Rage, which is an overarching theme in Vergil’s *Aeneid*, is a worthy topic for readers to scrutinize. Throughout the epic poem, we notice the recurring theme of rage among characters, such as Juno, Dido, Turnus, and Aeneas. The anger of Juno and Aeneas, however, encompasses the *Aeneid*. Book 1 introduces us to the divine wrath of Juno, and Book 12 concludes with the mortal wrath of Aeneas. Their fury serves not only as bookends of the poem, but it also insinuates the transference of rage from Juno to Aeneas. Juno rages in the beginning and her anger subsides at the end. Aeneas, on the other hand, is a victim of Juno’s wrath at the outset, but once the goddess quells her fury, he rages at the end. There is a subtle suggestion that the initial wrath of Juno has been passed on to Aeneas.

In the *Aeneid*, Juno is considered to be a partisan of the Greeks. Her favoritism of the Greeks stems from the judgment of Paris where her beauty was scorned. During this event, Paris, son of the Trojan king, decided which of the three goddesses, namely Venus, Minerva, and Juno,
were the fairest. Each goddess bribed him with gifts in hopes of being selected. Paris chose Venus, who in turn offered to help him kidnap the most beautiful woman, Helen, so he could marry her. Juno, severely offended by Paris’ decision, became hostile towards the Trojans and vowed to support their opponents, the Greeks, in the Trojan War. Her hostility, though, did not end with the destruction of Troy. She even tormented Aeneas, the son of Venus, and his Trojan companions as they fled Troy to establish Rome. As a result of Juno’s enmity, Aeneas and his fellow Trojans underwent a protracted, laborious voyage to reach their destination.

Book 1 of the *Aeneid* begins with the image of a wrathful Juno: “The poem opens with her anger seething and ready to erupt in dreadful violence.”

1 Her irritation originates from the aforementioned judgment of Paris, her husband’s abduction of Ganymede, a Trojan prince, for a homosexual affair,2 and her acknowledgment that the Trojan descendants are destined to pillage her most cherished city, Carthage. These three things perturb her immensely: “The causes of her anger and

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cruel pains had not yet even perished from her mind: [the judgment of Paris and Jupiter’s affair with Ganymede] remain deep in her mind” (necdum etiam causae irarum saevique dolores exciderant animo: manet alta mente, 1.25-26). Though these events happened a while ago, Juno still dwells on them, as indicated in the words necdum etiam exciderant. The present tense of manet suggests that she is mentally clinging onto the past, while the placement of alta in between manet and mente may show that her anger is embedded deeply in her mind. She has a vivid memory of all the Trojans’ offenses, which causes her anger to flare up against them. In addition to the past, she also fears for the future sack of Carthage by the Trojan descendants. “Enraged by [the thought of Paris’ judgment, Ganymede’s abduction, and future sack of Carthage]” (his accensa super, 1. 29), she “kept the Trojans, who have been buffeted on the entire sea, far off from Latium” (iactatos aequore toto Troas... arcebat longe Latio, 1.29-31). Bearing these three reasons in mind, she takes out her anger on Aeneas. He then becomes a victim of her wrath and suffers “on account of the mindful anger of cruel Juno” (saevae memorem Iunonis ob iram, 1.4).

Juno enlists the help of Aeolus, god of the winds, to help her execute her plan of assailing Aeneas and his
comrades by stirring up a storm at sea. She visits Aeolus: “The goddess, pondering such things in her inflamed heart with herself, came to Aeolia, the country of storms, a place teeming with raging south winds” (*Talia flammato secum dea corde volutans nimborum in patriam, loca feta furentibus Austris, Aeoliam venit*, 1.50-52). She explains to him that the Trojans are an “inimical race to [her]” (*gens inimica mihi*, 1. 67). Her wish is to delay the Trojans from establishing a city in Latium and to cause them to suffer numerous hardships. Therefore, she demands Aeolus to attack Aeneas and his men at sea: “Strike the power into the winds and crush their sunken ships, or drive them scattered and disperse the bodies in the sea” (*incute vim ventis summersasque obrue puppis, aut age diversos et disice corpora ponto* 1.69-70). The use of imperatives *incute*, *obrue*, *age*, and *disice* demonstrates the forcefulness of Juno’s voice as she commands Aeolus to torture the Trojans in the storm. We perceive the wrath of Juno from this scene. She is a livid goddess, whose ultimate goal is to wreak havoc on the Trojans.

