College Vergil

Latin Text with Facing Vocabulary and Commentary

Geoffrey Steadman
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**Selections from Vergil’s *Aeneid* in 63 Lessons**

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Preface to the Series

This commentary includes all selected passages from Vergil’s Aeneid for the Advanced Placement Latin course divided into 63 Lessons:

- **Book 1**: lines 1-209, 418-440, 494-578
- **Book 2**: lines 40-56, 201-249, 268-297, 559-620
- **Book 4**: lines 160-218, 259-361, 659-705
- **Book 6**: lines 295-332, 384-425, 450-476, 847-899

Each lesson is two facing pages in length. Each even page includes 12-18 lines of Latin text from J.B. Greenough’s 1900 Latin edition with all corresponding vocabulary and grammar notes below the Latin on the same page. The vocabulary contains all words occurring 4 or fewer times, arranged alphabetically in two columns. The grammatical notes are organized according to line numbers and likewise arranged in two columns. On the facing odd page there are high frequency word lists (occurring 5 or more times), short-answer questions, and finally information boxes, which include literary, historical, and grammatical explanations.

To complement the vocabulary within the commentary, I have added a core running list of words occurring 5 or more times in the introduction of this book and recommend that readers review this list before they read each lesson. An alphabetized list of the same core words is found in the glossary. Together, this book has been designed in such a way that, once readers have mastered the core vocabulary list, they will be able to rely solely on the Latin text and commentary and not need to turn a page or consult dictionaries as they read.

The grammatical notes are designed to help intermediate readers read the text, and so I have passed over literary and historical explanations in favor of short, concise, and frequent entries that focus on grammar and morphology. Detailed literary and historical explanations are included in information boxes on the facing page. Assuming that readers complete their initial study of Latin with varying levels of ability, I draw attention to all subjunctive and accusative-infinitive constructions, identify unusual verbs forms and noun constructions, and in general explain aspects of the Latin that they should have encountered in their initial review of Latin grammar but perhaps forgotten. As a rule, I prefer to offer too much assistance rather than too little.
One of the virtues of this commentary is that it eliminates time-consuming dictionary work. While there are occasions where a dictionary is necessary for developing a nuanced reading of the Latin, in most instances any advantage that may come from looking up a word is outweighed by the time and effort spent in the process. Many continue to defend this practice, but I am convinced that such work has little pedagogical value for intermediate and advanced students and that the time saved can be better spent reading Latin, memorizing vocabulary, mastering principal parts, and rereading the text.

As an alternative to dictionary work, I recommend that readers review the running core vocabulary list (5 or more times) before they begin each lesson and continue to review the relevant words daily until they are thoroughly learned. Many of the remaining, less frequent words can be learned in the context of reading and rereading the lessons. Altogether, I am confident that readers who follow this regimen will learn the vocabulary more efficiently and develop fluency more quickly than with traditional dictionary work.

If you would like to suggest changes or download a free pdf copy of this commentary and ancillaries, please see the website below. All criticisms are welcome, and I would be very grateful for your help.

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**How to Use this Commentary**

1. **Skim and familiarize yourself with the introduction, glossary, and all information boxes.**
   
   Familiarity with the book will help relieve anxiety and enhance your enjoyment as you read.

2. **Download free pdf copies of the commentary, translation sheets, and useful ancillaries.**

   The translation sheets correspond to the 63 lessons in this book and include text and lined spaces for you to write out translations, scan lines, or simply take notes as you read and review. You are encouraged to download and print out these pages as needed. The pdf of the book offers an accessible alternative to the paperback edition. The website is www.geoffreysteadman.com.

3. **Review and master the core vocabulary in the shaded box before you read each lesson.**

   High frequency core words that occur 5 or more times are found in only three places in the commentary: (1) in a running list in the introduction, (2) in an alphabetized list in the glossary, and (3) in a shaded box in the lesson where the core word first occurs. For each lesson, review the core words in the shaded box before you read the Latin text. Since you have likely seen many of these words in earlier Latin levels, single out and review the words that you do not know. Ideally, you should use digital flashcards and review the core words daily until they are learned.

   Shaded core word lists are manageable in most cases but overwhelmingly large in the initial few lessons. Still, review before you read and then review daily until the words are mastered.

   All non-core words (4 or fewer times) are included in two columns below the Latin text in each lesson. If you have to look up a Latin word and it is not found in the non-core list, then the word is either a new core word in the shaded box or a previously reviewed core word that you must now look up in the alphabetized vocabulary list in the glossary.

4. **Review the titles of the information boxes before you read each lesson.**

   Information boxes include either literary context or extended explanations of new grammar that readers will encounter in the lesson. Skimming the titles will let you know when you will want to interrupt your reading and read through a relevant grammar explanation in a box.

5. **Develop the habit of making educated guesses as you read the Latin.**

   As you read, make an educated guess before you consult the vocabulary entries or grammar notes below the text. If you guess correctly, the commentary will confirm your knowledge of the Latin. If you guess incorrectly, you will become more aware of your weaknesses and more likely to remember the correct answer when you review the passage later.

6. **After you complete a lesson, read through any unread information boxes and questions.**

7. **Reread a passage or lesson immediately after you have completed it.**

   Resist the temptation to shut down immediately and rush off to another task. The extra 5 minutes of repetition will strengthen your ability to recognize vocabulary and forms quickly, bolster your confidence, and most importantly offer you the pleasure of reading that is often missed during the initial reading. Since the Latin in the lesson is still fresh in your mind, the repetition will take just a few extra minutes but will make future review much, much easier. Repetition works.

8. **Have fun.**

   Through the miracle of writing, you are reading the same words arranged in the same order and in the same rhythm as they were composed by another human being 2000 years ago in a different language and in a different part of the world. It is only through your effort that Vergil can speak to you today. Approach each reading with joy and wonder, and you will be rewarded.
Why Read Vergil?

What book would you copy by hand for the next generation?

For over 2000 years the *Aeneid* has been copied by hand, often by free people, more frequently by slaves for the booksellers’ shops, still later by monks in monastaries, in papyrus, then in parchment made from animal skins, and finally in paper. Even after the invention of the printing press, craftsmen had to mold each letter in lead or tin, arrange the movable type into rows of words and lines, and then print individual pages that would be gathered in nested folds, sewn together, and finally glued to a binding to form a single book. All of this effort made it possible for us to read the *Aeneid* today.

We call the *Aeneid* “classical” because it has *enduring value*. Generation after generation, people chose to copy this work rather than some other piece of literature; and, more importantly, they chose to copy this work rather than do something else entirely. These two factors, the desire to preserve literature of enduring value and the passing of time, created a 2000-year old filter that allowed the *Aeneid* and other selected works to survive and those writings believed to be inferior to be lost.

One of the reasons that we read the *Aeneid* is to consider what those enduring qualities are that make the *Aeneid* a “classic” and what insights into the human condition the epic might offer today.

Great thinkers were in conversation with Vergil

Vergil’s *Aeneid* was immediately influential. After Vergil’s death, the emperor Augustus insisted that the poem be copied and published. Vergil’s works became standard texts in Roman education. Ovid and other Roman poets alluded to the *Aeneid* and offered their own creative responses. In the late 3rd century Saint Augustine lamented that he cried more for Vergil’s Dido than for his own soul, and in the *City of God* he sought to challenge the *Aeneid*’s role in education. The 13th century Italian poet Dante wrote the *Inferno*, a poem that imitates Vergil’s depiction of the Underworld and imagines Vergil as Dante’s guide on a journey through Hell. Foundational works in English literature such as Spencer’s *Fairie Queene* and Milton’s *Paradise Lost* were inspired and even modeled on the *Aeneid*. As late as the early 1900s, Ivy league schools required students to have read multiple books of the epic in Latin for admission, and today the *Aeneid* is a standard text in secondary and university-level Latin courses.

The *Aeneid* is important to us, in part, because it was important to many great thinkers, who for two millennia were inspired by Vergil’s reflections on myth and history to imitate and offer their own unique responses. We cannot fully understand these thinkers unless we have an understanding of Vergil. This 2000-year-old conversation between the poet and subsequent authors made the epic a foundational text in the Western tradition, and the *Aeneid*’s place in education ensured that future generations could read and take part in that larger discourse on ideas which the *Aeneid* helped to inspire.

Reading the *Aeneid* allows us to join that same conversation.
Vergil was in conversation with great thinkers in his own past

Many readers will never encounter an author who imitates and repurposes previous literary works as much as Vergil. The poet models the first half of the Aeneid on Homer’s Odyssey and the second half on Homer’s Iliad, epics composed in Greek 700 years before Vergil’s Aeneid. He models the love affair between Aeneas and Dido in part on the one between Jason and Medea in Apollonius of Rhodes’ 3rd c. BC epic Argonautika and draws inspiration from Ennius’ Annales, an epic on Roman history, and from Lucretius’ De Rerum Natura, an epic on Epicurean philosophy. The works that he imitates are numerous, but for practical reasons only allusions to the Odyssey are noted in this commentary.

Vergil challenges the modern view that something must be “brand new” to be original. The poet is not plagiarizing other writers. He expects his readers to recognize the imitations and, more importantly, to notice when he offers a variation or twist from the traditional account. This combination of imitation of tradition with variation makes what is original in Vergil’s poem intelligible to readers. Readers derive immediate pleasure and meaning when they recognize a familiar character, scene, or verse taken from the Odyssey, for example, and then Vergil’s novel use of those allusions challenge readers to consider what those differences mean for the Aeneid. In short, Vergil engages in the same dialogue and exchange of ideas with previous writers as future writers will engage with him.

The Aeneid convincingly shows how knowledge of an historical and literary tradition can greatly enhance the quality of a literary work as well as the meaning and pleasure that readers derive from it.

The Aeneid is a Mediterranean epic that asks big philosophical questions

Vergil’s ambitions take readers from the heights of Olympus to the depths of the Underworld, from Troy in modern Turkey and Tyre in modern Lebanon, through Greece, Crete, and Sicily, to Carthage in North Africa and Rome in Italy. The poet weaves together the ancient Greek traditions of myth, epic, tragedy, and philosophy with Roman culture and history, which pays respect to the contribution of the Etruscans, Latins, and other Italians and makes Augustus heir to Aeneas himself. The result is a work of propaganda that asserts that there is purpose in history, and that the purpose is to give rise to Augustus and Roman rule which will pacify and unite the Mediterranean world with the approval of the gods.

Against this backdrop the Aeneid invites readers to ask big questions: What does it mean to be a good person? Why must the pious suffer? What obligations do we have to one another? What role do emotions play? What role do the gods play in our lives? Does religion make us successful? If there is an afterlife, what do we imagine it to be? Why not live a life of pleasure and ignore these concerns?

Today, in school and in public spaces we are largely silent about these questions precisely because they are so personal and important. But, because Vergil wrote the Aeneid far removed from Christian, Judaic, and Islamic traditions, we can engage in deep and meaningful discussions without challenging our fellow readers’ traditions directly. Vergil’s legacy, once more, is to keep the conversation going.
A Few Preliminary Questions

Who is Vergil?

Publius Vergilius Maro (70 – 19 BC)

70 BC born near Mantua in northern Italy
42 farm confiscated by Octavian (emperor Augustus)
37 completes Eclogues, “Selections,” a poem about shepherding
37 Maecenas, friend of Octavian, becomes Vergil’s patron
31 completes Georgics, “On Farming,” a poem about farming
29-19 composes the Aeneid (an average 3 lines per day)
19 falls ill and dies in Brundisium at age 52

Vergil, also spelled “Virgil,” was born in northern Italy to a family of equestrian rank in 70 BC. In 42 BC Octavian, Julius Caesar’s grand-nephew and future emperor, confiscated Vergil’s farm in order to resettle soldiers. Vergil was later able to recover that estate with the influence of friends. Shortly before or after the publication of the Eclogues in 37 BC, Vergil gained the financial support of Maecenas, a patron of the arts and both friend and advisor to Octavian. Vergil dedicated the Georgics to his patron Maecenas in 31 BC, and both the Eclogues and Georgics continue to be read to this day.

Since Maecenas was part of Octavian’s inner circle of advisors, it is reasonable to assume that Octavian, i.e. Augustus, was indirectly or directly Vergil’s patron. From 29-19 BC, Vergil composed the Aeneid, “Song of Aeneas,” a work of propaganda that connected Aeneas and the mythology of the Trojan war directly to the rule of Augustus. In 19 BC Vergil accompanied Augustus in Athens, where the poet fell ill. Vergil died on his return home in Brundisium, Italy and requested that his unfinished Aeneid not be published. Augustus instead had the poem edited and published on Vergil’s behalf.

Who is Augustus?

Caesar Augustus (63 BC – AD 14)

63-44 Gaius Octavius
43-27 Octavian (Gaius Julius Caesar Octavianus)
27- AD 14 Caesar Augustus (Gaius Julius Caesar Octavianus Augustus)

Gaius Octavius, Octavian, and Caesar Augustus refer to the same person at different periods of time. When Gaius Julius Caesar (100-44 BC) was assassinated in 44 BC, his only child Julia had already died while giving birth in 54. And so, Julius Caesar adopted his 17-year old grand-nephew Gaius Octavius posthumously in his will and made him the heir. Since it was common for an adoptee to assume the name of his adopted father and make his own nomen a cognomen, Gaius Octavius was renamed in 44 BC as Gaius Julius Caesar Octavianus, whom we today call Octavian. In 27 BC, the Senate bestowed on the emperor the honorific name Augustus, “the Enricher” or “Venerable one.” Today, we typically call him Octavian between 44 and 31 BC (Battle of Actium) and either Augustus or Caesar Augustus when he became sole ruler and emperor from 31 BC until his death in AD 14. Other relevant details about Augustus are revealed in individual lessons throughout this commentary.
When was the *Aeneid* written?

509-31 BC  Roman Republic: government with a senate, public assemblies, consuls, praetors, etc.

133-122  Gracchi brothers: rival factions of senators appeal to senators or to the people for power

91-88  *Social Wars*: Italian allies (*socii*) fight with Rome over citizenship and rights

88-7, 82-1  Civil wars lead to the *dictatorship of Sulla*: rivals are executed, property is confiscated

73-71  *Spartacus* and a slave revolt throughout Italy is eventually suppressed by *Crassus*

63  Catiline's conspiracy: attempted coup to kill senators and redistribute land, suppressed

58-49  *Julius Caesar* conquers Gaul and refuses to relinquish power to the senate

49-45  Civil war: Caesar defeats *Pompey* and senatorial leaders around the Mediterranean

44-42  Civil war: Octavian and Marc Antony defeat Caesar’s assassins, *Cassius* and *Brutus*

32-30  Civil war: Octavian defeats the naval forces of *Marc Antony* and Egyptian *Cleopatra*

31  *Battle of Actium* (Sept. 2, 31 BC): Octavian defeats Antony and Cleopatra decisively

29-19  Vergil composes the *Aeneid*

27 - AD 14  First emperor *Augustus* consolidates power under *Pax Romana* until his death in AD 14

After 375 years of what Vergil’s contemporaries viewed as unified government, imperial expansion, and prosperity (509-133 BC), the Roman Republic suffered a century of civil wars, social upheaval, and political unrest that led to what we now call the “Fall of the Republic” (133-31 BC) and consolidation of power under Augustus. The details are too numerous to review, but readers should note that Vergil wrote the *Aeneid* (29-19 BC) when the republican government existed in form (consuls, senate, assemblies), but Augustus alone possessed the loyalty of all legions and real decision-making power.

What are the 12 books of the *Aeneid* about?

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<th>Books 1-6 imitate the <em>Odyssey</em></th>
<th>Books 7-12 imitate the <em>Iliad</em></th>
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<tr>
<td>1  Juno sends a storm, Aeneas lands in Carthage</td>
<td>7  Aeneas arrives in Latium, Juno incites war</td>
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<td>2  Aeneas recalls the fall of Troy for Dido</td>
<td>8  Visits Evander at Rome, Shield of Aeneas</td>
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<tr>
<td>3  Aeneas recalls his travels at sea for Dido</td>
<td>9  War: Nisus and Euryalus episode</td>
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<td>4  Love affair with Dido</td>
<td>10  War: Turnus kills Evander’s son Pallas</td>
</tr>
<tr>
<td>5  Funeral games for father Anchises</td>
<td>11  War: mourning for Pallas, minor episodes</td>
</tr>
<tr>
<td>6  Aeneas visits the Underworld</td>
<td>12  Truce among gods, Aeneas kills Turnus</td>
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The first 6 books are an imitation of Homer’s *Odyssey* and the second 6 are an imitation of Homer’s *Iliad*, ancient Greek epics composed 700 years before the *Aeneid* but well known to Rome’s Greek-educated aristocracy. In Book 1 Juno sends a storm that shipwrecks Aeneas and the Trojans at Carthage. At a banquet hosted by Queen Dido, Aeneas recalls in Book 2 the Fall of Troy and in Book 3 his travels at sea for 7 years. In Book 4 Dido and Aeneas fall in love, and, when Aeneas is urged by the gods to leave, Dido commits suicide. In Book 5 he travels to Sicily and celebrates funeral games for his father Anchises, and in Book 6 Aeneas enters the Underworld in Italy to seek advice from his father.

In Book 7 Aeneas lands in Latium, and King Latinus offers in marriage his daughter Lavinia—and the rule of the Latins—to Aeneas. Juno incites the Latin Turnus, who was engaged to marry Lavinia before Aeneas’ arrival, to wage war. In Book 8 Aeneas seeks help from Evander and the Greeks who settled near the site of Rome and from the Etruscans. In this war (Books 9-12), Aeneas is likened to the Greek Achilles, and just as Achilles kills the Trojan Hector in revenge for the death of Achilles’ friend Patroclus, so in Book 12 Aeneas kills Turnus in revenge for the death of Aeneas’ friend Pallas.
While the rhythms of English poetry are based on word-stress (stressed and unstressed syllables), Latin poetry relies on the length of syllables (long and short syllables). Long syllables are pronounced twice as long as short ones, as shown in the musical notation above. To mark the length of a syllable, we place the notation ¯ (here equal to ♩) above a long syllable and the notation ˘ ˘ (here equal to ♩) above the two short syllables.

**I. Epic meter: Dactylic Hexameter**

A. dactyl = “finger”

B. spondee = “(solemn) libation”

Every line of the *Aeneid* includes six (*hex*) metrical feet (*metra*) of **dactyls** and **spondees**. A **dactylic** foot is a combination of 3 syllables, long-short-short (˘ ˘), just like the long and short segments of a finger. A **spondaic** foot has 2 syllables, long-long (˘), which takes just as long to pronounce as a dactylic foot. Slight metrical stress (Lat. *ictus*) is placed on the first syllable of each foot.

An epic poet uses a combination of six dactyls and spondees in every line of verse. The combination can vary from line to line depending on the poet’s needs. Note in line 1.42 above (Book 1, line 42), the line has 4 dactyls and 2 spondees (d-d-d-s-d-s). In line 1.53, the poet uses 1 dactyl and 5 spondees (s-s-s-s-d-s). Although the first verse contains more syllables and appears visibly longer than the second verse, the second takes just as long to pronounce as the first. Every line takes an equal amount of time to pronounce.

While the first four feet vary between dactyls and spondees, the last two feet are dactyl-spondee (˘ ˘) in most—but not all—verses. The final syllable, called an **anceps**, “two-headed,” may be short or long but is considered long for scanning purposes. Some mark the ancesps with the letter “x” but most will scan the syllable long (˘) to complete the final spondee.

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*x*: Scanning Epic Song

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Ipsa Iovis rapidum iaculāta ē nūbibus ignem. 1.42

luctantēs ventōs tempestātēsque sonōrās 1.53
II. Dividing up Syllables in a Latin Word

A. A Latin word has as many syllables as vowels. There is one vowel in each syllable, and diphthongs (ae, au, oe, etc.) count as one vowel.

Ar-ma vi-rum-que ca-nō, Tro-jae quī prī-mus ab ō-rīs I.1

B. When there is one consonant between vowels, that consonant is pronounced with the 2nd syllable.

Ar-ma vi-rum-que ca-nō, Tro-jae quī prī-mus ab ō-rīs I.1

C. When there are two or more consonants between vowels, the first is pronounced with the preceding syllable and the rest are pronounced with the following syllable. There are a few exceptions.

Ar-ma vi-rum-que ca-nō, Tro-jae quī prī-mus ab ō-rīs I.1

D. qu- is considered a single consonant, and a mute consonant (t, d, b, p, c, g) followed by a liquid (l, r) — most often tr — in the same word often count as one consonant and fall in the second syllable.

Al-bā-nī-que pa-trēs at-que al-tae moe-ni-a Rō-mae. I.7

III. Three Easy Rules to Determine the Length of a Syllable

A. A syllable is long (¯) by nature if it contains...
   1. a long vowel (ā, ē, ĭ, ō, ĕ)
   2. a diphthong – two vowels that together produce one sound (ae, au, ei, eu, oe, ui)

B. A syllable is long (¯) by position if...
   3. a short vowel is followed by 2 consonants (in the same or different words).
      (x (=cs), z (=sd), and often j are considered double consonants)

C. Any syllable that does not follow the rules above is by default a short syllable (˘).

---

Lines Scanned According to the Three Easy Rules

When you scan a line of epic verse—as you will on the facing page—it is common to include long and short marks but NOT include the rule number. I have included the rule numbers below and in the answer keys just for clarification and instruction. Note that the final syllable is an aniceps, “two-headed,” (marked ‘x’). It may be long or short, but is always considered long for scanning purposes.

```
Ipsa Iovis rapidum jaculāta ē nūbibus ignem. 1.42

luctantēs ventōs tempestātēsque sonōrās 1.53
```
Scansion Rules Simplified

A syllable is long (¯) if...
1. long vowel (ā, ē, ō, ū, ĩ)
2. diphthong (ae, au, ei, eu, oe, ui)
3. short vowel followed by two consonants (or double consonants x, z, and sometimes j)

...all other syllables are short (˘)

Check:
(1) that you end up with a combination of six dactyls (¯ ˘ ˘) and spondees (¯ ˘)
(2) and that the last two feet most often—but not always—scan as a dactyl-spondee (¯ ˘/¯ ˘)

IV. Scansion Practice (Set 1)

For many, it is easier to recite hexameter aloud than to write out the long and short marks. There are variations to the rules, but before you learn them, use the rules above and mark out the long (¯) and short (˘) notations above the lines below. Before you consult the answers on the next page, perform the following check: (1) Are there six dactyls and spondees? (2) Are the final two a dactyl-spondee?

1. Ar-ma vi-rum-que ca-nō, Tro-jae quī pri-mus ab ō-rīs
2. Į-ta-li-am fā-tō pro-fu-gus Lā-vī-na-que vē-nit
3. vī su-pe-rum, sae-vae me-mo-rem Jū-nō-nis ob ī-ram,
4. īn-fer-ret-que de-ōs La-tī-ō—ge-nus un-de La-tī-num
5. Mū-sa, mi-hī cau-sās me-mo-rā, quō nū-mi-ne lae-sō

V. Scansion Practice with Ellisions (Set 2)

Elision (“cutting out”):

When a short vowel (or short vowel + m) at the end of a word is followed by a word beginning with a vowel, the short vowel (or vowel + m) is elided, “cut out,” and omitted during scansion. This is similar to contraction in English. As you scan the lines below, use the rules at the top of the page. When a vowel or vowel + m at the end of a word is followed by a vowel (underlined below), omit the final vowel from scansion (i.e. -um, -e, -e, -e) but scan the vowel that begins the following word.

6. lī-to-ra—mul-tum il-le et ter-rīs jac-tā-tus et al-tō
7. mul-ta quo-que et bel-lō pas-sus, dum con-de-ret ur-be
8. Al-bā-nī-que pa-trēs at-que al-tae moe-ni-a Rō-mae.

Why is the final vowel + m elided? Linguists think that the Romans pronounced the final -m nasally, and that this nasal -m sounded enough like a vowel to be treated as such when scanning.
natural accentuation and try to develop an ear for the rhythmic
students recognize the individual feet within the verse.
recognize that new readers are accustomed to hearing word stress
recite in meter

Finally, it is common when first reading hexameter to give stilted, mechanical recitations that place
excessive word stress (ictus) on the first long syllable of each of the six feet in each verse at the expense
of the natural accentuation. This tendency is both useful and perhaps necessary when you first learn to
recite in meter. In classroom settings, teachers sometimes encourage exaggeration because they
recognize that new readers are accustomed to hearing word stress and that stilted recitations will help
students recognize the individual feet within the verse.

Many readers choose never to pass beyond this stage. Over time, however, you should focus on
natural accentuation and try to develop an ear for the rhythmic long and short syllables of each line.

**Scansion Rules Simplified**

A syllable is long (”) if...
1. long vowel (ā, ē, ő, ū, ũ)
2. diphthong (ae, au, ei, eu, oe, ui)
3. short vowel followed by two consonants (or x, z, or j)

...all other syllables are short (”)

<table>
<thead>
<tr>
<th>Scansion</th>
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<tbody>
<tr>
<td>3</td>
</tr>
<tr>
<td>1</td>
</tr>
</tbody>
</table>

Answer Key for Set 1 and 2

1. Ar-ma vi-rum-que ca-nō, Tro-jae quī prī-mus ab ō-rīs 1.1
   1 | 3 | 1 | 1 | 3 | 1 | x

2. Ī-ta-li-am fā-tō pro-fū-gus Lā-vī-na-que vē-nit 1.2
   1 | 3 | 2 | 2 | 3 | 1 | 1 | x

3. vī su-pe-rum, sae-vae me-mo-rem Jū-nō-nis ob ī-ram, 1.4
   1 | 3 | 3 | 1 | 1 | 3 | x

4. Įn-fer-ret-que de-ōs La-tī-ō—ge-nus un-de La-tī-num 1.6
   qu = k
   1 | 1 | 2 | 1 | 1 | 1 | 2 | 1

5. Mū-sa, mi-hī cau-sās me-mo-rā, quō nū-mi-ne lae-sō 1.8
   au is a diphthong
   1 | 3 | 3 | 3 | 3 | 1 | 3 | 1 |

6. lī-to-ra—mul-tum il-le et ter-rīs jac-tā-tus et al-tō 1.3
   -um/-e are elided
   3 | 3 | 3 | 1 | 3 | 3 | 3 | 3 | x

7. mul-ta quo-que et bel-lō pas-sus, dum con-de-ret ur-be 1.5
   -e is elided
   3 | 1 | 2 | 2 | 1 | 2

8. Al-bā-nī-que pa-trēs at-que al-tae moe-ni-a Rō-mae. 1.7
   -e is elided,
   tr = 1 consonant

VI. Oral Recitation

Finally, it is common when first reading hexameter to give stilted, mechanical recitations that place
excessive word stress (ictus) on the first long syllable of each of the six feet in each verse at the expense
of the natural accentuation. This tendency is both useful and perhaps necessary when you first learn to
recite in meter. In classroom settings, teachers sometimes encourage exaggeration because they
recognize that new readers are accustomed to hearing word stress and that stilted recitations will help
students recognize the individual feet within the verse.

Many readers choose never to pass beyond this stage. Over time, however, you should focus on
natural accentuation and try to develop an ear for the rhythmic long and short syllables of each line.
Scansion Rules Simplified

A syllable is long (¯) if...
1. long vowel (ā, ē, ō, ū, ĭ)
2. diphthong (ae, au, ei, eu, oe, ui)
3. short vowel followed by two consonants (or double consonants j, x, or z)

...all other syllables are short (˘)

VII. Extra Scansion Practice (Set 3): Juno’ Initial Speech

Mark out the long (¯) and short (˘) notations above the lines below. You must find the ellisions and mark them yourself, but the end of each line provides a hint. Before you consult the answers on the next page, perform the following check: (1) Are there six dactyls and spondees? (2) Are the final two a dactyl-spondee?

9. Vix ē cōn-spec-tū Si-cu-lae tel-lū-ris in al-tum
   1.34  x is a double cons.

10. vē-la da-bant lae-tī et spū-mās sa-līs ae-re ru-ē-bant,
    1.35  1 ellision

11. cum Jū-nō ae-ter-num ser-vāns sub pec-tore vul-nus
    1.36  1 ellision

12. haec sē-cum: “Mē-ne in-cep-tō dē-sis-te-re vic-tam
    1.37  1 ellision

13. nec pos-se Ī-ta-li-ā Teu-crō-rum ā-ver-te-re rē-gem?
    1.38  2 ellisions eu is a diphthong

    1.39  1 ellision remember qu = k

15. Ar-gī-vum at-que ip-sōs po-tu-it sum-mer-ge-re pon-tō
    1.40  2 ellision

    1.41  1 ellision x, j are double cons.

17. Ip-sa Jo-vis ra-pi-dum ja-cu-lā-ta ē nū-bi-bus ig-nem
    1.42  1 ellision j is a single cons.

18. dis-iē-cit-que ra-tēs ē-ver-tit-que ae-quo-ra ven-tīs,
    1.43  1 ellision

19. il-lum ex-spī-ran-tem trāns-fī-xō pec-to-re flam-mās
    1.44  1 ellision

20. tur-bi-ne cor-ri-pu-it sco-pu-lō-que în-fī-xit a-cū-tō;
    1.45  1 ellision

* Synizesis is one of the rare exceptions to the rules. It occurs when two vowels that should be pronounced in separate syllables are pronounced as a single syllable. The final -eī in O-ī-leī should be pronounced as two syllables (e-ī) but is here pronounced as a single long syllable.
### Answer Key for Set 3

<table>
<thead>
<tr>
<th>Number</th>
<th>Scansion</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.</td>
<td>Vixē cōn-spec-tū Si-cu-lae tel-lū-ris in al-tum</td>
</tr>
<tr>
<td>10.</td>
<td>vē-la da-bant lae-ī et spū-mās sa-lis ae-re ru-ē-bant,</td>
</tr>
<tr>
<td>11.</td>
<td>cum Jū-nē ae-ter-num ser-vāns sub pec-tore vul-nus</td>
</tr>
<tr>
<td>12.</td>
<td>haec sē-cum: “Mē-ne in-cep-tō dē-sis-te-re vic-tam</td>
</tr>
<tr>
<td>13.</td>
<td>nec pos-se Ī-ta-li-ā Teu-crō-rum ā-ver-te-re rē-gem?</td>
</tr>
<tr>
<td>15.</td>
<td>Ar-gī-vum at-que ip-sōs po-tu-it sum-mer-ge-re pon-tō</td>
</tr>
<tr>
<td>16.</td>
<td>ū-ni-us ob no-xam et fu-ri-ās A-jā-cis O-ī-leī*?</td>
</tr>
<tr>
<td>17.</td>
<td>Ip-sa Jo-vis ra-pi-dum ja-cu-lā-ta ē nū-bi-bus ig-nem</td>
</tr>
<tr>
<td>18.</td>
<td>dis-iē-cit-que ra-tēs ē-ver-tit-que ae-quo-ra ven-tūs,</td>
</tr>
<tr>
<td>19.</td>
<td>il-lum ex-spī-ran-tem trāns-fī-xō pec-to-re flam-mās</td>
</tr>
<tr>
<td>20.</td>
<td>tur-bi-ne cor-ri-pu-it sco-pu-lō-que in-fī-xit a-cū-tō;</td>
</tr>
</tbody>
</table>
Running Core Vocabulary (5 or more times)

The following list includes all 275 words in the Vergil selections that occur 5 or more times arranged in a running vocabulary list. The number on the left of the dictionary entry indicates the lesson in which the word first appears. The number on the end of the entry indicates how many times the word occurs in the selections. These same dictionary entries are found in an alphabetized list in the glossary.

