

Compounds of potens in the Aeneid

In this essay my intention is to examine in detail the compound of potens in Vergil's Aeneid and their obvious relevance to events and circumstances raised by the role of these compounds in the epic. In which as usual, the poet borrowed from different predecessors, and echoed among his contemporaries. Vergil appears to have taken great care in choosing epithets to suit the content in which they occur.

The compounds are these: Armipotens, bellipotens, ignipotend and finally omnipotens⁽¹⁾.

Let us start with the compound armipotens. Vergil apparently applies this compound epithet to deities and mortals alike, as I shall term it.

1- Armipotens and deities:

- Minerva armipotens:

Traditionally Minerva = Athena is a goddess of war like arms⁽²⁾. The epithet armipotens is applied to the goddess in book two, when Coroebus was the first to fall, he died by the hands of Peneleus beside the altar of warrior goddess, as we are told in the following verses:

..... primusque Coroebus
Penelei dextra divae armipotens ad aram
Procumbit ,
II. 424 - 26

These verses refer to Aeneas reported speech to Dido, after the defeat of Troy. The chiasmic word order of the lines elegantly separates the names of the two heroes (Coroebus the Trojan hero, and Peneleus the Greek hero) as widely as possible. Coroebus' name is emphatically placed at the verse end⁽³⁾; whereas the Greek hero's name occupies the initial position in line 425. However the goddess' name is not given; Vergil calls her diva⁽⁴⁾ followed by her epithet armipotens. The poet picks out one of her function for mention: She is goddess of war. The epithet is especially appropriate here because Vergil pictures the battle scene and the murder of Coreobus happened by Minerva's altar, after some successes presented in the previous line.

It is worthy noting that the epithet is borrowed from Accius conveyed with Minerva's epithet armipotens as follows:

....."Minervae donum armipotentis abseuntes Danai
dicunt.
Accius, Trag, 127.

(1) Worstbrock K. J., Elemente einer poetik der Aeneis, Orbis Antiquus, 21, Münster, 1963, p. 203; Moskalew. W., Formular language and poetic design in the Aeneid, Brill, 1982, p. 86 f.

(2) Rose H. J., A handbook of Greek Mythology, London, 1978, p. 109; Kerenyi. C., The gods of the Greeks, Great Britain, 1958, p. 113; Moskalew/, p. 119; Marsh. J., Cassell's Dictionary of Classical Mythology, Cassell and Co, 2001, p. 506. Cf. Ovid. Fasti, III. 4 fera bella Minervae,
.....681 armifer armiferae correptus amore Minervae.

(3) Sidgwick A. Vergil II. Cambridge, 1966, ad loc; knight. W.F.J., Roman vergil, England, 1966, p. 404.

(4) Jeffares A. N., (ed), Virgil, The Aeneid, York Press, 2002, p. 260, Ovid Fasti III. 693 calls her .. diva Minerva.

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Unlike Vergil, the goddess is here mentioned by her name, to whom the Danaï dedicated a gift. On the other hand the epithet armipotens is associated with Minerva in Accius, juxtaposed with diva in Vergil. Moreover the context in the epic poet is different from those in the dramatist.

The same epithet armipotens⁽¹⁾ appears in book eleven applied also to Minerva. When Rutulian matrons clipped the goddess' temple, and filled it with incense-fumes, then from the gate way poured out in sorrow their prayers as indicated in the following verses:

"armipotens, praeses belli, Tritonia Virgo
frange manu telum Phrygii praedonis, et ipsum
pronus sterne solo, portisque effunde sub altes"

XI. 483 - 5

Minerva is invoked in line 483 and seems to be the addressee of the whole verses. The vocative armipotens heads the verse. The poet elegantly enumerates the goddess' other epithets besides armipotens; the goddess' name is not given. Instead Vergil seems purposely to concentrate on the goddess' epithets as a warrior goddess. She is called "praeses belli" which alternates armipotens; and this an implicit reminiscence of armisona in III.544, another reference to war besides armipotens. At the same time the noun praeses⁽²⁾ is more appropriate to Minerva in this particular event in the epic, because the goddess' role here is to break Aeneas' weapons. More important still, this verse brings another epithet, Tritonia, which is, of course, essential in the context because the verse, deals with none other than Minerva. The epithet Tritonia is the most celebrated cult-title of Minerva in antiquity. Vergil has taken of alluding to an epithet already referred to by his predecessors. Homer has applied τριτο - γενεῖα to Athena. Hesiod refers to the same goddess as τριτο - γενεῖα. In the Homeric XXVIII. 45 and A.R.I. 109 Athena is called τριτογενῆ. In the Hellenistic epigram Athena bears the epithet τριτογενής; τριτωίς κουρα⁽³⁾.

Ovid says:

Sic posita Tritonia cuspe dixit
Fasti. VI. 655

Like Vergil, the epithet Tritonia occurs in a less emphatic position in the hexameter. Both poets do not name the goddess. The differences are connected with the context of both verses; The epithet Tritonia in Vergil is related to war, however; in Ovid the epithet Tritonia explains the rite of the flute-players. Moreover in Vergil the goddess has three very strong epithets but in Ovid the goddess has only one epithet.

Line 483 ends with Minerva's well-known epithet virgo⁽⁴⁾.

(1) Cf. Il. XX. 33; Athena bears the epithet ἀλκίμοχῃ in Hegesippus 1 = A.P. VI. 124, the epithet is attested only here; for details see: Gow. A.S., and Page. D.L., The Greek Anthology, Hellenistic epigram, Vol. II, Cambridge, 1965, ad loc; Ratto. S., Grecia, Dizionario delle Civiltà, Milano, 2006, p. 96, Hardie. P.R., Virgil's Aeneid, Cambridge, 1985, p. 98f.

(2) The noun praeses goes with Apollo in Ovid. Met. X. 268.

(3) E.g. Antipater A.P. VI. 10.1 ; 3 = A.P. VI.159.3.

(4) The epithet Περσένης is applied to Athena by Leonidas 91 = A.P. VI. 120.8 in different context; Perowne. S., Roman Mythology, England, 1969, p.18f.

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Lines 484-485 are devoted to Rutlian matrons' wish that the goddess "break the phrygian pirate's weapon. with your hand". The ablative manu emphasizes the personal interposition of Minerva. Vergil recalls Homer that Athene: break the spear of Diomedes⁽¹⁾. Aeneas is referred to by the epithet "Phrygius praedo, and fell him prone on the earth. Bring him low, beneath your own high gates". The enumeration of the women's wish is emphasized by the repetition of the pattern imperative + et + ...que.