Aeneas, on the other hand, does not rage in the beginning of the *Aeneid*. Instead, he is the victim of Juno’s fury. He is “exiled by fate” (*fato profugus*, 1.2) and “tossed much by the lands and by the sea” (*multum ille et terris*
iactatus et alto, 1.3). He “also suffered many things in war” (multa quoque et bello passus, 1.5). The words multum and multa imply that he has suffered many calamities. These descriptions of Aeneas are the destructive effects of Juno’s anger. They evoke our sympathy for the wretched hero. Juno appears to be extremely cruel because she tortures a “man distinguished with loyalty” (insignem pietate virum, 1.10) as she “[drives Aeneas] to undergo so many misfortunes and to encounter so many hardships” (tot volvere casus insignem pietate virum, tot adire labores impulerit, 1. 9-10). Tot, similar to multum and multa, emphasizes that Aeneas has endured plentiful mishaps. Juno acts as the puppeteer of Aeneas and manipulates him in whatever way she finds pleasing. Her malice towards Aeneas elicits our utmost pity for him.

Vergil depicts Aeneas as fearful and weak in Aeolus’ storm. The storm “[threatens] instant death for men” (praesentemque viris intentant…mortem, 1.91), and Aeneas’ “limbs are immediately loosened with a chill” (extemplo Aeneae solvuntur frigore membra, 1.92). The image of his limbs proves his sudden panic. He also “groans and [stretches] both of his hands to the stars” (ingemit et duplicis tendens ad sidera palmas, 1.93). We have a vivid picture in our minds that Aeneas has been
defeated by the storm. Extending both his hands towards the stars may also exemplify that he is a suppliant, begging for mercy from the gods. Even after Neptune calms the sea, Aeneas is still distressed. He is “sick with huge cares” (curisque ingentibus aeger, 1.208) and “feigns hope in his face and presses the deep pain in his heart” (spem vultu simulat, premit altum corde dolorem, 1.209). The use of the words spem simulat suggests that he himself is not even certain what the future would bring. He is petrified, but as the leader of the Trojans, he needs to remain optimistic for his fellow companions. This is the reason that he “feigns hope.” The storm scene is the effect of Juno’s spiteful plan of destroying the Trojans. It is her unrelenting wrath that causes Aeneas and his men to be shipwrecked.

Book 1 of the Aeneid exhibits “a clear enough contrast between the pious Aeneas and the wrathful Juno.”³ In fact, throughout the first six books of the epic poem, Aeneas takes a passive role, as he “is unwilling to leave Troy, suffering destiny as it comes.”⁴ We realize that Aeneas takes an active role in the last six books of the Aeneid when he fights “those who oppose his fated

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domination of Italy and, at the conclusion of the epic, killing Turnus, their leader.”

It is important to keep in mind, though, that Aeneas has not always been without rage in the first half of the *Aeneid*. When he tells the story of the sack of Troy to Dido in Book 2, he mentions that he almost killed Helen. Aeneas refers to Helen as a “hated thing” (*invisa*, 2.574) because he believes that she is the cause of the Trojan War. Aeneas describes that “the flames blazed in his spirit; anger rose to avenge his falling country” (*exarsere ignes animo; subit ira cadentem ulcisci patriam*, 2.575-576). His “mind is enraged” (*furiata mente*, 2.588). But his mother Venus prevents him from killing Helen, reminding him that his destiny lies somewhere else. There is a presence of rage in Aeneas during the sack of Troy, but once he leaves his fatherland, he becomes the victim of Juno’s wrath. Aeneas’ rage, however, reaches its climax at the end of the last book of the *Aeneid* when he picks up Juno’s rage. Lee Fratantuono states: “Aeneas will suffer the delusions of madness in the first half of the poem. Juno will remain prone to anger throughout the epic until near the end of the last book, when her rage will be handed over to the man who here is so sympathetically introduced at the poem’s

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outset.”⁶ He also writes: “The madness Aeneas exhibits in the very last lines of the poem is parallel to the wrath of Juno at the poem’s outset.”⁷