1 ā, ab, abs: (away) from, by, 25
1 altus, -a, -um: high; deep; altum, īn: (deep) sea, 28
1 animus, -ī m: mind; spirit; courage; anger, 19
1 arma, -ōrum n: arms; weapons and armor, 18
1 atque, ac: and; as, 38
1 bellum, -ī n: war, 11
1 causa, -ae f: reason, cause; for the sake of (gen), 7
1 deus, -ī m: god, 19
1 dum: while, as long as, until; provided that, 6
1 ego, met (pl nōs, nostrum): I (pl. we), 43
1 et: and; also, even, too, 173
1 fātum, -ī n: fate, 18
1 genus, -ēris n: birth, lineage, family; race; kind, 7
1 factō (1): to throw (back and forth), toss, 7
1 ille, illa, illud: that, those, 41
1 īra, -ae f: anger; rage; passion, 11
1 Italía, -ae f: Italy, 11
1 Iūnō, Iūnōnis: Juno, 9
1 labor, -ōris m.: labor, hardship, task, 8
1 lūtus, -ōris n: shore, coast, beach, 15
1 moenia, -īum n: walls; defense, city-walls; 7
1 multus, -a, -um: much, many, 9
1 -ne: indicates a yes/no question; whether, or, 9
1 nūmen, -inīs n: divine power, approval, 7
1 ōra, -ae f: shore, coast, border, 5
1 pater, -tris m: father; ancestor, 13
1 piētās, -tātis f: piety, devotion, 6
1 prōmus, -a, -um: first; leading, 23
1 que: and, 273
1 qui, quae, quod (quis? quid?): who, which, what, that; after st: any, some, 136
1 rēgina, -ae f: queen, 10
1 saecus, -a, -um: age, 7
1 tantus, -a, -um: so great, so much, so many, 18
1 terra, -ae f: land, ground, earth, 20
1 tot: so many, 8
1 Troia, ae f: Troy, 13
1 urbs, urbīs f: city, 27
1 ve, vel: or (either or both options hold true), 8
1 veniō, -ire, vēnī, ventus: come, go, 14
1 vir, -ī m: man, husband, 22
1 viō, viōs: force, power; pl. viēs, strength, 7
1 volvō, -ere, -ī, volvītus: turn, roll (over), revolve, 6
1 arcīs, arcīs f: citadel, (fortified) hilltop, 12
1 deā, -ae f: goddess, 7
1 dūcō, -ere, dūxī, dūctus: lead, draw; consider, 9
1 sum, esse, ēs, ētūrus: be, 55
1 ferō, ferre, tuli, lātus: bear, endure, carry, report, 25
1 gēns, gentis f: race, people, clan, 11
1 hic: here, 13
1 hinc: from here, hence, from this place, 7
1 hiē, haec, hoc: this, these, 73
1 iam: now, already, 19
1 lātus, -a, -um: wide, 6
1 Libya, -ae f: Libya, 5
1 longus, -a, -um: long; adv. far, 10
1 omnis, -e: all, every, whole, entire, 27
1 populus, -ī m: people, 6
1 rēgnum, -īn: kingdom, kingship, rule, 14
1 sanguis, -inis m: blood, 6
1 sed: but, 15
1 sī: if, whether, 26
1 sīc: thus, so, in this way, 17
1 tendō, -ere, -dī, tentus: stretch; strive, hasten, 8
1 teneō, -ere, -uī, -tus: hold; grab, 11
1 tum, tunc: then, at that time; 18
1 Tyrius, -a, -um: Tyrian, of Tyre; Carthaginian, 8
1 ūnus, -a, -um: one, alone; ūnā, together, 10
1 ad: to, toward, at, near (acc.), 29
1 aequor, -orīs n: sea, the level (sea), 11
1 agō, -ere, ēgī, ēactus: drive, lead, do, 9
1 annus, -ī m: year, 5
1 circum: around (acc.), 12
1 Danaus, -a, -um: Danaan (Greek), 7
1 dolor, -orīs m: pain, grief, 6
1 errō (1): wander, 10
1 etiam: also, even, 7
1 gerō, -ere, gessī, gestus: carry (on), wage, 5
1 invideo, -ēre: hate, envy, 6
1 is, ea, id: he, she, it, they; this, that, these, those; 5
1 mare, -is n: sea, 5
1 mōlēs, -is f: mass, structure; burden, 5
1 per: through, over, by, 45
1 rapiō, -ere, rapū, raptum: snatch, seize; kidnap, 7
9 videō, -ère, vidi, visus: see; videor, seem, 24
10 vocō (1): call, name; summon, 8
11 accipō, -ere, -cēpi, -ceptus: receive, take, 7
12 caput, -itis n.: head; life, 10
13 gravis, -e: heavy, serious, severe 5
14 interesse: meanwhile, in the meantime, 5
15 miscēō, -ère, -ūi, mixtum: mix (up), 7
16 nāvis, -is f.: ship, 11
17 vertex, -icis m.: peak; whirlpool, 5
18 domus, -ūs f.: home, house(hold); 8
19 for, fāri, fātus sum: speak, say, tell, 7
20 fuga, -ae f.: flight; haste, 5
21 meus, -a, -um: my, mine, 10
22 moveō, -ere, mōvī, mōtus: move, upset, 7
23 poena, -ae f.: punishment, penalty, 5
24 post: after, behind (acc.), later, 5
25 sors, sortis f.: lot, lottery; luck, 5
26 vester, -era, -rum: your, yours, 5
27 aiō, ais, ait; aiunt: say; speak; assert, 7
28 cinctus, -a, -um: all, whole, entire, 5
29 regō, -ere, rēxi, rectus: rule, lead, direct, 13
30 simul: at the same time, together, 7
31 cursus, -ūs m.: course, running; haste, 6
32 dulcis, -e: sweet, pleasant, fresh, 7
33 petō, -ere, -ivi: seek, head for; ask, 14
34 ūllus, -a, -um: any(one), thing, 5
35 umbra, -ae f.: shade, shadow, ghost, 12
36 amor, -ōris m.: love, 9
37 hic: to this place, hither, 5
38 pōnō, -ere, posuī, positum: put, place (aside), 5
39 rés, rei, f.: thing, matter, affair; circumstance, 11
40 subēō, -ere, -īi, iūs: go up to, approach, 6
41 celer, -eris, -ere: swift, quick, 6
42 manus, -ūs f.: hand, 9
43 nūllus, -a, -um: not any, no(one), thing, 6
44 prior, prius: earlier, before, 6
45 socius, -i m.: comrade, ally, 6
46 tergum, -ī n.: back (part of the body), rear, 5
47 cūra, ae f.: care; concern; worry; anxiety, 7
48 finis, -is m./f.: end, border; territory 5
49 spēs, -ēi f.: hope, expectation, 6
50 varius, -a, -um: various, 5
51 vultus, -ūs m.: expression, face, 6
52 aliōs, -a, -ud: other, another, else, 9
53 ardeō, -ere, arsī, arsus: burn, be eager to (inf.), 8
54 mīrōr, -ārī, -ātus sum: wonder, be amazed at, 5
55 mūrus, iī m.: wall, 8
56 pars, -tis f.: part, side, direction; some…others, 5
57 tectum, -ī n.: roof; shelter, house, building, 6
58 Didō, -ōnis f.: Dido, 11
59 quālīs, -e: which/what sort; such as, just as, like, 7
60 surgō, -ere, -rēxi, -rectus: raise, rise up, surge, 5
61 templum, -ī n.: temple, 5
62 ōpa, -ae f.: bank, 8
63 tacitus, -a, -um: silent, speechless, still, 5
64 eō, īre, īi, itus: go, 10
65 metus, -ūs f.: dread, fear, 5
66 aspiciō, -ere, spexī, spectus: to look at, see, 9
67 dē: down from; about, concerning, 10
68 fāma, -ae f.: fame, rumor, reputation, 9
69 ferrum, -ī n.: iron; sword, weapon, tool, 7
70 miser, -era, -rum: miserable, wretched, 6
71 nōmen, -inis n.: name, fame, renown 5
72 noster, -ra, -rum: our, ours, 10
73 nunc: now, 15
74 crūdēlis, -e: cruel, bloody, 6
75 dēmittō, -ere, -mīsī, -missum: drop, sink, 5
76 crēdo, -ere, -didī: believe, trust, 5
77 dōnum, -ī n.: gift, offering, prize, 6
78 extrēmus, -a, -um: farthest, outermost, 5
79 idem, eadem, idem: same, the same, 6
80 gemitus, -ūs m.: groan, lament, sob, 5
81 nē: lest, that not, so that not; no, not, 5
82 stō, -āre, stēti, status: stand, stop, 6
83 fugō, -ere, fugī: flee, escape; avoid, 5
84 nātus, -ī m.: son (male having been born) 8
85 ōrō (1): plead, beg; pray for, entertain, 8
86 pēs, pedis m.: foot, 5
87 puer, -ī m.: boy, child, 6
88 sacrē, -era, -crum: sacred, holy; rite, ritual, 5
89 limen, -inis n.: threshold, doorway, 5
90 lux, lūcis f.: light, daylight; life, 5
91 somnus, -ī m.: sleep; dream 5
92 capiō, -ere, -cēpi, captūs: take, seize, catch, 5
93 comes, -itis m./f.: companion; comrade, 5
94 hē: hail! hey! (to grab attention); alas! ah! 7
95 quaerō, -ere, quaesīvī, -itus: search for, ask, 5
96 désero, -ere, -rūi: desert, forsake, abandon, 6
97 Anchīsīēs, -ae, acc.-en m.: Anchises 8
98 lūmen, -inis n.: light, lamp; eye; life, 5
99 morior, morī, mortuus sum: die, 5
100 tandem: finally; at length, pray, 5
101 lacrima, -ae f.: tear, 5
102 sōlus, -a, -um: alone, only, sole, 5
### Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
<th>Examples</th>
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<td>abs.</td>
<td>absolute</td>
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<td>acc.</td>
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<td>line (lines)</td>
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<td>1s, 2s, 3s</td>
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<tr>
<td>1p, 2p, 3p</td>
<td>1st, 2nd, 3rd person plural</td>
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### Citations:

The *Aeneid* consists of 9,896 lines of epic verse (dactylic hexameter) divided among 12 books that vary between 705 and 952 lines each. A Roman *liber*, “book,” is the length of a single scroll—the equivalent of a long chapter today. And so, the 12 books of the *Aeneid* are equivalent to 12 lengthy chapters in a single modern book. All of the selections in this commentary come from Books 1, 2, 4, and 6 in the first half of the epic.

These 12 books do not have titles. Instead, when we refer to a specific book in the *Aeneid*, we capitalize the word “book” and add the number as a Roman or Arabic numeral: Book III or Book 3.

When citing a passage in the *Aeneid*, it is common to include the book as a Roman or Arabic numeral and the line number as an Arabic numeral: I.34 or I.34 therefore refer to line 34 in the first book. If you cite an extended passage, add a hyphen: 2.42-49 refers to lines 42 through 49 in the second book. Finally, if it is unclear that you are referring to the *Aeneid* or if you refer to several different works in the same passage, you should add the title in italics before the book number: e.g. *Aeneid* 2.42-49.

When you include an accurate English translation of the Latin, it is common to include the translation in quotation marks and immediately follow the translation with the original Latin and line number in parentheses. A comma separates the Latin text from the book and line number. If the Latin is more than three words, often you may include the first and last Latin word and use ellipses (…) inbetween:

```
The first words of the epic are “I sing of arms and a man” (*Arma virumque cano*, I.1).
Aeolus “sits on the high citadel, holding his scepter” (*celsā...tenēns*, I.55-6).
```

In a classroom setting teachers may allow a range of citation formats, but in all cases (a) an accurate translation is placed in quotation marks, (b) the specific lines are cited in the sentence, and (c) the original Latin is cited immediately after the translation so readers can decide whether the translation is in fact an accurate interpretation of the Latin. Note that the example below includes all three elements:

```
When in lines 139-41 Neptune refers to Aeolus’ domain with the derogatory words “rock” (*saxa*) and “prison” (*carcere*), the god draws attention to how little power Aeolus has relative to Neptune’s power over the entire sea.
```
The Virgilian connection between love and the constitution of civic life is significant. Certainly the wars between Rome and Carthage had economic and political causes, not the abandonment of Dido by Aeneas, not the removal of love, which is only a poetic cause. But why “only”? I—like anyone who loves literature—believe that the poetic causes say more than the political and economic causes, in fact they go to the heart of the political and economic causes.

- Elena Ferrante

La Frantumaglia

To make the ancients speak, we must feed them with our own blood.

- von Wilmotz-Moellendorff
<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
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<tr>
<td>1</td>
<td>virumque: and virum; i.e. Aeneas</td>
</tr>
<tr>
<td>2</td>
<td>Ítalianum...labōris: abl. from ora, -ae f. ‘shore’</td>
</tr>
<tr>
<td>3</td>
<td>multum: much; adverbial acc.</td>
</tr>
<tr>
<td>4</td>
<td>memorem: transferred epithet; the adj. agrees logically with īram but describes Juno</td>
</tr>
<tr>
<td>5</td>
<td>multa: many things; neut. acc. pl. substantive</td>
</tr>
<tr>
<td>6</td>
<td>inferreque: until he could...and could...; 3s impf. anticipatory subj.; dum + subj. can express intention equiv. to a purpose clause and reveals the fatō expressed in line 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lesson 1: Aeneid I.1-11</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Arma virumque canō, Troiae quī prīmus ab ōrīs</td>
<td>1</td>
</tr>
<tr>
<td>Ítalianum, fātō profugus, Lāvīnaque vēnīt</td>
<td>2</td>
</tr>
<tr>
<td>Ítala—multum ille et terrīs iactātus et altō</td>
<td>3</td>
</tr>
<tr>
<td>vī superum, saevae memorem Īūnōnis ob īram,</td>
<td>4</td>
</tr>
<tr>
<td>multa quoque et bellō passus, dum conderet urbem</td>
<td>5</td>
</tr>
<tr>
<td>inferreque deōs Latīnī—genus unde Latīnum</td>
<td>6</td>
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<tr>
<td>Albānīque patrēs atque altae moenia Rōmāe.</td>
<td>7</td>
</tr>
<tr>
<td>Mūsa, mihi causās memorā, quō nūmine laesō</td>
<td>8</td>
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<tr>
<td>quidve dolēns rēgīna deum tot volvere cāsūs</td>
<td>9</td>
</tr>
<tr>
<td>insignem pietāte virum, tot adīre labōrēs</td>
<td>10</td>
</tr>
<tr>
<td>impulerit. Tantaene animīs caelestibus ōrē?</td>
<td>11</td>
</tr>
</tbody>
</table>

| adeō, -īre, i(v)ī: go to, approach, 2 |
| caelestis, -ē: celestial, heavenly |
| canō, -ere, cecīnī, cantus: sing (about), 3 |
| cāsus, -īs m: misfortune; chance, 4 |
| condō, -ere, condīdī, -dītum: found; hide, 4 |
| dolēō, -ere, dolū: grieve, feel pain, suffer |
| impellō, -ere, -pulī, -pulōs: drive, set into motion, 3 |
| inferō, -ferrē, -tīlī: carry or bring on, 2 |
| insignīs, -ē: distinguished, marked, 3 |
| labōrō (1): work, toil  |
| laedō, -ere, -sī, -sus: hurt, harm; offend, 2 |
| Latīnus, -a, -um: Latin, of Latin, 2 |
| Latium, -i n: Latium, 4 |
| Lāvīnus, -a, -um: Lavinian (of the town Lavinium) |
| memor, -orīs: mindful, remembering (gen) 4 |
| memorō (1): recall, recount, 2 |
| Mūsa, -ae f: Muse  |
| ob: on account of, because of (acc), 3 |
| patior, -i, passus sum: suffer, endure; allow, 4 |
| profugus, -a, -um: exiled, fugitive |
| quoque: also, 2 |
| Rōma, -ae f: Rome |
| superus, -a, -um: above, higher; noun god above, 3 |
| unde: whence, from which, 2 |

1. virumque: et virum; i.e. Aeneas
2. Troiae...ab ēris: abl. from ora, -ae f. ‘shore’
3. quī prīmus...vēnīt: who was the first to come...; several groups of Trojans left Troy, and Aeneas’ was the first to arrive at Italy
4. Ítalianum...Lāvīnaque ëtora: to...; acc. place to which; Lavinium is a town founded by Aeneas
5. fātō: by...; ‘because of...’ abl of cause
6. profugus: in apposition to nom. sg. quī
7. mulēm: much; adverbial acc.
8. Ílī: that one; i.e. Aeneas
9. et terrīs...et altō: both on...and on...; abl. place where; for altō, see note below
10. iactātus (est): 3s pf. pass.
11. altō: the sea; ‘the deep,’ metonomy: this neut. substantive is often used to mean ‘the sea’
12. vē: by force; abl. of means, irreg. abl. sg. vīs
13. superērum: of (those);...gen. pl.; i.e. gods
14. memorem: transferred epithet; the adj. agrees logically with īram but describes Juno
15. multa: many things; neut. acc. pl. substantive
16. passus (est): 3s pf. dep. patior: translate active
17. dum conderet...inferreque: until he could...and could...; 3s impf. anticipatory subj.; dum + subj. can express intention equiv. to a purpose
18. clause and reveals the fatō expressed in line 2
19. Latīō: into...; dat. of compound verb in-ferret undē (veniunt): from where...come...; ellipsis: add a verb to agree with all three nom. subjects
20. Mūsa: vocative, direct address; Vergil invokes the goddess to narrate the epic through him
21. memōrā: sg. imperative
22. quō nūmine laesō: by what the numen having been insulted; ‘because of what...’ ind. question in apposition to causās: abl. abs + abl. of cause
23. quidve dolēns...impulerit: or grieving what...; ind. question with pf. subj. impellō; -ve = ‘or’
24. de(ō)rūm: gen. pl. deus
25. virum insignem pietāte volvere tot cāsūs (et) adīre tot labōrēs: that a man...; ind. disc. with anaphora, asyndeton (lack of conjunction ‘et’)
26. pietāte: in...; abl. of respect with insignem volvere: undergo; ‘turn over’
27. Tantae-ne animīs caelestibus ōrē (erant)?: animīs caelestibus is dat. of possession: either make the dative possessive (1) ‘Was the anger of the celestial spirits so great?’ or make dative the subject: (2) ‘Did the celestial spirits have such great anger?’ ellipsis: add a linking verb; ōrē is often pl. but may be translated as sg.
Invocation of the Muse: Why must the pious suffer?

| aā, ab, abs: (away) from, by, 25 |
| altus, -a, -um: high; deep; altum, ī n.: (deep) sea, 28 |
| animus, -ī m: mind; spirit; courage; anger, 19 |
| arma, -ōrum n: arms; weapons and armor, 18 |
| atque, ac: and; as, 4 |
| bellum, -ī n: war, 11 |
| causa, -ae f: reason, cause; for the sake of (gen), 7 |
| deus, -ī m: god, 19 |
| dum: while, as long as, until; provided that, 6 |
| ego, meī dum deōs, -ae f: queen, 10 |
| fātum, -ī n: fate, 18 |
| genus, -eris n: birth, lineage, family, race; kind, 7 |
| iactō (1): to throw (back and forth), toss, 7 |
| ille, illa, illud: that, those, 41 |
| īra, -ae f: anger, rage; passion, 11 |
| Ītālia, -ae f: Italy, 11 |
| lūnā, lūnānis ī f: moon, 9 |
| labor, -ōris m: labor, hardship, task, 8 |
| lītus, -oris n: shore, coast, beach, 15 |
| moenia, -ium n: walls; city-walls; 7 |
| multus, -a, -um: much, many, 9 |
| -ne: indicates a yes/no question; whether, or, 9 |
| nūmen, -inis n: divine power, approval, 7 |
| ōra, -ae f: shore, coast, border, 5 |
| pater, -tris m: father; ancestor, 13 |
| pietās, -tātis f: piety, devotion, 6 |
| prīmus, -a, -um: first; leading, 23 |
| que: and, 273 |
| quī, quae, quod (quis?quid?): who, which, what, 136 |
| rēgīna, -ae f: queen, 10 |
| saevus, -a, -um: savage, fierce, 7 |
| tantus, -a, -um: so great, so much, so many, 18 |
| terra, -ae f: land, ground, earth, 20 |
| tot: so many, 8 |
| Troia, -ae f: Troy, 13 |
| urbs, urbīs f: city, 27 |
| -ve, vel: or (either or both options hold true), 8 |
| venīō, -ire, vēnī, venītus: come, go, 14 |
| vir, -ī m: man, husband, 22 |
| vīs, vīs f: force, power; pl. vīrēs, strength, 7 |
| volvō, -ere, -ē, volvītus: turn, roll (over), revolve, 6 |

### Introduction (ll. 1–7) and Invocation (ll. 8–11)

1. **armā virumque (l. 1.1)**: The first word summarizes an epic in the same way as the title of a music album encapsulates the songs in the album. The first word in Homer’s *Odyssey* is *andra*, ‘man,’ and the first word in Homer’s *Iliad*, about Achilles and the last year of the Trojan war, is *mēnin*, ‘wrath.’ Both were written in Greek in 750-720 BC. Here, Vergil alludes to both epics and effectively asserts: ‘This is my *Odyssey* and this is my *Iliad*, a Latin work that will rival the greatest Greek epics.’

2. **fātō profugus (l. 1.2)**: Vergil suggests that his work will not merely rival but surpass the epics of Homer. The suggestion that the man, i.e. Aeneas, was a fugitive by *fatō* is provocative. The Greeks, on this view, did not win the Trojan war because of their military prowess or the favor of the gods but because fate had a greater purpose: to drive the defeated Trojans to Italy and give rise to Rome. And so, just as Christians call the *Hebrew Bible* the ‘Old Testament’ and thereby assert that their *New Testament* is more important, so Vergil suggests that his epic and the story of Rome is more important than the Greek epics and all the Greek art and literature influenced by those epics.

3. **multum ille et terrīs iactātus et altō (l. 1.3)…multa quoque et bellō passus (l. 5)**: This is the narrative of Books 1-6 and 7-12 respectively. As readers will discover, the first six books imitate the *Odyssey* while the second six imitate the *Iliad*. By alluding to the travels of Odysseus and war with Achilles, Vergil elevates the minor hero Aeneas to the heroic status of both Odysseus and Achilles.

4. **dum conderet urbem inferreque deōs…Rōmae (l. 5–7)**: The use of the subjunctive indicates purpose and offers a partial explanation for the word ‘fatō’ in line 2. Vergil connects the world of Greek myth and literature with the founding of Rome. As Vergil later reveals, Aeneas will found the city Lavinium and rule the Latins for 3 years; his son Ascanius will found Alba Longa and rule the Albans for 30 years; and, after 300 years of kings at Alba Longa, Romulus will found the city of Rome (I.265-74). Note how Vergil begins the introduction with the word ‘Troiae’ and ends the final line with ‘Rōmae.’ In doing so, Vergil explicitly connects the gods of Troy with those of Rome itself.

5. **Mūsa, mihi causās memorā (l. 8)**: The invocation of the muse is a common epic convention, found in the *Odyssey* and *Iliad*. In effect, the rest of the epic is told by the goddess of creativity through Vergil. This allows the poet to be an omniscient narrator and relate details about the divine world and private conversations that humans would not know otherwise.

6. **signīm pietātē virum (l. 10)**: The entire poem is composed to answer one question: Why must the pious suffer? The word *pietās* signifies devotion to family, community, and the gods, and the Romans closely identified such devotion with success. How can Aeneas be pious and yet still suffer?
Urbs antīqua fuit (Tyriī tenuĕre colōnī)
Karthāgō, Ítalian contrā Tiberīnaque longē
östia, dīves opum studiīsque asperrima bellī;
quam lūnō furtur terrīs magis omnibus ūnam
posthabitātā coluisset Samō: hic illius arma,
hic currus fuit; hoc rēgnum dea gentibus esse,
sī quā fāta sinant, iam tum tenditque fovetque.
Prōgeniem sed enim Troiānō ā sanguine dūcī
audierat Tyriās ōlim quae verteret arcēs;
hinc populum lātē rēgem bellōque superbum
ventūrum excidiō Libyae: sic volvere Parcās.

antīquus, -a, -um: ancient, old
asper, aspera, asperum: harsh, rough
audīō, -īre, -īvī, -īvus: hear, listen to
colōnus, -i m: settler, colonist
colō, -ere, colū, cultum: till, farm, cultivate
contrā: opposite, facing
currus, -īsus m: chariot, carriage
dīves, divītis: rich, wealthy in (gen.), 2
enim: for, indeed
excidiō, -i m: destruction
foveō, -ere, fōvī, fōitus: nature, foster; caress
Karthāgō, -inis f: Carthage
magis: more, rather, 2
ōlim: once, once upon a time

12 fuit: there was...; pf. sum
tenuē(runt): syncopated 3p pf.; supply 'urbem'
13 Karthāgō: nom. sg. in apposition to urbs
contrā: + both accusatives; Carthage faces Rome across the Mediterranean
longē: farther
14 dīves...asperrima: both sg. modify fem. sg. Karthāgō; asperrima is a superlative adj.
studiīs: in...; abl. of respect with asperrima
15 quam: which...; relative, acc. obj. of coluisset; the antecedent is fem. sg. Karthāgō
fertur: is said; 'is reported,' + pf. inf. colō.
ominibus: than...; abl. of comparison
16 posthabitātā Samō: abl. abs.; i.e. the island Samos holds second place in Juno’s affection
Hic illius (fuērunt) arma, hic currus fuit:
Here...here...; anaphora and ellipsis: add pf. of sum as a verb; note the macron: hic is an adv.,
hic, ‘this,’ is a pronoun; These possessions of Juno are honored as sacred relics in Carthage.
illius: gen. sg. illa; i.e. Juno
17 hoc rēgnum...esse: that this be...; ind. disc. governed by tenditque fovetque.; hoc is acc.
subj. and refers to fem. sg. Karthāgō, but is

attracted into the neut. by the predicate rēgnum

18 sī quā...sinant: if in any way...; quī, quid is indefinite (some, any) after sī, nisi, num and nē; pres. subj. of subordinate verb in ind. disc.
que...: both...and...
19 sed enim: but indeed; place at first in sentence
Prōgeniem...dūci: that...; first of 3 ind. disc. governed by audi(v)erat; pres. pass. inf. dūcō
Tyriās...qua verteret arcēs: which would...; a relative clause of purpose with impf. subj.; the antecedent is fem. Prōgeniem; Tyriās arcēs refers to Carthage, a colony of Phoenician Tyre
21 (et) hic populum...ventūrum (esse): (and) that...; would...; asyndeton and elliptis; ind. disc. with fut. act. inf. venīō governed by audi(v)erat
lātē: adv. lātus with rēgem
rēgum: ruling; equiv. to pres. pple reg(ent)em
bellō: in...; abl. of respect with superbum
22 excidiō: for...; dat. of purpose
sic...Parcās: that thus the Fates were spinning; ind. disc.; the Fates are personified as women who spin and cut threads that decide one’s fate
Rome and Carthage

| First Punic War | 261-241 BC |
| Second Punic War | 218-201 BC |
| Third Punic War  | 149-143 BC |

The three Punic Wars fought between Rome and Carthage, a city-state in North Africa, transformed Rome into a naval power with a vast western Mediterranean empire. By the end of the wars, Rome had acquired the provinces of Sicily, Sardinia, Corsica, Hispania, and much of Libya (North Africa).

The Carthaginians were originally colonists from the Phoenician cities of Tyre and Sidon, located in modern day Lebanon. The Romans acknowledged this origin by calling the Carthaginians Pœnī or Pānī, ‘Phoenicians.’ Since the name Carthāgniēnsēs does not fit in epic meter, Vergil refers to the people eight times as Týriī, ‘Tyrians,’ twice as Poënī, ‘Phoenicians,’ and once as Sidōnīī, ‘Sidonians.’

In lines 19-22, Vergil ingeniously suggests that not only the rise of Rome but the Punic wars and rise of the Romans as a Mediterranean power were preordained by fate and gods.

Syncopated Verbs

Vergil will sometimes abbreviate a verb form by omitting letters or shortening the ending in order to fit the meter. Verbs that are abbreviated in this way are called syncopated verbs (Grk. syncopein, ‘to cut off’). Note three recent examples from our reading:

| tenuēre (tenuerunt) | they held (I.12) | 3p perfect ending -ērunt shortened to -ēre |
| audierat (audiverat) | she had heard (I.20) | -v or -vi omitted from the perfect stem |
| repostum (repository) | having been stored (I.26) | -i omitted from the perfect stem |

There are 13 syncopated 3p perfects similar to tenuēre above. They look like present infinitives but are easy to identify because (1) they have perfect stems (e.g. tenu-, conspēx-) and (2) are found with nominative rather than accusative subjects (e.g. Týriī tenuēre colōnī).

Ablative of Respect

There are 27 labeled instances of the ablative of respect (also called the ablative of specification). This noun accompanies an adjective and both explains and limits the meaning of the adjective. It is often translated ‘in X’ or ‘in respect to X.’

| insignem pietāte virum | A man distinguished (in horse-racing? in speaking? No…) in respect to piety (I.10) |
| asperrima studiīs bellī | most harsh (in punishing criminals? in criticism? No…) in the pursuits of war (14) |
Id metuēns veterisque memor Sāturnia bellī,
prīma quod ad Troiam prō cārīs gesserat Argīs
(neccum etiam causae īrārum saevīque dolōrēs
exciderant animō; manet altā mente reposum
iūdicium Paridis sprētaeque iniūria formae
et genus invīsūm et rapī Ganymēdis honorēs)
hīs accēnsa super iactātōs aequore tōtō
Trōās, relliquiās Danaum atque immītis Achillī,
arcēbat longē Latiō, multōsque per annōs
errābant acī fātīs maria omnia circum.
Tantae mōlis erat Rōmānam condere gentem.