Related, to the compound armipotens, Vergil applies another compound to Minerva, this time, armisona as indicated in the following verses:

..... Tum numina sancta precamur
Palladis armisonae, quae prima accepit ovantis
III. 543 - 44

The invocation to Minerva in this case is put in the mouth of the Trojans (Aeneas, Anchises, and Comrades)⁽²⁾ as we see from the first person plural (precamur). The goddess' numina are sancta, Unlike the above examples Vergil name her as Pallas which occupies the initial emphatic position in line 544. The epithet armisona⁽³⁾ qualifies pallas. At the same time this epithet typifies Minerva in her capacity as warrior goddess as armipotens points to the same skill. The "hymnal relative" qua serves to introduce a brief description of rejoicing the Trojans, the adjective prima is applied to Pallas, and the participle ovantis describes her sharing in the occasion.

In sum Vergil by using the compound armipotens envisage the war aspect of Minerva.

Mars armipotens:

Vergil also applies the epithet armipotens to Mars as Lord of arms⁽⁴⁾ as follows:

hic Mars armipotens animum vresque Latinis
addidit et stimulos acres sub pectore vertit,
inmisitque Fugam Tecris artumque Timorem.
undique conveniunt, quoniam data copia pugnae
bellatorque animo deus incidit.
IX. 717 - 721

Vergil pictures Mars giving courage to the Latins, but strikes terror into the Trojans. The scene is underlined by the adverb hic at the beginning of line 717, The god's name is given, followed by the epithet armipotens, a title is more appropriate to the war-god, because what is for the Latins the means of avenging the enemy⁽⁵⁾. In line 719 Fuga and Timor are personified as the children or subordinates of the war-god. Vergil here recalls Homer⁽⁶⁾ Mars' aid for the Latins continues in line 720 where convenient sc. Latini who together: (1) because the opening of the gates has given

(1) Cf. II. VI. 306; Page. T.E., The Aeneid of Virgil, Books VII – XII, London, 1940, ad loc; Monti. R.C., The Dido episode and the Aeneid, Brill, 1981, p. 17.

(2) Monti, p. 71f; Moskalew, p. 96ff.

(3) Williams. R.D., P. Vergili Maronis, Aenidos Liber Tertius, Oxford, 1969, ad loc.

(4) Rose.H.J., Ancient Roman religion, London, 1948, p. 76; Perowne, p. 19; Scullard. H.H., Festivals and Ceremonies of the Roman Republic, London, 1981, 1981, p. 84.

(5) Page, ad loc; Moskalew, p. 98.

(6) Cf. II. XIII. 299.

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them "opportunity for battle", and (2) because "the war-god has taken possession of their soul"⁽¹⁾. The verses close, as they began with the Mars' epithet. This time, is bellator⁽²⁾ which corresponds in meaning to armipotens. The god is alluded to by deus; animo echoes animum in line 717. It seems appropriately chosen for the sake of emphasis, and thus have a binding effect upon the whole.

It is worthy noting that the compound armipotens, was first applied to Mars, attested in Lucretius as follows:

.....quoniam belli fera moenera Mavors
armipotens regit
Lucr. I. 32-3

Line 32 presents the god's name (Mavors in this case) and his epithet armipotens, both prominently placed, one in the final position and one in the initial position in the verse. The context is roughly the same in both poets; although Lucretius lines with the above vers (31) point to the contraposition of peace and war. Yet Vergil's verses picture the war scene, with the assistance of Mars.

A similar sense appears in Ovid:

nam pater armipotens, postquam nova maenia vidit
multaque Romulea bella peracta manu,
Fasti II. 481 – 82
Fasti. V. 465 Mars pater

Mars is referred to by the religious term pater, qualified by his epithet armipotens, although with different words. The compound armipotens as it was in Vergil occurs at the hexameter. The wars, this time, were as it was in Vergil occurs the hexameter. The wars, this time, also were waged by Romulus (adjective in this case). (cf. VIII. 654); as the pentameter tells us:

Again we find Ovid:

Prospicit armipotens operis fastigia summi.
Fast. V. 559

Like Vergil Ovid does name the god. The epithet armipotens is substantively used. Just as in Vergil, the epithet occurs here at the hexameter, however the content is quite different from that in Vergil.

Moreover Mars bears the epithet Gradivus⁽³⁾ in both poets (Ovid, Fasti, V, 556)

2 - Armipotens and mortals:

Vergil has applied the epithet armipotens to mortals, such as Deiphobus⁽⁴⁾, Priam's

(1) Page, ad loc.

(2) Camp. W.A., an introduction to Virgil's Aeneid, Oxford, 1969. p. 11; at the very beginning of Ovid. Fasti III. 1-2 Mars is addressed as Bellice – Mars.

(3) Rose, (1948), p. 62.

(4) Kopff. E.C., Virgil and cyclic epic, principat, Berlin, 1981, p. 926, Moskalew, p. 87; Bayle. A.J., The Chanion dove, studies in the Eclogues, Georgics, and Aeneid, Leiden, 1986, p. 168; March, p. 506, Jordan. M. Dictionary of Gods and Goddesses, 2nd ed. 2001, p. 191.

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son When Aeneas addressed him after his brutal assassination⁽¹⁾ as follows:

Deiphobe armipotens, genus alto a sanguine Teucro
quis tam crudelis optavit sumere poenas ?
cui tantum de te licuit ?

VI. 500-502

Deiphobus is invoked in line 500, and he is the addressee in the following verses. The hero's name and his epithet armipotens stands exactly in the same position as in IX.717. The rest of the verse is devoted to a descriptive phrase. This phrase takes place of the genealogy of the Trojan hero. The word genus may be either (1) as an accusative of respect "in race (descended) from Teucer's line"; or (2) it may stand in apposition to Deiphobe and denote a signal descendant⁽²⁾. The name Teucer acquires prominence because of its final position in the line.

The narrative proceeds in the following verses. It is announced in two questions: "Who has the will to inflict on you so savage a revenge? To whom was given such power on you?"

Perseus armipotens:

Vergil has also applied the epithet to Perseus⁽³⁾ in the following verses:

eruet ille Argos Agamemnoniasque Mycenae
ipsumque Aeaciden, genus armipotentis Achilli,
ultus avos Troiae templa at temerata Minervae.

VI. 838 – 40.

In line 838 Vergil enumerates L. Aemilius Paulus' victories over Argos and Mycenae. Agamemnon's own city implied in ille at the beginning of the verse. Line 839 points to Perseus, the last King of Macedon who was defeated by Aemilius at Pydna (168 B.C.)⁽⁴⁾. Perseus bears the epithet Aecides as claiming descent from Achilles, whose grandfather was Aeacus. The accusative Aeaciden is emphasized by the pronoun ipsum; genus recalls genus in VI. 500. Achilles, emphatically placed at the verse end, qualified by the epithet armipotens. Vergil has moved the epithet from the first distich in VI.500, to the second in our verse. Line 840 refers to Minerva's temple, profaned by Ajax in Troy in his pursuit of Cassandra, daughter of Priam, who had there taken refuge.