Scholars believe that the first six books of the Aeneid resemble Homer’s Odyssey because they discuss Aeneas’ journey at sea, similar to Odysseus’ expedition to return home. The last six books of the Aeneid, on the other hand, mirror Homer’s Iliad, since they describe the war in Italy, just as the Iliad talks about the Trojan War. For this reason, there are two proems, or introductions, in the Aeneid, with the first one in Book 1 and the second one in Book 7. The Muse is invoked in Book 1 and is once again invoked in Book 7 to commence the so-called “war books.” In Book 7 of the Aeneid, Aeneas and his companions have arrived at their destined land, Latium. It is Aeneas’ fate to establish the new city for the Trojans in Latium as well as to marry Lavinia, daughter of King Latinus, who is the king of the Latins. Juno’s rage towards the Trojans is not yet extinguished at this point. She knows that she cannot defeat the fate of Trojans and Latins being united. Since she cannot tolerate the idea of the two groups living together in

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harmony, she delays the Trojans from establishing their city by instigating a war between the Trojans and Latins.

Book 7, paralleling Book 1, shows a wrathful Juno seeking help from an individual to wreak chaos among the Trojans. While Juno requests Aeolus’ help in Book 1 to stir up a storm, this time she summons Allecto, one of the Furies, to stir up a war between the Trojans and Latins. As the “cruel wife of Jove” (saeva Iovis coniunx, 7.287), Juno demands Allecto to “strike together her fertile breast, break up the orderly peace, and sow the accusations of war” (fecundum concute pectus, disice compositam pacem, sere crimina belli, 7.338-339). The imperatives concute, disice, and sere remind us of the commands which she gave to Aeolus earlier. Once again, she is forceful in her speech, as she desires to see the Trojans suffer.

Allecto sets off to incite Queen Amata, King Latinus’ wife, to defy Aeneas and Lavinia’s impending marriage. Allecto then provokes Turnus, who is Lavinia’s Latin suitor, with the notion of Lavinia taking the hand of a Trojan foreigner, Aeneas, in matrimony. Turnus is exacerbated by Allecto’s instigation and prepares his army to expel the Trojans from Latium. During this war, Turnus kills one of Aeneas’ allies, Pallas, in Book 10. Aeneas, raging over Pallas’ death, hunts for Turnus in the midst of
the Latin armies: “Seeking you, Turnus, proud of your fresh slaughter, [Aeneas] mows down the nearest ones with a sword and burning, drives a wide path through the army with the sword” \(\text{proxima quaeque metit gladio latumque per agmen ardens limitem agit ferro, te, Turne, superbum caede nova quaeerens, 10.513-515}\). Aeneas slaughters the Latin soldiers as he tries to find Turnus. Verbs with the connotation of anger, such as “rages” \(\text{desaevit, 10.569}\), “raging” \(\text{furens, 10.604}\), and “rages” \(\text{furit, 10.802}\), are used to describe Aeneas’ wrath. Aeneas appears to be an extremely merciless man as he kills any Latin soldier whom he encounters in the battle.

Book 7 and Book 10 show that both Juno and Aeneas are raging together at the same time. In a sense, Juno’s rage provokes Aeneas’ rage. If the war (a result of Juno’s anger) had never occurred, then Pallas would not have died and Aeneas would not have raged. Their simultaneous wrath will ultimately lead to the transference of rage from Juno to Aeneas. Juno’s rage is officially handed over to Aeneas in Book 12 of the \textit{Aeneid}. Before the transference, we realize that Juno understands that there is a limit to her rage. She knows that her wrath is in vain because the Trojans are destined to establish a city in Latium. Nothing she plans will hinder
them from founding their city. She now turns her attention to save Turnus’ life because she is afraid that Aeneas will kill him. She tells Juturna, sister of Turnus, to help her brother: “If you dare to do anything for your brother in person, go on” (*tu pro germano si quid praesentius audes, perge*, 12.152-153). The use of *tu... si ...audes* implies that Juno leaves Juturna to decide on her own if she should rescue her brother. By allowing Juturna to choose on her own, Juno shrewdly removes herself from the scene. She, however, sounds more stringent when she uses imperatives at the end of her conversation with Juturna: “Hasten and, if there is a way, snatch your brother from death; or stir up wars and reject the treaty, which they have taken up” (*accelera et fratrem, si quis modus, eripe morti; aut tu bella cie conceptumque excute foedus*, 12.157-158). The imperatives remind us of Juno’s usual demanding self, but this time, she uses a conditional statement *si quis modus*, which she had never done when addressing Aeolus and Allecto. Her conditional statement may suggest her uncertainty of her own commands. Though she knows that Turnus is fated to die at the hands of Aeneas, she still wants to find a way to save him, that is, if it is possible. But, we, as readers, know her plans are futile because “she can do no
more.” Her acknowledgment of her incompetence to do anything more foreshadows her eventual detachment from rage.