Accendō, -ere, -i, ēnsus: kindle, enflame, enrage, 3
Achillēs, -is (f) m: Achilles, 2
arceō, -ère, -ui: fend or keep off, defend, 2
Argus, -ī m: Argive (Greek)
cārus, -a, -um: dear, 3
condō, -ere, condīdī, -ditum: found; hide, 4
excidō, -ere, ī: fall from, slip from, perish
forma, -ae, f: shape; beauty (shapeliness), 4
Ganymēdēs, -is m: Ganymede
honor, -ōrīs m: honor; offering, sacrifice, 3
immītis, -e: pitiless, unmerciful
iniūria, -ae f: injury, insult, injustice, 2
iūdicium, -ī n: decision, judgment
Latium, -ī n: Latium, 4

23 id: this; i.e. all that Juno had heard in ll. 19-23 metuēns: pres. pple
24 prīma quod... gesserat: which she had been the first to wage...; relative clause; nom. prīma points to Juno’s leadership against the Trojans prō cārīs... Argīs: on behalf of..., for...
gesserat: plpf. gerō
25 etiam: also
Īrārum: of (her) anger; as often, translate as sg.
26 animō: from...: abl. of separation (place from which) or dat. of compound verb
Manet: there remain...; 3s with a 3p subject
Altā mente: deep in her mind; ‘in her deep mind,’ neut. altum attracted into fem. of mente
Repos(it)um: syncopated PPP, repōnō
27 iūdicium Paridis: the judgment of Paris
Sprētae...formae: gen. sg.; PPP, spernō; i.e. Juno was insulted because she and Athena lost the judgment of Paris to Venus
28 genus invīsūm: hated race, hated stock; i.e. the Trojan people
Rapī: gen. sg. PPP, rapiō, ‘kidnap,’ the Trojan prince Ganymede was kidnapped and made Jupiter’s cupbearer; Juno is envious of the attention that Ganymede receives from Jupiter
Maneō, -ēre, mānēs: stay, remain, wait, 4
Memor, -orīs: mindful of, remembering (gen) 4
Mēns, mentīs f.: mind, intent, purpose, 4
Metuō, -ère, -ui: fear, dread, 2
Neccum: not yet, nor yet
Parīs, -idis m: Paris, 3
Prō: before; for, in behalf of (abl), 3
Relliquiās, -ārum f: survivors, remains, 2
Reponō, -ere, -suī, -situm: put up, store up
Sāturnia, -ae f: Saturnian one, Juno, (patronymic), 2
Spernō, -ere, spṛēvī, spṛētum: spurn, scorn, reject, 2
Super: above, beyond (acc.); adv. in addition, 3
Vetus, -eris: old, former

29 (Iūnō) his accēnsa...arcēbat: (Juno) having been...; add a subject for arcēbat; PPP accusō
Hīs: by...; abl. means, i.e. all the reasons above
Super: in addition; ‘on top of this,’ adv.
(in) aequore tōtō
30 Trōās: Trojans; masc. acc. pl.
Relliquiās: in apposition to Trōās
Danaum: of the Greeks; 3rd decl. gen. pl.
Immītis Achillī: Achilles was the foremost fighter of the Greeks at Troy and was killed by the arrow of Paris shortly before the Greeks sacked the city of Troy
31 Longē: far
Latiō: from...; abl. of separation (place from which)
(Troānī) acī: (the Trojans) having been driven...; PPP agō + abl. means fātīs
32 Maria omnia circum: circum omnia maria; anastrophe (reversal of normal word order)
33 Tantae mōlis: (of) so great a burden; gen. of description (quality) as predicate following erat: it was...; condere is the infinitive subject
Reasons for Juno’s Anger

In addition to 1. the future destruction of Carthage by the descendants of Troy in I.19-22, Vergil mentions several additional reasons why Juno feels anger toward Aeneas and the Trojans.

2. iūdicium Paridis (sprētaeque iniūria formae): After the goddess Discord throws an apple inscribed with the words “to the most beautiful” into the wedding party of Thetis and Pelias, Achilles’ parents, Mercury whisks the apple away and gives it to Paris, one of the fifty sons of King Priam of Troy. Soonafter, the goddesses Juno (Hera), Minerva (Athena), and Venus (Aphrodite) approach Paris and offer rewards in return for the apple. Juno offers political power; Minerva, victory in battle; and finally Venus, the most beautiful woman. Paris awards the apple to Venus and thus incurs the anger of both Juno and Minerva in the Trojan war and beyond.

3. genus invīsum: Although the phrase can be translated as the “hated race” and refer to the Trojans in general, it more likely means “hated stock” and refers to one of the founders of the Trojans, Dardanus, a local king and grandfather of Trōs, who gave his name to the Trojans. Dardanus was the offspring of an illicit affair between Jupiter and the mortal Electra. Juno undoubtedly knew about the affair and blamed Dardanus, who served as a reminder of her husband’s infidelity.

4. raptī Ganymēdis honōrēs: Dardanus’ grandson Trōs gave birth to three sons, Ilus, Assaracus, and Graius, whom Homer describes as the most handsome of mortal men. In the form of an eagle, Jupiter kidnapped Ganymede and made the boy his personal cupbearer. Juno appears to have envied the affection that Jupiter displayed to the young man.

Trojans and Greeks

Review the list of proper names that Vergil uses to refer to the Trojans and Greeks:

- Trōiānus, -a, -um: Trojan, 3
- Trōs, Trōis: Trojan, 5
- Trōiōnus, -a, -um: Trojan, 1
- Teucrus, -a, -um: Teucrian, Trojan, 10
- Dardanius, -a, -um: Dardanian, Trojan, 4
- Dardanidēs, -ae m.: Dardanian, Trojan, 2
- Phrygium, -a, -um: Phrygian, Trojan, 3
- Ilīacus, -a, -um: of Ilium, Trojan, 2
- Ilias, -adis: Trojan, 1

The names Teucrians, Dardanians, and Trojans are patronymics that refer to the Trojans as the descendants of King Teucer, King Dardanus, and King Tros. Teucer was a distant relative who gave his name to the land around Troy, Teucria, until Dardanus arrived and the land was renamed Dardania. Dardanus’s grandson Tros gave his name to the Trojans, while Tros’ son Ilus, founded the city of the Trojans, which is called ‘Ilium’ as well as ‘Troia.’ Phrygia is the name of the entire region in western Asia Minor (modern day Turkey).

The names Argives and Danaans refer to the Greeks and are frequently used in the Iliad and Odyssey.
Vix ē cōnspectū Siculae tellūris in altum
vēla dabant laetī et spūmās salis aere ruēbant,
cum lūnō aeternum servāns sub pectore vulnus
haec sēcum: “Mēne inceptō dēsistere victam
nec posse Ītaliā Teucrōrum ēvertere rēgem?
Quippe vetor fātīs. Pallasē extīrēre classem
Argīvum atque ipsōs potuit summergere pontō
ūnius ob noxam et furiās Aiācis Oīleī?
Ipsa Iovis rapidum iaculātā ē nūbibus ignem
disiēcitque raštē ēvertitque aequora ventīs,
ilum expīrantom ūnā xō pectore flammās
turblne corripuit scūpōlūque īnfīxit acūtō;

| acūtus, -a, -um: sharp, pointed, 2 | ob: on account of, because of (acc), 3 |
| aēs, aēris n.: bronze, 2 | Oīleus, -ī m: Oileus (father of Ajax) |
| aeternus, -a, -um: eternal, everlasting 4 | Pallas, -adīs f: Pallas, Athena (Minerva), 2 |
| Aiās, Aiācis m: Ajax | quippe: of course, truly; surely, 3 |
| Argīvus, -a, -um: Argive (Greek) | rapidus, -a, -um: swift, grasping, 3 |
| āvertō, -ēre, āvertī, āversum: turn away, 4 | rātis, -īs f.: raft, boat, ship, 2 |
| conspectus, -ūs, f.: sight, view, 2 | rēx, rēgis m.: king, 4 |
| dēsistō, -ēre, -stīfī, -stītus: cease (from), desist | sal, salīs n.: salt (water); sea, 2 |
| dīsicō, -e, -īciērī, -iectum: scatter, throw apart, 4 | Sīcīlus, -a, -um: Sicilian, of Sicily, 2 |
| ēvertō, -ēre, -vertī: overturn, turn over, 3 | spūma, -ae f.: foam, spray |
| expīrō (1): breathe out, exhale | summērgō, -ēre, -riēs, -rīsus: sink, drown, 2 |
| exūrērī, -ēs, -ūstum: burn up | turbō, -hīnis m.: whirlwind, 3 |
| furia, -ae f.: madness, fury | vēlum, -īn n.: sail, 2 |
| iaculātor, -ārī, iaculātus sum: throw, hurl, 2 | vetō, -āre, -ūī, -ītus: forbid, prevent, 2 |
| infīgō, -ēre, -fixī, -fixus: fix, fasten on, 2 | vīx: scarcely, hardly, with difficulty |

34 in altum: into the deep (sea); metonymy
35 laetī: happily; nom. predicative adj. as adv.
36 cum...hacē secum (dīxit): when...I said;
37 cumā secum: pres. pple servō, ‘preserve’
38 Mē-ne...dēsistere... nec posse...: Am I to...and am I not able...?; acc. + inf. in an exclamatory question, often used without a main verb to express anger or surprise; mē is acc. subject
39 Dēn: from my undertaking; ‘from the thing having been begun,’ PPP and abl. of separation
40 Italiā: from...: abl. of separation
41 Teucrōrum: of the Trojans; patronymic; Teucer was one of the founders of Troy
42 Pallas: (she) herself; i.e. Pallas
43 Iovis: gen. sg. Iuppiter, who is Pallas’ father
44-45 illum...acutō: hysteron proteron (‘later earlier’): events in line 44 occur after line 45 illum: that one; i.e. Ajax; obj. of corripuit
45 Scūpolū...acutō: on...; dat. of compound
Eight Words Referring to the Sea

Vergil uses a variety of words to refer to the sea. Sometimes a specific word is necessary, but he often will include a particular word for variation or metrical purposes. Review the list below and notice that commonly used forms are metrically different and fit in different places in the dactylic line.

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>aequor, -oris n.</td>
<td>sea, level sea</td>
<td>11</td>
</tr>
<tr>
<td>altum, -i n.</td>
<td>sea, deep sea</td>
<td></td>
</tr>
<tr>
<td>mare, -is n.</td>
<td>sea, 5</td>
<td></td>
</tr>
<tr>
<td>pelagus, -i n.</td>
<td>sea, 4</td>
<td></td>
</tr>
<tr>
<td>pontus, -i m.</td>
<td>sea, 9</td>
<td></td>
</tr>
<tr>
<td>sal, salis n.</td>
<td>sea, salt water</td>
<td>2</td>
</tr>
<tr>
<td>salum, -i n.</td>
<td>sea, swelling sea</td>
<td></td>
</tr>
</tbody>
</table>

Pallas Athena (Minerva) and Ajax

According to tradition, the Trojan princess Cassandra sought sanctuary in the temple of Minerva while the Greeks sacked the city. In one account, the Greek Ajax, son of Oileus, dragged Cassandra away as a prisoner and denied her Minerva’s protection. In another account, Ajax assaulted Cassandra in the temple of Minerva where Cassandra sought sanctuary.

Juno suggests that Minerva was able to destroy Ajax’s entire Greek fleet on the return from Troy in response to Ajax’s behavior in the temple. Since Minerva is Jupiter’s daughter (she leapt out of his head!), Vergil feels no need to explain why she so easily borrows her father’s thunderbolt.

Short Answer

1. Vergil begins his Trojan narrative in ll. 34-35 *in medias res*. What does *in medias res* mean?

2. What rhetorical/stylistic device does Vergil use at the beginning of Juno’s speech in ll. 37-41 to reveal Juno’s bewilderment and anger? (Hint: Juno does not use a nominative and finite verb.)

3. How do the initial lines of Juno’s speech in ll. 37-41 reinforce the idea expressed by Vergil that the Trojans were destined to come to Italy?

4. How is the example of Ajax supposed to support Juno’s case for turning away Aeneas from Italy?
adōrō (1): pray to, plead to, honor  
Aeolia, -ae f.: Aeolia  
Auster, -trīs m.: Auster  
carcer, -erus m.: prison  
celsus, -a, -um: high, towering  
claustrum, -ī n.: enclosure; bar, bolt  
fetus, -a, -um: teeming, pregnant (dat.), 2  
flammō (1): enflame, kindle  
fremō, -ere, -uī, -itus: roar, 3  
frēnō (1): to bridle, restrain (a bit used with horses), 2  
 honor, -ōris m.: honor; offering, sacrifice, 3  
incēdō, -ere, -cessī: strut; march, proceed, 2  
indignor, -āri, -ātus sum: be angry or indignant  
luctor, -āri, -ātus sum: wrestle, struggle, 2  
mollō, -ere, -iī, -itus: soften, soothe, 2  
murmur, -ūris m.: murmur, rumble, 4  
nī, nīsī: if not, unless 2  
nimbus, -ī m.: (storm) cloud, rain/dark cloud  
praeterēa: besides, moreover  
profundus, -a, -um: deep, vast, 2  
quippe: of course, truly; surely, 3  
quisquam, quaequam, quicquam: any(one), any(thing), 4  
rapidus, -a, -um: swift, grasping, 3  
rēx, rēgis m.: king, 4  
sēcum ārīs: if not;  
nimbōrum in patriam, loca fēta furentibus Austrīs,  
Aeoliam venit. Hīc vastō rēx Aeolus antrō  
luctantēs ventōs tempestātēsque sonōrās  
Aeoliam venit. Hīc vastō rēx Aeolus antrō  
scēptrā tenēns mollītque animōs et temperat īrās;  
Illī indignantēs ma  
imperiō premit ac vincīlis et carcere frēnat.  
III indignantēs magnō cum murmurum montis  
circum claustra fremit; celsā sedet Aeolus arce  
sēcum verrantque per aurās.  
quippe ferant rapidī sēcum verrantque per aurās.  

46 ast: but; alternative form for ‘at’  
quaera incēdō: who…; the antecedent is 1s,  
and so the verb in the relative clause is 1s  
divīrōrum: gen. pl. substantive: i.e. the gods  
rēgīna Iovisque et soror…et coniūnx:  
as…as and both…and…; nom. in apposition;  
gen. sg. Iuppiter modifies soror and coniūnx  
47 tot annōs: for…; acc. of duration  
48 et quisquam…adōrēt: would anyone…? ‘Is  
anyone to,’ 3s deliberative pres. subj.; the lack  
of an interrogative suggests shock or surprise  
49 aut (quisquam) supplēx impōnet: or will  
(anyone) as a suppliant…? 3s fut.  
ārīs: on…; dat. of compound verb  
50 Tālia: such things; neut. acc. obj. of volūtāns;  
sēcum: cum sē; reflexive pronoun; i.e. she is  
speaking alone to herself in a soliloquy  
flammatō corde: in…; abl. place where, PPP  
in patriam, loca…Aeoliam: neut. acc. loca  
and Aeoliam are both in apposition to patriam  
fēta: pregnant with + abl.; ‘teeming with’ the  
mountain filled with winds is likened here to  
a belly pregnant with a child  
52 (in) vastō…antrō  
luctantēs: pres. pple  
53 imperīō: within…; abl. of means  
vinc(u)llīs et carcere: with…; abl. of means  
likely hendiadys: ‘with the chains of a prison’  
III (ventī): those (winds)  
indignantēs: pres. pple  
55 magnō cum murmurum montis: alliteration  
and onomatopoeia; the next line continues with  
the hard-c sounds as if clanging against a cage  
56 (in) celsā…arde
Juno comes to Aeolus

57 sceptra: poetic plural: translate as sg. obj. of people tenēns;
animōs: their spirits; the plural of animus often means 'courage,' 'anger,' or 'passion'
frās: anger, passions; the pl. of frā is often referred to passions in general or can be translated as sg.
58 nī faciat,...ferant...varrant: if he should

imperium, (ị) ṇ.: power, command; empire, 6
imponō, -ere, -posụ̄, -positus: impose, place on, 5
in: in, on, among (abl.); into, against (acc.), 55
locus, -ị ṃ.: (pl. locē, loca): place, 8
magnus, -a, -um: great, large, 19
mōns, montis ṃ.: mountain, 5
patria, -ae f̣.: fatherland, country, 8
premō, -ere, pressī, pressum: (sup)press, control, 5
soror, sorōris f̣.: sister, 5
tālis, -e: such, 15
vastus, -a, -um: vast, enormous, 7

Four Primary Elements and Natural Place

A prevailing view in the ancient world is that there are four primary elements and that each has its own natural place. Objects made of earth and water naturally move down to the land and water, while objects made of air and fire naturally move up to the sky and aether (upper sky) that contains the sun, moon, and stars. This view explains the effects of gravity as well as the tendency of air bubbles and flames to travel upward. These elements correspond to the following places in Vergil:

aether, -eris ṃ.: aether, (upper) sky, 3
caelum, -ị ṇ.: sky, 13

As you read the storm episode, note how often the disorder stirred up by the winds is depicted as the unnatural mixing of elements and order as the separation of these elements into their natural places.

Emotional winds create disorder in nature, just as emotions create disorder in individuals

Violent emotions are associated with disorder in Vergil—whether in an individual, in a society, or in the natural world—while emotional restraint in these same areas is associated with order. Almost every line from 51 to 59 identifies the winds as violent emotions or beasts with unrestrained emotions.

The gods restrain the emotional winds to impose order on nature.

The winds, unrestrained, create chaos by moving the four elements from their natural place. Jupiter, Aeolus, and later Neptune impose order on nature by restraining the winds and allowing the elements to take their natural place. The same emotional restraint that works in an individual works in nature.

1. In Roman religion, prayer and sacrifice are transactional: Romans honor a god in order to gain a reward or to avoid suffering. What does Juno say will happen if she cannot punish the Trojans?
2. Identify at least one word in each line (51, 53-57) that depicts the winds as unrestrained emotions or animals with unrestrained emotions.
3. What Latin verbs in 54 and 57 portray Aeolus as one who imposes restraint on emotional beasts?
4. How can the idea in the four elements and their natural order explain why Vergil chose to use the words marīa, terrās, and caelum in 1. 58 to describe what happens if the winds are unrestrained?
Sed pater omnipotēns spēluncās abdidit ātrīs
Hoc metuēns mōlemque et montēs īnsuper altōs
imposuit rēgemque dedit quī foedere certō
et premere et laxās scīret dare iussus habēnās.
Ad quem tum Jūnō supplex hīs vōcibus ūsa est:

“Aeole, namque tībī dīvum pater atque hominum rēx
et mulcēre dedit flūctūs et tollere ventō,
gēns inimīca mīhī Tyrrhēnum nāvigat aequor
incute vim ventīs summersāsque obrue puppēs,
augē dispersōs et disiice corpora pontō.
Sunt mihi bis septem praestantī corpore nymphae,
quārum quae formā pulcherrima, Dēiopēa,
Sit mihi bis septem praestantī corpore nymphae,
augē dispersōs et disiice corpora pontō.

Ad quem: to this one; ‘to whom’ a connective
relative is often translated as a demonstrative
supplication: as a supplicant
his vocibus: these words
nāvīgō (I): to sail
nympha, ae f.: nymph (minor woodland goddess), 4
ob-rūō, -ere, -ūi, -utus: rush over, overwhelm
omnipotēns, -entis: all-powerful, 3
Penātēs, -ium m.: Penates (household gods), 3
portō (I): carry, bear, bring
praestō, -āre: set before, prefer; present; praestāns,
outstanding; praestār: it is preferable/better, 2
proprīus: one’s own (here, ‘your own’), 2
rēx, régis m.: king, 4
sciō, -ire, -ivi, -itus: know (how)
spēlunca, -ae f.: cave, 2
stabilis, -e: stable, lasting
sumergō, -ere, -rsī, -rsus: sink, drown, 2
supplex, -īcis: suppliant, 3
Tyrrhēnus, -a, -um: Tyrrhenian Sea (west of Italy)
ūtor, -ī, úsus sum: use, employ (abl.)

60 abdidit (ventōs)
in spēluncās ātrīs
61 hoc: this; i.e. that the winds will carry off the
elements; acc. obj. of pres. pple metuēns
mōlem et montēs...altōs: a mass of high
mountains; ‘mass and high mountains,’
hendiadys (two items describing a single obj.)
and alliteration
62 dedit (ventōs): add ‘to the winds’; pf. dō, dare
quī...scīret: who would know how to... + inf.;
relative clause of purpose with impf. subj.
foedere certō: in...; i.e. in a patron-client
laxās...dare...habēnās: i.e. let go of the reins
so that the winds, just as horses, can go fast
63 iussus: (when)...; PPP iubeo; i.e. Aeolus will
act when called upon by Jupiter

64 Ad quem: to this one; ‘to whom’ a connective
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laxās...dare...habēnās: i.e. let go of the reins
so that the winds, just as horses, can go fast
63 iussus: (when)...; PPP iubeo; i.e. Aeolus will
act when called upon by Jupiter
Juno asks Aeolus as a client to destroy the Trojans

69 puppēs: ships; ‘decks,’ synecdoche (the part suggests the whole)
age (virōs): drive (the men)...
diversōs: predicative adj. with missing virōs
in (pontō)
sunt mīhi: I have…; ‘there are to me,’ dat. of possession as often, translate the dat. as subject and the nom. as object of the verb ‘have;’ Juno offers a bride in return for the favor
praestāntī corpore: of…; i.e. beautiful; abl. of quality (description) modifying nymphae
quārūm (nympham) quae (est)…Dēiōpēa: of whom (the nymph) who (is)…; the missing antecedent of quae (add ‘nympham’) is the object of the two verbs iungam and dicābō
formā: in….; abl. of respect
cōnūbiō…stabilī: in….; abl. of means or place
iungam: 1s fut.
propriam dicābō: I will call…your own;
dīcō governs a double acc. (obj. and pred.): ‘call (x) (y)’ supply nympham as object

Jupiter and Aeolus as Patron and Client

The Romans likely viewed the relationship between Jupiter and Aeolus as one between a patron and client. As patron, Jupiter gives Aeolus the power to control the winds and all the honors that go with the position “when ordered,” (iussus, I.63). In return, Jupiter expects his client Aeolus to be loyal (a client can have only one patron) and to treat the patron’s allies and enemies as his own.

Vergil’s description of the patron-client relationship in ll. 60-64 is critical for our understanding of Juno’s speech, where the goddess behaves as if she were Aeolus’ patron. Readers are left with several questions. Are Juno and Aeolus acting according to proper Roman social custom? If a client can have only one patron, why does Aeolus do what Juno rather than Jupiter says? Does Aeolus obey Juno because she is the spouse of his patron (just as an employee today may obey the spouse of a boss)? Is Aeolus confused? If Jupiter would never have allowed Aeolus to send the winds, is Juno deliberately breaking social customs and the patron-client relationship in order to have Aeolus fulfill her request?

The contrast between the narrative before the speech and Juno’s own words suggest that Juno is indeed breaking the patron-client relationship and social customs in order to punish the Trojans.

1. Give the single Latin word and translation in lines 62-4 that suggests that Aeolus must wait for Jupiter’s permission to use the powers that Jupiter has given to him.

2. To what particular animal does Vergil liken the winds with the words ‘laxās habēnās’ (I. 63) and ‘frēnat’ (I. 54)?

3. Analysis of Juno’s Speech to Aeolus
   a. How do the two lines ll. 65-66 remind Aeolus of his obligation to Jupiter and indirectly to Juno?
   b. If the enemy of a patron becomes the enemy of the client, what is the significance of ll. 67-68?
   c. How do the form of the verbs in ll. 69-70 reflect Juno’s superior status over Aeolus? What does she demand that Aeolus do to her enemy?
   d. Patrons often give rewards to clients in return for their continuing loyalty. What does Juno offer to Aeolus in order to reaffirm this relationship? (N.B. Political alliances between aristocrat families in Rome were often strengthened in the same way.)
omnēs ut tēcum merētīs prō tālibus annōs.

exigat et pulchrā faciat tē prōle parentem.”

Aeolus haec contrā: “Tuus Ō rēgīna, quid optēs

explōrāre labor; mihi iussa fas est.

Tū mihi quodcumque hoc rēgnī, tū scēptrā lovenque

cconciās, tū dās epulīs accumbere dīvum

nimbōrumque facis tempestātumque potentem.”

Haec ubi dicta, cavum conversā cuspide montem

impulit in latus: ac ventī velut agmine factō,

quā data porta, ruunt et terrās turbine perflant.

Incubuēre marī tōtumque ā sēdibus īmīs

quā data porta, ruunt et terrās turbine perflant.

impulit in latus: ac ventī velut agmine factō,

nimbōrumque facis tempestātumque potentem.”

74 ut...exigat...faciat: so that she may...;

purpose clause with pres. subj.

omnēs...annōs: acc. obj.

tēcum: cum tē

prō: in return for..., for...

75 pulchrā...prōle: of...; abl. of quality

(description) with parentem

faciat: make (x) (y); a double acc. (obj., pred.)

76 haec (dīxit): ellipsis; neut. pl.: i.e. words

Tuus...labor (est): your task (is)... 

quid optēs: what...; ind. question with pres.

subj.; object of explōrāre

77 mihi: for...; dat. of interest

iussa: orders; ‘things ordered,’ neut. pl. PPP

fās est: it is right...; impersonal verb

78 Tū... (et) tū... (et) tū...: anaphora

78 quodcumque hoc (est) rēgnī: whatsoever this

(is) of a kingdom; rēgnī is partitive gen.; Aeolus

is modest about the extent of his kingdom; this

relative clause is obj. of conciliās

scēptrā lovenque: scepter of Jupiter;

hendiadys (two items describing a single obj.)

and metonomy: scēptrā suggests ‘power’

79 dās (mihi): you grant (for me), you allow (for me);

‘give (the power) to’ + inf.

epulīs...div(ō)rī: at...; dat. compound verb

80 facis (mē): make (x) (y); governs a double

acc. (obj. and pred.); supply mē as acc. obj.

81 dicta (sunt): 3p pf. pass.

conversā cuspide: with...; alliteration, abl. of

means.; the spearpoint is turned to the ground

82 velut agmine factō: just as...; simile likening

the winds to soldiers storming a city; here an

abl. abs.; an agmen is a column of soldiers
Members of the Roman aristocracy often intermarried for political purposes. Pompey the Great, for example, married Julius Caesar’s daughter Julia in 59 BC in order to strengthen the political alliance between the members of the first Triumvirate: Caesar, Pompey, and Crassus. Julia died in 54 while giving birth, and many attribute this death as the cause of the break between Caesar and Pompey. Juno’s offer to arrange Aeolus’ marriage to a woodland nymph is consistent with this custom. Since Aeolus is a minor figure, however, Juno offers marriage not to her immediate family but to a nymph, a minor woodland goddess of little importance.

**Political Alliances through Marriage**

**Summary of Subjunctives Through Lesson 7**

1. Purpose, adverbial  
   ut/nē + pres./impf.  
   may/might  
   ut…exigat…faciat (I.74-75)  
   so that she might spend…

2. Purpose, relative  
   quī, quae, quod + pres./impf.  
   may/might  
   quī…scīret (I.62)  
   who would know how…

3. Indirect Question  
   interrogatives: e.g. quis, cūr  
   none  
   quidvē dolēns…impulerit (I.9-11)  
   or grieving what he set in motion

4. Anticipatory Subj.  
   dum + pres./impf.  
   none  
   dum condēret…inferretque (I.6)  
   until he could found… and bring

5. Deliberative Subj.  
   main verb (interrogative)  
   am I to X should we?  
   et quisquam…adāret (I.48)  
   Is anyone to pray to…?

6. Future Less Vivid Condition  
   sī pres. subj., pres. subj.  
   should/would  
   nī faciat, ferant…verrant (I.59)  
   if he should not do it… they would carry off… and sweep…

1. What reason does Aeolus give for helping Juno in 76-80? How does this reason explain why Aeolus is perhaps confused and breaks his patron-client relationship with Jupiter. (N.B. Aeolus does not ask whether the command comes from Jupiter himself.)

2. Explain in one sentence how Juno’s own inner disorder (i.e. her emotional response ot the Trojans) lead to (a) social disorder in the patron-client relationship and finally (b) disorder in nature.

3. Explain how the winds are likened to soldiers in the simile ‘velut agmine factō, quā data porta, ruunt’ (I.82-3).
Éripiunt subitō nūbēs caelumque diemque
Teucōrum ex oculīs; pontō nox incubat ātra.
intonuēre polē et crēbrīs micat ignibus aethē
praesentemque virīs intentant omnia mortem.
Exemplō Aenēae solvuntur frīgore membra;
ingemit et duplicēs tendēns ad sīdera palmās
tālia vōce refert: “Ō terque quaterque beātī,
quīs ante ōra patrum Troiae sub moenibus alīs
contigit oppetere! Ō Danaum fortissime gentis
Tŷdídę! Mēne Íliaēs occumbere campīs
nōn potuisse tuāque
saevus ubi Aeacidae tēlō iacet Hector, ubi ingēns
Sarpēdon, ubi tot Simoīs correpta sub undīs
scūta virum galeāisque et fortia corpora volvit!”

Aeneas, -ae m.: Achilles, descendant of Aeacus
aether, -eris m.: aether, (upper) sky, 3
beatus, -a, -um: blessed, happy
campus, -i m.: field, 3
contingō, -ere, contigī: touch, border; happen, 2
crēber, -bra, -brum: frequent, crowded, 2
dīēs, dīēt m./f.: day, day(light), 4
duplex, -īcis: double
effundō, -ere, -füdī, -füsum: pour out, 3
cēripō, -ere, -ū, -reptus: rescue, snatch from, 4
extemplō: immediately, forthwith, 2
frīgus, -ōris n.: cold, chill, 2
galea, -ae f.: helmet
Hector, -orīs m.: Hector, 4
iaēcē, iaēcre, iaeci: lie, 2
Íliaeus, -a, -um: of Ilium, Trojan, 2
incubō (1): lie on
ingemō, -ere, -ūf: groan, sigh

vōce: with (his)…; i.e. aloud; Aeneas yells into the wind

refert: says; ‘reports’
Ō…beātī: voc. direct address and apostrophe
(turning off to address one not present); Aeneas addresses the Trojans who died at Troy below
the city walls as their parents watched safely from the top of the walls
quī(bu)s: to whom…; dat. of interest
ōra: faces; ‘mouths,’ synecdoche
contigit oppetere: it happened to meet (death)
impersonal pf. verb + inf.
Ο…Tŷdíđē: O Diomedes; ‘O Son of Tydeus,’
voc. direct address; patronymic and apostrophe;
Aeneas now addresses the Greek Diomedes,
who almost killed Aeneas at Troy in the Iliad
Mē-ne...potuisse: Was I not able to...; or 'could I not...' acc. + inf. of exclamation (see also I.37) expressing surprise or bewilderment

tuā...dextrā (manū): abl. means animam hanc: i.e. Aeneas’ last breath and life

ubi...ubi...(iacet et) ubi: where...; anaphora, asyndeton, and ellipsis; add ‘et’ and a verb

Aeacidae: of Achilles; ‘of the descendant of Aeacus,’ patronymic; Achilles is the grandson
telō: by the spear; abl. of cause

iacet: lies (dead); in Bk 22 of the Iliad, Achilles kills Hector with a spear and then drags his body around the walls of Troy

ubi ingēns Sarpédon (iacet): ellipsis; Patroclus, a friend of Achilles, kills the Greek Sarpedon, son of Jupiter, in Bk 16 of the Iliad

100 tot: adj. modifying all three acc. objects
correpta sub undīs: PPP modifies all three objs. but agrees with neuter pl. scūta

vir(ōr)um: of men; syncopated gen. pl.

Aeneas’s 1st Speech and Odyssey Book 5 (1 of 3)

In the following speech from Odyssey Book 5, Odysseus is lost at sea during a storm and laments his fate. Note how Aeneas’ speech in ll. 92-101—particularly the underlined sections—is an imitation of this speech below.

Then were the knees of Odysseus loosened and his heart melted, and deeply moved he spoke to his own mighty spirit:

"Ah me, wretched that I am! What is to befall me at the last?
I fear me that verily all that the goddess said was true, when she declared that on the sea, before ever I came to my native land, I should fill up my measure of woes; and lo, all this now is being brought to pass. In such wise does Zeus overcast the broad heaven with clouds, and has stirred up the sea, and the blasts of all manner of winds sweep upon me; now is my utter destruction sure."

"Thrice blessed those Danaans, aye, four times blessed, who of old perished in the wide land of Troy, doing the pleasure of the sons of Atreus. Even so would I have died and met my fate on that day when the throngs of the Trojans hurled upon me bronze-tipped spears, fighting around the body of the dead son of Peleus.
Then should I have got funeral rites, and the Achaeans would have spread my fame, but now by a miserable death was it appointed me to be cut off."

Odyssey V.297-312 (tr. A. T. Murray, 1919)

This imitation tells us several things: (1) Vergil expected his readers to know the Odyssey in Greek and recognize the imitation. (2) By having Aeneas mimic Odysseus’ words, Vergil elevates Aeneas, who is a very minor figure in myth and legend, and encourages readers to view him as a hero of equal status to the famed Odysseus. (3) Vergil wishes for us to view Aeneas’ fear and wish for death as an expression of the heroic ideal (below).