Bellipotens:

Related to the above compound armipotens, Vergil has used another epithet, this time, is bellipotens, with reference to Mars⁽⁵⁾. The epithet occurs in book eleven,

(1) McGill. C., *Virgil recomposed, the Mythological and secular centes in Antiquity*, Oxford, 2005, p. 51; Ross. D., *Virgil's Aeneid, a reader's guide*, UK, 2007, p. 87; cf. Prop. III. 1. 29.

(2) Allcroft. A.H., and Hayes.B.J., *Virgil, Aeneid, Book VI*, Oxford 1913, ad loc; Boyle. P. 134; Moskalow, p. 87.

(3) Mandelbaum. A., *The Aeneid of Virgil*, New York – London, 1971, p. 342.

(4) Allcroft-Hayes, ad loc.

(5) Rose, (1948), p. 76.

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when Aeneas dedicates the chieftain Mezentius⁽¹⁾, spoils to the great god whose might in war, as follows:

Mezenti ducis exuvias, tibi, magne, tropaeum.
Bellipotens ;
XI. 7-8.

Here Vergil summarizes the content of the whole. Line 7 starts with the name of the defeated leader Mezentius, ducis is an apposition to Mezenti. The rest of the verses gives us the essential elements of the dedication including the main epithet Bellipotens. The dedicated objects are summarized in the word exuviae. These spoils are: fulgentia ... arma in line 5; cristae, tela, etc (8-11). These spoils to Mars to whom Aeneas offers these objects. The god is the addressee. The dative tibi tells us that Aeneas has some interests in dedicating the spoils to Mars, who is invoked as magne. The second element of the dedication specifies the god as recipient of the offering. The verse ends with illustrating the third elements of the dedication. The word tropaeum shows that this Aeneas' purpose. Tropaeum (τρόπαιον)⁽²⁾ is a memorial composed of the arms of the vanquished set up originally at the spot where the enemy first "turned"⁽³⁾ in flight. The epithet Bellipotens (substantive in this case) is reserved for the initial emphatic position in line 8.

Vergil takes over from Ennius the compound bellipotens as follows:

..... "stolidum genus Aeacidarum
bellipotens sunt magis quam sapientipotentis;
Ann. 179

The adjective stolidum describes genus which echoes genus in VI. 500, 839. The name Aeacidarum recalls Aeaciden in VI. 839. The epithet bellipotens holds the same initial position as we found in XI. 8 despite the case. However the epithet this time is applied to Perseus instead of Mars. Ennius adds another compound of potens. The epithet sapientipotentis attested only here⁽⁴⁾. It presents: the antithesis between war like affairs and the might of wisdom.

Ignipotens :

Another compound of potens is the epithet ignipotens.

This epithet does not occur before Vergil⁽⁵⁾ ... or used by his contemporaries. The word is probably an vergilian coinage.

(1) Mandel, baum p. 373; Camp, p. 78f; Paschl. V. Virgil und Augustus, principat, 1981, p. 727; Ross, p. 43.

(2) Vergil addresses Mars in X. 542 tibi, rex Gradive, tropaem. The dative tibi echoes tibi in XI. 7, the god here is rex qualified Gradive, another cult-title of Mars; the word tropaeum stands at the same final position as in XI.7.

(3) Page, ad loc.

(4) OLD. S.V.

(5) In Later literature the word occurs in Reposianus ... 159 in Minor Latin poets, LCL vol. II, England, 1998.

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Unlike the previous compounds of potens, the epithet ignipotens appears exclusively applied to Vulcan rather than any other deity. This is more appropriate to the god of fire⁽¹⁾.

The epithet ignipotens occurs in book eight when Vulcan rising long before day to work at his forge, as stated in the following verses:

haud secus Ignipotens nec tempore segnior illo
mollibus e staratis opera ad fabrilis surgit.

VIII. 414 – 15.

In line 414 the god is not named. Instead Vergil seems purposely to concentrate on his epithet Ignipotens⁽²⁾ (substantive in this case). Vergil proceeds to picture Vulcan in the furnaces pants the fire and his abode with more details in the following verses:

Vulcani domus, et Vulcania nomine tellus.
huc tunc caelo descendit ab alto.

VIII. 422 – 23.

The god's name heads the verse followed by the mention of his abode domus. Vergil adds the adjective Vulcania derived from the god's name⁽³⁾, qualifies tellus. Both names domus and tellus are opposites to insula in line 516 above. Ignipotens (substantive in this case) as it was in line 414, and also occurs, among the first words of the verse. Vulcan came from high heaven, like the god he is.

The epithet ignipotens recurs in the same book, when Venus dedicated pieces to her son Aeneas and he rested his eyes in each of them in admiration. One of them is a shield, on it the firegod had wrought Italy's history and the triumphs of Rome⁽⁴⁾ as follows:

illic res Italas Romanorumque triumphos,
haud vatum ignarus venturique inscius aevi,
fecerat ignipotens ;

VIII. 626 – 28,

The first word illic⁽⁵⁾ refers to a description of the subjects represented on the shield⁽⁶⁾. The same word illic⁽⁷⁾ is repeated so again in verse 628. The rest of verse mentions Roman victories, concerning haud page states:

"not unlearned in prophecy or acquainted with
the time to the gods generally but only to

(1) George. E.V., *Aeneid VIII and the Aitia of Callimachus*, Brill, 1974, p. 61; Scullard, p. 123; Perowne, p. 16.

(2) Marsh, p. 477f; Jeffares, p. 255.

(3) - Gransden. K. W., *Virgil, Aeneid VIII*, Cambridge, 1976, ad loc; Knauer, G. N., *Virgil and Homer*, principat, Berlin, 1981, p. 871.

(4) Quinn. K., *Virgil's Aeneid, a critical description*, London, 1968, p. 49 ff; Hardie, p. 340; McGill, p. 59; knight, p. 219, Hardie. P.R. *Virgil's Aeneid cosmos and Imperium*, oxford, 1986.

(5) - Allcroft-Hayes, ad loc; Gransden, ad loc, Hardie, p. 361.

(6) Boyle, p. 86f; Harrison. E. L., *The Aeneid and Carthage in poetry and politics in the age of Augustus*, (ed.), Woodman. T., and West. D., Cambridge, 1984, p. 110.

(7) Allcroft-Hayes, ad loc.

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Some of them, e.g. Apollo-so far as Juppiter ...
Hence Vulcan has to sak his knowledge from
the vates, a term which may describe either a god
or semi-divine or human agent whom he employs
as his mouth piece."⁽¹⁾

The wrought is underlined by the verb fecerat, made prominent by its position at the beginning of Line 628, seems to underline that the working was complete. The same verb, fecerat, in exactly the same tense and position, occurred in VIII.630 to envisage different scenes. Fecerat is followed immediately by the epithet ignipotens (substantive in the case), which means had "wrought" the surface of the shield into a series of scenes prophetic of the history of Aeneas' descendants i.e the Romans⁽²⁾. These verses are an imitation of the shield of Achilles in Homer⁽³⁾, and that of Hercules in Hesiod⁽⁴⁾.

