B c l i c b m x c y g h y h l v y f u c k .  
 v u w k u x z v i h g b l [ \ h g f y a g l b l c h y x l f \_ y g h x d h g c z 7 u w g n w y z g y a l b l  
 l c f y u w h y i b x f k c f x l h g y z < y f w y g n f u b g f y g j c b c z h y g y ' j a l h g d f u x d l l  
 W n i u c k g \ j a l c f y u b w b l f c ' c j y f h y y b j l f c b a y b h <sup>8</sup>. After Hercules kills  
 Cacus and departs, the nonhuman threat to Evander and his city is no more.

7 c b g x f y x z f a ' h y d y f g l w m j y 9 " 9 l x l b c k ' d f d c d g y z h y 5 f w x l u b g n  
 g c f m c z < y f w y g n l m c f m y u g h y l f w c [ l w v y l z g ' b x c b l ' g z l h g c k g  
 u z u f c z h y c g g c z \ i a u b u y b w h l b h y z w c z d c k y z ' b c b \ i a u b u m f g ' .  
 7 c i d y x k l h \ l g x l g a y a v f a y b h c z \ i a u b v c x l y g z 7 u w g n w h y f i g h l b l g f l d g  
 humans of their control over the environment. In order to kill Cacus, Hercules  
 y b u m g \ l g c k b ' y b j l f c b a y b h u ' h f u b g f y g j c b g k \ y b ' \ y f a c j y g h y w j y g  
 v c i b x l f l y g u x w m g y g h y h l v y f l c u c k v u w k u x z v i h h y g y j l c u h c b g l f y c b m

h Y X|bž Ux h Y \]`g YWc`VUWĪ` ftonsonat omne nemus strepitu collesque resultant, Aen", " S) E" D` < UxY bchġ`ck`h\g j YgY`g`ckgĪU gra dU h YW fYUġcb`cb`h Y dUfhcZ`bU h fY\gYŽ` UxĪU\Ufa cb|ci gWi bhfdUĪ`lc`h Y earlier transgression of natural boundaries<sup>82</sup> Ux h\g`Ufa cbmfYUWġ h Y Arcadians and Trojans' beliefs about human control over nature embodied by this mythical story.

### 3. Controlling the Landscape: Omens and Interpretations

9j UxYfġfYbX|hcb`cZ h\ga nĪ YgLV\g`Yg`ck`i a UbgUd|fYrc`a YbU Ux d`ngW`a UġfmcZ`h Y Yj |fcba Ybž Uxk`Yb`h Y 5fWĪU b`\_ |b|`g`U Yg`h\g`g`cfmk |h`h Y Hc`Ubg`Y |b j |h g`h Yā`lc`g`VgM VYlc`h YgYgā YVY|Yg` < Yfž = WbgXf`hc`dUgU Yg`k`YfY h Y Yj |fcba YbhgYā g`lc`cZf`5 YbUg`Wbfc` over both itself and the situation at hand. Since these passages concern omens h UĪ dUf`lc`5 YbUg`|b`h Y Yj |fcba Ybž |h\g`dfcXĪ Wj Ylc`h`fb`lc`kcf`\_ |b` YWV|hVga`h`U h d`cfYg`ck`i a UbgWbWj YcZ h Ykcf`Xg`ffci bX|b|`h`Yā`" =b U YgUrcb`UxgM Yž9`7Ug mUf|i`Yg`h`U`i a UbgNfWd|hcb`cZ h Ykcf`X |gUg`a`i`W`Uci`h h Yf`fYU hcbg`|d`k`h`d`UWUg`|h\g`Uci`h h YWU`Yb|Yg`cZ` that relationship: "The problem of landscape im



# tantae ne a

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ni f'oi g' f'he e'p' te ri'is e'lecte' d'um i' d'ub'am, / e'du' sum r'oni' s'uperes  
s'ol' u'ec' u' a' n' h, A'e' i', ") U' s' g' l' b' c' i' a' u' i' c' f' z' h, M' j' b' i' " A' s' g' i' d' e' e' d, the

K \]Y U W a d f]g b cZ H]V f]bi gñdfca ]g k]h h Y Y d]V X d]W c b cZ  
 > i b c]U b] Y f]i g f U g \c k h Y U b X W Y g a i h b Y c i g m a ]g Y U g U b X W Y f g  
 5 Y b U g h Y H c U b ñ f]d i d h Y H]V f g c k W g h Y f W b f c c j Y b U i f Y Y b  
 as it calls into question the cost of that control. With Tiberinus having promised  
 aid, the Trojans voyage to Pallanteum:

*Thybris ea fluuium, quam longa est, nocte tumentem*

gUWjUWXZf'a Ubn<sup>35</sup>"H YgYk c'U'i gcbg'lc DU]bi fi gñXUñ \]bhñ Uh5 YbYgñ  
 di fdcfhXmdUj b'Ygg'f]d'i d'h YH]Vf'k]`Ugc'fyg' h]b'g' Zf]b] <sup>36</sup>. With only  
 h Ydc'Ya ñU X]YbWUk UfYcZ'h Yg'j YfU' WcYg'h \] \] \]lg'ck' ]bWa d'Yf'  
 the characters' interpretation of the landscape may be.

H Y ca Yb' Ubcci bW]b[ 'h Y XY]j YfmcZ' 5 YbYgñ b'k' Ufa g'Z fh Y' dfcVY'  
 a Uhñg'ck' \i a Ubg]bhfdYñh Y' UbxgWdY'K \] Yh Yi bXfWffYb]g'cZ'h Y  
 dUg] Yg]b]c]j]b[ h YH]Vf'k'Yf]j]gVYcb'ñic h Yd]W]U X]YbWñh]gWYg]U'  
 augury prompts the poem's characters to experience different emotional  
 reactions. As the Trojans prepare to leave Pallanteum, although Evander  
 promises martial assistance, Aeneas' response is not enthusiastic:

*uix ea fatus erat, defixique ora tenebant*  
*Aeneas Anchisiades et fidus Achates,*  
*multaque dura suo tristi cum corde putabant,*  
*ni signum caelo Cytherea dedisset aperto.* f] Yf["ZAen.;" ) &S' L

Scarcely had Evander spoken these things and Aeneas, Anchises' son, and faithful  
 5 WUñg'k'Yf'c'X]b[ 'h Yf' ZWg'XckbW]z Ubx'h Yñk'Yf'h]b\_ ]b[ 'c] Yf'a Ubn'Ufg'  
 h]b]gk]h' h Yf[ 'cca nñ Yfz]Z]Ybi g'UXbch] ]j Yb Ugl] b]b'UW'ci XYgg'ñ

Aeneas and Achates' reaction to Evander's speech is one of gloom. While  
 the cause of their dismay is opaque<sup>37</sup>, the striking syntax of line 523 utterly  
 erases this mood. <sup>38</sup> H Y g' ]ZñZca 'h Y]a dYfZM]bX]W]j Y]b' ) &S' UbX' ) &&lc'  
 the pluperfect subjunctive in 523 moves the narrative's focus from the hero's  
 kcfñic'J Ybi gñdcfhbhUbx]lgdck Y'lc'g' ]ZñfYU]hñiCccbz'U' Z'Wg'cb h YWUf'  
 g'ñk' YfY' ] \]h]b] 'Ug' Yg'h i bXf' gci bXg' \cfbg'VfYz'Ubx'k'Udcbg'UddYf'  
 After this omen, the narrative returns to the characters: "The others fell silent  
 in their hearts, but the Trojan hero recognized the sound and the promises of  
 \]gX]j ]bYdUfYbñ 'fbbstipuer animis aetipuer(in their hea Iffo~~te~~m[ an their hea Iffoi (p)un



‘UxgWY fdfYbg Vch ‘\i a UbgñfYUcbg\jd’ k|h ‘d’UW Uğ kY‘‘ Uğ ÎhY  
 dfcV’ya UjWBi fYcZñUhfYUcbg\jđ’<sup>45</sup>, and Aeneas ignores the implications

#### 4. Natural Time at The Site of Rome

While Aeneas' shield pushes the epic's geographic limits, the hero's tour of Pallanteum extends the *Aeneid's* temporal explorations<sup>18</sup>. In this section of the

UfhWz = WbgXf hYXdWcb'cZ'hYgh'cZ'FcaYZca'hYdygdWmjYcZ  
 b]WYWbgfi Wcb"HlgWw]HWHfa ZWg'gcb\ck\i a UbVY]b]g]bÜ YbW  
 UbXUfY]bÜ YbWXVnhYbj ]fcbaybg]b'k\]W'hYm]jY<sup>51</sup>">"8"<i[\Ygkf]hg  
 hUhY\i a Ub'gdW]g]g'dUfhcZ'UWa a i b]hmcZ' ]Z]b'k\]W]h\Ug]j'YX  
 ÎVmWa dY]b[ 'U]Ubgz'WcdYU]b[ 'k]hž]a ]HU]b[žigb[žUbXVY]b[ 'i gXVni  
 chYf'g]W]g<sup>52</sup>"7\f"GW]Yd\U\_YM ]Xg'cb'h]g'WbWdhVmYa d\U]b[ '\ck'  
 ÎhY\i a Ub]WYk]h]b'hYWgng]a 'Q'k'g'Ub]b]m]fU'dUfhcZ'Ua U]f]U'  
 bYkcf\_k]hb ° ~ c a a