The Traditional Epic Hero

At first glance Aeneas and Odysseus may appear to be cowards wishing for death, but in fact both are expressing the ideal of the epic hero. A traditional epic hero strives though deeds to achieve immortal glory. Both Aeneas and Odysseus express this same ideal when they wish that they had died in battle and were remembered rather than die without glory at sea. When Aeneas recalls the fallen Trojans Hector and Sarpedon, he is lamenting that, while they will be remembered for their heroism after death, Aeneas will most certainly be forgotten at sea.

1. Identify in Latin and English the 3 behaviors that reveal Aeneas’ emotional state before he speaks.
2. Aeneas turns off and addresses two different audiences in his speech. Who are they?
3. How does the heroic ideal explain that Aeneas is not behaving cowardly when he wishes for death?
4. How does the mention of Hector and Sarpedon reveal that Aeneas still has the heroic ideal in mind?
Tālia iactantī strīdēns Aquilōne procella
veōlum adversa ferit, flūctūsque ad sīdera tollit.
Franguntur rēmī, tum prōra āvertit et undīs
dat latus, insequītur cumulō praeruptus aquae mōns.
Hī summō in flūctū pendent; hīs unda dehīscēns
terram inter flūctūs aperit, furit aestus harēnis.
Trēs Notus abreptās in saxa latentia torquet
(saxa vocant Italī mediīs quae in flūctibus Ārās,
dorsum immāne marī summō), trēs Eurus ab altō
in brevia et syrtēs urget, miserāble vīsū,
inīditque vadīs atque aggere cingit harēnae.

102 Tālia: such things; marking the end of the
speech; obj. of iactantī
iactantī: for the (one)…; i.e. Aeneas; this pres.
pple iactō and dat. of reference (i.e. point of
view) can mean 'yell' in this context (i.e. throw with his voice)
or simply 'ponder'

103 adversa: straight on; nom. pred. adj. as adv.
Franguntur…(et) tum…(et) insequītur:
asyneton, marking abrupt action in the storm

104 dat latus: in this position an oncoming wind
can easily overturn and sink a ship

105 cumulō: in…; abl. of manner

106 Hī (virī): masculine pronouns in this passage
refer to the men while the feminine pronouns
refer to ships (nāvēs f.)
summō: top of…; not 'highest'
hīs (virīs): to these; dat. of reference/interest

107 (et) furit
harēnis: with…; abl. of association; the
water and land are mixing

108 Trēs (nāvēs)…abreptās: acc. obj. with PPP
abripiō; Latin prefers a finite verb and PPP
(i.e. twists the snatched ships) where English
prefers 2 finite verbs (i.e. snatches and twists)
latentia: neut. pl. pres. pple lateō

109 saxa quae: rocks which…; or 'which rocks'
saxa is in apposition to saxa above
vocant: call (x) (y); verb governs a double
acc. (obj. and pred.)
Ārās: the Altars; a proper name for the reef

110 dorsum immāne: in apposition to saxa; i.e. a
reef; immane is a neut. sg. 3rd decl. adj.
(in) marī summō: i.e. on the surface of the
water; marī is an 3rd decl. i-stem abl. noun
(et) trēs (nāvēs): acc. obj.; ellipsis
ab altō: from the sea; metonymy

111 brevia: shallows; i.e. shallow water; syrtēs,
brevia, and vadīs are often synonyms
miserāble: neut. sg. adj. describing the
entire scene just described
vīsū: to behold; 'in respect to seeing,' a supine
(PPP + ū) and abl. of respect; translate as inf.

112 inīdit…cingit: the obj. is still trēs (nāvēs)
vadīs: into…; dat. of compound verb
The storm tosses the ships high and low

adversus, -a, -um: facing, opposite, straight on, 5
aperiō, -ire, -ui, apertura: open; reveal, 5
harēna, -ae f.: sand, 6
immānīs, -e: immense, huge, 6
inter: between, among, during (acc.) 8
lateō, -ēre, -ūf: lie hidden, hide, escape notice, 5
medius, -a, -um: middle (part) of, middle, 12
aperiō, -īre, -urī, apertus: open; reveal, 5
saxum, -ī n.: rock, 11
summus, -a, -um: top of, highest, 9
torquō, -ērē, torsī, tortūm: twist, turn, 5
video, -ēre, vīdī, visus: see; vīderō, seem, 24
vocō (1): call, name; summon, 8

Winds mentioned by Vergil

Aquilō (North-Northeast)
Notus/Auster (South)
Eurus (Southeast)
Zephyr (West)
Africus (Southwest)

Both Romans and Greeks gave proper names to the winds of the Mediterranean. Farmers recognized that different winds had different characteristics—some brought cool air, others dry air, and others brought humid air and rain—and used the direction of the wind to predict the weather that would affect their crops. Sailors, who often lacked landmarks at sea, might also use the direction of a wind to orient the ship toward their destination.

Four Primary Elements and Natural Place (part 2)

As we saw on page 11, the prevailing view in the ancient world is that there are four primary elements (earth, water, air, and fire), and each has its own natural place from top to bottom:

aether, -eris m.: aether, (upper) sky, 3
caelum, -ī n.: sky, 13
aqua, -ae f.: water, 3
terra, -ae f.: land, ground, earth, 20

Reminder: As you read the storm episode, note how often the disorder stirred up by the winds is depicted as the unnatural mixing of elements from their natural places: e.g. water high in the air, land where there should be water, water described as land masses, etc. You will enjoy the passage much more if you notice these details.

A supine is a verbal noun formed by adding -ū in ablative and -um in accusative to the 4th principal part stem. The ablative is an ablative of respect and is often translated as an infinitive in English. These forms are rare but easy to spot:
miserābile visū: miserable to behold (in beholding)
mīrabile dictū: amazing to speak of (in speaking)
114 Únam, quae Lyciōs fidumque vehēbat Orontēn, ipsius ante oculōs îngēns à vertice pontus in puppim ferit: excutitur prōnusque magister volvitur in caput; ast illum ter flūctus ibīdem torquet agēns circum et rapidus vorat aequore vertex. Apparent rārī nantēs in gurgite vastō, arma virum tabulaeque et Trōia gaza per undās. Iam validam Ìlioneī nāvem, iam fortis Achātae, et quà vectus Abās, et quà grandaevus Alētēs, vīcit hiems; laxīs laterum compāgibus omnēs accipiunt inimīcum imbrem rīmīsque fatīscunt. Interea magnō miscērī murmure pontum ēmissamque hiemem sēnsit Neptūnus et ìmīs vīcit hiems; laxīs laterum compāgibus omnēs.
Neptune notices that the storm is disturbing the sea

120 iam (hiems vicit) validam Ἰλιονέι nāvem (et) iam (nāvem) fortis Achātæ: anaphora and asyndeton with heavy ellipsis throughout; add the subject and verb from l. 122; the use of personal names humanizes the victims and therefore makes the terror more meaningful

121 et (nāvem) quā…et (nāvem) quā: (the ship) by which…and (the ship) by which…; anaphora; both relatives are abl. of means vectus (est) Abās: 3s pf. pass. vehō grandaeus Alētēs (vectus est)

122 laxīs…compāgibus: with the joints of the sides loosened; abl. abs., water is entering the ships through the seams between the boards on the sides of the ships omnēs (nāvēs): nom. subj.

123 inīmicum: i.e. unwelcome rīmīs: with…; abl. means or cause

accipiō, -ere, -cēpī, -ceptus: receive, take, 7 caput, -itis n.: head; life, 10 gravis, -e: heavy, serious, severe, 5 interesseā: meanwhile, in the meantime, 5

miscēō, -ēre, -cē, -ceptum: mix (up), 7 nāvis, -is f.: ship, 11 vertex, -icis m.: peak; whirlpool, 5

<table>
<thead>
<tr>
<th>3rd I-Stem Nouns and Adjectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom. omnis 5 omnēs 5 omne omnia 1</td>
</tr>
<tr>
<td>Gen. omnium omnis omnium omnium</td>
</tr>
<tr>
<td>Acc. omnī omnibus omnī omnibus</td>
</tr>
<tr>
<td>Acc. omnēm omnēs 5 omne omnia 5</td>
</tr>
<tr>
<td>Abl. omnī 1 omnibus 1 omnī omnibus</td>
</tr>
</tbody>
</table>

Present participles are also i-stem (e.g. in maria latentia, ‘into hiding rocks’), but use the abl. sg. -ē when they behave as an adjective and abl. sg. -ē when they behave as a verb form (e.g. abl. abs. or participial phrase).

<table>
<thead>
<tr>
<th>Indirect Discourse in Secondary Sequence: When the main verb is past tense, the infinitives in indirect discourse are translated slightly more in the past:</th>
</tr>
</thead>
<tbody>
<tr>
<td>sentit (he senses that)</td>
</tr>
<tr>
<td>miscērī…pontum</td>
</tr>
<tr>
<td>ēmissam (esse) hiemem</td>
</tr>
<tr>
<td>stāguna refūsa (esse)</td>
</tr>
</tbody>
</table>

1. How does Vergil’s use of personal names when referring to individual ships in 113-121 make the terror and loss more meaningful? Would we read the passage differently if the victims were nameless?
Disiectam Aeneâe tōtō videt aequore classem,
flūctibus oppressōs Trōās caelique ruīnā.
Nec latuēre dolī frātrem Iūnōnis et īrae.

Eurum ad sē Zephyrumque vocat, dehine tālia fātur:
"Tantane vōs generis tenuit fidūcia vestrī?

Iam caelum terramque meō sine nūmine, ventī,
miscēre et tantās audētis tollere mōlēs?

Quōs ego—! sed mōtōs praestat compōnere flūctūs.

Post mihi nōn similī poenā commissa luētis.
Mātūrāte Post mihi nōn similī poenā commissa luētis.
Quōs ego—! sed mōtōs praestat compōnere flūctūs.

Tanta fātur tālia played a role in are the subject (et) (in) t—divine permission Quōs ego—! (ae f.): atone for

haec: confidence, trust
frāter, -tris m.: brother, 2
luō-, -ere, -ī: atone for, pay for

(a breaking off): Neptune stops mid-sentence as he restrains his anger and composes himself praestat: it is better...; impersonal verb mōtōs: set in motion; PPP

136 Post...luētis: Afterwards, you will pay for (the crimes) committed by no similar punishment; i.e. by more than a strong verbal rebuke; litotes (understatement); 2p fut. with a neut. acc. pl. PPP used as a substantive

137 rēgī...vestrō: dat. ind. obj.; i.e. Aeolus haec: neut. acc. pl., substantive: add ‘things’

138 nōn illī...sed mihi: not to...but to...; i.e. Aeneas; dat. ind. obj. and both made emphatic by position at the beginning of each line; note the anaphora (illī...ille...illā...)
imperium...datum (esse): (namely) that...; ind. disc. with pf. pass. inf. in apposition to haec; verb is sg. but there are two acc. subjects sorte: by lot; the brothers Jupiter, Neptune, and Pluto had drawn lots to decide which one ruled the sky, sea, and the underworld
Neptune's Speech

140 vestrās...domōs: in apposition to immania saxa; domōs is 2nd decl. fem.; note how the god belittles Aeolus' home and domain of power by calling it 'saxa' and later 'carchere’

Eure: voc. dir. address

140 (in) clausō...carchere: PPP claudō regnet: let him...; 3s jussive pres. subj.

sē iactet: let him boast himself; i.e. let him throw his power/commands around; 3s jussive pres. subj. and reflexive pronoun

140 imperatives with the winds and jussive subjunctives with Aeolus. If we assume that a jussive is more polite than an imperative, what do these verbs suggest about Neptune's status relative to the winds and Aeolus?

What words does Neptune use in lines 139-40 to belittle Aeolus' domain of power and emphasize that Aeolus' domain is far less important than Neptune’s power over the sea and the trident?

Domains of Power

Neptune’s speech (132-141) reveals that the gods have well-defined domains of power, and conflict can arise when one god interferes with the domain of another. When Neptune says that his power "was given by lot," (sorte...dātum) Vergil is alluding to the account that in the beginning Neptune, Jupiter, and Pluto drew lots and decided randomly who would rule over the sea, sky, and underworld.

Stoicism and Emotional Restraint

One of the modern misconceptions about Stoicism, a Greek philosophy popular among the Romans, is the belief that a Stoic should not show any emotion at all. This is simply not true. Stoics can in fact cry and show fear, just as Aeneas does, or feel anger, just as Neptune. The difference is that Stoics do not allow emotions to prevent them from acting according to reason and what is right.

Compare Juno’s and Neptune’s speeches and responses to anger. Both become angry when they see the Trojan ships on the sea—for different reasons, obviously—but, while Juno acts out of emotion when she directs Aeolus to send the winds, Neptune quickly redirects his initial anger away from the winds in line 135 with the famous apotropaeōs (a rhetorical device where one breaks off mid-sentence), and reestablishes order within the domains of power. From a Stoic’s point of view, Neptune’s initial anger and subsequent emotional restraint is the appropriate course of action.

Neptune’s Speech

1. How does I.132 suggest that gods are like aristocrats fighting over relative status of their families?
2. Where in I.133-4 does the god say that the winds do not have permission to interfere in his domain?
3. Lines 133-135 show once again the gods’ role in imposing order on the four elements. Which three of the four elements does Neptune mention in those lines?
4. When Neptune breaks off mid-sentence, what course of action does he decide to pursue in 135?
5. Note that while Juno uses imperatives when speaking to Aeolus, Neptune uses imperatives with the winds and jussive subjunctives with Aeolus. If we assume that a jussive is more polite than an imperative, what do these verbs suggest about Neptune’s status relative to the winds and Aeolus?
6. What words does Neptune use in lines 139-40 to belittle Aeolus’ domain of power and emphasize that Aeolus’ domain is far less important than Neptune’s power over the sea and the trident?
Sic ait et dictō citius tumida aequora plācat
collēctāsque fugat nūbēs sōlemque redūcit.
Cŷmothōē simul et Trītōn adnīxus acūtō
dētrūdunt nāvēs scopolū; levat ipse tridentī
et vastās aperit syrītēs et temperat aequor
atque rofīs summās levibus perlābitur undās.
Ac velutī magnō in populō cum saepe coōrta est
sēdiō saevitique animōs ignŏ bile vulgus;
iamque facēs et saxa volant, furor arma ministrat;
tum, pietāte gravem ac merītīs sī forte virum quem
conspexēre, silent arrēctīsque aurībus astant;
ille regit dictīs animōs et pectora mulcet:
sīc cūncīs pelagī ce cidit fragor, aequora postquam
prōspiciōns genitor caelōque inventus apertō
flectit equōs currūque dat
sīc in
undās.

acūtūs, -a, -um: sharp, pointed, 2
adnītor, -i, -xus sum: lean on, strive, exert oneself (dat)
arrīgō, -ere, -rēxi, -rectus: raise, prick up, 3
astō, -āre, abstīti: stand by or near, 2
aurīs, -is: ear, 3
cadō, cadere, cecidī: to fall, 3
citius: more quickly (comparative adv. of cito)
collīgō, -ere, -lēgī, -lectum: gather, collect, 2
conspiciō, -ere, spexī, spectus: see, behold 2
cōōrīor, -irī, cōōrtus sum: arise
curru̇s, -ūs m.: chariot, carriage, 2
Cŷmothōē̄s, -ēs f.: Cymothe (a sea nymph)
dētrūdō, -ere, -sī, -sus: push off, dislodge, thrust off
dictum, -ī n.: word, speech, 4
equus, -ī m.: horse, 4
fas, facis f.: torch, firebrand
flectō, -ere, -ēxī, -ectus: bend, turn
forstis, fortis f.: fortune; forte: by chance
fragor, -ōris m.: crash, fall
fungō (1): put to flight, 2
furōr, -ōris m.: rage, fury, madness, 3
genitor, -ōris m.: begetter, father, 4
ignōbilis, -e: ignoble, common
invehō, -ere, -ēxi, -ectus: carry, convey into
levīs, -e: light
levō (1): lift up, raise; relieve, 2

142 dictō citius: faster than said; ‘more quickly
than (the thing) having been said,’”
comparative adv. and abl. of comparison
144 adnīxus: pf. dep. pple: translate ‘having Xed’
acūtus:scopolū: from…; abl. of separation
145 levat (nāvēs): ellipsis; i.e. off from the rocks
(Neptūnus) ipse
tridentī: i-stem 3rd decl. abl. means

lōrum, -ī n.: rein, leather strap, 2
meritum, -ī n.: favor, benefit, merit, 2
ministrō (1): supply; manage, assist, 2
mulceō, -ere, -lsī, -lsus: calm, soothe, 3
pelagus, -ī n.: sea, 4
perlabor, -ī, -lapsus sum: glide or slide over
placeō, -ère, -ū, -itus: please, placate
postquam: after, 3
prōspiciō̄ns, -ere, -spexī, -spectus: look out on, survey, 4
redūcō, -ere, -dūxi, -ductus: to reduce, bring back, 2
rota, -ae f.: wheel, 2
saepē: often
saeviō, -ère, -ivī (ī), -itus: rage, be fierce or savage, 2
secundus, -a, -um: following; favorable, obedient, 3
sēdiīō, -ōnis f.: riot
sileō, -ère, -uē: be silent, be still, 2
sōl, sōlis m.: sun, 4
syrtēs, -um f.: sand bar
temperō (1): refrain, calm, control, 2
tridentēs, -ntīs m.: trident, 3
Trītōn, -ōnis m.: Triton
tumīdus, -a, -um: swelling, swollen, 2
velut, velutī: just as, 2
volō (1): to fly, 3
vulgus, -ī n.: masses, multitude, 2

147 rōfīs:levibus: with…; abl. means, Neptune,
god of horses and the sea, is in a flying chariot
summās...undās: ‘top of…’ not ‘highest’
perlābitur: pres. dep., translate as active
148 Ac velutī...cum: and just as when…; simile
that lasts until the word sīc in l. 154
magnō in populō: in a great crowd
cōōrta est: has arisen; 3s pf. dep.
149 animīs: with passion, with spirit; abl. of cause; the pl. often means ‘anger,’ or ‘passion’
ignoble arma vulgus: neut. nom.
furor arma ministrat: i.e. people in a frenzy will pick up anything and throw it

151 sī forte…conspēxér(unt): if by chance they…; a syncopated 3p pf.; the crowd is the subject; forte is an common abl. as adv.
pietāte…meritis: in…and in…; abl. respect modifying grāvem, which modifies virum
virum quem: some man; quem is an indefinite adj. after sī (see below)
152 arrectīs auribus: say, speak; assert, 7
aiō, ais, ait; aiunt: all, whole, entire, 5
cūnctus, -a, -um: rule, lead, direct, 13
simul: at the same time, together, 7
regō, -ere, rēx, rectus: if in any (way) the fates allow
To have caught sight of some man

After sī, nisi, num and nē, all the ali’s go away: aliquis, aliquid is an indefinite pronoun, ‘anyone/anything, someone/something.’ After the four words in the mnemonic above, the prefix ali- (=alius) is omitted. If you encounter quis, quid after these words, translate quis, quid as ‘any’ or ‘some.’

Sī quā fāta sinant
Sī virum quem conspēxérunt

animus, animī m. in the plural can be translated as ‘spirits,’ ‘courage,’ ‘passions,’ or even ‘anger’ and reflects a heightened emotional state. Compare the word ‘spirited’ in English.
mollitque animōs: he softens their spirits (i.e. calms their anger)
ille regit…animōs: that one rules their spirits (i.e. restrains their passions)

The Simile of the Pious Orator (1.148-153) is unique because it uses human behavior to explain nature, while most similes in epic use nature to explain human behavior.

Just as the pious orator restrains an emotional crowd to reestablish order in society,
so the god Neptune restrains the emotional winds to reestablish order in nature.

Emotional Restraint and the Broader View in Book 1
Vergil has shown readers how unrestrained emotion creates disorder in individuals, in society (e.g. the riot), and in nature (i.e. storm) and has hinted that pietās, devotion to family, community, and the gods is one path to restraining these same emotions and creating order. The evidence for this framework remains incomplete but note the pattern below as it applies to Juno, Neptune, and the Pious Orator:

<table>
<thead>
<tr>
<th>Individual</th>
<th>Juno defies fate and shows a lack of emotional restraint,</th>
<th>Neptune is initially angry but shows restraint for the better,</th>
<th>The Pious Orator acts out of duty to family, community, and gods, and as leader restrains the emotions of the people to bring social order and as supplicant strives to gain the favor of the gods and act in accordance with fate.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Society</td>
<td>which leads to disorder in the patron-client relationship (who is the proper patron? enemy?), which leads to releasing the emotional winds and creating disorder in nature (storm).</td>
<td>which leads to reestablishing order in the domains of power (I control the sea; you, a rock), which leads to restraining the emotional winds and creating order in nature (calm).</td>
<td></td>
</tr>
<tr>
<td>Nature</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Aeneas and the Pious Orator: Not surprisingly, Vergil will have Aeneas play the role of orator and calm his own people in a speech in Il.198-207. Just as the orator ‘soothes hearts with words’ (dictīs…pectora mulcet, 153), so Aeneas will do the same with the same words (dictīs…pectora mulcet, 197).

157 Aeneadae: i.e. the Trojans, a patronymic quae (sunt) proxima lītora: the shores which... cursū: on (their) course; abl. manner

158 Est: there is...; ephemesis (a vivid description of a scene, often superfluous to the narrative) obiectū laterum: with...; abl. means and gen. pl. latus; an island with extended sides lies off the shore and breaks up incoming waves that approach the shore to create a natural harbor

160 quibus: by which...; abl. means or cause omnis...unda: subject of two verbs ab altō: from the sea; metonymy

161 in sinūs...reductōs: i.e. smaller ripples; PPP reducō

162 hinc atque hinc: here and there; ‘from here and from here’

163 quōrum sub...: under whose...

164 tūta: i.e. safe for ships to lie at harbor scaena (est): (there is)... silvīs coruscīs: of...; abl. quality with scaena

165 horrentī...umbrā: of...; abl. of quality with nemus; pres. pple with 3rd decl. i-stem abl.

166 scopulīs pendentibus: of...; abl. of quality with pres. pple antrum (est): (there is)...; nom. subj.

167 aquae dulcēs (sunt): (there are)...; i.e. fresh water not saltwater vivō...saxō: of...; abl. of quality (material) modifying sedīlia

168 domus: nom. in apposition to aquae, sedīlia nōn ūlla: not any...; = nūlla, with vincula uncō...morsū: abl. of means

adversus, -a, -um: facing, opposite, straight on, 5 Aeneadēs, -ārum m.: followers/sons of Aeneas alligō (1): bind to, tie to ancora, -ae f.: anchor aqua, -ae f.: water, 3 contendo, -ere, -ērī, -ātus: strive; hasten coruscus, -a, -um: waving, quivering, flashing défessus, -a, -um: wearied, exhausted, worn out, 3 désuper: from above, 3 efficīo, -ere, -ēcī, -ēctus: make, produce fessus, -a, -um: tired, weary, worn, 3 frangō, -ere, frēgī, frāctus: break 3 frōns, frontis f.: forehead, 2 geminus, -a, -um: twin, double, two 4 horizon, -ere, -ūrī, -ātus: overhang, tower over, 2 insula, -ae, -ae f.: island intus: within, inside minor, -ārī, -ātus sum: threaten, tower, 2 morsus, -ūs m.: bite, 2

nemus, -oris n.: wood, forest, grove, 4
nympha, -ae f.: nymph, 4
obiectus, -ūs m.: projection, extension; barrier pendō, -ere, pendīndi, pendum: pay, weigh 2 portus, -ūs m.: port, harbor, 3 proximus, -a, -um: nearest, very close redūcō, -ere, -ādūxī, -ādūctus: to reduce, bring back, 2 rūpēs, -ūpis f.: rock, cliff, 2 scena, -ae f.: background, backdrop, stage, 2 scindō, -ere, scīdī, scīssum: cut back sēcessus, -ūs m.: recess, inlet sedīle, -īs n. (pl. sedīlia): seat, bench silēō, -ère, -ūī: be silent, be still, 2 silva, -ae f.: woods, 4 sinus, -ūs m.: curve; bosom, lap, 2 tūtus, -a, -um: safe, secure, 4 uncus, -a, -um: curved vertō, -ere, vertī, versum: to turn, 3 vinculum, -īn: chain, 4 vivus, -a, -um: living, alive, 3
An Eczphasis is a rhetorical device where the author offers an unusually vivid description of a scene or work of art: in the case of I.159-69, a detailed description of the calm bay where the Trojans find refuge for their ships. These are a number of examples of this device, but perhaps the most famous ecphrasis in the *Aeneid* is the depiction of scenes from Roman history depicted on the shield that Venus will give to Aeneas in VIII.629-719.

### 60 Deponent Verbs

Deponents put aside (dēpōnerē) their active forms, and their passive forms translate as active. Often the presence of an acc. object and other context clues will suggest that the verb is active in meaning. Do not be overwhelmed by this list. Verbs that look intimidating in isolation are often easier to grasp when read in context. For now, note the high frequency deponents and compound forms below:

- **amplor, -i, -xus sum:** lean on, strive, exert oneself (dat)
- **anlitor, -nī, -nīxus sum:** struggle, strive, resist
- **adorior, -āri, -āritus sum:** attack, rise to, undertake +inf.
- **coōrior, -īrī, coōrītus sum:** arise
- **obitor, -orīrī, -ortus sum:** rise up, appear
- **hamplector, -i, -plexus sum:** wind around, embrace, 3
- **bacor, -ārī, -āritus sum:** to rave, rage (like a Bacchante)
- **comitor, -āri, comitātus sum:** accompany, attend
- **lābor, -ārī, lābritus sum:** to try
- **epulor, -ārī, epulātus sum:** to feast together, feast on
- **experior, -āri, expertus sum:** experience, try, test
- **fabricor, -ārī, -āritus sum:** make, fashion
- **for, fāri, fātus sum:** speak, say, tell, utter, 7
- **ador, -ārī, -āritus sum:** address, speak to
- **profor, -fārī, -fāritus sum:** speak, say
- **fungor, -ī, functus sum:** perform, execute (abl.)
- **defungor, -ī, defunctus sum:** finish, die; perform
- **gradior, -ī, gressus sum:** march, go, proceed
- **adgredior, -ī, aggressus sum:** attack
- **ēgredior, -ī, -gressus sum:** go out, disembark
- **ingredior, -ī, -gressus sum:** step in, enter; begin, 3
- **intrōgredior, -ī, -gressus sum:** enter
- **iaculor, -ārī, iaculātus sum:** throw, hurl, 2
- **indignor, -ārī, -āritus sum:** be angry or ingignant
- **lābor, -ī, lāpsum sum:** glide, slide, 2
- **conlābor, -ābī, -lāpsum sum:** collapse, slide down
- **dilābor, -i, -lapsus sum:** glide apart, slip apart
- **lāblābor, -i, lāpsum sum:** glide on, slide on
- **perlabor, -ī, -lapsus sum:** glide or slide over
- **praeterlābor, -ī, lapsus sum:** glide past, slide past
- **laetor, -ārī, -āritus sum:** rejoice, exult
- **loquor, -ī, locātus sum:** speak, say, 2
- **adloquor, -ī, -locātus sum:** speak, address
- **lucior, -ārī, -āritus sum:** to wrestle, struggle, 2
- **meditor, -ārī, meditātus sum:** ponder, consider, reflect
- **minor, -ārī, -āritus sum:** threaten, tower, 2
- **mōr, -ārī, -āritus sum:** to wonder, be amazed at, 5
- **admīrōr, -ārī, admīrātus sum:** admire, wonder at
- **misercor, -ērī, misericōrītus sum:** pity, have compassion for
- **miserōr, -ārī, -āritus sum:** pity, 4
- **mōlior, -īrī, -itus sum:** set in motion, bring about, 4
- **morōr, -ārī, -āritus sum:** delay, linger, 2
- **partior, -īrī: to partition, distribute, divide
- **pascor, -ārī, -āritus sum:** feed, graze
- **dēpascor, -i, pāstus sum:** feed or graze from
- **patior, -ī, passus sum:** suffer, endure; allow, 4
- **potior, -īrī, -itus sum:** possess, take possession of (abl.), 2
- **prōmērōr, -ērī, prōmeritus sum:** deserve, merit
- **queror, querōr, questus sum:** complain, lament
- **sequor, -i, secūtus sum:** follow, pursue, 4
- **insequor, -sequī, -secūtus sum:** follow, ensue, 3
- **prosequor, -sequī, -secūtus sum:** follow, pursue, escort, 2
- **speculor, -ārī, -āritus sum:** spy out, watch
- **testor, -ārī, testātus sum:** bear witness, attest
- **tueor, tuērī, tutus (tuitus) sum:** look on, watch, 3
- **ulciscor, -ī, ultus sum:** avenge, take vengeance
- **ūtor, -i, ētus sum:** use, employ (abl.)
- **vagor, -ārī, vagātus sum:** wander, roam
- **vespertōr, -ērī, vesertiōrītus sum:** feed, graze

Deponent Participles translate in the active but can be active or passive in form. Note that the perfect deponent participle (also called `PPP dep.`) translates as ‘having Xed’ rather than ‘having been Xed.’