The last allusion to the epithet occurs in this book, when Vulcan had portrayed Cleopatra in the battle of Actium (31.B.C) amid the massacre, pale with palor of impending death as she sped over the waves before a north-west gale as follows:

illam inter caedes pallentem morte futura
fecerat Ignipotens undics et Iapyge ferri;
VIII. 709 – 710.

In line 709 Vergil points to the queen's state after Octavius (Sugustus) defeating her⁽⁵⁾. The pronom illam refers to Cleopatra. The preposition inter governs cuedes. The rest of the line .. pallentem morte futura figures the queen's state, pale with the sense of coming death. These words remind us of what to Dido:

..... pallida morte futura
IV. 644

The same words in exactly positions, occurred in line 709. We are already familiar with verb fecerat and the epithet Ignipotens which occupy the same position in VIII.628. The rest of the verse refers to the mind blowing from Iapygian promontory at the heel of Italy, which would assist Cleopatra's flight to the East⁽⁶⁾.

Aeneas' shield is also mentioned once more and the epithet Ignipotens appears in book ten when the nymph Cymodocea addressed Aeneas advising him to take his invincible shield⁽⁷⁾ with its rim – circle of god, which Vulcan gave it to him in the following verses:

.....et clipeum cape, quem dedit ipse
invictum Ignipotens, atque oras ambiit auro.
X. 242 – 3.

(1) Page ad loc; Moskalew, p. 84.

(2) Allcroft-Hayes, ad loc; Ross, p. 113.

(3) Il. XVIII. 487 and 608; Eden. P.T., A Commentary on Vergil, Aeneid III, Leiden, 1957, ad loc.

(4) Hesiod. Sc. 140 and 317.

(5) Boyle, p. 172; Moskalew, p. 84; Knight, p. 216.

(6) Page, ad loc; Ross, p. 113ff; Boyle

(7) Hardie, p. 361; Owen. S.G., Virgil, Aeneid X, London, 1932, ad loc.

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Vergil here moves the picture of Aeneas' shield and qualifies it by the adjective *invictum* which holds the initial position in line 242, then comes the epithet *Ignipotens* (substantive in this case), emphasized by the pronoun *ipse*. The rest of line 243 is devoted to a description of the shield, where Vulcan surrounded its rims with gold.

The epithet *Ignipotens* recurs this time associated with Turnus' sword as indicated in the following verses:

ensem, quem Dauno ignipotens deus ipse parenti
fecerat et Stygia candentem tinxerat unda.

XII. 90-91

The *ensis* at the beginning of line 90 is here a repetition of the same word juxtaposed with *clipeum*, and occupies the same initial position in line 89 above. Vergil mentions Turnus by his patronymic *Daunus* *parens*. Vulcan is referred to the word *deus* and emphasized by the pronoun *ipse*, which seems a synonymous to the epithet *ignipotens*. The verb *fecerat* resembles *fecerat* in line 91 and occupies the same emphatic initial place as Virgil did in VIII. 628 and 710. The rest of the line brings the second allusion to Turnus' sword. The reason of dipping it in the water of Styx is to make the sword unbreakable, just as Achilles has made invulnerable by the same means⁽¹⁾.

The preceding discussion has taken into account a number of verses which appear to be related to each other and depict the epithet *ignipotens*. Yet over and above these individual similarities and differences two things strike the eye:

- 1- The god's name is not given.
- 2- The epithet *ignipotens* holds a less emphatic position in the quoted verses.

omnipotens:

We may turn now to Vergil's handling the compound *omnipotens*, the most celebrated epithet in the *Aeneid*. It is worthy noting that the cult-title is exclusively applied to the deities as I will term it.

Jupiter omnipotens:

Jupiter bears this epithet throughout the epic. The epithet goes back to Ennius, Lucretius and Catullus:

Lucretius has: *at pater omnipotens ira tum percitus acri*

V. 399.

Likewise Ariadne, abandoned by Theseus on an Aegean island, addresses Juppiter in these bitter but futile words:

Iuppiter omnipotens, utinam ne tempore primo
Gnasia Cecropiae tetigissent litora puppes.

Cat LXIV. 171-172.⁽²⁾

(1) Page, ad loc.

(2) Similarly when Dido in her last stages of desperation, when she is on the verge of suicide, she laments:

Felix, heu nimium felix, si litora tantum
numquam Dardaniae tetigisset nostra carinae.

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The epithet may derive from Ennius:

.....Iovis omnipotens
Ann. 458
at ego omnipoens
Sc. 177

Ovid says :Pater omnipotens. Met. IV. 271

The epithet probably derives from religious language.⁽¹⁾

In Homer, Zeus is referred to by the common formula:

πατήρ ἀνδρῶν τεθεῶν⁽²⁾ τε with expression like: ος πασιν ἀνασσει⁽³⁾.

Vergil refers to the epithet omnipotens in book one, when Juppiter hid winds in gloomy caverns to tame their passions and sooth their rage as indicated in the following verses:

sed pater omnipotens speluncis abdidit atris
I. 60

The whole meaning is clarified by the conjunction sed (cf. at Ennius. Sc. 177). Vergil calls Juppiter pater. At the same time pater is the proper epithet for all the gods⁽⁴⁾ (cf. πατήρ in Homer, quoted above). The word is immediately followed by the epithet omnipotens. The rest of the verse rounds off the idea of hiding the winds of Aeolus (cf. tempest as in line 53) in dark caverns. Thus the god's epithet occurs in the first half of the verse, but because of the meaning of abdidit one feels no doubt as to who the pater omnipotens is, since Juppiter (Zeus) is by well-known tradition responsible for all atmosphere phenomena⁽⁵⁾.

The epithet omnipotens, applied to Jupiter, appears in book two, when Anchises⁽⁶⁾ raised his hands in prayer to Juppiter as follows:

"Juppiter omnipotens, precibus si flecteres ullis,
aspice nos, hoc tantum, et, si pietate meremur.
da deinde auxilium, pater, atque haec omnia firma."
II. 689 - 691

Here we find a second person singular appeal to Juppiter and the name of the god is the first word of line 689. The god bears the epithets: omnipotens which reminds us of omnipotens in I.60. The god has been invoked in line 689 and he appears to be the addressee of the verses. Moreover the imperative aspice exactly beneath the invocation to Juppiter, with the rest of the same verse, gives much more poetic force, if we read into it "if by your prayer can change your will look down on us once time". We find the first person plural meremur with the preceding words in line 690 with

IV. 657 – 58

Ohlfelder. M.L., Medea, Ariadne, and Dido, *CJ.*, 50, 1955, p. 310 – 320.