Juno rids herself of wrath at the end of her conversation with Jupiter. The two speak of the Trojans’ future. Jupiter forbids Juno to meddle in the Trojans’ destiny and demands her to allow him to handle things from this point forward. Towards the beginning of her response to Jupiter, she says that she “unwilling, left Turnus and the earth” (*Turnum et terras invita reliqui*, 12.809). She then states, “Now indeed I yield and I, hating, leave the battles” (*nunc cedo equidem pugnasque exosa relinquo*, 12.818). The verbs *reliqui* and *relinquo* are both in first person, which imply that Juno is the subject as she is actively leaving the scene on her own. However, she is still “unwilling” (*invita*, 12. 809) and “hating” (*exosa*, 12. 818). Regardless, she is leaving and refraining from causing more trouble among the Latins and Trojans. The reluctance and hatred are still present, but she realizes that she must relinquish because it is Jupiter’s “wish” (*voluntas*, 12.808) for her to disentangle herself from the war. When she claims that she “indeed yields” (*cedo equidem*, 12.818), “[she] freely admits defeat; she could be down on the

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battlefield, fighting on behalf of Turnus and his Rutilians, but instead she is only a spectator, watching the contest from a cloudy perch.”\(^9\) Juno proceeds to strike a deal with Jupiter. She wants the Latins to keep their ancient name, language, and clothing. Jupiter grants Juno her wish, and she “agreed to these things, and rejoicing, she changed her mind” (\textit{adnuit his Iuno et mentem laetata retorsit}, 12.841). Vergil also tells us that “she departs from the sky and leaves the cloud” (\textit{exedit caelo nubemque relinquit}, 12.842). The two aforementioned \textit{reliqui} and \textit{relinquo} are accompanied by \textit{invita} and \textit{exosa}, but this final \textit{relinquit} is linked with \textit{laetata}. Before, Juno was unwilling and hating. Now, she is happy as she leaves. \textit{Relinquit}, being the last word of the sentence, provides us with an image that she has evidently abandoned the war. This moment marks the end of her rage as D.C. Feeney writes: “…[This is the] definitive transformation of Juno, as she abandons her enmity once and for all, committing herself wholeheartedly to the Roman cause.”\(^{10}\) She will no longer interfere with the war.

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\(^{9}\) Fratantuono (2007) 388.

As soon as Juno rids herself of rage, Aeneas’ rage rises towards its peak when he kills Turnus. Juno’s wrath has been transferred over to Aeneas. Right after Juno leaves, Aeneas “presses on” (*instat*, 12.867) with a “raging heart” (*saevo...pectore*, 12.888). *Saevo*, which often describes Juno (cf. *saevae memorem Iunonis ob iram* in 1.4 and *saeva Iovis coniunx* in 7.287), is now used to represent Aeneas. Juno is now *laetata* while Aeneas rages. There is also a huge contrast between *relinquit* and *instat*. Juno leaves and now Aeneas presses on. *Instat* suggests that Aeneas is actively pursuing Turnus, and it accentuates the Trojan hero’s determination to kill him. Careful scrutiny of the words *relinquit*, *instat*, and *saevo* allows us to detect the transference of Juno’s rage to Aeneas.