<table>
<thead>
<tr>
<th>Present</th>
<th>sequēns, sequentis</th>
<th>following</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perfect</td>
<td>secūtūrus, -a, -um</td>
<td>having followed</td>
</tr>
<tr>
<td>Future</td>
<td>secūtūrus, -a, -um</td>
<td>going/about to follow</td>
</tr>
</tbody>
</table>

**PUFF-V** is the mnemonic for deponent verbs that govern an ablative (originally, ablative of means) rather than accusative object: **Po**tor ², **Ūt**or ¹, **Fung**or ², **Fru**or ⁰, and **Vesc**or ¹.
húc septem Aenēās collectīs nāvibus omnī
ex numerō subit; ac magnō tellūris amōre
ēgressī optātī potiuntur Trōes harēnā
et sale tābentēs artūs in lītore pōnunt.
Ac prīmum silīcī scintillam excūdīt Achātēs
suscepītque ignem folīs atque ārida circum
nūtrīmenta dedit rapuitque in fōmite flammam.
Tum Cererem corruptam undīs Cērēliaque arma
expediunt fessī rērum, frūgēsque receptās
et torrēre parant flammīs et frangere saxō.
Aenēās scopulum interēa conscendit, et omnem
prōspectum lātē pelagō petit, Anthea sī quem
iactātum ventō videat Phrygiāsque birēmēs
et torrēre parant flammīs et frangere saxō.
aut Capyn aut celsīs in puppibus arma Caēcī.

| Achātēs, -ae m.: | Achates (companion of Aeneas), 4 |
| Antheus, -ei, acc. ea m.: | Anthes (a Trojan leader), 2 |
| arīdus, -a, -um: | dry |
| artus, -ūs m.: | joint, limb, 4 |
| birēmis, -is f.: | bireme (two-oared ship), ship |
| Caecus, -i m.: | Caecus (a Trojan) |
| Capys, -yos, acc. yōn m.: | Capys (comrade of Aeneas) |
| celsus, -a, -um: | high, towering, 2 |
| Cērēlis, -e: | of Ceres, of grain |
| Cērēs, -eris f.: | Ceres, grain |
| circumdō, -dāre, -dedī, -datum: | put around, 2 |
| colligō, -ere, -ēgī, -ēctum: | gather, collect, 2 |
| conscendō, -ere, -ēnīs: | climb, mount, 2 |
| corrumpō, -ere, -rūpī, -ruptum: | to spoil, destroy |
| ēgredior, -ī, -gressus sum: | go out, disembark |
| ēxcedō, -ere: | strike out, hammer out, 2 |
| expeditō, -ire: | make ready, prepare; set free |
| fessus, -a, -um: | tired, weary, worn, 3 |
| folium, -i n.: | leaf, foliage, 2 |

170 hūc: i.e. into the calm harbor
septem collectīs nāvibus: abl. abs., Aeneas
has 7 of the original 20 ships. 13 ships were
lost in the storm but will later be found safe.
onmī: 3rd decl. i-stem abl. with numerō
171 subit: comes up, approaches; 3s subēō, the
prefix ‘sub’ often means ‘up (from under)’
magnō...amōre: with...; abl. of manner
tellūris: for...; objective gen. with amōre
172 ēgressī...Trōes: the Trojans...; pf. dep. pple
ēgredior: translate as ‘having Xed’
potiuntur: 3p pres. dep. + abl. obj.
173 sale: with salt water; ‘with salt,’ metonomy
174 tābentēs: pres. pple, modifies Troēs
prīmum: adv.

| fōmes, -it is m.: | tinder |
| frangō, -ere, frēgī, frāctus: | break 3 |
| frūx, frūgis f.: | grain, 2 |
| numerus, -i m.: | number, 2 |
| nutrimentum, -i n.: | food, fuel, nourishment |
| optō (1): | desire, choose, hope (for), 4 |
| parō (1): | prepare, make ready, get, 4 |
| pelagus, -i n.: | sea, 4 |
| Phrygius, -a, -um: | Phrygian, Trojan, 3 |
| potior, -īrī, -ītus: | take possession of, possess (abl.), 2 |
| prospectus, -ūs m.: | view, survey |
| recipiō, -ere, -cēpī, -ceptum: | take back, recover, 3 |
| sal, salis n.: | salt (water); sea, 2 |
| scintilla, -ae f.: | spark |
| septem: | seven, 3 |
| sīlex, -īcis m./f.: | flint |
| suscipiō, -ere, -cēpī, -ceptum: | undertake, take up, 2 |
| tābeō, -ēre: | drip, melt |
| torreō, -ēre: | roast |

| siliēː from...; dat. of compound verb |
| foliūs: under...; dat. of compound verb |
| circum...dedit: puts...around; tmesis: from |
| the compound verb circumdō, ‘surround’ |
| Cererem: grain; metonomy |
| Cērēlia arma: utensils/tools of Ceres; i.e. |
| tools used to prepare grain to eat |
| (virī) fessī rērum: (the men) weary of |
| their circumstances; objective gen.; rēs can |
| often mean ‘situation’ or ‘circumstance’ |
| receptās: PPP, i.e. not spoiled by the waves |
| et torrēre...et frangere: both...and... |
| flammīs, saxō: abl. of means |
| omnem prōspectum: an entire view |
| (in) pelagō |
The Trojans seize the land, Aeneas looks for his lost men and ships

And the use of names shows that Aeneas
that Aeneas
When
Itha
Odysseus set
The use of personal names in
imitate this convention found in epic and have Aeneas' companion Achates prepare a
repeated verbatim
Feasting Scenes
A poet may do this for no other reason
prefixes
Tmesis ('cutting') is a rhetorical device involving the separation of a prefix from the compound verb by one or more words (e.g. circumdāre below). In English, tmesis is more generally the separation of prefixes or even syllables: e.g. abso-freaking-lutely, un-frickin’-believable, a-whole-nother.

ārida circum nūtrīmenta dedit
he put the dry fuel around
I.175-6
A poet may do this for no other reason than to fit the words to the meter.

Feasting Scenes are common in the Odyssey, and many are formulaic, where groups of lines are repeated verbatim from elsewhere in the Odyssey. It should not be surprising that Vergil chooses to imitate this convention found in epic and have Aeneas’ companion Achates prepare a similar feast.

Aeneas’ Leadership (1 of 3)

The use of personal names in I.180-83 reflects Aeneas’ character as a leader. In the Odyssey Odysseus sets out from Troy with 12 ships of men, and all die before Odysseus returns alone to Ithaca. Since Odysseus seldom addresses the men by name, most remain nameless to readers today.

When Aeneas mounts a hill to look for the thirteen missing ships, the use of personal names suggests that Aeneas cares deeply about those under his leadership. They are not mere numbers but individuals, and the use of names shows that Aeneas has genuine concern for those whom he leads.
Nāvem in conspectū nūllam, trēs lītore cervōs
prōspicit errantēs; hōs tōta armenta sequuntur
ā tergō et longum per vallēs pascitur agmen.
Cōnstitit hīc arcumque manū celerēsque sagittās
corripuit, fidus quae tēla gerēbat Achnōtēs,
ductōrēsque ipsōs primum capita alta ferentēs
cornibus arboreōs sternit, tum vulgus et omnem
miscet agēns tēlis nemora inter frondea turbam;
nec prius absistit quam septem ingentia victor
corpora fundat humī et numerum cum nāvibus aequet.
Hinc portum petit et sociōs partitūr in omnēs.
Vīna bonus quae deinde cadēs onerārat Achnōtēs
lītore Trīmacrēo dederatque abeuntibus hērōs
dīvidit, et dictīs maerentia pectora mulcet:

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>abeō, -ire, -ivī, itus: go away, 2</td>
<td>humus, -ī m.: ground; humī, on the ground, 2</td>
</tr>
<tr>
<td>absistō, -ere, -stītī: cease, stop, 2</td>
<td>maereō, -ēre: grieve, mourn</td>
</tr>
<tr>
<td>Achnōtēs, -ae m.: Acestus, from Crete, 4</td>
<td>mulceō, -ēre, -ēsī, -ēsus: calm, soothe, 3</td>
</tr>
<tr>
<td>Achnētēs, -ae m.: Achates (companion of Aeneas), 4</td>
<td>nemus, -oris n.: wood, forest, grove, 4</td>
</tr>
<tr>
<td>aequō (1): make equal, 3</td>
<td>numerus, -ī m.: number, 2</td>
</tr>
<tr>
<td>arboreus, -a, -um: branching, tree-like</td>
<td>onerō (1): load, store, burden</td>
</tr>
<tr>
<td>arcus, -ūs m.: bow</td>
<td>partīor, -āri: to partition, distribute, divide</td>
</tr>
<tr>
<td>armenta, -ī n.: herd, cattle</td>
<td>pascor, -ī, pāstus sum: feed, graze</td>
</tr>
<tr>
<td>bonus, -a, -um: good, noble</td>
<td>portus, -ūs m.: port, harbor, 3</td>
</tr>
<tr>
<td>cadus, -ī m.: jar</td>
<td>prōspiciō, -ere, -spēxī, -spectus: look out on, survey, 4</td>
</tr>
<tr>
<td>cervus, -ī m.: deer</td>
<td>sagītta, -ae f.: arrow</td>
</tr>
<tr>
<td>consistō, -ere, -stītī: stop, stand still, 3</td>
<td>septem: seven, 3</td>
</tr>
<tr>
<td>conspectus, -ūs, f.: sight, view, 2</td>
<td>sequor, -ī, secūtus sum: follow, pursue, 4</td>
</tr>
<tr>
<td>cornū, -ūs n.: horn, 2</td>
<td>sternō, -ere, strāvī, strātum: to lay (low), layer, 4</td>
</tr>
<tr>
<td>deinde: then, next, 2</td>
<td>trēs, tria: three, 4</td>
</tr>
<tr>
<td>dictūm, -ī n.: word, speech, 4</td>
<td>Trīmacrēus, -a, -um: Sicilian, 2</td>
</tr>
<tr>
<td>dividō, -ere, -vesī, -visus: divide 3</td>
<td>turba, -ae f.: crowd, mob, 4</td>
</tr>
<tr>
<td>ducōr, -āris m.: leader</td>
<td>vallis, -īs m.: vale, lowland</td>
</tr>
<tr>
<td>fidus, -a, -um: faithful, trustworthy, 3</td>
<td>victor, -ōris m.: victor, 2</td>
</tr>
<tr>
<td>frondeus, -a, -um: leafy</td>
<td>vinum, -ī n.: wine</td>
</tr>
<tr>
<td>fundūr, -ere, -fūdī, -fūsus: pour (out), lay low, 3</td>
<td>vulgus, -ī n.: masses, multitude, 2</td>
</tr>
<tr>
<td>hērōs, -hērōis m. gen. pl. -um: hero, 3</td>
<td>arcumque...celerēsque sagittās: both...and</td>
</tr>
<tr>
<td>184 Nävem...nūllum, (sed) trēs...cervōs</td>
<td>188 quae tēla fidus Achnētēs gerēbat: which</td>
</tr>
<tr>
<td>prōspicit: asyndeton: supply ‘sed,’ the lack of</td>
<td>weapons...; quae is a relative adj.</td>
</tr>
<tr>
<td>disjunction reflects the abruptness of looking</td>
<td>189 Ductōrēsque...primum...sternit, tum</td>
</tr>
<tr>
<td>on thing but finding something different</td>
<td>ductōrēs and neut. vulgus are acc. objs. of</td>
</tr>
<tr>
<td>(in) lītore: with errantēs</td>
<td>capitā alta ferentēs: pres. participial phrase</td>
</tr>
<tr>
<td>185 hōs (cervōs): acc. obj.</td>
<td>modifying ductōrēs</td>
</tr>
<tr>
<td>sequuntur: pres. dep.: translate as active</td>
<td>190 cornibus arboreōs: with...; abl. of quality</td>
</tr>
<tr>
<td>186 ā tergō: from the rear; ‘from the back,’ this</td>
<td>modifying capita</td>
</tr>
<tr>
<td>and ‘agmen’ are military terminology; Vergil</td>
<td>omnem...turbam: acc. obj.; hyperbaton</td>
</tr>
<tr>
<td>suggests that Aeneas ambushes the deer just as</td>
<td>(distortion of normal word order)</td>
</tr>
</tbody>
</table>
Aeneas kills deer, the Trojans feast on wine and venison

Vergil encourages readers to view

This standing beside each man and speaking to

He screamed and dropped in the dust and the life spirit fluttered from him

stepped out, I hit him in the middle of the bac

to drink, for the fierce strength of the sun was upon him. As he

path; and he had come from his range in the forest down to the river

and sent a

great stag with towering antlers right in my very

path; and he had come from his range in the forest down to the river
to drink, for the fierce strength of the sun was upon him. As he

stepped out, I hit him in the middle of the back, next to

the spine, so that the brazen spearhead smashed its way clean through.
He screamed and dropped in the dust and the life spirit fluttered from him…

…I threw him down by the ship and roused my companions,

standing beside each man and speaking to him in kind words:

Odyssey X.140-141, 148-149, 156-170, 172-173 (tr. A. T. Murray, 1919)

This imitation reinforces details highlighted in the imitation from lines I.92-101: (1) Vergil expected his readers to know the Odyssey in Greek and recognize the imitation. (2) By having Aeneas imitate Odysseus’ words, Vergil encourages readers to view Aeneas as a hero of equal status to Odysseus.

### Aeneas’ Hunt and Odyssey Book 10

In Book 10 of the Odyssey, Odysseus recalls that during his adventures he landed on the island of Circe and had to search for food. Notice how Aeneas’ hunt is a clear imitation of Odysseus’ hunt below.

There we brought our ship in to the shore, in silence, at a harbor fit for ships to lie, and some god guided us in…

I climbed to a point of observation and stood there, and got a sight of smoke which came from the halls of Circe…

But on my way, as I was close to the oar-swept vessel, some god, because I was all alone, took pity upon me, and sent a great stag with towering antlers right in my very path; and he had come from his range in the forest down to the river to drink, for the fierce strength of the sun was upon him. As he stepped out, I hit him in the middle of the back, next to the spine, so that the brazen spearhead smashed its way clean through.

He screamed and dropped in the dust and the life spirit fluttered from him…

…I threw him down by the ship and roused my companions,

standing beside each man and speaking to him in kind words:  

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### Aeneas’ Leadership (2 of 3)

1. Vergil’ use of military terms such as ā tergō, agmen (186) and victor (192) suggests that the hunt is a demonstration of Aeneas’ military skill. How does the hunt and its outcome show that Aeneas is a worthy military leader?

2. A common military tactic is to kill an enemy’s leaders first so that the soldiers lose organizational discipline to fight back effectively. Even today on the battlefield, officers do not wear shiny insignia indicating their rank, and soldiers are instructed not to salute officers for fear that an enemy sniper will target and kill the officers first. How do I.189-191 show that Aeneas has similar military skill?

3. What do lines 192-193 reveal about Aeneas’ leadership and ability to meet the needs of his people?

4. The introduction to Aeneas’ speech to his men in I.197, ‘dictūs maerentia pectora mulcet,’ echo the ending line of the simile of the pious orator: ‘ille regit dictūs animōs et pectora mulcet’ (153). What, if anything, does this similarity suggest about Aeneas’ character as leader of the Trojans?
“Ö sociī (neque enim ignāri sumus ante malōrum)

Ö passī gravióra, dabit deus hīs quoque finem.

Vōs et Scyllaeam rabiem penitusque sonantēs

accestis scopolūs, vōs et Cyclopia saxa

expertī: revocāte animōs maestumque tīmōrem

mittite; forsan et haec ōlim meminisse iuvābit.

Per variōs cāsūs, per tot discrimīna rērum

tendimus in Latium, sēdēs ubi fāta quīētās

ostendunt; illīc fās rēgna resurgere Troiae.

Dūrāte, et vōsmet rēbus servāte secundīs.”

Tālia vōce refert cūrīsque ingentibus aeger

spem vultū simulat, premit autum corde dolōrem.

198 Ö sociī: voc. direct address

neque enim: indeed...not; or ‘for...not’

malōrum: of evils, of troubles; n. substantive

199 Ö passī: (You) having...; voc. dir. address; a

pf. dep. pple: translate as ‘having Xed’

gravióra: neut. acc. pl. comparative used as a

substantive: supply ‘things’

hīs: to...: i.e. to these evils; dat. ind. obj.

200 Vōs et...vōs et...: both...and...; anaphora

penitusque sonantēs scopolūs: and...; Scylla

lived in a cave over a cliff. In the Odyssey, the

men could hear the puppy-heads which ringed

her waist yelp before she emerged from the

cave and grabbed the men from the ship.

201 acce(ss)ītis: syncopated 2p pf. accēdō

saxa: There are two rocks in the Cyclops

episode of the Odyssey: (1) the rock that the

Cyclops used to block the entrance of the cave

And (2) the rock that the blinded Cyclops

threw at Odysseus’ ship as Odysseus escaped.

202 expertī (estis): 2p pf. dep.: translate active

animōs: courage; common translation in pl.

203 mittite: dismiss, send away

204 et haec: even these things; neut. acc. pl.

meminisse: meminī, -isse is a ‘defective verb’

and found only in the pf. tenses: translate the

pf. inf. as a pres. inf.

iuvābit: it will...; impersonal

205 per... (et) per...: anaphora and asyndeton,

sēdēs...quīētās: quiet homes

fāta: i.e. the omens and dreams that Aeneas

and the Trojans received along the way

206 fās (est): it is right; impersonal

regna resurgere...: that...; ind. disc.; regna is

poetic pl. and can be translated as regnum

Dūrāte, servāte: pl. imperatives

207 vōs-met: yourselves; emphatic form of vōs

rēbus secundīs: for favorable times; dat. of

purpose; secundus derives from sequor

208 Tālia: such things; marking end of speech
Aeneas encourages his Trojans and reminds them of their fated homes in Italy

vōce: abl. of manner, i.e. aloud
refer: says; ‘reports’
cūrīsque ingentibus: with…; abl. of cause
with aeger; Aeneas hides negative emotions

209 vultū: abl. means
(ετ) premit: asyndeton and juxtaposition, the arrangement is chiastic (A B B A)
altum (in) corde: deep in…; abl. place where

Aeneas’ 2nd Speech and Odyssey Book 12

In Book 12 of the Odyssey, Odysseus recalls a speech that he delivered to encourage his men near the end of their travels. Notice how Aeneas’ speech (I.198-207) is a clear imitation of Odysseus’ speech below.

Then I going up and down the ship urged on my companions, standing beside each man and speaking to him in kind words:

“Dear friends, surely we are not unlearned in evils. This is no greater evil now than it was when the Cyclops had us cooped in his hollow cave by force and violence, but even there, by my courage and counsel and my intelligence, We escaped away. I think that all this will be remembered some day too. Then do as I say, let us all be won over. Sit well, all of you, to your oarlocks, and dash your oars deep into the breaking surf of the water, so in that way Zeus might grant that we get clear of this danger and flee away from it. … So I spoke, and they quickly obeyed my words. I had not spoken yet of Scylla, a plague that could not be dealt with, for fear my companions might be terrified and give over their rowing

Odyssey XII.208-216 (tr. A. T. Murray, 1919)

Originality in Greco-Roman Art: Imitation and Variation

Vergil’s imitation of the Odyssey is an example of a type of originality in art and literature that was quite common in the Greco-Roman world. Many authors would imitate their predecessors in large and small ways and then offer a variation or twist to distinguish their own work from what came before. This combination of imitation and variation made the originality in the new work intelligible to readers. Audiences could examine both the tradition and the variation and ask themselves why the authors chose to make the changes that they did. By imitating the Odyssey so closely on three occasions (I.92-101, 184-93, 198-207), Vergil cleverly uses the tradition to characterize Aeneas as a Roman Odysseus. As for the variation from tradition, that will come later in the epic. In Book 2, for example, when Aeneas recalls the fall of Troy, Aeneas’ pietás toward his family, community, and gods is easily contrasted with Odysseus’ untrustworthiness in the Sinon episode and impiety in burning and looting the temples. With this variation, Vergil suggests to his Roman audience that Aeneas does not merely rival Odysseus but surpass him.

Aeneas’ Leadership (3 of 3)

As a leader, Aeneas is both ‘a doer of deeds’ and ‘a speaker of words,’ and the allusion to the Simile of the Pious Orator in I. 197 suggests that Vergil wants us to view Aeneas in light of the orator.

1. The monsters mentioned in lines 200-1 help clarify the malōrum and grāviōra mentioned in ll. 198-199. Who are these monsters, and which other hero (see speech above) had met them as well?
2. How do the imperatives in ll. 202-3 and again in 207 reveal that Aeneas’ purpose in the speech is similar to that of the pious orator (I.148-153)? What emotional response does Aeneas encourage?
3. What purpose does Aeneas say that fates reveal in 205-6 for their suffering? What will rise again?
4. What words in ll. 208-9 suggest that Aeneas has chosen to suppress his own negative emotions?
Corripuère viam intereā, quā sēmita mónstrat.

Iamque ascendēbant collem, quī plūrĭmus urbī

imminet adversāsque aspectat dēsuper arcēs.

Mīrātur môlem Aenēās, māgālia quondam,
mīrātur portās strepitumque et strāta viārum.

許多 ardentēs Tyrīi: pars dūcere mūrōs

mōlīrĭque arcem et manibus subvolvere saxa,
pars optāre locum tectō et conclūdere sulcō;
iūra magistrātūsque legunt sănc̄tumque senātum.

Hīc portūs aliī effodiunt; hīc alta theātrīs

fundāmenta locant aliī, immānēsque columnās

rūpibus excīdunt, scaenīs decora alta futūrīs.

Aeneas and faithful companion Achates explore the countryside and stumble upon the building of Carthage. For details, see the summary on pg. 35.

418 corripuēr(unt): syncopated 3p pf.

419 quī plūrĭmus…: which, very large, etc.

relative clause; the irreg. superlative of multus modifies nom. sg. quī
urbī: over…; dat. of compound verb

421 Mīrātur…(et) mīrātur: pres. dep.: translate active; anaphora and asyndeton

422 māgālia quondam: in apposition to môlem
stāta: pavement; ‘things layered,’ PPP sternō; English derives ‘street’ from this word
ardentēs: i.e. being eager
Tyriī: i.e. Carthaginians, who are colonists from the Phoenician city of Tyre
pars…pars: some (men)…others…; nom. subject, partitive apposition, treat as plural
(Instant) dūcere…mōlīrī: (press on) to…

ellipsis: supply the main verb for these complementary infs.
dūcere mūrōs: to draw up…; i.e. build

423 (instant) optāre: (press on) to...
tectō: for…; dat. of purpose; via synecdoche,
tectum means ‘house’ or ‘shelter’
sulcō: for…; dat. of purpose

424 manibus: abl. means

425 (instant) optāre: (press on) to...
tectō: for…; dat. of purpose; via synecdoche,
tectum means ‘house’ or ‘shelter’
sulcō: for…; dat. of purpose

426 legunt: they pick, select; elsewhere ‘read’
aliī…aliī: some…others…; correlatives
alta fundāmenta: acc. obj.
theātrīs: for…; dat. of purpose

427 (instant) optāre: (press on) to...
tectō: for…; dat. of purpose; via synecdoche,
tectum means ‘house’ or ‘shelter’
sulcō: for…; dat. of purpose

428 rūpibus: from…; dat. of compound verb
scaenīs…futūrīs: for future…; dat. of purpose and fut. act. pple sum
decora alta: acc. pl. in apposition to columnās
What we missed in ll. 209-417: After Aeneas’ speech, Venus approaches Jupiter and laments that Aeneas has not arrived safe in Italy as Jupiter had promised. Jupiter calmly offers a lengthy revelation of the fates that will tie Troy directly to Rome. Jupiter says that after a war in Italy Aeneas will rule Lavinium for 3 years, his son Ascanius will rule nearby Alba Longa for 30 years, and then successive kings will rule Alba Longa for 300 years until Romulus departs and founds Rome. Later, a descendant of Aeneas, ‘Troianus Caesar,’ will be born, and a new era of peace will come.

Despite Jupiter’s consolations, Venus takes the disguise of a Spartan huntress and greets Aeneas and his comrade Achates as they explore the woods of North Africa. When she encounters her son, she maintains her disguise and explains that the land belongs to the Carthaginians, Phoenician colonists who had bought the land for their city from the North Africans. The Carthaginian queen Dido had previously lived with her husband Sychaeus in the Phoenician city of Tyre (Lebanon), but Pygmalion, Dido’s brother and the current king of Tyre, secretly murdered Sychaeus and hid all evidence of his crime. After Sychaeus revealed to Dido in a dream both the crime and a hidden treasure, Dido found the treasure and left abruptly with her supporters to establish the city of Carthage in North Africa.

When Venus departs, she shrouds the two men in mist so that the Carthaginians cannot see them.

The Romans built cities the way we build Starbucks, Walmarts, and McDonalds. Today, professional teams of itinerant builders travel from town to town to build the exact same structures over and over again. Once they finish a building, they move to the next location, stay in hotels while they work, and repeat the process. By employing the same builders at every location, companies eliminate inefficiencies and create buildings of consistently high quality.

As Aeneas watches the Carthaginians planning and building their entire city from scratch, keep in mind that that, while modern readers may find this process unusual, Roman readers would likely view such large-scale planning and building as common.

### Purpose Constructions

**Dative of Purpose** is the most common purpose construction in the commentary and is found four times on the facing page. Note that purpose clauses with ut are seldom used, and both accusative supines and the prepositions causa and ad expressing purpose are not found at all in the commentary.

- Adverbial purpose (ut/nē + subj.)
- Relative of purpose (quī + subj.)
- Infinitive of purpose (audīre)
- Future participle of purpose
- Dative of Purpose

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<td>ut/nē audīret</td>
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<td>who might/would hear...</td>
<td>quī audīret</td>
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</tr>
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<td>(in order) to hear...</td>
<td>audīre</td>
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<td>intending to hear</td>
<td>audītūrus</td>
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<tr>
<td>for help</td>
<td>auxiliō</td>
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**Synecdoche** is a rhetorical device where the part signifies the whole. **Tectum** is the latest example.

- tectum ‘roof’ → house, shelter
- aes ‘bronze’ → bronze beak
- ferrum ‘iron’ → sword
- ārīnē ‘keel’ → ship
- ōs ‘mouth’ → face
- culmen ‘rooftop’ → house
- puppis ‘poop deck’ → ship

**alli...alli... and pars...pars... are both correlatives which translate as ‘some...others...’ They occur in pairs only on the facing page (1.423-9) but are critical to interpreting the passage correctly.**
Quālis apēs aestāte novā per flōrea rūra
exercet sub sōle labor, cum gentis adultōs
ēdūcunt fētus, aut cum līquentia mella
stīpant et dulcē distendunt nectare cellās,
aut onera accipiunt venientum, aut agmine factō
ignāvum fūcōs pecus ā praesēpibus arcent;
fervet opus redolentque thymō fragrantia mella.
"Ō fortūnātī, quōrum iam moenia surgunt!"
Aenēās ait et fāstīgia suspectī urbis.
Īnfert sē saeptus nebulā (mīrabile dictū)
per mediōs, miscetque virīs neque cernitur ūllī.

Haec dum Dardaniō Aenēae mīrandae videntur,
dum stupet obtūtūque haeret dēfixus īnūō,
rēgīna ad templum, formā pulcherrima Dīdō,
incessit magnā iuvenum stīpante catevā.

adūlto, -a, -um: grown up, matured
aestās, aestātis f.: summer, 1
aēs, -is f.: bee
arcēō, -ēre, -ūī: fend or keep off, defend, 2
caterva, -ae f.: retinue, band, troop, 2
cella, -ae f.: cell, storeroom
cernō, -ēre, crēvī, crētus: discern, perceive, 3
Dardaniō, -a, -um: Dardanian, Trojan, 4
dēfīgō, -ēre, -fixī, -fixum: fix, fasten, secure
dīcō (1): to declare, dedicate, consecrate
distendō, -ēre, -ī, -ntus: distend, stretch
eūcō, -ēre, -ūxī, -ductus: lead out
exerceō, -ēre, -ūī, -ercitum: exercise, busy, 2
glōssō, -ī, -glossum: rub, polish, polish off
ferveō, -ēre, ferbī: boil, glow
glōssō, -ī, -glossum: rub, polish, polish off
flōreō, -a, -um: flowery
fortūnātus, -a, -um: fortunate, lucky
fūcō, -ī m.: drone (bee)
haereō, -ēre, haēsī: cling, stick, hesitate, 2
ignāvus, -a, -um: idle, lazy; cowardly
incēō, -ēre, -cessī: strut; march; proceed, 2

inferō, -ferre, -tuli: carry or bring on, 2
juvenis, -is m.: youth, young man, 3
liquō, ere: to flow, be clear
mel, mellis n.: honey, 3
mīrabilis, -e: wonderful, marvelous, 2
nebula, -ae f.: cloud, mist, fog, 2
nectar, nectaris n.: nectar
neque: nor, and not; nor, 4
novus, -a, -um: new, young, strange, 3
obtūtus, -ūs m.: gaze, view
onus, oneris n.: burden, load, freight
opus, -eris n.: work, deed, project, 4
pecus, -oris n.: flock, herd, swarm
praesēpe, -is n.: hive
redoleō, -ēre, -ūī: be fragrant, smell (of)
rūs, rūris n.: country
saepīō, -ēre, -psī, -ptus: hedge in, enclose, 2
sōl, sōlis m.: sun, 4
stīpō (1): pack, compress, crowd together, 2
stusēō, -ēre: to be stunned, dazed, stupified
suspiēō, -ere, suspēxi, suspēctum: to look up at
thymō, -īn: thyme (a fragrant herb)

430 Quālis...labor: Just as work...; ‘which sort of work,’ a relative adj. modifying labor and introducing a simile that ends in l. 436
aestāte novā: at...; abl. time when; novā here means ‘at the beginning of...’
431 cum...aut cum...: when...or when...; cum + indicative in a temporal clause
adultūs: matured
432 ēdūcunt: apēs in l. 430 are the subject
433 dulcē nectāre: with...; abl. of means; 3rd
dcl. i-stem adj. in the abl.
434 venientum: of (those)...; i.e. bees, gen. pl.
-pres. pple veniō;
agmine factō: abl. abs. with PPP faciō; an agmen is a column or formation; see also l.82
435 ignāvum pecus: neuter subject
ā praesēpibus: from...; abl. of separation
436 opus: nom. subject
thymō: abl. means
437 Ō fortūnātī: O fortunate ones; dir. address
1. Character of the Carthaginians: What features in Vergil’s description of the city of Carthage (I.421-9) would one likely find in Roman cities? Does this description depict the Carthaginians as less civilized than their Roman counterparts? In short, does Vergil portray Carthage positively?

2. Simile of the Bees (I.430-44): Similes comparing human activity to nature are common in epics, and in this case we should not assume that every detail about the bees corresponds to an aspect of human activity. How does the simile as a whole contribute to our positive view of Carthaginians?
Quālis in Eurōtæ rīpās aut per iuga Cynthī exercet Dīānæ chorōs, quam mīlle secūtæ hinc atque hinc glomerantur Orēades; illa pharetam fert umerō gradiēns deās superēminet omnēs (Lātōnae tacitum pertemptant gaudia pectus):

tālis erat Dīdō, tālem sē laeta ferēbat per mediōs instāns operī rēgnīisque futūrīs. Tum foribus divae, mediā testūdine templī, saepta armīs solīoque altē subnixa resēdit. iūra dabat lēgēsque virīs, operumque labōrem partibus aequābat iūstīs aut sorte trahēbat:

aequō (1): make equal, 3
chorus, -ī m.: chorus (a group of dancers); a dance
Cyntus, -ī m.: Mt. Cyntus
Dīana, -ae f.: Diana (Artemis)
Eurōtās, -ae m.: Eurotas river (near Sparta in Greece)
exerceō, -ère, -ui, -ercitum: exercise, 2
foris, -is f.: door, doorway, entrance
gaudium, -ī n.: gladness, joy
glomerō (1): gather, heap, assemble around, 2
gradior, -ī, gressus sum: step, walk
instō, -āre, -stītī: press on, threaten, 3
iugum, -ī n.: ridge of a mtn., yoke; bench, 2
īūro (1): to swear, take an oath, 2
iūstus, -a, -um: just, 2
Lātōna, -ae f.: Latona (Gk. Leto, mother of Diana)

498 Quālis...Dīāna: Just as Diana...; ‘which sort Diana,’ a relative adj. modifying Dīāna and introducing a simile that lasts through l. 503
500 quam secūtæ ...Orēades: whom...; relative clause, quam is obj. of pf. dep. pple sequor: (translate as ‘having Xed’), Orēādēs is subject
hinc atque hinc: here and there
illa: that one; i.e. Diana
501 (in) umerō
502 tacitum...pectus: neut. acc.
503 Talis,...: such...; nom. pred. marking the end of the simile; the relative quālis and demonstrative tālis are correlatives
(ēt) tālem: (and) as such...; acc. pred.; ferēbat here governs a double acc. (obj. and pred.)
laeta: happily; nom. adj. as adv.
504 per mediōs (virīs/hominēs): add a noun
instāns: pressing on; + dat. of compound verb

láx, légis f.: law, decree, 2
mīlle pl. milia, ium n.: thousand, 2
opus, -eris n.: work, deed, project, 4
Orēās, -idis f. (pl. Orēādes): mountain-nymph
pertemptō (1): to agitate, thrill
pharettra, -ae f.: quiver, arrow-carrier
residō, -ere, -sēdī: sit or settle (down), 2
saepiō, -īre, -psī, -ptus: hedge in, enclose, 2
sequor, -i, secūtus sum: follow, pursue, 4
solum, -ī n.: throne, seat, 2
subnīxa, -a, -um: resting on (abl.)
superēmineō, -ère: tower above, tower over, 2
testūdō, testūdinis f.: tortoise; vault, archway
trahō, -ere, trāxi, tractus: drag (out), draw, 3
umerus, -i m.: shoulder, 3

505 (in) foribus: abl. of place where
dīva: of the goddess; i.e. Juno; gen. sg.
substantive from dīvus, -a, -um
(in) mediā testūdine: i.e. an archway or vault
506 saepta: fem. nom. PPP, saepiō
armīs: by armed guards; synedcoche
solīō: abl. place where with subnīxa
altē: on high, up high; ‘highly’
507 virīs: to...; dat. ind. obj.
operumque labōrem: the labor of the projects; both opus and labor mean ‘work’, but labor denotes the toil and sweat while opus denotes the project or completed product
508 partibus...iūstīs: with...; abl. means; pārs, is ‘portion’ or ‘share’; Dido distributes the work fairly to all
sorte: i.e. randomly, abl. of means; Dido is not playing favorites; she does the equivalent of drawing names from a hat to be fair to all
Dido, likened to Diana, sits under the Temple of Juno

Dido’s Character and Leadership

Dido is portrayed very positively in Book 1, but readers will see her character decline as she gives in to unrestrained emotions such as love in Book 4 with consequences for both herself and her people. *It is as if Vergil wants to instruct us on the negative effects of love even on those who are virtuous.*

There are three similes in particular that describe the arc of Dido’s story in this commentary: first, when Aeneas initially encounters Dido in the facing page, Vergil likens her to the goddess Diana, triumphant among her loyal followers; second, after Dido feels betrayed by Aeneas in Book 4, Vergil likens her to a Bacchante, follower of Bacchus who is frenzied and out of control; and finally, when Aeneas sees Dido in the Underworld, Vergil likens her to a dimly lit moon which does not cast the light that it once had. Here, the connection between the moon and Diana is relevant and important.