(1) Moskalaw, p. 81. n. 18.

(2) Il. I. 544; Od. XII. 445, Ratto, p. 88.

(3) Od. IX. 552.

(4) Kerenyi, p. 103; Moskalaw, p. 142.

(5) Ogilvie. R. M., *The Romans and their gods in the Age of Augustus*, London, 1979. p. 37. Moskalaw, p. 144 ; Ross, p. 14.

(6) Galinsky. G.K., "Aeneid V and the Aeneid", *ASP*, 89. 1968. p. 177f; Hardie, p. 91f.

the da, at the beginning of line 691, brings the second appeals to Juppiter: "and if our goodness has earned some favour give us now your presage"⁽¹⁾ Juppiter is invoded once more this time as pater (cf. pater in I.60).

The last imperative "firma" gives us the third appeal to the god to confirm this sign. At the same time verses 690-691 are emphasized by the repetition of pattern imperative and underlined by si ... si structure.

Anchises' prayer here clarifies Juppiter's will and precipitates an auspicious departure from they. The epithet omnipotens appears in book three, when Celaeno⁽²⁾ the chief of Harpies spoke to Aeneas in this way:

quae phoebo pater omnipotens, mihi phoebus Apollo
praedixit, vobis, Furiarum ego maxima pando
III. 251-252

The novelty in these verses in the appearance of other deities. In the two examples quoted above, the possibility of another deity was either not present or left open. Apollo's name acquires prominence of its beginning and final position in line 251. For the latter Vergil employs the Homeric formula Phoebus Apollo: (Φοῖβος Ἀπόλλων) It is noted that Vergil combines them only here, using them: (Apollo and Phoebus) as alternatives throughout the epic. The poet calls Juppiter pater qualified him by the epithet omnipotens in I.60. The verb praedixit has been moved to the enjambement in line 251⁽³⁾. These verbs are told not in this case by the poet in I.60, or by Anchises in II.689-891, but by the Fury Celaeno as we see from the first person singular emphasized by the pronoun ego. The dative plural vobis is opposed to the singular mihi in line 251. Celaeno is not named, however she is referred to by Furiarum maxima as subject of pando which underlines Apollo's revealing to her⁽⁴⁾, and ultimately she will reveal it to the Trojans.

Vergil refers to Juppiter the omnipotens in book four, on portraying Dido's love-affairs with Aeneas. She prays different powers as follows:

sed mihi vel tellus optem prius ima dehiscat⁽⁵⁾
Vel pater omnipotens adigat me flumine ad umbras,
Pallentis umbras Erebei noctemque profundam,
IV. 24 – 6.

Dido is on fire with passion, her prayers are these: "either that the earth may sooner yawn" to open its depth me ... that is Dido's first wish optem here as the potential subjunctive of assertion⁽⁶⁾. The first appeal to the earth⁽⁷⁾ in her longing to be freed from the pains of love by such mean.

(1) Sidgwick, ad loc; Moskalew, p. 143ff; Ross, p. 13f.

(2) Ross, p. 84ff.

(3) Dangel. J., Les enjambements dans l'Eneide, *Latomus*, 44, 1985, p. 77.

(4) Moskalew, p. 149; Williams, ad loc.

(5) Cf. Hom. II. IV. 182 (= VIII. 150). τότε μοι χάνοι εὐρεῖα χθών.

(6) Austin, ad loc; optare marks an ambition or an ideal, Briggs, *Virgil and The Hellenistic epic*. princepat, Berlin, 1981, p. 966.

(7) Pease. A. S., *publi Vergili, Aeneidos, Liber Quartus*, Cambridge 1935; Otes.B., *Virgil: A study in civilized poetry*, Oxford, 1963, p. 93; Hardie, p. 269.

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Dido's second request is that "the almighty Juppiter may blast me with his bolt and hure me to the world of shade, to the pale-glimmering shade in Hell, to the pit of night". We are familiar with Pater omnipotens, because we found them in I.60. The epithet omnipotens is here appropriate for Dido's serious plight, because Juppiter who hears prayers and can do all things. The verb abigat and dehiscat are jussive dependent on optem⁽¹⁾. Flumine is another phenomenon referring to Juppiter's power because he is well-known responsible for atmospheric phenomena as Vergil has illustrated with tempestates in I.60.

On the other hand Dido's requests are stressed by repeating the conjunction vel after each appeal. The rest of the verses pictures the underworld. The repetition of umbras gains added awe from the epithet, pallens and pallidus are commonly used of phantoms, but the three phrase is really a kind of oxymoron – this ghosts are not dark shadows, but glimmer pale in the darkness. Erebo denotes to the darkness of the underworld, here personified as Austin states⁽²⁾. Vergil Homer:

Ἕρεβος νεκρῶν κατατεθνηώτων⁽³⁾

The prayer to Juppiter the omnipotens continues, when Aeneas after his father's death, appear ready to stay with Dido indefinitely and help build Carthage. There is no one remind him of his destiny and duty. In this situation Iarbas is moved not by concern for Aeneas mission but by jealousy, his prayer to Juppiter⁽⁴⁾ as follows:

"Juppiter omnipotens, cui mēnc Maurusia pictis
gens epulata toris Lenaeum libat honorem
aspicis haec ? an te, genitor, cum flumina torques
nequiquam horremus, caecique in nubibus ignes
terrificant animos et inania murmura miscent ?

IV. 206 - 210

It is, as we learn at the beginning that Juppiter is the addressee and qualified by the epithet omnipotens. The same invocation to the god stands exactly at the same initial emphatic position in the verse did in II. 689 and may recall the words of Anchises (II. 689-90). Then Vergil move to picture the Moaris nation, banqueting on divan of rich-coloured weave, pour Bacchic offering in Juppiter honour⁽⁵⁾. Again Juppiter is the addressee, announced in a series of questions. The invocation, this time, is not in the imperative as Vergil did in II.690 (aspice) or in the subjunctive as we found earlier in this book (dehiscat – abigat 24-25), but simply in indicative aspices in book II. 690 aspice occupies this initial place. The demonstrative haec summerizes the content of the whole. Both aspicis haec vary... haec aspicit (IV.372) where Juppiter will be called Saturnius pater. In our verse the god is also invoked once more, this time, as genitor, followed by the weather theme, which we saw in the previous instances and will be also found in many more in the epic. These verses elucidate the content of the questions: "Can it be in vain, my father? Are they blind? Those flames among that clouds that make our hearts to quake? Is it empty muttering

(1) Austin. G.R., P.Vergili maronis, liber Guastus, oxford, 1966.

(2) Austin, ad loc; Otis B,m; Ovid as an epic poet, Cambridge, 1966, p. 59.

(3) Od. XI. 564.

(4) Monti, p. 59; Moskalaw, p. 144; McGil, p. 110; Knight, P. 258.