Aeneas continues to rage throughout the end of the *Aeneid*. He “stood, fierce in his arms” (*stetit acer in armis*, 12.938) before Turnus. When he notices Pallas’ sword-belt on Turnus’ shoulder, he is “inflamed by furies and terrible in his anger” (*furiis accensus et ira terribilis*, 12.946-947). At last, he “burning, buries his sword under the opposite chest” (*ferrum adverso sub pectore condit fervidus*, 12.950-951) and kills Turnus. *Acer, furiis accensus, ira terribilis*, and *fervidus* all refer to the wrath of Aeneas. Putnam also makes an interesting point when he believes that the “verb
of Aeneas’ final question, eripiare (‘Are you to be snatched from me,’ 12.948), furthers the impression of madness.”\textsuperscript{11} Aeneas’ burning wrath makes him want to be the sole killer of Turnus. His anger has risen to the point that he cannot afford to let Turnus escape from death. Aeneas’ hatred towards Turnus urges him to kill his enemy. Turnus begs of Aeneas, “Don’t extend with hatred farther” (ulterius ne tende odiis, 12.938). According to Galinsky, Turnus’ plea “insinuates that Aeneas is acting out of odiis.”\textsuperscript{12} It is a valid idea because Aeneas has every reason to despise Turnus for killing Pallas. Thus, Aeneas reveals his hatred when he slays Turnus. Aeneas’ abhorrence may direct our attention towards Juno’s abomination in Book 1. She tells Aeolus of her enmity towards the Trojan race, “a hateful race to me” (gens inimica mihi, 1.67). It is animosity that causes Juno to rage and to wreak havoc upon the Trojans. Aeneas’ malice, likewise, triggers him to rage and to murder Turnus. Juno’s hatred, as the initial cause of rage, has been passed on to Aeneas.

The phrase furiis accensus, which describes Aeneas when he sees Pallas’ sword-belt on Turnus’ shoulder, is also used to depict the Latin women in Book 7. Allecto

\textsuperscript{11} Putnam (1995) 159.
infuriates Queen Amata and impels her to rage about the future marriage of her daughter, Lavina, to Aeneas. All the Latin mothers, after being informed by rumor, react similarly. They are “inflamed by furies in their heart” (furiisque accensas pectore, 7.392). It is not coincidental that the Latin women in Book 7 and Aeneas in Book 12 are described with furiisque accensas and furiis accensus, respectively. There is a connection of these Latin women to the wrathful goddess. Juno, whose rage is still at its peak in Book 7, drives Queen Amata and the Latin women to be in a state of frenzy and to oppose the marriage of Lavinia to Aeneas. In other words, the Latin women are furiisque accensas because of Juno’s wrath. Juno’s rage, once again, has been handed over to Aeneas. The feminine accensas, which once belonged to Juno, is now transferred over to the masculine accensus to speak of Aeneas’s rage in Book 12.

In a broader sense, the gradual transference of rage from Juno to Aeneas can be viewed in terms of a storm. In Book 1, raging Juno demands Aeolus to stir up a storm to wreak the Trojans. Aeolus listens to her and brings forth a storm at sea: “Winds, just as a battle line has been made, rush upon and blow over the earth…and thick with storms, they rush upon…and they roll over the vast waves to the shore,” (venti, velut agmine facto…ruunt et terras turbine
perflant...ruunt creberque procellis...et vastos volvunt ad litora fluctus, 1.82-86). This storm is the result of Juno’s wrath, and it is transferred to Aeneas in Book 12. Vergil uses a storm simile to depict Aeneas’ behavior in war: “Just as when a rain-storm...goes to the lands...it will give ruins to the trees and slaughter to the crops, it will ruin everything far and wide...” (qualis ubi ad terras...nimbus it...dabit ille ruinas arboribus stragemque satis, ruet omnia late..., 12.451-455). Aeneas picks up the storm (and thus Juno’s anger) from Book 1 and he himself becomes the storm in Book 12. He, like the violent storm, will bring ruinas as well as stragem to his enemies. He “will ruin everything far and wide” (ruet omnia late, 12.455). He, as the raging storm, searches for Turnus to fight with him. It is important, though, to observe that Aeneas’ storm simile takes place before Juno’s abandonment of rage. Therefore, in lines 451-455 of Book 12, Juno has not yet completely given up her fury. It is in 12. 842 (excedit caelo nubemque relinquit) when the transference of rage occurs.

The theme of rage frames the Aeneid. The epic poem begins with the divine wrath of Juno and ends with the mortal wrath of Aeneas. At the beginning, Aeneas is the victim of Juno’s fury. As Juno rids herself of her rage in Book 12, Aeneas picks up her rage and rages himself.
Juno’s anger becomes Aeneas’ anger. We are left with the image of a wrathful Aeneas as we finish the poem. Being the last one to rage in the *Aeneid*, Aeneas’ wrath creates a lasting impression for his readers, making his rage more memorable. By concluding with fury, Vergil sets the tone of what the future would be like for Rome. It is hostility that establishes Rome and it is this hostility that will stir up civil wars in Rome. After all, Roman governance was not always known as the *Pax Romana*. 
Bibliography