Vergil writes with great care, and readers will benefit from paying attention to everything that Dido does and says for the remainder of the book.

**Common Adverbs of Place:** Note that English often omits ‘to’ and ‘from’ in translation.

<table>
<thead>
<tr>
<th>place</th>
<th>where</th>
<th>illīc 1</th>
<th>ubi 10</th>
<th>ibi 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>place from which</td>
<td>hic 7 from here</td>
<td>illīc 0 from here</td>
<td>unde 2 from where</td>
<td>inde 2 from there</td>
</tr>
<tr>
<td>place to which</td>
<td>hūc 5 to here</td>
<td>illīc 1 to there</td>
<td>quō(nam) 1 to where</td>
<td>eō 0 to there</td>
</tr>
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</table>

deinct (dē+inc): thence; deinde (dē+inde): next; adhūc (ad+hūc): still; undīque (ubi+dē+que): from everywhere

**Words easily confused:** *solium* (I.506) reminds us that it is good to review words with similar stems.

- aura, -ae breathe
- aurum, -ae gold
- auris, -is ear
- mora, -ae delay
- mors, mortis death
- mōs, mōris custom
- ōra, -ae beach
- ōs, ōris mouth
- ōrō, -āre beg, plead
- os, ossis bone
- aestās, -ātis summer
- aetās, aetāris age, time
- aestus, -ārēs tide
- portis, -ās gate
- opera, -ae effort
- opus, -ae resources
- solus, -ā, -um alone, only
- sol, solis sun
- solium, -a, -um throne
- lābōrō, -āre work
- portūs, -ūs harbor
- portā, -āre carry
- lābor, lābī glide, slip
- lābor, lābī glide, slip
- lātus, -a, -um tide
- volō, velle want
- vultus, -āre face, expression
- virī(nam) (pl. vīs) strength
- vir, -i man
- virēs (pl. vīs) strength
- virēs (pl. vīs) strength
- gēns, gentis people, race
- genus, -eris kind, birth, race
- turba, turbinis whirlwind
- turbō, turbinis whirlwind
- for, ārī, fatus speak
- for, ārī, fatus speak

Dido’s Character

1. Readers first learn about Dido when the disguised Venus tells Aeneas how Dido learned about her husband Sycaeus’ murder, found treasure, and finally led her followers from Phoenician Tyre to North Africa to establish Carthage. What does this reveal about Dido’s character and leadership?

2. How does the **Simile of Diana** (498-502) depict Dido positively? (What does it say about Dido and in particular about the attitude of those under her leadership toward her?)

3. How does Dido’s location in front of a newly built **Temple of Juno** depict Dido positively? (What does it say about Dido and the Carthaginians that they build a temple in such a young city?)

   Note that Romans praetors often presided over courts on the steps of temples in Rome, and so the idea that a leader would conduct public business in such a venue is not at all unusual to Romans.

4. What do the words ‘īūra dabat lēgēsque virīs’ (I.507) reveal about Dido’s strength as a leader?

5. What do the lines ‘operaumque…trahēbat’ (I.507-8) reveal about Dido’s fairness toward her people?
cum subitō Aenēas concursū accēdere magnō
Antheus Sergestumque videt fortemque Cloanthum
Teucōrumque aliōs, āter quōs aqueore turbō
dispuolerat penitusque aliās āvēxerat ōrās.
Obstipuit simul ipse, simul percussus Achātēs
laetitiāque metūque; avidī coniungere dextrās
ardēbant; sed rēs animōs incognita turbat.
Dissimulant et nūbe cavā speculantur amictī
quae fortūna virīs, classem quō lītore linquant,
quid veniant; cūnctīs nam lectī nāvibus ībant
ōrantēs veniam et templum clāmōre petēbant.
Postquam intrōgressī et cōram data cōpia fandī,
maximus Ilioneus placidō sīc pectore coepit:

509 cum...videt: when...; temporal clause
concursū...magnō: with...; abl. manner
accēdere...Anthea...aliōs: that Antheus...;
ind. disc. with four acc. subjects governed by
videt; Anthea is a Greek acc. sg.
511 āter quōs turbō...ōrās: whom...; relative
clause; āter modifies nom. turbō
(in) aqueore
512 (ad) aliās...ōrās: acc. place to which
513 simul...simul:... both...and at the same
time...; correlatives
(Aenēas) ipse
percussus (est)
514 laetitiāque metūque: both...and...; means
avidē: eagerly, avidly; nom. adj. as adv.
dextrās (mānūs): i.e. in handshakes
515 rēs incognita: unfamiliar circumstances
516 nūbe cavā: abl. means; cloak of invisibility
amiciō: PPP amiciō

quae...linquant, quid...veniant: three ind.
questions + pres. subj. governed by speculantur
517 quae fortūna virīs (sint): what fortune...;
dat. of possession; supply subjunctive verb sum
(in) quō lītore: abl. place where
518 quid: why; ‘in respect to what,’ acc. respect
ēntis navibus: from...
lectī: those chosen/selected...; PPP lēgō; i.e.
leaders from each ship
navibus: from...; abl. of source/origin
ībant: impf. ēō, īre
519 clāmōre: with...; abl. of manner
520 introgressī (sunt): 3p pf. dep.: make active
data (est)
cōpia: an opportunity
fandī: gen. sg. gerund (-ing) of for, fārī
521 maximus: very mighty; epithet for Ilioneus
placidō...pectore: with...; abl. of manner
coeptō: introducing a speech
Aeneas and Achates’ Veil of Invisibility and *Odyssey* Book 7

Vergil once again is imitating Homer’s *Odyssey*. In Book 5, Odysseus leaves the island of the goddess Calypso after 7 years and suffers a shipwreck in a storm sent by Poseidon. In the *Aeneid*, Aeneas also suffers a shipwreck, but Neptunus does not create the storm but dispels it. In Book 6, Odysseus finds himself on the shore of the island of Phaeacia, where he meets Nausicaa, the young princess of Phaeacia, who directs him to the city and her parents, the king and queen. In the *Aeneid*, Aeneas and Achates meet the disguised Venus, who directs Aeneas to Carthage and Queen Dido. Finally, in Book 7 a disguised Athena veils Odysseus in a mist of invisibility so that he can approach the king and queen unseen. In the *Aeneid*, as we read on the facing page, Aeneas and Achates are safely shrouded in mist as they set to meet Dido and rejoin their comrades from the lost 13 ships.

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**Gerundives**

A gerundiv is a future passive participle (e.g. fandus, -a, -um) and, just as any adjective, agrees with a noun in case, number, and gender. A gerundive can be translated as (a) ‘going to be spoken’ or (b) ‘about to be spoken,’ but the most common translations in this commentary are (3) ‘worthy to be spoken,’ (i.e. speakable) and (4) ‘to be spoken.’

1. How does the use of personal names in I.510 and 521 make Aeneas’ reaction more genuine?
2. What mixed feelings do the men have in I.513-5, and why do they not join the others immediately?
3. What are Aeneas and Achates doing in line 516 as the chosen leaders (*lectī*) of the missing Trojans ships approach Dido?
4. What do Aeneas and Achates hope to learn in lines 517-18?
“Ō rēgīna, novam cui condere Iuppiter urbem
iūstitiāque dedit gentēs frēnāre superfās,
Trōes tē miserī, ventīs maria omnia vectī,
ōrāmus, prohibē infandōs ā nāvibus ignēs,
parce piō generī, et propius rēs aspice nostrās.
Nōn nōs aut ferrō Libycōs populāre penātēs
vēnimus, aut raptās ad lītora vertere praedās;
īnē animō is abl. place where
praedā, ‘loot’ are in fact cattle which one
people dat. obj. of
vectī maria omnia subject
a relative clause
inf.
(1)
sunt
4
3
2
1

Novus, -a, -um: new, young, strange,
minor, minus: smaller, less
Libycus, ī: Greek,
Hesperia, Graius, glaeba, nēōdux, ducis condidī, -ī: to bridle, restrain (used with horses),
condō, -ere, condidī, -ditum: found; hide, 4
dux, ducis m/f.: leader, guide, 2
frēnō (1): to bridle, restrain, (used with horses), 2
glaeba, -ae f.: soil, clod
Graius, -a, -um: Greek, 2
Hesperia, -ae f.: Hesperia, Italy, 3
infandus, -a, -um: unspeakable, accursed (gerundive)
iūstitiā, -ae f.: justice, fairness
Libycus, -a, -um: Libyan, of Libya, 3
minor, minus: smaller, less 2
novus, -a, -um: new, young, strange, 3

522 cui...dedit: to whom...gave (the power)...;
inf., i.e. granted; dat. ind. obj. introducing a relative clause
523 iūstitiā: with...; abl. means
524 Trōes...miserī: We wretched Trojans...; 1p subject of ōrāmus
maria omnia: over...; acc. of extent
vectī: PPP vehō
525 prohibe, parce: sg. imperatives
526 piō generī: a pious people; i.e. the Trojans;
dat. obj. of parce; Ilioneus characterizes is own people as pious
proprius: more closely; comparative adv.
527 Nōn...aut...populāre...aut...vertere: not either to ravage...or to turn...; two examples of inf. of purpose governed by vēnimus; the praedās, ‘loot’ are in fact cattle which one could turn and drive into ships on the shore
ferrō: by sword; metonymy, abl. means
529 nōn ea vīs...victīs (sunt): the conquered do not have this violence and such great arrogance in mind; ‘this violence and such great arrogance are not to the conquered...’ victīs is PPP vincō and dat. of possession and animō is abl. place where; ea is demonstrative
530 (et) Hesperiam: i.e. Italy; asyndeton
cognōmine: by...; abl. of respect
dicunt: call (the place)...; with a double acc.
531 terra antiqua: nom. in apposition to locus
armīs atque ūbere: in... abl. of respect
coluēr(unt terram): syncopated 3p pf.; add ‘terram’ as obj.
532 fāma (est): (there is) a rumor...
minōrēs dixisse: that the descendants...; ind. disc. with pf. inf. diēcō, which governs a double acc. (obj. and pred.); minōrēs (nātū), ‘lesser (by age)’ is a comparative adj. and often means ‘descendants’
533 ducis dē nōmine: (derived) from...; i.e. named after a leader named Italus
Ilioneus, Dido, and the Rules of Hospitality

Hospitality is the central theme of the complex exchange between Ilioneus, the Trojan leader speaking on behalf of the 13 lost ships, and queen Dido—even though the word hospitium is employed just once in the conversation (I.540) and the word hospes, hospitis m/f, ‘guest’ or ‘host,’ is not employed at all (Dido will use it later in IV.323). Much of Ilioneus’ speech is a plea that Dido abide by the rules of hospitality and a claim that the Trojans come not as enemies but as guests. Dido’s speech reveals how responsive she is to Ilioneus’ request.

Just as the word coniunx, ‘spouse,’ can refer to a husband or a wife, so the word hospes, hospitis m/f can mean ‘guest’ or ‘host.’ Scholars often translate hospes more generally as ‘guest-friend’ and hospitium as ‘the guest-host relationship’ in recognition that these terms refer to both ‘host’ and ‘guest’ equally. The terms hospes, ‘guest-friend,’ and hostis, ‘enemy’ have a common origin because they both refer to relationships with strangers where there are exchanges with guarded, or a complete lack of, trust. (N.B. Hostis can mean ‘guest’ but acquired the negative connotation of ‘enemy’ over time.) Hospes and hospitium derive from the roots host- and -potis (cf. potēns, possum, ipse) and mean something like ‘a stranger who is respected.’

Jupiter (Zeus) enforces the relationship between guests and hosts among humans. When Paris, for example, visits the house of Menelaus and Helen in Sparta as a guest and steals Menelaus’ wife Helen away, Paris acts as an unjust guest, and not surprisingly Jupiter (Zeus) sides with the Greeks during the subsequent Trojan war—in part, to punish Paris and those that protect him. Readers should not be surprised, therefore, that Ilioneus invokes Jupiter’s name and the principle of iūstitia, ‘justice,’ in the initial lines of his speech. Jupiter is the god who promotes and enforces hospitium.

As you read Ilioneus’ speech, note that his purpose is to clarify the relationship between the Trojans and Carthaginians and emphasize that the Trojans do not come as enemies (hostēs) but as respectful guests (hospitēs) who should be treated accordingly.

Infinitives of purpose 4 are more common in ancient Greek than in Latin, and so Vergil’s use of such infinitives in 527-8 may be evidence of the influence of Vergil’s knowledge of Greek on his Latin.

populāre (in order to) plunder vertere (in order to) turn

N.B. populāre is related to the noun populus and means ‘to (flood with people and therefore) plunder.’

Hesperia (Grk hesper, ‘evening’) means ‘evening land’ or ‘west land,’ because Italy is where the sun sets from the perspective of the Greek mainland. Oenōtrus denotes a tribe and area in southern Italy. The name suggests a land fertile in vines that traded wine (Grk. oenos) with Greek neighbors.

1. What virtue in 522-3 does Ilioneus claim Jupiter has given to allow Dido to establish a city? (N.B. Ilioneus’ words suggest that he knows that the Carthaginans are also new to the land.)

2. In line 526, what adjective does Ilioneus use to characterize his fellow Trojans and their purpose?

3. What does Ilioneus say is NOT their purpose for coming in I.527-9?

4. What land is the Trojans’ ultimate destination, according to Ilioneus?

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<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>aspícō, -ere, spexī, spectus</td>
<td>to look at, see</td>
</tr>
<tr>
<td>dē:</td>
<td>(down) from; about, concerning</td>
</tr>
<tr>
<td>fāma, -ae f.</td>
<td>fame, rumor, reputation</td>
</tr>
<tr>
<td>ferrum, -i n.</td>
<td>iron; sword, weapon, tool</td>
</tr>
<tr>
<td>miser, -era, -rum</td>
<td>miserable, wretched</td>
</tr>
<tr>
<td>nōmen, -inis n.</td>
<td>name, fame, renown</td>
</tr>
<tr>
<td>noster, -ra, -rum</td>
<td>our, ours</td>
</tr>
<tr>
<td>nunc</td>
<td>now</td>
</tr>
<tr>
<td>populāre</td>
<td>(in order to) plunder</td>
</tr>
<tr>
<td>vertere</td>
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</tr>
</tbody>
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1. What virtue in 522-3 does Ilioneus claim Jupiter has given to allow Dido to establish a city? (N.B. Ilioneus’ words suggest that he knows that the Carthaginans are also new to the land.)
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3. What does Ilioneus say is NOT their purpose for coming in I.527-9?
4. What land is the Trojans’ ultimate destination, according to Ilioneus?
Hic cursus fuit, 534
cum subitō adsurgēns flūctū nimbōsus Orīōn
in vada caeca tulit, penitusque procācibus Austrīs
perque undās superante salō perque invia saxa
dispulit; hūc paucī vestris adnāvimus ērīs.

Quod genus hoc homīnum? Quaave hunc tam barbarum mōrem
permittit patria? Hospitiō prohibēmur harēnae;

bella cintent prēmāque vetant cōnsistere terrā.

Sī genus hūmānum et mortālia temnitis arma,
at spērātī deōs memoriēs fandī atque nefandī.

Rēx erat Aenēās nōbīs, quō iūstiōr alter
nec pietēte fuit, nec bellō maior et armīs.
Ilioneus complains about his treatment and honors Aeneas

Incomplete lines such as I.534 are found throughout the poem. According to tradition, Vergil was in the process of revising the Aeneid and had recently visited Caesar Augustus himself in Athens when the poet took ill and died on his way home in Brundisium on September 21–19 B.C. Vergil made a request in his will that nothing more be published—including his still unfinished Aeneid—but the emperor ordered the epic to be edited and published, contrary to Vergil’s wishes. Incomplete hexameter lines are verses that Vergil intended to complete but never did.

Orion and the Auster Winds

The heliacal rising of Orion occurred in mid-July. At this time, sailors in the Mediterranean would witness the constellation of Orion rise above the horizon at dawn in the east as the sun (Grk. helios) was rising. Since this period of the year was associated with the beginning of the storm season, Vergil has Ilioneus describe Orīōn as both adsurgēns and nimbōsus (I.535). This dating is confirmed by the presence of the Auster (Grk. Notus), which brought rain from the south in late-summer and autumn.

Exclusive Aut 31 and Inclusive Vel 8

Is the light off or (aut) on? Do you want lettuce or (vel) tomato on your sandwich?

Both aut and vel (-ve) mean ‘or,’ but, when the Romans say ‘x aut y’, they mean that the option is exclusively x or y (but not both). When they say ‘x vel y,’ they mean that the option is ‘x and/or y’ (either or both). Translate vel as ‘or’ but be aware that both options are still possible.

The enclitic -ve is just a shortened form of vel that behaves like -que. We call words -ve, -que, and -ne enclitics because they lose their accent and are pronounced with the preceding word. Vergil often adds -ve to questions that do not exclude the previous question: e.g. quaeve, ‘or what…?’ in I.539.

Finally, Dido uses sīve (= vel sī) and seu (a contracted form of sīve) as correlatives: sīve... sīve..., which can mean ‘if...or if...’ or ‘whether...or...’ This correlative pair is used twice in the commentary and suggests that both options are equally possible.

Interrogative Adjectives

Just a reminder that the interrogative adjectives quī, quaε, quid have slightly different nominative sg. forms from the interrogative pronoun quīs? quaε? quid? In neut. sg. (nom. and acc.), use quid when the interrogative is is a pronoun and quod when it is an adjective that agrees with a neut. sg. noun:

Quid est? What is it? Quod genus (neut. sg.)...est? What race of men is this? (539)

Likewise, use quīs (m/f) for the pronoun and masc. quī or fem. quaε when the adj. agrees with a noun:

Quis permittit? Who allows...? Quae...permittit patria (f. sg.)...? What country...allows? (539)

1. How do lines 535-8 support Ilioneus’ argument that the Trojans did not come to plunder?
2. Ilioneus claims in 539-40 that a patria is ‘tam barbara’ if it adopts hunc mōrem, ‘this custom.’ To which custom is Ilioneus referring?
3. Rules of Hospitality: What right or privilege does Ilioneus claim in 540-41 that the Carthaginians owe to the Trojans in accordance with the rules of hospitium?
4. Trojan View of Aeneas’ Leadership, part 1 (544-5): What positive qualities does the Trojan Ilioneus attribute to Aeneas? Give the Latin and translation. In short, what do the Trojans think about their own leader? Since Ilioneus says such things while Aeneas is absent, we can assume that this opinion is honest and not mere flattery.
Quem sī fata virum servant, sī vescitur aurā
aetheriā, neque adhūc crūdēlibus occubat umbrīs,
nōn metus; officiō nec tē certāsse priōrem
paeniteat. Sunt et Sīculīs regiōnibus urbēs
armaque, Trojānōque ā sanguine clārus Acestēs.
Quassātam ventīs līceat subducere classem,
et silvīs aptāre trabēs et stringere rēmōs:
sī datur Ītaliām, sociīs et rege receptō,
tendere, ut Ītaliām laetī Latiumque petāmus;
sīn absūmpta salūs, et tē, pater optīme Teucrium,
pontus habet Libyae, nec spēs iam restat Iūlī,
at freta Sīcaniae saltem sēdēsque parātās,
unde hūc advectī, rēgēmque petāmus Acestēn.”

546 quaem...virum: this man; quem is a
547 (in) crūdēlibus umbrīs: among...; i.e. ghosts
548 nōn metus (est): (there is)...; i.e. we Trojans
do not fear what comes next
549 et: also
550 (in) Sīculīs regiōnibus
551 quassātam: PPP modifies 3m. classem
liceat (nōbīs): let it be... (for us); impersonal
jussive pres. subj.; add a dat. of interest
552 silvīs: from...; abl. of source/origin
553 datur: it is granted to, it is allowed to; + inf.
Ītaliām: to...; place to which
socīs...receptō: abl. abs., PPP recipiō
agrees with the closest of the two nouns
554 ut...petāmus: so that... may...; purpose with
1p pres. subj.
laeftī: happily; nom. adj. as adv.
555 Sīn absūmpta (est) salūs: or if (our) safety...
557 unde: whence, from which, 2
558 advectī (sumus): 1p pf. pass.
petāmus: let us...; 1p pres. subj. jussive
(hortatory, if he were addressing the Trojans)
Ilioneus asks for safe passage

Not all of the Trojan survivors followed Aeneas

Vergil mentions several groups of Trojans that settled in different regions of the Mediterranean. **Acestes** led Trojan colonists to western Sicily long before the Trojan war. Aeneas and his Trojans are welcomed by Acestes in Sicily at the end of the flashback in Book 3 and are just leaving him when Juno sends a storm in 1.34. In Book 5, Aeneas and the Trojans return to Acestes in order to celebrate funeral games for Anchises, Aeneas’ father. It is Acestes’ wine that the Trojans drink in 1.195-7.

**Antenor** led Trojan fugitives to found the city of Patavium (Padua) in Northeast Italy after the war. Antenor is mentioned as a counselor to King Priam by Homer. In Book 1 of the *Aeneid*, Venus mentions Antenor when she complains to Jupiter that Antenor is now safely settled with Trojan survivors in Patavium while her own Aeneas remains far from Italy.

**Helenus**, brother of Hector and twin of Cassandra, ruled the Greek city of Buthrotum (near Actium) after the fall of Troy and married Andromache, the widow of Helenus’ brother Hector. Helenus and Andromache were war-captives of Neoptolemus, Achilles’ son, and were forced to come with him to Greece. When Neoptolemus was suddenly killed by Orestes, Agamennon’s son, Helenus became king of Buthrotum and married Andromache. In a flashback scene in Book 3 of the *Aeneid*, Aeneas and the Trojans visit Helenus, who uses his gift of prophecy to help Aeneas on his journey to Italy.

Jussive Subjunctives

This subjunctive (main verb) is named after the verb *iubeō, iubēre, iussī, iussum*: order and is used to express a type of polite command in 2nd and 3rd person (1s and 1p are usually called ‘hortatory’). In the commentary, it occurs in twos or threes and is found only in five speeches. It is usually translated with ‘let’ or ‘should’ and governs a *nē* rather than *nōn* in the negative:

<table>
<thead>
<tr>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
</tr>
</thead>
<tbody>
<tr>
<td>liceat</td>
<td>liceat</td>
<td>liceat</td>
</tr>
<tr>
<td><em>let it be allowed, it should be allowed</em></td>
<td><em>let it not be allowed, it should not be allowed</em></td>
<td></td>
</tr>
</tbody>
</table>

For readers, the translation is simple; the challenge is recognizing main verbs as present subjunctives. Mnemonics such as ‘Let’s eat caviar’ or ‘We eat a liar, friar’ are used to help students remember the vowel changes that occur in present subjunctive through the various conjugations:

<table>
<thead>
<tr>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
</tr>
</thead>
<tbody>
<tr>
<td>dō, dare</td>
<td>videō, vidēre</td>
<td>ducō, -ere</td>
</tr>
<tr>
<td>videam</td>
<td>videāmus</td>
<td>faciō, -ere</td>
</tr>
<tr>
<td>2nd</td>
<td>3rd</td>
<td></td>
</tr>
<tr>
<td>dēs dētis</td>
<td>videās videātis</td>
<td>ducās ducātus</td>
</tr>
<tr>
<td>faciās faciātis</td>
<td>audās audātis</td>
<td>audiam audiam</td>
</tr>
</tbody>
</table>

1. What is the *officiō* in 548 that Ilioneus claims Dido will not regret if she performs first? (note: *Hospitium* leads to officia, ‘duties’ or ‘obligations,’ for both the host and the guest.)

2. Why are jussives (549, 551, 558) more appropriate than imperatives in Ilioneus’ speech to Dido? (In short, who has greater power in the conversation and why then are jussives more suitable than imperatives?)

3. **Trojan View of Aeneas’ Leadership, part 2 (555)**: What does the direct address “pater optime Teucrum” (1.555) say about Ilioneus’ opinion of his leader Aeneas? (N.B. Once again, since Aeneas is absent, readers can assume this is an honest opinion and not mere flattery.)

4. Where does Ilioneus propose to go in I.555-58 if the Trojans do not make it to Italy?
Tālibus Īlioneus; cunctī simul ōre fremēbant
Dardanidae.
Tum breviter Dīdō, vultum dēmissa, profātūr:
“Solvite corde metum, Teucrī, sēclūdite cūrās.
Rēs dūra et regnī novitās mē tālia cōgunt
mōlīrī, et lātē finēs custōde tuērī.
Quis genus Aeneadum, quis Troiae nesciat urbem,
virtūtēsque virōsque aut tantī incendia bellī?
Non obtūnsa adeō gestāmus pectora Poenī,
nec tam āversus eqūs Tyriā Sōl iungit ab urbe.
Seu vōs Hesperiam magnam Sāturniaque arva,
sīve Erycis finēs regemque optātis Acestēn,
auxiliō tūtōs dīmittam opibusque iuvābō.

Acestēs, -ae m.: Acestus, from Crete, 4
adeō: to such a extent or degree, 2
Aeneadēs, -um m.: followers/descendants of Aeneas
arvum, -i n.: plowed land, field, region, 4
auxilium, -i n.: help, aid, assistance, 2
ävertō, -ère, āvertūs, -āversum: turn away, 4
brevis, -e: short, shallow, 4
cōgō, cōgere, coēgī, coāctum: to collect; compel, 3
custōs, -ōdis m. (f.): guard, guardian, 4
Dardanidēs, -ae m.: Dardanian, Trojan, 2
dīmittō, -ere, -mīsī, -missus: send away, 2
dōrus, -a, -um: hard, harsh, stern, 2
equus, -i m.: horse, 4
Eryx, -ycis m.: Eryx (city and mtn. in Sicily)
fremō, -ere, -ūī, -ītus: roar, 3
gestō (1): bear, wear, carry
Hesperia, -ae f.: Hesperia, Italy, 3
Ilioneus, -i m.: Ilioneus, 3
incendium, -i(i)ū n.: fire, conflagration 2
iungō, -ere, iunxī, -iunctum: to join, 3
iuvō, -āre, iūvī: be pleasing, help, aid, 4
mōlor, -ōrī, -ōrus sum: set in motion, bring about, 4
nesciō, -ire, -scivī, -scitum: not know, be ignorant, 2
novitās, -tātis f.: newness,
obtundō, -ere, -tūdī, -tūnis: blunt, dull
ops, opīs f.: resources, help; power, wealth, 3
optō (1): desire, choose, hope (for), 4
Poenī, -ōrum m.: Phoenician, Carthaginian, 2
profer-, -fērī, -fātus sum: speak, say
Sāturnia, -ae f.: Saturnian one, Juno, (patronymic), 2
sēclūdō, -ere, -sī, -sus: exclude, shut out
sīve, seu: whether, or (if), 4
sōl, sōlis m.: sun, 4
solvō, -ere, solvī, solūtum: loosen; set sail; pay
tam: so, so much, so very, such, 4
tueor, tuērī, tuitus(tuitus) sum: look on, watch, 3
tūtus, -a, -um: safe, secure, 4
virtūs, -ūtis f.: valor, courage
custode: with...; abl. means
cuncti Dardanidae: nom. pl., i.e. all the Trojans accompanying Ilioneus before Dido
ōre: with...; abl. manner, i.e. aloud
dēmissa: having dropped; + acc.; PPP
dīmittō, here reflexive in sense: ‘having been sent down (by herself)’ = ‘having dropped’
Solvite, sēclūdite: pl. imperative
corde: from...; abl. separation or place where
teurī: voc. dir. address
regnī novitās: i.e. newness of the kingdom of Carthage; Dido and her fellow Phoenicians are colonists from Tyre, just now settling and enforcing their borders against local tribes
mē: obj. of cōgunt, tālia is obj. of mōlīrī
lātē: i.e. far and wide

559 Tālibus (dictēs) Īlioneus (dīxit): with such (words) ellipsis
cuncti Dardanidae: nom. pl., i.e. all the Trojans accompanying Ilioneus before Dido
ōre: with...; abl. manner, i.e. aloud
dēmissa: having dropped; + acc.; PPP
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mē: obj. of cōgunt, tālia is obj. of mōlīrī
lātē: i.e. far and wide

565 Quis (nesciat)...(et) Quis...nesciat: Who does... (and) who does...?; deliberative pres. subj.: translate pres. subj. as a pres. indicative
Aeneadum: of the followers of Aeneas
566 virtūtēs: i.e. deeds or feats of valor
567 obtunsā adeō...tam āversus: hearts so dulled...nor Sun, so turned away from...; i.e. we are not so unfeeling or far from civilization that we are unaware of Trojan suffering
Poenī: We Phoenicians; 1p subject
568 equōs Sōl iungit: in myth, the god Sun traverses the sky in a horse-drawn chariot
Tyriā ab urbe: i.e. Carthage; Tyrius is an adj.
569 Seu (optātis)...sīve...optātis: if (you hope for) ...or if you hope for...; ellipsis: seu = sīve (vōs) tūtōs dīmittam: Is fut.; supply ‘you’
Dido allays Ilioneus’ concerns and offers help

*dēmittō, -ere, -mīsī, -missum*: drop, let down, sink, 5

**Deliberative Subjunctive**

This subjunctive is used in questions to express (1) doubt or (2) the impossibility of a task. While it often invites the addressee to deliberate over a question, the question is often rhetorical or just exclamatory. It governs a nōn in the negative, and, while it is usually translated as ‘is she to X?’ or ‘should she X?’ on many occasions the translation is no different from the indicative.

<table>
<thead>
<tr>
<th>Quid agāmus?</th>
<th>Deliberative Subjunctive</th>
</tr>
</thead>
<tbody>
<tr>
<td>What are we to do?</td>
<td>What should we do?</td>
</tr>
</tbody>
</table>

Juno uses it to express doubt that others will pray to her in the future while Dido uses it in the facing page to express incredulity that there is anyone who does not know about the Trojans and Troy:

<table>
<thead>
<tr>
<th>quisquam nūmen Iūnōnis adōret…?</th>
<th>Is anyone to pray to the divinity of Juno hereafter?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Qui s genus Aeneadum (nesciat)?</td>
<td>Who does not know the followers of Aeneas?</td>
</tr>
</tbody>
</table>

**Mural of The Trojan War (I.450-493)**

Dido’s positive reception of the Trojans in 565-6 appears even more genuine in light of the famous mural of the Trojan war that has been omitted from this commentary. Immediately before Aeneas and Achates see Dido ascend the temple of Juno and accept the missing Trojans as guests, Aeneas spots a detailed mural of the events of the Trojan war—on the very walls at the base of the temple of Juno.