(5) Austin, ad loc ; Fletcher. G.B.A., Notes on Virgil "Eclogues", "Georgics", "Aeneid", *Latomus*, 27, 1968, p. 172; Ross, p. 71.

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that they stir? An in line 208, as often, expresses ironical scepticism. To be struck by lightning was traditional punishment of a perjurer⁽¹⁾.

Vergil proceeds to illustrate the compound omnipotens, when Juppiter hears and acts and turns his eyes on the royal city, and the lovers forgetful of their nobler fame⁽²⁾ as follows:

audiit omnipotens, oculusque ad moenia torsit
regia et oblitos famae melioris amantis
IV. 220-21

The epithet omnipotens (substantive in this case) occurs here not preceded by the term pater, or the god's name as Vergil did in the previous instances. The preposition ad governs moenia, at the same time the word moenia is described by the adjective regia which has been moved to the enjambement⁽³⁾ in line 221, an allusion to Dido's homeland. The verb torsit needs means no more than "turned"; but it might suggest the suddenness of Jupiter's reaction to reproach. The rest of line 212 gives us the reason for the god's behaviour. Those lovers who had forgotten their better fame⁽⁴⁾. The adjective oblitos qualifies amantis, as melioris describe fama. Aeneas and Dido are alike at fault⁽⁵⁾.

The epithet omnipotens appears in book five, when the news of the flut in flames reaches Aeneas, he prays Juppiter for aid⁽⁶⁾ as follows:

"Iuppiter omnipotens, si nondum exosus ad unum
Troianas, si quid pietas antiqua labores
respicit huamnos, da falmmam evadere classi
nunc, pater, et tenuis Teucr un res eripe leto;
vel tu, quod super est, in festo flumine morti
si mereor, demitte tua hic orbue dextra.
V. 687 - 692

The verses start with an address to Juppiter qualified by the epithet omnipotens, as we saw in II. 689 and IV.206. The rest of the passage contains Aeneas' requests to the god, underlined by three conditional statements, and stressed by the repetition of si. The first two protates are that "if you do not yet look on every Trojan with hatred, and if your loving-kindness shown of old, can still take not of humans suffering". Aeneas asks Juppiter to "premet our fleet, even now; to escape the flames"⁽⁷⁾. The reason for the invocation is that the god knows human sufferings, as pater hominum rex. eg. II.

(1) Kerenyi, p. 102; Rose, p. 47; Moskalew. P. 90.

(2) Austin, ad loc; Moskalew, p. 144; McGill, p. 110.

(3) Dangel, p. 79.

(4) Austin, ad loc; Hardie, p. 274.

(5) Austin, ad loc, Moskalew, p. 90.

(6) A request for divine aid is generally prefaced with a reference to one's own pietas, e.g. II. I. 37-42. where Chryses' past service to Apollo ar expressed in the form of a double protasis, pater is particularly appropriate in the case Juppiter, and da also seems to be fairly common in prayers (cf. Lucr. I. 28, A. III. 85, VI. 66; XII. 97; and δὸς in II. XXIV.309); Monti, p. 72; Moskalew, p. 143; Ross, p. 14f.

(7) Perowne, p. 154; Boyle, p. 120, 161.

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648. Juppiter should save the fleet as *pietas*⁽¹⁾ *antiqua labores* line 688, and *respicit humanas* in line 689 denote significantly it, is after, and not before Juppiter, clear and present sign, the rain quenching the flames on the ship, or destroy what remains⁽²⁾. Juppiter is again invoked this time, by the term *pater*. Aeneas asks the god "snatch from the slender fortunes of the Trojans, in other words to save the Trojans from death. Their *res* are qualified by the adjective *tenuis*.

The last invocation to Juppiter brings the third protasis:

"if I deserve it, cast remnant and left of us down to death by your angry bolt and here overwhelm us with your hand".

The reference is here to only one phenomenon, bolt. The apodoses are in the imperative: *da* in line 689; *eripe* in line 690 and *demitte* in line 692. The repetition of the pattern imperative recalls the same pattern in IV. 24-26 and the god is addressed as "tu".

In Book sixth Vergil mentions the epithet *omnipotens* with reference to Salmoneus (King of Elis)⁽³⁾ who defied Juppiter claiming as his own the homage of deity. The god punished him. Vergil pictures him in the Hell⁽⁴⁾ in following verses:

at *pater omnipotens densa inter nubila telum*
contorist, non ille faces nec fumea taedis
lumina, praecipitenque immani turbine adegit,
VI. 592 – 94.

Vergil starts line 592 with "at" indignant use of the particle common in imprecations. On the other "at" varies "sed" at the beginning in line I. 60. Both words *pater omnipotens* make parallelism with what we found in I. 60. The rest of the verse is devoted to one of Juppiter's missile among clouds⁽⁵⁾. Line 594 (aside from *lumina*) envisages the punitive aspect of Juppiter.

In Book seven after Aeneas invoking different deities and, his parents, then Juppiter's reaction appears thus:

hic *pater omnipotens ter caelo clarus ab alto*
intonuit, radiisque ardentem lucis et auro
ipse manu quotiens ostendit ab aethere nubem.
VII. 141 – 43.

After Aeneas invokes different deities as lines 137–140 express, our present verses refer to the next stage, when Juppiter the *omnipotens* thundered trice clearly from the sky, and displayed from the high air a cloud burning with rays of golden light. Vergil mentions Juppiter by the term *Pater* followed by this epithet *omnipotens*; *ter* is a

(1) Galinsky. G. K., *Vergil's Romanitas and his adaptation of Greek heroes*, principat, 1981, p. 1007; Calvert. A., *Virgil, Aeneid V*, London, 1937, al loc.

(2) Moskalew, p. 131; Thomas. J., "personnalités féminines et quête initiatique dans l'Eneide", *Latomus*, 44, 1985, p. 547f.

(3) Allcroft – Neatby, ad loc; Hardie, p. 184 n. 72; Norden E., *P. Vergilius Maro Aeneis*, Buch VI, Stuttgart, 1976, ad loc.

(4) Briggs, p. 960; Moskalew, p. 81.

(5) Allcroft – Hayes, ad loc; Hardie, p. 184, n. 72.

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sacred number. The poet enumerates the weather phenomena: Thunder⁽¹⁾ is implicit in intono⁽²⁾ clarus in 142 in conviction with intonnuit = clearly; nubes are qualified by ardentis with rays of a golden light as the god shakes it with his own hand.

In the same book Vergil refers to the epithet omnipotens when Hippolytus rose again to the air beneath the sky recalled to life by Apollo's herbs and Diana's love. Jupiter's reaction is stated in the following verses:

tum pater omnipotens, aliquem indignatus ab umbris
mortalem infernis ad lumina surgere vitae,
ipse repertorem, ,medicinae talis et artis
flumine phoebigenam Stygias detrusit ad undas.