K. A. Smith remark, lines 98-9 recall the *Aeneid's* early emphasis both on “the  
*altae moenia Romae*, *Aen*”





*tum siluam saxumque tremebant, Aen*"; " (-!) SE" < YFhYbUffUcf'fW[b]nYg  
hY ZfW cZ hY bUhi fU' kcf XZ k\JW' XcYg bchi YjY ]lg\i a Ub' ]b\U]HUbYg  
entirely comfortable.

9j UbXfYg bYhi gYWW' hc' 5YbYUg YUcfUhg' cb' h]g' fY]]ci g' UkY UbX

5' Ūhi dŪgŪY hŪhi ūbhf'UWg' hŪyŪ XZZfYbh ħa Yg WbŪfa g' hŪyŪ ei Ygĭcbg' 5g9j UbXf'UbX5 YbŪg'YbXh Yf' Wbj Ygĭhcbzĭ ħ Ynk YfYkUWŪbĭ' \YXg'cZ' WĭhY a ccĭbĭ' \YfYUbXh YfYVch' ūb' hŪYFca Ub': cfi a' ūBx ūb' hŪY WŪW7UfŪbŪĭ' fpassimque armenta uidebant / Romanoque foro et lautis mugire Carinis, Aen"', \*S!%' < YfYz hŪY ħā dcfU' XĭgŪbW' Wĭk Yb' Fca Y ūBxDU'Ubĭh a' ūg'W' ūdĭgX'bc' ħā dcfU' ūj YfVg'cWŪfz'g' W'Ūg'ŪfYg'Yb'kĭh' ūbckĭ' fhunc, Aen"', \* (+LŪBxĭcbWĭ' fblim, Aen. 8.348) in the description of ħY7Udĭc' ūbŪg'XZZfYbhĭg'UŪg' Bc'cbĭ' Y' Xc'9j UbXfŪg' a cXŪg'ĭ ħg' [j YkŪhĭ ħc' Fca YŪg'c' XŪb' \ci g'g'Vi hDU'Ubĭh a' ūg'WĭhYŪb' \UŪh'Wbĭhā dcfUfM'Fca Ub' g'ŪWg' 5gD' H'9Xb' fad 361) points out, this is the sole time the adjective ūWŪw' flautus' ūdŪdŪf'g' ūb' j Yf [j] ūg'kcf' g' ūBxh' ūg'kcf'X'X'Ūg' ūh' ūbĭ'cb' ħc' hŪY XZZfYbWg' Wĭk Yb' 9j UbXfŪg' ūBxJ Yf [j] ūg'ħa Yg' Yj Yb' ūg' hŪyŪ Yf g'g'd' ūWĭhY Arcadian king's cattle in the midst of Augustus' city. Indeed, S. Mack notes that ūj Yf [j] \Ūg'VbXX'9j UbXfŪg' d'f'g'bhŪbXh YFca Ub' d'f'g'bhĭc' WŪhY ūg'Yb'g' ūa ūj Yk' \ŪWZ'VŪŪg'j YfŪb'Wbĭ' fĭ ūh'Yb'Wĭ' fŪ Yg' ūg' ū XŪbWŪc' ūd'f'Y' Yb'X'ck' ūbĭ' ūWŪh' ūh' YFca Ub' d'Ūg' ūg' Wbĭ' ūb' X' ūb' hŪYFca Ub' d'f'g'bhĭc' ūBx' j W'j Yf g' H'YŪ d'f'Y' Yb'W'c'Z' ūa YŪ ūg'V'Yb' ūb' W'f' d'c' ūh'X' ūb' ūBx'g'W'Ūĭ' 66. This collapse cZ'ħa Y' \bĭg'U' \ck' Y' Yb' Fca Y' ūg'g' V'WŪc' bcb' \i a ūB' z'f'Wg' ūBx' bcb' \i a ūb' agency, and that this civilization too may one day have cattle grazing at its center.