The scene is another example of *ecphrasis*, a rhetorical device that includes an unusually detailed description of a scene or work of art. Notably, when Aeneas views the mural he expresses two emotions: grief at the suffering that the scene recalls and joy because the stories of the war and Trojan suffering have reached as far as North Africa. Below are the scenes displayed on the mural:

- Atreides (Agamemnon and Menelaus), King Priam of Troy, and Achilles (458)
- The Greeks flee the Trojans, and the Greek Achilles chases the Trojans (466-468).
- Rhesus loses his famed horses (469-473).
- Troilus dies at Achilles’ hands (474-478).
- The Trojan women worship Athena in vain. (479-482).
- Priam ransoms the body of Hector from Achilles (483-487).
- Aeneas recognizes himself among the fighters (488-489).
- Penthesilea, the Amazon queen, leads the Amazons into war (490-493).

For us, the mural is important because it shows (1) that Dido’s empathy toward the Trojans is genuine and (2) that Carthage, under the leadership of Dido, promises to be different. Dido and her people recognize the savageness of war but subordinate these images in order to honor Juno—goddess of marriage and childbirth—and the values of love, family and civilized life.

**Dido’s hospitality, part 1**

1. Does Dido promote retrained or unrestrained emotion in the first line of her speech (562)? Explain.
2. What reason does Dido offer in 563-4 to defend her show of force against her Trojan guests?
3. In lines 569-71 Dido offers to help the Trojans reach either of two destinations. What two destinations does she mention? (N.B. Dido’s attention to detail reveals that she listened very closely to Ilioneus’ speech and is very responsive to the Trojans’ needs.)
4. How does Vergil use repetition in line 571 to emphasize that Dido will fulfill her obligation of hospitality?
Vultis et hīs mēcum pariter cōnsīdere rēgnīs?

urbem quam statuō vestra est; subdūcite nāvēs;

Trōs Tyriusque mihi nūllō discriminē agētur.

Atque utinam rēx ipse Notō compulsus eōdem

adforet Aenēās! Equidem per lītora certōs

dīmittam et Libyae læstrāre extrēma iūbēbō,

sī quibus ēiectus silvīs aut urbibus errat.”

Prīmus ibi ante omnēs magnā comitante catervā

Lāocoōn ardēns summā dēcurrit ab arce,

et procul: “Ō miserī, quae tanta insānia, cīvēs?

Crēditis āvēctōs hostēs? Aut ūlla putātis

dōna carēre dolīs Danaum? Sīc nōtus Ulixēs?

---

adsum, -esse, -fuī: be present, assist (dat.), 2

āvehō, -ere, -vexī, -vexum: carry away, 2

careō, -ere, -uī: be lacking, be without (abl)

certus, -a, -um: sure, reliable, definite, 4

cīvis, -is m/f: citizen

comitō (1): accompany, attend, 2

compellō (1): accost, accost, speak to, 3

cōnsīdō, -ere, -sēdī, -sessus: sit, settle, rest, 2

dēcurrō, -ere, -currūrī: to run down

dimittō, -ere, -mīsī, -missus: send away, 2

discrimen, -crīminis n: crisis, peril; difference, 3

dolus, -ī m.: trick, deceit, 3

ēciō, -ere, -iēcī, -iectum: throw or cast out

equidem: (I) for my part, (I) indeed, 3

hostis, -is m./f.: enemy, foe, 4

ibi: there, in that place, 2

insānia, -ae f.: insanity, madness

Lāocoōn m. acc. -nēta: Laocoon, 4

lāstrō (1): traverse, survey, 3

Nōtus, -ī m.: Notus wind, South wind (= Auster), 3

pariter: equally, on equal terms, 3

procul: from afar, far, at a distance, 2

putō (1): to think, imagine, 3

silva, -ae f.: woods, 4

statuō, -ere, -uī, -ūtus: establish, build, 2

subdūcō, -ere, -dūxī, -ductus: draw up, 2

Ulixēs, -is m.: Ulysses (Latin name for Odysseus)

utinam: would that! O that!

volō, velle, voluī: will, wish, be willing, 2

---

572 vultis: 2p pres. volō

(in) hīs…rēgnīs

mēcum: cum mē; i.e. as your leader

pariter: adv., i.e. Dido will treat the foreign

Trojans and her own people equally

573 urbem quam: the city which; or what city

I…’ either nom. urbs is attracted into the acc.
of quam or quam is a relative adj. with urbem

subdūcite: pl. imperative; ships are pulled

onto the beach rather than left at anchor

574 Trōs Tyriusque: i.e. both peoples

mihi: to me; dat. of reference (viewpoint) with

nullō discriminē

agētur: will be led; fut. but with 3p subject

nullō discriminē: with…; abl. of manner

575 utinam…adforet: Would that…were present

utinam + subj. of wish; adforet is equiv. to

adset (impf. subj. sum)

Notō eō-dem: abl. means with PPP compellō

576 certōs (virōs): reliable (men); i.e. men to

search the shores for signs of Aeneas

577 dīmittam, iūbēbō: Is fut.

(certōs virōs) lustrāre

Libyae…extrema: the farthest (edges)…;

neut. acc. pl.

578 sī (Aenēās)…errat

(in) quibus silvīs aut urbibus: in some…;

quibus is indefinite after sī

---

Book 2: Aeneas is invited by Dido to a banquet,

where he tells her about the fall of Troy. Aeneas

recalls how the Trojans found the wooden horse

and, as they debated what to do, Laocooon comes.

Aeneas is the 1st person narrator in Book 2 and 3.

40 Prīmus…Lāocoōn…dēcurrit: i.e. Laocooon

is in front of the group; the adv. prīmus

means first in time (e.g. first…then…) while

the adj. means that Laocooon was the first to

undertake an action

magnā comitāte catervā: abl. abs. pres. pple

42 procul (clāmat)

Ō miserī…cīvēs: voc. dir. address

quae tanta insānia (est)?: what…(is this)?
42 Ō miserī...cívēs: voc. dir. address quaet tanta insānia (est)?: what...(is this)?
43 Crēditis, putātis: 2p pres. āvectōs (esse) hostēs: that...; ind. disc. with pf. pass. inf. āvehō
crēdō, -ere, -didī: believe, trust, 5 dōnum, -ī n.: gift, offering, prize, 6 extrēmus, -a, -um: farthest, outermost, 5 ũlla dona carēre: that...; ind. disc., careō governs an abl. of separation as object Dana(ōr)um: gen. pl. with dōna 44 nōtus (est): has been known; Note how negatively Ulysses (Odysseus) is portrayed

Subjunctive of Wish (Optative Subjunctive) 3

The subjunctive of wish, also called optative subjunctive (optō, -āre: wish), is often introduced by utīnam, ‘would that,’ and is used only three times in the commentary (1.575, 4.678-9). The present subjunctive expresses a wish for the future, while the imperfect and pluperfect subjunctive express an unfulfilled wish (or contrary to fact) in the present and past respectively:

Utīnam adsit! Would that he be present! (in a future)
Utīnam adesus/adforet! Would that he were present! (but he isn’t)
Utīnam adfuisset! Would that he had been present! (but he wasn’t)

What is adforet? Fore is an alterative form for futūrum esse, the future infinitive of sum, esse. When personal endings are added to the infinitive fore (forem, fores, foret…), it becomes an alternative to the imperfect subjunctive of sum, esse (essem, essēs, esset…). And so, Utīnam Aeneas adforet is equivalent to Utīnam Aeneas adesusset, ‘Would that Aeneas were present!’

1. Dido’s hospitality, part 2: What option does Dido offer in 572-3 and, more importantly, what do the words ‘pariter’ and ‘vestra’ indicate about Dido’s leadership and regard for hospitium?
2. How does ‘mihi nūllō discrimine agetur’ in I.574 repeat and reaffirm Dido’s promise in 572-3?
3. What does Dido promise to do in 576-7 to find Aeneas?

What Happens at the End of Book 1

After Dido finishes her speech, Aeneas emerges from the mist of invisibility to the amazement of both the Carthaginians and Trojans. After he introduces himself to Dido and reunites with his fellow Trojans, Dido escorts him to the palace for a banquet and arranges to have food sent to the ships.

At this point Aeneas sends Achates back to Aeneas’ ship with a dual purpose: (1) to retrieve several gifts for Dido (Helen’s clothing, Ilione’s scepter and jewels) and (2) to bring Aeneas’ son Ascanius to the palace for the evening banquet.

Venus now intervenes with a plan to make Dido more receptive to Aeneas. She puts her grandson Ascanius into a deep sleep and hides him away. We assume that he returns at the end of the banquet in Book 4, but Vergil never tells us. Venus’ son Cupid then disguises himself as Ascanius and is sent by Venus to the banquet with the purpose of making Dido fall in love with Aeneas. As Book 1 ends, Dido asks Aeneas to tell of his travels, and, as the disguised Cupid sits on Dido’s lap, Vergil says īnfēlīx Didō, longumque bibēbat amōrem, ‘unlucky Dido was drinking long draughts of love.’ (I.749).

Aeneid Books 2 and 3, therefore, are Aeneas’ first person recollection of the fall of Troy (Book 2) and subsequent travels through the Mediterranean (Book 3). In 2.1-39 Aeneas tells Dido and fellow banqueters that in the 10th year of the Trojan war the Greeks mysteriously disappeared with their ships and the Trojans found a wooden horse marked Minervae, ‘To Minerva,’ on the shore. While some argued that the horse should be honored in the center of Troy, others argued that it should be destroyed. At this moment, as the Trojans debate on the shore, the priest Laocoon emerges from the city gates and yells at the Trojans as he runs closer.
Aut hóc inclusī lignō occultantur Achīvī,
aut haec in nostrōs fabricāta est māchina mūrōs,
inspectūra domōs ventūraque dēsuper urbī,
aut aliquis latet error; equō nē crēdite, Teurēs.
Quidquid id est, timeō Danaōs et dōna ferentēs.”
Sīc fātus validīs ingentem vīribus hastam
in latus inque ferī curvam compāgibus alvum
contorsit. Stetit illa tremēns, uterōque recussō
insonūre cavae gemitumque dedere cavernae.
Et, sī fāta deum, sī mēns nōn laeva fuisset,
impulerat ferrō Argolicās foedāre latebrās,
Troiaque nunc stāret, Priamīque arx alta manērēs.

Achīvus, -a, -um: Achaean, Greek
aliquis, -qua, -quid: some, any, 2
alvus, -ī f.: belly, womb
Argolīcus, -a, -um: Argive, Greek
caverna, -ae f.: cavern, grotto
cavus, -a, -um: hollow, 3
compāgēs, -is f.: seam, joint, 2
contorqueō, -ēre, -torsī, -tortum: hurl violently, whirl
curvus, -a, -um: curved, bent
dēsuper: from above, 3
equus, -ī m.: horse, 4
error, -ōris m.: deception, wandering;
fabricō (1): to build, make, fabricate, engineer
ferus, -a, -um: wild, untamed
foedō (1): defile, befoul, make ugly, 3
hasta, -ae f.: spear, 2
impellō, -ere, -pulī, -pulsūs: drive, set into motion, 3
inclūdō, -ere, -clūsī, -clūsūm: close in, shut in
insonō, -āre, -ū: resound, make sound
inspiciō, -ere, -spēxi, -spectūm: look upon
laevus, -a, -um: left (handed); unfavorable
latebra, -ae f.: lair, hiding-place
lignum, -ī n.: wood
māchina, -ae f.: machine, war engine, 2
maneō, -ēre, mānsē: stay, remain, wait, 4
mēns, mentis f.: mind, intent, purpose, 4
occultō (1): hide, conceal
Priamus, -ī m.: Priam, king of Troy, 4
quisquis, quicquid: whoever, whatever, 2
recurrūtō, -īre, -cussū, -cussūm: reverberate, strike back
timēō, -ēre, timūi: be afraid, fear 2
tremō, -ere, -ū: tremble, quiver, 2
uterus, -ī m.: belly, 2
validus, -a, -um: strong, sturdy, 2

compagibus: abl. of means with curvam
stetit: pf. stō; i.e. stuck
illa: i.e. hasta
utzerō recessū: abl. abs.
insonuērant: (unt): syncopated 3p pf.
dedērant: syncopated 3p pf., dō, dare
sī fāta deōrum (et) sī mēns (deōrum)...
fuisset, stāret...manērēs: if the fates...(and) if
the purpose...had...would...; mixed
contrary to fact (sī plpf. subj., plpf. subj. and
impf. subj.); plpf. subj. sum and impf. subj. stō
and maneō; the ellipsis and asyndeton perhaps
reflect Aeneas’ heightened emotional state
impulērat: (the spear) would have struck; a
vivid plpf. indicative where one expects subj.
ferrō: abl. means, i.e. the spearpoint
arx alta Priami: voc. dir. address and gen.
manērēs: you would...; impf subj. in the same
condition; apostrophe, a device where a speaker
‘turns away’ to address someone not present
Laocoön throws a spear at the horse

| gemitus, -ūs m.: groan, lament, sob | stō, -āre, stetī, status: stand, stop, | nē: lest, that not, so that not; no, not |

**Aeneid Books 2-3 imitate Odyssey Books 9-12**

Aeneas’ recollection of the fall of Troy and his subsequent wanderings at sea in Books 2 and 3 during a banquet with Dido is an imitation of *Odyssey* Books 9-12, where at a banquet of the Phaeacians Odysseus recalls his own travels at sea and encounters with monsters.

**Originality in Greco-Roman Art: Imitation and Variation (part 2)**

Earlier, it was suggested that Vergil’s imitation of the *Odyssey* is an example of originality in art and literature that was quite common in the Greco-Roman world. Many authors would imitate their predecessors in large and small ways and then offer a variation or twist to distinguish their own work from what came before.

Readers who view this imitation as a form of plagiarism or simple laziness in storytelling are missing the point. Vergil wishes to use the imitation not only to embed the *Aeneid* in the tradition of Homer’s *Odyssey* and *Iliad* but also to make intelligible how the *Aeneid* rivals and surpasses its predecessors.

In Book 2, Vergil will consistently characterize the Greek people as a whole as untrustworthy and Ulysses (Odysseus) in particular as untrustworthy and impious. And so, as Vergil continues to elevate Aeneas’ status as a hero, note how he lowers the reader’s opinion of Ulysses and the Greeks.

**Contrary to Fact (Contrafactual) Conditions**

We identify conditions (if-then clauses) by the tense and mood of the two main verbs. A present contrary to fact condition (*were, would*) has impf. subj. in both the protasis (if-clause) and apodosis (then-clause). A past contrary to fact (*had, would have*) has plpf. subj. in both parts. See below:

- Present contrary to fact: *sī audīrēs, scīrēs hoc.*  
  *If you were listening, you would know this.*
- Past contrary to fact: *sī audīvissēs, scīvissēs hoc.*  
  *If you had listened, you would have known this.*

In 2.54-6 the sentence is a mixed contrary to fact condition: the protasis is plpf. subj. (*had…*) but the apodosis has not only a plpf. (*would have*) but also two impf. subj. verbs (*would*). The sentence is even more complicated because Vergil uses plpf. indicative (*impulerat*) where we expect plpf. subj. (*impulisset*) in order to make the condition even more vivid to readers.

*Sī mēns (deōrum)... fuisse, (1) impulerat, (2) stāret, (3) manērēs*

*If the purpose of the gods had been..., would have set in motion..., would stand..., you would remain*

**Omniscient Narrator vs. Recollection with Hindsight:** The muse invoked in Book 1 allows Vergil to be an omniscient narrator and describe events that a human could not know otherwise—the conversations of Juno, Aeolus, and Neptune, for example. In Books 2 and 3 Aeneas is the narrator, and his insight, of course, is that he knows how these events will turn out. Note how often, as in lines 2.54-6, Aeneas uses his knowledge of the future to comment on past events.

1. **Character of Ulysses (Odysseus):** What does Laocoön say about the trustworthiness and of the Greeks and indirectly of Ulysses in 2.43-44?

2. **Character of the Greeks:** How does line 49, ‘Quidquid id est, timeō Danaōs et dōna ferentēs,’ characterize the Greeks as a people?

3. **What violence does Laocoön commit to the horse after he finishes his speech?**
Lāocoōn, ductus Neptūnō sorte sacerdōs, sollemnēs taurum ingentem mactābat ad ārās.

Ecce autem gemintī ā Tenedō tranquilla per alta (horrēscō referēns) immēnsīs orbibus anguēs incumbunt pelagō pariterque ad lītora tendunt; pectora quōrum inter flūctūs arrēcta iubaque sanguineae superant undās; pars cētera pontum pōne legit sinuataque immēnsa volūmine terga.

Fit sonitus spūmante salō; iamque arva tenēbant ardentēs oculōs suffectī sanguine et ignī stībā lambēbant linguīs vibrantibus ōra.

Fit sonitus spūmante salō; iamque arva tenēbant ardentēs oculōs suffectī sanguine et ignī stībā lambēbant linguīs vibrantibus ōra.
While Laocoön performs a sacrifice, two serpents appear.

### What happens after Laocoön’s speech: Sinon’s deceit

After Laocoön’s speech, a deceitful Greek named Sinon is captured on the shore and brought before King Priam and the Trojans, who are still debating what to do with the horse.

According to the story Sinon tells King Priam, the Greeks were planning to leave Troy and had built the wooden horse in order to honor Minerva on their journey home. When the Greeks were told by an oracle to sacrifice a human before their voyage, Ulysses (Odysseus), who hated his fellow Greek Sinon because of a private dispute, cleverly arranged for Sinon to be chosen as the sacrifice. Sinon says that, when the day of the sacrifice came, he broke free from his captors and remained hidden until all of the Greeks sailed off and the Trojans found him.

Sinon begs for mercy, and King Priam, who trusts Sinon and his story, welcomes him among the Trojans. It is shortly after this acceptance that Laocoön is attacked by the serpents on the facing page.

### Themes in Sinon’s story

Sinon is actually acting under the instructions of Ulysses and deceiving the Greeks. Sinon persuades the Trojans to accept the horse and will later open the trapdoor and release the men from the horse.

1. **Trojan trustworthiness vs. Greek deceit**: Laocoön warned the Trojans about the tricks of the Greeks and Ulysses, and the account of Sinon confirms Laocoön’s view. Sinon takes advantage of the Trojans’ willingness to trust others implicitly in order to convince them to accept the horse and allow Sinon—a Greek!—to roam free in the city. Sinon will release the armed men from the horse.

2. **Ulysses (Odysseus) is deceitful and untrustworthy**: Ulysses is the originator not only (a) of the wooden horse but (b) of Sinon’s trickery. Ulysses instructed Sinon to play this part. Notably, the deceit relies on Ulysses’ poor reputation among the Trojans. Sinon’s claim that he was betrayed by Ulysses is immediately accepted by the Trojans and makes Sinon more sympathetic to King Priam.

3. **Trust and Hospitality lead to Troy’s downfall**: It is King Priam’s willingness to accept Sinon as a suppliant (someone begging for help) and accept an enemy as a guest-friend that leads to the acceptance of the horse and destruction of Troy.

4. **The Serpent Motif**: Sinon’s name derives from *sinus*, ‘curve’ or ‘coil,’ and highlights how he insinuates (insinuāre, ‘twist in’) himself into the hearts of the Trojans like a serpent. This wordplay is intentional. In addition to the serpents who kill Laocoön and convince the Trojans to accept the horse, the Trojan horse itself will ‘slide’ (inlābitur, 2.240) into the city.

### The Two Serpents Represent Agamemnon and Menelaus

The Greeks were led to Troy by Agamemnon of Mycenae and his brother, Menelaus of Sparta, who was married to Helen and had invoked the oath of Tyndareus that gathered the Greeks against Troy. All of the Greek ships now lie hidden behind the island of Tenedos. And so, many scholars assume that, when the two serpents come from Tenedos, they symbolize Agamemnon and Menelaus and The destruction that will come from the island of Tenedos to Troy.

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**fiō, fiērī** is used just once (2.209) and is commonly used as the passive for *faciō* in primary tenses:

<table>
<thead>
<tr>
<th>Tense</th>
<th>Active</th>
<th>Passive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pres.</td>
<td>facit</td>
<td>fiō, fīs, fīt, fīmus, fītis, fīunt</td>
</tr>
<tr>
<td>Impf.</td>
<td>faciēbat</td>
<td>fiēbam, fiēbās, fiēbat…fiēbant</td>
</tr>
<tr>
<td>Fut.</td>
<td>faciet</td>
<td>fiam, fiēs, fiēt…fiēt</td>
</tr>
<tr>
<td>Subjunctive</td>
<td>faciat</td>
<td>fiēam, fiēas, fiēat…fiēant</td>
</tr>
<tr>
<td>Impf.</td>
<td>faceret</td>
<td>fiēram, fiērēs, fiēr…fiērant</td>
</tr>
</tbody>
</table>
Diffugimus vīsū exsanguēs. Illī agmine certō
Lāocoönta petunt; et prīmum parva duōrum
corpora nātōrum serpent amplexus uterque
implicat et miserōs morsū dēpascitur artūs;
post ipsum auxiliō subeuntem ac tēla ferentem
corripiunt spīrīsque ligant ingentibus; et iam
bis medium amplexī, bis collō squāmea circum
terga datī superant capite et cervīcis alītīs.
Ille simul manibus tendit divellere nōdōs
perfūsus sanīē vittās ātrōque venēnō,
clāmōrēs simul horrendōs ad sīdera tollit:
quālis mūgitus, fūgit cum saucius āram
taurus et incertam excussit cervīcē secūrim.

| amplexor, -i, -plexus sum: wind around, embrace, | ligō (1): to tie down, fasten |
| artus, -ūs m.: joint, limb, | morsus, -ūs m.: bite, |
| auxilium, -i n.: help, aid, assistance, | mūgitus, -ūs m.: bellowing, mooing |
| certus, -a, -um: sure, reliable, definite, | nōdus, -i m.: knot, |
| cervix, -īcis f.: neck, | parvus, -a, -um: small, |
| circumdō, -dāre, -dedī, -datum: put around, | perfundō, -ere, -fūdī, -fūsum: to pour or shed (over) |
| collum, -i n.: neck, | sanīēs, -ī f.: blood |
| dēpascor, -i, pāstus sum: feed or graze from | saucius, -a, -um: wounded, injured |
| diffugīō, -ere, -fūgī: flee apart, escape | secūris, -is f.: axe, hachet |
| dīvellō, -ere, -i, -vulsum: tear apart | serpent, -ntis f.: serpent |
| duo, duae, duo: two | spīra, -ae f.: coil |
| executīō, -ere, -cussī, -cussum: strike or shake off, | squāmeus, -a, -um: scaly |
| exsanguīs, -e: bloodless; pale, | superō (1): surpass, overcome, |
| horrendūs, -a, -um: horrible, to be trembled at, | taurus, -i m.: bull, |
| implicō, -āre, -ūlī, ātum: enfold, mingle, encircle | uterque, utraque, utrumque: each (of two), both, |
| incertus, -a, -um: unsure, unreliable, uncertain | venēnūm, -i n.: poison |
| Lāocoön m. acc. -nta: Laocoön, | vītta, -ae f.: ribbon, fillet, |

212 vīsū: by...; ‘because of...’ abl. of cause
illī: i.e. the serpents, nom. pl.
agmine certō: in fixed formation; abl. manner
213 Lāocoön: Grk. acc. sg.
prīmum...post...: first...afterwards...; adv.
parva corpora duōrum nātōrum: note the interlocking word word (synthesis), likely reflecting the coiling of the bodies
amplexus: pf. dep. pple: ‘having Xed’
morsū: with a...; abl. manner
post: afterwards, later; adv.
(Lāocoön) ipsum: (Laocooon) himself
auxiliō: for...; dat. of purpose
subeuntem: pres. pple subeō
217 corripiunt: the serpents are subject
spīrīs ingentibus: abl. means
218 medium: his waist; ‘middle of (his body)’
amplexī (sunt): 3p pf. dep.: translate active
219 collō: around...; dat. of compound verb
circum...datī: having put (acc) around (dat);
tmesis for PPP circumdō, ‘put around’
capitē...altīs: abl. means or absolute
219 Ille: i.e. Laocoön
simul...simul: both...and at the same time; correlatives
manibus: abl. means
tendi: strives + inf., ‘stretches’
220 perfūsus: having soaked; PPP, reflexive in sense; sanīē and venēnō are abl. of means
223 quālis mūgitus: just as...; ‘which sort (of) mooing...’ relative adj. introducing a similar fūgit cum: when...; cum fūgit + acc. obj.
i.e. a sacrificial bull when it flees the altar
cervīcē: from...; abl. of separation
Interlocking Word Order (Synchēsis)

Interlocking word order is a rhetorical device where at least two pairs of words are arranged in an A B A B order that must be unteased when interpreted, e.g. Noun1, Noun2, Adjective1 and Adjective2. The initial line of Neptune’s speech to the winds contains an example of this device:

**Tantae vos generis tenuit fidūcia vestrī?** (I.132)

Vergil uses interlocking word order to great effect when he describes how the serpents entwine the limbs of the sons with their coils, and the words themselves reflect the scene that they are describing:

**parva duōrum corpora nātōrum** (2.213-4)

Readers also note that tmesis (circumdātī® circum…dātī) creates a sort of interlocking word order to great effect when Vergil describes how the serpents entwine Laocoon:

**squāmea circum terga datī...** (2.218-9)

Finally, there are two more selections in this passage that are not technically examples of this device but create the same effect with verbs and are noted by readers:

**implicat et miserōs morsū dēpascitur artūs** (2.215)

**corripiunt spīrīsque ligant ingentibus** (2.217)

Subeuntem

The prefix sub- often means ‘up’ (i.e. up from under), and so the participle subeuntem means ‘coming up to’ or ‘approaching’ as a final translation. The verb subit is typically translated ‘approaches.’ It is worth noting that the adverb subiūō, ‘suddenly’ is derived from eō, īre, ‘go’ and means something that ‘comes up unexpectedly.’

The present participle of eō, īre (iēns, euntis) is used 4 times and the gerund (eundī) is used but once. Note that before the letter ‘u,’ the stem vowel ‘i’ becomes ‘e.’

<table>
<thead>
<tr>
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<th>euntēs</th>
<th>going (pple)</th>
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<th>going (gerund)</th>
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<td>euntī</td>
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<tr>
<td>euntī/e</td>
<td>euntibus</td>
<td>eundō 1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. **The Two Serpents as a Microcosm of the Trojan War:** The serpents kill the children first and then their father Laocoon. The death of children before the death of their parents is horrible, but it is particularly so when the children die before the eyes of their parents. If we assume that the serpents symbolize the two leaders of the Greeks, Agamemnon and Menelaus, why is it appropriate that the children of Laocoon die in front of Laocoon before he himself is killed? In short, how is this scene a microcosm of what is happening to the Trojans in the war?

2. **The Simile of the Bull (2.223-4) and Motif of Human Sacrifice:** One of the motifs of Book 2 that highlights the brutality of the war is human sacrifice and the impious spilling of human blood on altars. Consider the following: (a) Simon suggested that the Greeks would sacrifice him in place of an animal sacrifice; (b) Aeneas will witness as King Priam is killed by Neoptolemus, son of Achilles, over an altar in Priam’s palace; and (c) Aeneas will almost succeed in killing Helen within the Temple of Vesta.

How does the **Simile of the Bull (2.223-4)** suggest that Laocoon is another example in this motif? (Hint: What was Laocoon doing in 201-2, before the serpents arrive? What happens in the simile?)
At gemini lapsū dēlūbra ad summa dracōnēs effugiunt saevaeque petunt Tritonidis arcem sub pedibus deae clipeique sub orbe teguntur.

Tum vērō tremefacta novus per pectora cūncēs insinuat pavor, et scelus expendisse merentem Lāocoōnta ferunt, sacrum quī cuspidē rōbur laeserit et tergō scelerātam intorserit hastam. Dūcendum ad sēdēs simulācrum ōrandaque dīvae nūmina conclāmant. Dīvidimus mūrōs et moenia pandimus urbīs. Accingunt omnēs Dīvidimus mūrōs et moenia pandimus urbīs.

Lāocoōnta ferunt, sacrum quī cuspidē rōbur laeserit et tergō scelerātam intorserit hastam. Accingunt omnēs operī pedibusque rotārum subiiciunt lapsūs, et stoppea vincula collō intundunt: scandit fātālis māchina mūros ēlīdī. Puerī circum innūptaeque puellae sacra canunt fūnemque manū contigere gaudent:

225 gemini dracōnēs: nom. subj. lapsū: with... abl. of manner dēlūbra ad: ad dēlūbraamma; anastrophe structurally sound. Vergil takes advantage of this practice by have his serpents assume the same position under the shield of Minerva

226 saevae Tritonidis: of savage Minerva... gen. sg. patronymic; in one tradition, Minerva was the daughter of Neptune and Triton, who was in turn the daughter of the god Triton. Serpents are often placed between a shield and legs of the statue to make the base of the statue

227 sub pedibus: on Minerva’s statues, serpents

Lāocoōnta: that Laocoon had paid for... ind. disc. with pf. act. inf.; Lāocoōnta is Greek acc. subject merentem: deservingly; ‘deserving,’ the press. pple here is predicative and behaves as an adv. 230 ferunt: they say; ‘they report’
Serpents escape, the Trojans pull the horse into the city

quī...laeserit...intorserit: who damaged...;
causal relative clause of characteristic (quī = cum is, ‘since he...’) with pf. subj.: translate as pf. indicative
cuspide: abl. means
231 tergō: into...; dat. of compound verb
232 ducendum (esse)...simulācrum: that...must be...; ‘that...is to be led’ ind. disc. with pass. periphrastic (gerundive + esse) expressing necessity; all governed by conclāmant ōranda (esse)...nūmina: that...must be...; ‘that...are to be prayed to...’ ind. disc. with pass. periphrastic (gerundive + esse)

ōrō (1): plead, beg; pray for, entreat, 8 pēs, pedis m.: foot 5 sacer, -cra, -crum: sacred, holy; rite, ritual, 5

For Passive Periphrastic constructions in ll. 232-3, review the discussion of gerundives on pg. 41.

1. Athena, Goddess of Victory: Why is significant that the serpents seek refuge (a) in the arx (hilltop fortress and inner sanctum) of Troy and (b) in the temple of the Athena?

2. Statue of Athena: Athena is often represented in statues clothed in armor and holding the top edge of a large clipeus (circular shield) in her left hand with the bottom of the shield on the ground. Since the shield is so thin, a serpent is included along the base on the inside of the shield to provide support for the weight of the shield. How does the final resting place of the two serpents in ll 225-7 mimic the representation of Athena in statues?

3. The Serpent Motif: As we discussed earlier regarding Sinon, Vergil applies the imagery of serpents—particularly verbs of winding (sīnuāre) and gliding (lābor, lābī)—to a range of factors, large and small, that lead to the fall of Troy. Sinon’s name, for example, suggests his role of insinuating himself into the hearts of the Trojans. How do ‘insinuat pavor’ in 2.228-229 and ‘lāpsūs rotārūm’ in 2.235-6 each support this motif and contribute to the fall of Troy?