VII. 770 - 73

Jupiter is here referred to with the term Pater and followed by his epithet "omnipotens" as we saw in I. 60; VI. 592; VII. 141. Jupiter is indignatus because of Apollo and Diana's defiance. Line 771 with ab umbris in 770 point to the reminding of Hippolytus. Line 772 refer to Asclepius⁽³⁾ son of Apollo and his own power of healing. Line 773 envisage the punitive aspect of Jupiter who cast Phoebigenam, the second reference to Asclepius, down to the water of Styx (ie the underworld).

In book eight the epithet omnipotens occurs, when Venus alarmed to her son Aeneas, asking Vulcan to forge a divine armour for Aeneas. Hence Vulcan replies⁽⁴⁾:

nec pater omnipotens Troiam nec fata vetabant
stare decemque alias Priam superesse per annos.

VIII. 398 - 99

Jupiter the pater qualified by his epithet omnipotens appears, exactly at the same place in the line, as in the above quoted instance. The rest of the verses informs us that neither Jupiter, nor Destiny for bade Troy to stand and Priam to live on for ten years more; nec fata mean that Fate is fixed, but its action may be delayed⁽⁵⁾.

Vergil employs the epithet in book nine, when Ascanius prayed and made vows to Jupiter⁽⁶⁾ the omnipotens whose omens had motivated the departure from Troy, effectively emphasizes that there is more to be vindicated than just Trojans valor, as we are told in the following verses:

"Iuppiter omnipotens, audacibus adnue coeptis:
ipse tibi ad tua templa feram sollemnia dona"

IX. 625 - 26

Line 625 is headed by the vocative Juppiter followed immediately by his epithet omnipotens. Ascanius addresses the god to grant him favour with his bold interpreises. This is undoubtedly the sense of adnue and ipse ... feram in line 626,

(1) Allcroft – Neatby, ad loc; Page, ad loc, cf. Ovid. Met. XIV, 516ff, Calvert .A., Virgil, Aeneid VII, London, 1929, ad loc.

(2) Cf. intono in I. 90; VIII. 239.

(3) Reiks. R., Virgil Romische Geschichte, principat, Berlin, 1981, p. 791; Ross, p. 11 ff, Calvert (VII), ad loc.

(4) Moskalew. P. 144; Thomas, p. 551.

(5) Page, ad loc.

(6) Page, ad loc; Moskalew, p. 145.

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where Ascanius demonstrates his piety by promising a sacrifice to Juppiter, expressed in the dative tibi and to his temples, the pronoun tua emphasizes templa and sollemnia.

Juppiter hears and responds with a thunderclap on the left as the arrow leaves the bow as stated in the following verses:

audiit et caeli genitor de parte serena
intonuit laevum, sonat una fatifer arcus.

IX. 630

It is an auspicious beginning for young Ascanius, but the import of the omen transcends the present scene, for we recognize in it elements from the augurium maximum (Juppiter omnipotens. II. 689; intonuit laevum, II. 693). These echoes help equate Ascanius with Anchises and Aeneas as a worthy carrier of Rome's destiny, whose pietas and virtus, like that of his ancestors find divine recognition⁽¹⁾.

Vergil mentions the same epithet omnipotens in book ten, when Juppiter resumes his speech after a confused murmur of assent and disagreement followed Juno's speech; he will not support neither side. Juppiter's power is expressed as follows:

tum pater omnipotens, rerum cui prima potestas,
infit; eo dicente deum domus alta silescit,
et tremefacta solo tellus; silet arduus aether;
tum Zephyri posuere; premit placida aequora pontus:

X 100 - 103

In line 100 the choice of the first three words and their placement are a copy of what Vergil did in VII. 770 despite the sense. The rest of the verse is a descriptive picture of Juppiter's power over all things. The god's potestas is qualified by the adjective summa and underlined by the hymnal relative cui.

Earlier in the epic Venus addressed her father Juppiter:

" O qui res hominumque deumque

I. 229

The relative qui echoes cui in our verse (cf. cui rex X.621), and res reminds us of rerum in the present verse.

On the other hand the words rerum cui summa potestas can be taken as an appositional phrase to Juppiter omnipotens, which seem intended to underline the god's supreme authority in this particular event. The verb is delayed to the enjambement in line 101. The rest of the verses is devoted to this primarily a four element scheme (tellus, aether, aer (Zephyri, Pontus), but begins as if it were going to be a two-term scheme, Heaven implied in deum domus, in line 101, and Earth implied in tellus (The world below the gods). It is an illustration of the power of the omnipotens father over the Universe (reum. 100). The only detail here is the application of tremefacta to tellus in line 102, describing what is elsewhere the reaction of Juppiter the earth to the thunderbolt of Juppiter, or the reaction of Olympus to the nod of Juppiter. Moreover tellus could be agree with silescit; the

(1) Hardie, p. 327f.

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details of the temporarily shaken earth contributes to the picture of the omnipotence of Juppiter⁽¹⁾.

The epithet omnipotens occurs in the same book, when Juno spoke to Juppiter to save Turnus from the flight and guard him safe for his father Daunus as follows:

..... , non hoc mihi namque negares,
omnipotens, quin et pugnae subducere Turnum
et Dauno possem incolumem servare parenti.

X. 614 - 16

Line 615 is headed by the vocative omnipotens (substantive in this case). Juppiter is invoked in his capacity of almighty god; quin follows the general sense of "hindering" contained in negares in line 514. Juno asks Juppiter to rescue Turnus from the war. The hero's name acquires prominence because of its final emphatic position. Line 616 brings in a second request, to guard Turnus safe for his father Daunus. Both words Dauno parenti are prominently placed, one in the initial and one in the final position in the line.

Subsequently Vergil pictures Turnus bitterly invoking Juppiter in the following verses:

omnipotens Genitor, tanton me crimine dignum
duxisti ,

X. 668 - 9

The invocation to Juppiter the omnipotens stands exactly in the same position in the line as Vergil did in 615. The addressee is invoked not in this case as pater or as Juppiter but as Genitor. The two epithets omnipotens and Genitor are unified in the verse. On the other hand Genitor, here seems to replace pater and Juppiter as we saw in the previous instances. The rest of the verses is devoted to Turnus' question does he reckon him worthy of such crimes⁽²⁾, and a series of questions continues in the subsequent verses.

In book twelve, the sacrifice begins then Aeneas invokes different deities generally and Juppiter in particular as follows:

et pater omnipotens, et tu Saturnia coniunx,
iam melior, iam, diva, precor ;

XII. 178 - 9

The invocation pater omnipotens reminds us of the same case and position occurred in II. 689; IV. 206 and V. 687. The rest of the verses is devoted to Juno to whom Aeneas invokes. The goddess' name is not mentioned. Vergil calls her Saturnia coniunx⁽³⁾ with reference to her eminent epithet Saturnia. She is Jupiter's wife (coniunx). In line 179 she is diva qualified by the comparative melior. The invocation is put in Aeneas' mouth as we see from the first person singular.