## 5. Conclusion: Imperium Sine Fine?

I gĭbĭ' ūXŪg' ūBx' d'f'g' ūWŪj' Yg'Zca hŪYŪXcZ' YWŪh'Wgā zh' ūg' ūh' WŪf' ūi Yg' hŪh' \i a ūb'g'YŪh'cbg' \d'kĭh' hŪYŪj' ūf'cbā Ybhĭg' ūWbĭ'fU' hŪYā YcZ' Aeneid 8. Gd'WŪŪW' nā= WŪjā' hŪh' ūg'Vcc' Yā d' ūg' ūg' ūg' WŪf' ūWŪf' g' ūZ' f'g' ħc' Wbĭ'fc' hŪYŪj' ūf'cbā Yb'z'cb' nĭc' g'ck' hŪh' ūk' \j' Y' \i a ūb'g' a ūh'g'ā Yħa Yg' g' WŪX' ūb' their aspirations for mental and physical dominance, these achievements are bŪh' Y' d'Yā ūb'bh'bc'f' kĭh'ci h'cg'': ūg'z' hŪY ūh' WŪ' Vi' j' Xg'cb' 9" 9' ūX' bck' ūg' kcf' \_cb' a' nĭc' c' ūb' X' b' ūi' f'Yc' Yi' WŪh' \ck' hŪY5' f'WŪ' ūb'g' ūg' c' f'rc' Z' Y' W' Yg' and Cacus invites the Trojans to share their hopes for environmental mastery. 5 [ ūb'g'ĭh' ūg' WŪW'f'cdz' = hŪYb' ūb'j' Yg' ūh' ūY' ħc' W' g' ūf'g' cZ' g'W'Yg' H' ūf' ūb' ūi' g'Ū d'f'cd' \WŪh' ūBx' j' Yb' g'Ūca Yb'g' ūBx' 5' Yb' ūg' ūj' ūg' ħc' hŪYz' h' f'Y' g' h' cZ' Fca Y' =b' a' ūb' ūg' ūg' cZ' h' Yk' c' b' ūi' f'U' d'c' f' h' b' g' z' =i' g'Y' 9" G' 7' ūg' ūg' ūj' XŪg' cZ' ūBx' g'W'Ūĭ' ħc' Y' d'c' f'Y' \ck' hŪY Aeneid' ūg' WŪf' ūWŪf' g' ūa ūj' ūb'Y' hŪYf' f'Y' ūh'cbg' \d'kĭh' hŪY environment: Aeneas believes in his interpretation of these signs in the landscape, even as the poem's narrator undermines this assumption and opens up other perspectives on the costs of his actions. Lastly, my reading of this Vcc' ūg' hŪYā Ybh'cZ' hŪYz' h' f'Y' g' h' cZ' Fca Y' ūi' f'bg' ħc' hŪY' XŪcZ' b' ūj' WŪW' b' g' f' ūh'cb' ħc' g' ū X' ūh' Y' ūb' ūi' Yb' W'g' hŪh' Y' ūg' h' Wĭk' Yb' \i a ūb'g' ūBx' hŪYŪj' ūf'cbā Yb'g' hŪYŪj' \UŪh' < YfYz' = ūBx' hŪh' ūh' ūb' W' ūg' ūf'YX' VŪh' \i a ūb'g' ūBx' bcb' \i a ūb'g' ūj' ūz' and neither achieves lasting dominance.

66. MACK %+, .) ("

=b' WbW gcbz = kci 'X' 'L' Y hc' V]Y ŪmYl d'cfY hY fYdYfWggjcbg' cZ' h' YgY  
 U[ i a Yblg' ]b' fY[ U'Xg' Vch' 'hc' U'gdYWŪWdfcd\ YWñ]b' *Aeneid* 1 and to overall  
 ]bhfdfYU]cbg' cZ' h' Y Yd]W: ]fgž ]h]g'kcfhk\ ]Yhc' dcbXf' \ck' h' ]gj ]Yk' cZ'  
 \i a Ub' Ugd]fU]cbg' Zf' Ybj ]fcb a YbU' Wbfc' Yb[ U' Yg' k]h' 'i d]h]f'g' dfca ]gY  
 in *Aeneid*

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- Í 8SS (!) ŽĪ Hfb Vlk Yb > i d |hf UxGUh fb. ÷Xc`c[ nřF \ Ycf |WbX7i `h fYK Ufg |b h Y Aeneid ĺ CJ % SS ž d' % & (+ "
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