Vergil also applies the epithet omnipotens to the Olympus at the very beginning of book ten, when Juppiter summons a council of the gods and bids them cease their strife for or against the Trojans. These verses are these:

(1) Martindale. C., The Cambridge Companion to Virgil, Cambridge, 1997, p. 267.

(2) Page, ad loc. Ross, p. 26.

(3) Page, ad loc.

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Panditur interea domus omnipotentis Olympi
conciliumque vocat divom pater atque hominum rex
sideream in sedem
X. 1 - 3

In line 1 the verb *panditur* is emphatically placed at the initial position in the verse. Then Vergil points to palace of Olympus which wide was flung open wide; *interea*⁽¹⁾ is used to introduce an event which follows. The epithet *omnipotentes* refers to the supreme powers (ie dwellers of the Olympus) here transfers the epithet *omnipotens* from a deity to the symbol of a deity. Vergil reviews the strength of the Olympians, followed immediately by the statement of the great description of Juppiter as *divom pater atque hominum rex*. In other words Juppiter *omnipotens* is expanded here. Line 3 points to his starry home.

The Olympus is also mentioned once more accompanied by the epithet *omnipotenes* in book twelve. This time when Juppiter begs Iuno to cease at last from opposing the fortunes of the Trojans⁽²⁾ as expressed in the following verses:

Iunonem interea rex omnipotenes Olympi
adloquitur, fulva pugnans de nube tumentum:
XII. 791 - 92

Juno heads line 791; the adverb *interea*, in exactly the same position, occurred in X. I. Juppiter is here referred to by his eminent term *rex* (cf. X. 2). Both deities are pairing as Vergil in XII. 178 despite the alter. The epithet *omnipotens* qualifies Olympus as we found in X. 1. The solemnity is in these verses which starts with the *Iunonem* and end with participle describe Juno's action watching the fighting from golden cloud⁽³⁾.

Iuno omnipotens

Vergil in the epic twice applies the epithet *omnipotens* to Juno. The first example occurs in book four, when the goddess finally took pity upon Dido and sent Iris down from heaven to end her misery as we are told in the following verses:

Tum Iuno omnipotens longum miserata dolorem
difficilis obitus Irim demisit Olympo
quae luctantem animam nexosque resolveret artus.
IV. 693 - 95

In line 693 Vergil names the goddess describing her with the epithet *omnipotens* ; yet Iuno the protectress of Carthage had neither power nor wish to prevent the pity and terror of Dido's tragic course. Is the epithet Vergil's own comment of the inscrutability of the will of the god? as Austin states⁽⁴⁾. The rest of the verses is devoted to Iris mission to release Dido's wrestling spirit from the twined limbs⁽⁵⁾.

(1) Kinsey. T. E., "The meaning of *interea* in Virgil's *Aeneid*", *Glotta*, LVII, 1979, p. 246.

(2) Knauer, p.878; Moskalew, p. 86; Page ad loc.

(3) Moskalew, p. 86; McKeown. J.C., "Fabula proposita nulla tagenda neo", *Ovid's Fasti*, in poetry and politics in the Age of Augustus, ed. by Woodman. T., and West. D., Cambridge, 1984, p. 171; Quinn, p. 97.

(4) Austin ad loc.

(5) Hardie, p. 114; Ross, p. 81.

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The second allusion to Juno omnipotens recurs in book seven, when Alecto seek Turnus at Ardea, and assuming the form of an aged priestess of Juno urging him to arrange his wrongs and attack the Trojans according to Juno's message⁽¹⁾.

The verses are these:

haec adeo tibi me, placida cum nocte iaceres,
ipsa palam fari omnipotens Saturnia iussit
VII. 427 - 8

These verses express Juno's message that herself in an visible presence (ipsa palam). The words placida iaceres describe Turnus as asleep. Two substantive refer to the goddess: omnipotens echoed in IV. 693 and her eminent epithet Saturnia⁽²⁾ we have seen it scattered at various places in the epic. Unlike the above quoted instance and XII. 791. Juno here is not accompanied by another deity.

Apollo omnipotens:

In book eleven, Vergil applies the epithet omnipotens to Apollo, when Arruns seizing the opportunity, after praying Apollo's aid, fling spear and strikes Camilla in the following verses:

"summe deum, sancti custos soractis Apollo
quem primis colinuos
XI. 785 – 85
.....
.....
.....
da, pater, hoc nostris aboleri dedecus armis
omnipotens,
XI. 789 - 90

In line 785 Apollo is the addressee. Vergil calls him summe deum and custas. The seat of his worship socrate⁽³⁾ is qualified by the adjective sanctus. Then Arruns resumes his prayer to Apollo in lines 789 – 790⁽⁴⁾. Arruns addresses the god as pater, and asks him to grant their dishonour may be wiped clean by his arms. However the appearance of the epithet omnipotens (substantive in this case) is resumed for the emphatic position in line 790. The epithet omnipotens could not be applied to the ordinary Apollo, for Juppiter only is "almighty", but to Arruns the Apollo of Soracte is the chief deity as announced in "summe deum and quem primi colimus"⁽⁵⁾. But the imperative da (cf. da in V. 689) and pater omnipotens call to mind the father of gods and men, who is the source of Apollo's power.

Fortuna omnipotens:

Vergil applies the epithet this time to Fortuna pointed out by Evander⁽⁶⁾ as follows:
follows:

(1) Johnston. P., Vergil's Agricultural Golden Age, Brill, 1980, p.88f; Boyle, 188; George, p. 94.

(2 - Moskalew, p. 131 – cf. Ovid. Met. II. 308 Juno is omnipotens regina.

(3) Page ad loc.

(4) Harrison, p. 114; Ross, p. 81.

(5) Allcroft – Neatby, ad loc.

(6) Martindale, p. 279; Quinn, p. 10.

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me pulsum patria pelagique extrema sequentem
fortuna omnipotens et ineluctabile fatum
his pasuere locis,
VIII. 333 – 35.

The reason of Evander being driven from his country is unknown, and seeking the ends of the sea, i.e. seeking a harbour of refuge on some remote shore. He sailed from Arcadia into the Far West⁽¹⁾. Line 734 is headed by Fortuna followed by the epithet omnipotens. "Fortuna is here not the opposite of Fate, but mysterious name for it, describing the unknown but all-powerful for which carries us wheither it will" as Page states⁽²⁾.

In the course of the preceeding analysis of the compound of potens have been examined enough to enable us to conclude that the purpose of Vergil was in this case to express the same thoughts as his predecessors and contemporaries did and was taken up by the poet in this epic.

E.M.Agag

(1) Page, ad loc. Knauer, p. 816; Camp, 10. 48f.

(2) Page, ad loc. Gransden, ed loc; George, p. 27.

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