4. The Trojans’ triumphant joy vs. Aeneas’ narrative in hindsight: Throughout Aeneas’ narrative of the horse being brought into the city (2.234-49), scenes of Trojan joy are juxtaposed with Aeneas’ foreboding doom. Give the Latin and translation in lines 237-9 for foreshadows the impending destruction
illa subit mediaeque mināns inlābitur urbī.

Ö patria, Ö dīvum domus Ilium et incluta bellō
moenia Dardanidum! Quater ipsō in līmine portae
substitit atque uterō sonitum quater arma dedēre;
instāmus tamen immemorēs caecīque furōre
et mōnstrum īnfēlix sacrātā sistimus arce.

Tunc etiam fātūs aperit Cassandra futūrīs
ōra deī iussī nōn umquam crēdita Teucrīs.
Nōs dēlūbra deum miserī, quibus ultimus esset
ille diēs, festā vēlāmus fronde per urbem.

Tempus erat quō prīma quiēs mortālibus aegrīs
incipit et dōnō dīvum grātissima serpit.
In the skipped passage, Sinon unlocks the horse and lets the Greeks hidden within come out. As the Trojans sleep, Hector comes to Aeneas in a dream.

268 Tempus erat: it was a time...
quō (tempore): in which...; abl. time when introducing a relative clause
mortālibus aegrīs: for...; dat. of interest
donō dīv(ō)r(um): as a...; ‘for...’ dat. of purpose

grātissima: most pleasingly; predicative adj. as adv.; grātus has both an active meaning (‘grateful’) and passive meaning (‘pleasant’) and here carries the passive meaning

269 serpit: creeps...; note the serpent motif: the sleep and lack of cautiousness is but one more reason that the Greeks prevail over the Trojans

**Cassandra** is the daughter of King Priam and Queen Hecuba of Troy. According to tradition, Apollo offered Cassandra the gift of prophecy in exchange for an opportunity to sleep with Cassandra. Once Cassandra received the gift, however, she rejected Apollo’s advances. Since Apollo could not take away the gift that he had given, he added a curse so that no one who heard Cassandra’s prophecies would believe or trust them.

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**What Happens in 2.250-267**

As the Trojans sleep, the Greek fleet returns from behind the island of Tenedos, and the men disembark and gather outside the gates of Troy. Sinon opens the door to the wooden horse, and armed Greeks descend, including Ulysses, Menelaus, Epeus, the builder of the horse, and Neoptolemus, the son of Achilles. These armed men kill the night-guards and open the gates for the invading army.

The narrative picks up in 268 as the ghost of Hector visits Aeneas in his dreams.

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**Videor as ‘Seem’**

The passive videor is often translated as ‘seem’ in English and governs a predicative nominative. Two of the five instances occur in Lesson 32. Readers can continue to translate it as a normal passive, if they wish, but will need to assume the infinitive esse to govern the predicative nominative:

Haec mīranda videntur (esse) \(\rightarrow\) these things are seen (to be) amazing (1.494, p. 36)\n
\(\rightarrow\) these things seem amazing

Other uses: vīsus est, ‘seemed,’ vidēbar, ‘I seemed,’ (p. 62); vidērī, ‘to seem,’ (p. 70); vīsa est, ‘seemed,’ (p. 86)

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1. **The Serpent Motif**: How do ‘mediaeque mināns inlābitur urbī’ in 2.240 and ‘quiēs...grātissima serpit’ in 2.268-9 each support the view that Vergil consistently uses the imagery of a serpent to describe the various factors that contribute to the fall of Troy?

2. **Apostrophe** is the rhetorical device of turning off and addressing someone is is not present. What does Aeneas address in 2.241-2?

3. **Narrative in Hindsight**: What words in particular does Aeneas us in 242-5 to foreshadow the real purpose of the horse that was overlooked by the Trojans?

4. **Narrative in Hindsight**: How does Aeneas juxtapose Trojan joy and his own dread in 248-9?
In somnīs, ecce, ante oculōs maestissimus Hector
vīsus adesse mihī largōsque effundere flētūs,
raptūtus bīgis ut quondam, āterque cruentō
pulverē per quod pedēs trāiectus lōra tumentēs.

Ei mihi, quālīs erat, quantum mūtātus ab illō
Hectore quī rediit exuvīās indūtus Achillī,
vel Danaum Phrygiōs iacūlātus puppis ignēs;

squałlement barbam et concrētōs sanguine crīnēs
vulneraque illa gerēns, quae circum plūrina mūrōs
accēpit patriōs. Ultron flēns ipse vidēbar
compellēre virum et maestās exprōmere vōcēs;

“Ō lūx Dardaniae, spēs Ō fīdissima Teucrum,
quaer tantae tenuère morae? Quibus Hector ab ōrīs
expectāte venīs? Ut tē post multa tuōrum
fūnera, post variōs hominumque urbisque labōrēs
dēfessē aspicimus? Quae causa indigna serēnōs
foedāvit vultūs? Aut curr haec vulnera cernō?”

Achillēs, is (t) m.: Achilles, 2
adsum, -esse, -fū: be present, assist (dat.), 2
barba, -ae f.: beard
bīgāe, -ārum f.: chariot drawn by a pair of horses
cernō, -ere, crēvī, crētus: discern, perceive, 3
compellō (1): address, accost, speak to, 3
concrescō, -ere, -crēvī, -crētum: clot, matt, thicken
crīnīs, -is m.: locks, hair, 4
cruentus, -a, -um: bloody, cruel
cūr: why
Dardaniaus, -a, -um: Dardanian, Trojan, 4
defessus, -a, -um: wearied, exhausted, worn out, 3
ecce: behold!, 2
effundō, -ere, -fūdī, -fūsum: pour out, 3
Ēō: ouch, ow; woe to + dat.!(exclamation)
expectō (1): look out for, await
exprōmō, -ere, -psī, -ptum: to bring forth, produce
exuviae, -ārum f.: skin, armor
fidus, -a, -um: faithful, trustworthy, 3
flēō, -ère, flēvī, flētum: weep, bewail
flētus, -ūs m.: weeping, wailing
foedō (1): defile, befoul, make ugly, 3
fūrus, fūneris n.: burial; death, 4

Hector, -orīs m.: Hector, 4
homō, -inis m./f.: person, people; human, 4
iaculōr, -ārī, iaculātus sum: throw, hurl, 2
indignus, -a, -um: unworthy
indūo, -ere, -duī, -dūtum: put on, clothe
largus, -a, -um: copious, generous
lōrum, -i n.: rein, leather strap, 2
maestus, -a, -um: gloomy, sad, mournful, 3
mora, -ae f.: delay, hesitation
mūtō (1): to change
patrius, -a, -um: paternal, ancestral, 3
Phrygius, -a, -um: Phrygian, Trojan, 3
plūrīmus, a, um: most, very many/full superl. multis 4
pusillus, pulvis m.: dust, dirt, 2
quantus, -a, -um: how great, much, many, 4
quondam: formerly, ever, 4
raptō (1): drag, snatch, seize
redeō, -ere, -ivī: go back, return, come back
serēnus, -a, -um: fair, serene
squāleō, -ēre: be rough, be stiff
trāiciō, -ere, -iēcī, -iectum: pierce, throw across, 2
tumō, -ere: to swell, puff up
ultrō: voluntarily, on his/her/my own, 3

270 ante oculōs (meōs): This is Aeneas’ dream.
viso (est): seemed + inf.; ‘was seen,’ pf. pass.
mihī: before . . . ; dat. of compound verb adesse
271 raptūtus: see notes on facing page; nom. sg. modifying Hector within the ut clause of comparison
ut quondam (viso est): as (he seemed), . . . ; ut introduces a clause of comparison, which
omits the verb repeated from the main clause
raptūtus bīgis: (after) . . . ; PPP and abl. means;
Hector’s corpse was dragged behind Achilles’
cruentō pulvere: with . . . ; abl. of cause
273 per pedēs tumentēs: see note on facing page
trāiectus: PPP; see p. 63 for explanation
lōra: with . . . ; ‘in respect to . . . ,’ acc. of respect
Hector appears to Aeneas in a dream

274 *Ei mihi: Alas for me; Ei is an exclamation
Quālis (Hector) erat: what sort...?*

exclamatory sentence

Quantum mūtātus: How much changed...?*

exclamatory sentence; inner acc. and PPP

ab illo Hector: i.e. from the younger Hector

275 *exuviās indūtus Achilli: having put on...; +
acc. obj.; PPP, reflexive in sense; see note
below regarding the description of Hector*

276 *Danaōrum: gen. pl. with puppibus
iaculātus: pf. dep. pple: ‘having Xed’*

see explanation below

277 *barbam...gerēns: pres. pple gerō, ‘wear’

278 *quaē plūrima: which, very many,...; vulnera
is antecedent; superlative of multus
circum mūrōs patriōs: see explanation below

279 *(ego) ipse
flēns: pres. pple
vidēbar: seemed + inf.; ‘I was seen,’ 1s impf.*

pass. videō; Aeneas, of course, is dreaming

280 *vōcēs: i.e. words;*

281 *Ō lūx: voc. direct address; i.e. Hector
Dardaniae: of Troy; gen. sg.
Ō spēs fīdissima: voc. direct address,
superlative adj.; again referring to Hector
Teurcrōrum: gen. pl.*

282 *Quae tantae tenuēr(unt) morae: what...?*

interrogative adj.; syncopated 3p pf.

ab quibus ōris...: from...; ōra, -ae f.: shore

Hector...expectāte: Hector having been
waited for; voc. direct address and voc. of the
PPP expectō (expectātus → expectāte)

283 *venīs: 2s pres. venīo*

Ut...post multa...funera...aspicimus: after
how many...after...; ut, ‘how,’ is here an
interrogative adv. modifying multa

285 *Quae causa indigna...?: what...; nom. sg.
interrogative adj.*

Hector’s Ghost: Allusions to Homer’s Iliad

Hector was the clear favorite of his father King Priam and the foremost fighter of the Trojans. This encounter between Hector’s ghost and Aeneas in a dream alludes to several episodes in Homer’s Iliad that are worth noting.

**Danaum Phrygiōs iaculātus puppibus ignēs (276):** In Book 8 of the Iliad, Hector leads a successful attack on all the Greek ships drawn up on the shore near Troy and almost succeeds in burning the entire fleet and leaving the Greeks destitute.

**quī rediit exuviās indūtus Achilli (275):** In Book 16, Hector kills the Greek Patroclus, who happened to be wearing Achilles’ armor. Achilles had withdrawn from battle after a quarrel with the Greek king Agamemnon in Book 1. When Patroclus could not persuade Achilles to fight, Patroclus put on Achilles’ armor as a disguise to encourage the Greeks but ended up dying in a duel with Hector. Hector strips off Achilles’ armor and wears it into battle until he is killed by Achilles himself.

**sī Pergama dextrā dēfendī possent, etiam hāc dēfēnsa fuissent (290-1):** In Book 18, Achilles learns about Patroclus’ death and vows to kill Hector. Thetis, Achilles’ mother and sea goddess, warns Achilles (a) that the death of Hector will lead to the fall of Troy and (b) that Achilles will die soon after Hector dies. Thetis then has Hephaestus make Achilles divine armor to fight against Hector.

**squālentem barbam...gerēns quae circum plūrima mūrōs accēpit patriōs (277-9):** In Book 22 Achilles challenges Hector to a duel and kills him, as King Priam and the Trojans watch from the wall. Achilles then pierces Hector’s ankles (pedēs tumentēs, 273) to thread a leather strap through them and drags Hector’s body behind his chariot (raptātus bigīs, 272) around the walls to disfigure the corpse and deny Hector a beautiful death. In Book 24 Priam recovers Hector and buries him.

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**Ut** 11 is used 3 times with subjunctive and 8 times with the indicative. *When in doubt, translate as ‘as.’*

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Temporal</th>
<th>Clause of Comparison</th>
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<td>4 (as, when)</td>
<td>1 (as, just as)</td>
<td>1 (as)</td>
<td>2 (how)</td>
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<tr>
<td>ut...exigat</td>
<td>ut prīmum</td>
<td>ut quondam</td>
<td>ut perhibent</td>
<td>Ut multa...</td>
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<td>so that she may...</td>
<td>as/when first, as soon as...</td>
<td>just as once...</td>
<td>as they report</td>
<td>how many...!</td>
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<td>66, 82, 110, 116</td>
<td>62</td>
<td>76</td>
<td>62, 120</td>
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</tbody>
</table>
Ille nihil, nec mē quaque dem vāna morātur,
Sed graviter gemītūs īmō dē pectore dūcēns,
“Heu fuge, nāte deā, tēque hīs” ait “ēripe flammīs.
Hostis habet mūrōs; ruit altō ā culmine Troia.
Sat patriae Priamōque datum: sī Pergama dextrā
dēfendī possent, etiam hāc dēfēnsa fuissent.
Saca suōsque tibī commendat Troia Penātēs;
hōs cape fātōrum comitēs, hīs moenia quaere
magna, pererrātō statūs quae dēnique pontō.”
Sīc ait et manibus vittās Vestaque potentem
aeternumque adytīs effert penetrālibus ignem.

---

adytum, īn. n.: inner shrine, sanctuary
aēternus, -a, -um: eternal, everlasting, 4
commendē (1): entrust, commend
culmen, -mīnis n.: rooftop; peak, summit, 4
dēfendō, -ere, -nsi, -nsum: to defend, 2
dēnique: lastly, finally
efferō, -ferre, -tuī, ēlātus: raise, lift up 2
cēripīō, -ere, -ūi, -reptus: rescue, snatch from, 4
habeā, ēre, -ēi, -ītus: have, hold; consider, 3
hostis, -īs m./f.: enemy, foe, 4
moror, -ārī, -ātus sum: delay, linger, 2
nihil: nothing, 2

---

286 Ille nihil (respondet): i.e. Hector,ellipsis
vāna: empty things; ‘worthless,’ substantive
morātur: linger for, delay for + acc.
287 dūcēns (dicit): (he) drawing... (says); ellipsis
289 heu: hey; interjection to call attention
nāte deā: voc. direct address and PPP of
nascor with abl. of source (from...)
his...flammīs: from...; abl. separation
291 sat...datum (est): neut. subject and 3s pf.
pass.; Aeneas has fulfilled his obligations
patriae Priamōque: to...; dat. ind. obj.
sī...possent...defensa fuissent: if...were...,
would have been...; Hector indicates that he
alone could have saved Troy; a mixed contrary
to fact condition (sī impf. subj., plpf. subj.),
possum, defendō; defensa fuissent is equiv. to
plpf. pass. defensa essent but fuissent (plpf. sum)
emphasizes the finality of the action:
‘would (already) have been...’
dextrā (manū): by (any)...; abl. of mean
292 dēfendī: pres. pass. inf.
hāc (dextrā meā): by this...; abl. of means; in
the Iliad, the fall of Troy is said to follow
capiō, -ere, -cēpī, captus: take, seize, catch, 5
comes, -itis m./f.: companion; comrade, 5

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Penātēs, -ium m.: Penates (household gods), 3
penetrālis, -e: inner, internal
pererrātō (1): wander through or over
Pergama, -ōrum n.: citadel of Troy, 3
potēns, -entis: powerful, 4
Priamus, -i m.: Priam, king of Troy, 4
sat (satis): enough
statūs, -e, -ūi, -ūtus: establish, build, 2
suus, -a, -um: his, her, its, their own, 2
vānum, -a, -um: empty, vain, worthless
Vesta, -ae f.: Vesta (goddess of the hearth), 2
vitta, -ae f.: ribbon, fillet, 2

directly from Hector’s death; Hector here
suggests that he alone could have saved Troy
293 sacra: sacred rites, sacraments; neut. pl.
Penātēs: These are represented as figurines
that people can carry. Every household had
them to protect its own food stores, and the
city possessed its own Penates to protect the
city. Hector is referring to the city’s Penates.
294 hōs: i.e. Penates
cape: sg. imperative, capiō
fātōrum comitēs: as...; predicative acc.
hīs: for these; i.e. for Penātēs; dat. of interest
quaere: sg. imperative
295 pererrātō...pontō: abl. abl.
quaē dēnique statūs: 2s fut., moenia is the
antecedent
296 aīt: dicit
manibus: abl. of means
vittās: acc. obj., worn by priests and sacrifices
Vestamquē...ignem: hendiadys (two terms
describing the same object): translate Vestam
potentem as possessive gen. after ignem
adytīs penetrālibus: from...; place from which

---

heu: alas! ah! ah me!, 7
quae, -ere, quaesīvī, -sītus: search for, ask, 5
Aeneas, *Piētās*, and the Traditional Epic Hero

Aeneas is not consistently heroic in Book 2. Instead, he wavers—often frantically—between fight and flight. Some scholars believe that he is making a transition in Book 2 from a traditional Homeric epic hero, who strives though deeds to achieve *immortal *glory, to Vergil’s ideal of the Roman epic hero, who embodies *piētās*, devotion to family, community, and the gods. Notice how again and again Aeneas is urged to protect the gods and his family and yet impulsively rushes off to fight to his death:

<table>
<thead>
<tr>
<th>Roman heroic ideal (<em>piētās</em>)</th>
<th>Traditional epic ideal (<em>gloria</em>)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Hector offers Penates in dream, urges flight (289-95) → Aeneas ‘mindlessly’ rushes to fight (298-317)</td>
<td></td>
</tr>
<tr>
<td>2. Panthus offers real Penates, urges flight (318-335) → Aeneas rushes to fight: ‘Let us die’ (336-437)</td>
<td></td>
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<tr>
<td>3. Priam’s death reminds Aeneas of family (438-566) → Sight of Helen incites Aeneas to kill her (567-87)</td>
<td></td>
</tr>
<tr>
<td>4. Venus reveals gods’ roles, urges flight (588-633) → Anchises refuses to leave, Aeneas obeys (634-78)</td>
<td></td>
</tr>
<tr>
<td>5. Ascanius’ flame and comet urge flight (679-704) → Aeneas frantically returns to find Creusa (735-74)</td>
<td></td>
</tr>
<tr>
<td>6. Creusa’s ghost urges flight, Aeneas obeys (775-94)</td>
<td></td>
</tr>
</tbody>
</table>

It is hard to find fault with Aeneas’ wavering. If Hector came to us in a dream, would we accept what he says? It is only when his divine mother reveals the gods’ roles, that he chooses to leave. And, it is his father Anchises’ reluctance to leave and Aeneas’ dutiful decision to obey that makes Aeneas stay. Faced with imperfect understanding, Aeneas and his wavering seem reasonable in war.

Originality in Greco-Roman Art (part 3)

We do not have to accept the interpretation of Book 2 above, but it leads to attractive conclusions: (1) Vergil’s hero develops over time. While literature and film often depict heroes who unrealistically do not learn and change, Vergil presents an imperfect hero who is still struggling to find the best course of action. (2) The contrast between traditional hero and Roman hero allows Vergil to make intelligible to his audience just how his ideal differs from previous epic ideals. While Vergil continues to imitate the *Odyssey* in Book 1-6 and the *Iliad* in Books 7-12 and rely on his audience’s knowledge of the tradition, he hints that *piētās* will allow Aeneas not merely to rival but surpass his predecessors.

Odysseus’ Impiety

When Aeneas returns to the city late in Book 2 to find his missing wife Creusa, he spots Ulysses guarding the treasure ‘plundered from the burned temples’ (*incensīs ἑrepta adītīs*, 2.762-7). The scene is brief but very important. Ulysses not only takes part in the burning of the temples but also carries away the offerings made to the gods. At the very moment that Aeneas shows increasing devotion to his family, community and gods, Ulysses is engaging in impieties against the gods.

Hector’s Speech

1. What does Hector reveal to Aeneas in 2.289-90?
2. What does Hector say about Aeneas’ prior obligations:‘Sat patriae Priamōque datum (est)’ (291)?
3. What does Hector entrust to Aeneas in line 293?
4. What, according to Hector, must Aeneas do for with these objects in 294-5? (N.B. This is the first revelation of Aeneas’ purpose when he leaves Troy.)
5. What physical items does Hector offer to Aeneas from the temple in 296-7?
At mē tum prīmum saevis circumstetīt horror.

Obstipuī; subiit cārī genitōris imāgō,

ut rēgem aequaevum crūdēlī vulnere vīdī

vītam exhālantem; subiit déserta Creūsa

et dīrepta domus et parvī cāsus Iūlī.

Respiciō et quae sit mē circum cōpia lūstrō.

Dēseruēre omnēs dēfessī, et corpora saltū

ad terram mīsēre aut ignibus aegra dedēre.

Iamque adeō super ūnus eram, cum līmina Vestae

servantem et tacitam sēcrētā in sēde latentem

Tyndarida aspiciō; dant clāram incendia lūcem

errantī passimque oculōs per cūncta ferentī.

Illa sibi infestōs ēversa ob Pergama Teucrōs

et poenās Danaum et dēsertī coniugis īrās

praemetuēns, Troiae et patriae commūnis Erīnys,

abiderat sēsē atque āris invīsa sedēbat.
ignibus: to…; dat. ind. obj.  
(corpora) aegra dedit(unt): syncopated 3p  
567 super…eram: tmesis for impf. suprsusum  
ūnus: alone  
cum…aspiciō: when…; temporal clause  
līmina Vestae servantem: protecting…; pres. pple and the next acc. modify Tyndarida  
569 Tyndarida: Grk. acc., fem. sg.; a patronymic referring to Helen, daughter of Tyndareus  
tacitam: translate adj. as an adv.  
in sēde: i.e. in templō Vestae  
570 errantī…ferrentī: to (the one)…; i.e. to Helen; dat. ind. obj. following dant  
per: over…

dēsero, -ere, -ruī: desert, forsake, abandon, 6

What Happens in 2.298-558

After Aeneas awakes from his dream, he rushes outside, where Panthus, priest of Apollo, rushes to him, bringing the physical Penates, presumably from the Temple of Vesta, across Aeneas’ threshold (2.318-21). Aeneas rushes off to fight and eventually finds himself with his men on a rooftop near the palace of Priam, since the streets are overrun with Greeks.

From this rooftop, Aeneas looks down in the courtyards of the palace and watches as Queen Hecuba, King Priam, and their daughters-in-law find refuge at an altar. Pyrrhus, otherwise known as Neoptolemus, the son of the deceased hero Achilles, breaks down the door and chases down Polites, a son of Priam, and kills him in front of Priam and Hecuba. When Priam chastises Pyrrhus and claims that Achilles never showed such a lack of respect, Pyrrhus slaughters Priam on the altar—a very impious act. The scene highlights the increasing savageness of the war.

It is at this point on the facing page that Aeneas thinks about his father Anchises, son Ascanius, and Helen; dat. ind. obj. following dant

(5) ērrantī…ferrentī: to (the one)…; i.e. to Helen; dat. ind. obj. following dant

per: over…

Iulus 3, Ascanius 3, and Political Propaganda

Iūlus is just an alternative name for Aeneas’ son Ascanius. The Julian clan, gēns Iūlia, which included Gaius Julius Caesar and his adopted grand-nephew, the emperor Augustus Caesar, claimed that Iulus was their ancestor (Iūlius means ‘son or descendant of Iulus’) and therefore that the family descended from Aeneas and ultimately from Venus. When Vergil uses the name Iulus, he offers readers an opportunity to connect Aeneas directly with the emperor and his family.

Patronymics such as Tyndarides are common epic conventions, but this one has added significance. Before Tyndareus chose Helen’s husband, all the Greek suitors swore an oath to come to her aid if she were harmed. This oath explains why the Greeks agree to fight against Troy. And so, when Aeneas uses this patronymic, he reminds readers that the oath of Tyndareus is one reason for Troy’s ruin.

1. After Aeneas witnesses Priam’s death, what three people come to Aeneas’ mind in 2.559-63?
2. What two courses of action did his men take on the rooftop (563-4), and what does this suggest about the hopelessness of the Trojan cause?
3. Helen’s Fear: What three groups does Helen fear in 2.571-3 as she waits in the Temple of Vesta?
Exarsēre ignēs animō; subit īra cadentem
ulciscē patriam et scelerātās sūmere poenās.
“Scilicet haec Spartam incolumnis patriāisque Mycēnās
aspiciet, partōque ībit rēgīna triumphō,
coniugiumque domumque patris nātōsque vidēbit
Īliadum turbā et Phrygiās comitāta ministrīs?
occerit ferrō Priamus? Troia arserit ignī?
Dardanium totiēns südārit sanguine lītus?
Nōn ita, namque ētī nūllum memorābile nōmen
fēmineā in poenā est, habet haec victōria laudem;
exstīnxisse nefās tamen et sūmpsisse merentēs
laudābor poenās, animumque explēsse iuvābit
ultrīcis flammae et cinerēs satiāsse meōrum.”

575 cadō, cadere, cecidī: to fall, 3
cinis, cineris m.: ashes
comitō (1): accompany, attend, 2
coniugium, -i n.: marriage, 2
Dardanius, -a, -um: Dardanian, Trojan, 4
etsī: even if, although, though, 2
exardescō, -ere, -arsī: catch fire, begin to burn up
explērī, -ēre, -plēvī, -plētum: fill (acc) up of (gen)
exstīnxisse, -ere, -stīnxī, -stīntectum: put out, 4
fēmineōs, -a, -um: womanly, of a woman, 2
habeō, -ēre, -ūī, -itus: have, hold; consider, 3
Īlias, -adīs f.: Trojan
incolumnis, -e: unscathed, safe, 2
ita: so, thus
iuō, -āre, īūvī: be pleasing, help, 4
laudō (1): to praise
laus, laudōs f.: praise, adulation, 2
memorābilis, -e: memorable, remarkable
merēō, -ēre, -ūī: deserve, merit, earn, 4
minister, -trī m.: attendant, assistant

577 Mycēnæ, -ārum f.: Mycenae
nefās n.: unrighteous(ness), sacrilege, forbidden act, 3
occidō, -ere, -cidi, -cāsum m.: fall, die, perish
parīō, -ere, pepērī, partūm: gain; bear, produce
patrīus, -a, -um: paternal, ancestral, 3
Phrygius, -a, -um: Phrygian, Trojan, 3
Priamus, -īm: Priam, king of Troy, 4
satiō (1): to satisfy, sate
scellerātus, -a, -um: wicked, profane, 2
scilicet (scire licet): of course, evidently, clearly
Sparta, -ae f.: Sparta
sūdō (1): sweat, perspire
sūmō, -ere, sumpṣī, sumptum: take, spend; exact, 3
tamen: however, nevertheless, 3
totiēns: so often, so many times
triumphus, -īm: triumph
turba, -ae f.: crowd, mob, 4
ulciscor, -ī, ultus sum: avenge, take vengeance
ultrix, ultrīcis (adj.): avenging
victōria, -ae f.: victory

578 occiderit... arserit... sudā(ve)rit...:
Will...have...? Will...have...? Will...have...?; or (After)...has...?” 3s fut. pf. of occidō,
ardeō and südō: questions without an
interrogative indicate shock or bewilderment
ferrō: by sword; metonymy, abl. means
ignī: abl. means; 3rd decl. i-stem

581 Etsī...: even if...; or ‘although...’
582 Dardarnium lītus: neut. nom. subj.
Nōn ita: Aeneas answers his own question
583 laudem: its own reward, its own praise
584 occiderit... arserit... sudā(ve)rit:...
585 exstīnxisse... sūmpisse... laudābor: I will be
praised to...; fut. pass. + complementary pf. inf.
exstīnxisse: i.e. kill
nefās: i.e. Helen; neut. acc. sg.
merentēs: pres. pple with poenās
586 animum explē(vi)sse…utrīcīs flammae: pf. 587 satiā(vi)sse: pf. inf.; i.e. appease
inf.+ acc. + partitive gen.; governed by iuvābit  meōrum: of my own (people)
iuvābit: it will...; impersonal

Infinitives of purpose 4 are used twice in 2.576. See pp. 42-3 for the other uses of this construction.

Questions Expressing Surprise or Indignation in 2.577-82

Questions in Latin that lack an introductory interrogative express surprise or bewilderment. The same can be true for questions in English: e.g. ‘You are dropping out of school? You plan to live off of you YouTube channel?’ In lines 2.577-82, a series of such questions allow Aeneas to express incredulity and anger that Helen will live a full life, while the Trojans suffer certain ruin. Translate the questions (a) as regular sentences with a question mark at the end or (2) as yes/no questions introduced by -ne.

Future Perfect 3 in 2.581-2

Future Perfect, found only 3 times in this commentary, is used in Latin to express actions completed (perfectum) in the future before another action in the future. Most often, future perfect is translated into English as (a) a present with future sense or (b) a present perfect (‘has/have Xed’):

Future more vivid  sī hoc audīveris, sciēs. If you hear this, you will know.
Temporal clause  Cum hoc audīveris, sciēs When you have heard this, you will know.

In 2.577-80 Aeneas uses the future tense to describe the good life that Helen will enjoy after the war and the future perfect (2.581-2) to describe actions that will be completed (perfectum) before Helen will return to the good life. Translate the three fut. pf. verbs simply with ‘will have Xed’ or as present perfect with ‘(After)...has Xed.’

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>occiderit?</td>
<td>→</td>
<td>Will...have fallen...? (After)...has fallen?</td>
</tr>
<tr>
<td>arserit?</td>
<td>→</td>
<td>Will...have burned...? (After)...has burned?</td>
</tr>
<tr>
<td>südā(ve)rit?</td>
<td>→</td>
<td>Will...have sweated...? (After)...has sweated?</td>
</tr>
</tbody>
</table>

Unrestrained Anger as Fire

Aeneas uses the words ignēs (575) and flammae (587) to describe the changes to his animus as he becomes enraged. For some in the ancient world, the physiological changes that we associate with anger, such as increased heart rate, irregular breathing, and sweating (e.g. My blood is boiling!) are caused by the primary element of fire in the body. The fire is the cause of anger (or is anger itself), and these bodily changes are evidence of fire. Note the juxtaposition of fire and anger in 2.575:

Exarsēre ignēs animō; subit īra cadentem Fires began to burn in my soul; anger comes up

These are not two separate activities: the ignēs and īra are two sides of the same coin in the body.

1. **Aeneas and unrestrained emotion**: What in brief is Aeneas’ state of mind in 2.577-82 as he offers a series of rhetorical questions in the future and future perfect without the usual enclitic -ne introducing the yes/no questions?

2. What role does Aeneas predict the surviving Trojans will serve in 2.580?

3. **Aeneas’ test of piety**: What does Aeneas plan to do in 2.583-87—in the Temple of Vesta, no less? (Note that Aeneas was given the responsibility of protecting Vesta by Hector in a dream.)

4. Vergil often includes language in the introduction of a speech that is reinforced in the speech itself. The repetition is intended to draw the audience’s attention to important details in the narrative. In what two ways do Aeneas’ words in 2.585-7 repeat what Vergil said above in 2.575-6?
Tālia iactābam et furiātā mente ferēbar,

cum mihi sē, nōn ante oculīs tam clāra, videndam

obtulit et pūrā per noctem in lūce refulsi

alma parēns, confessa deam quālisque vidērī

caelicolīs et qua ta solet, dextrāque prehēnsum

continuit roseōque haec insuper addidit ōre:

“Nāte, quis indomitās tantus dolor excitat ūrās?

Quid furis aut quōnam nostrī tibi cúra recessit?

Nōn prius aspiciēs ubi fessum aetāte parentem

līqueris Anchīsēn, superet

Ascaniusque puér? Quōs omnēs undique Grajae

circum errant aciēs et, nī mea cúra resistat,

iam flammae tulerint inimīcus et hauserit ensis.

588 tālia: such things; marks the end of soliloquy

iactābam: I was pondering; ‘I was tossing around (in my mind),’ impf. act. iactō

furiātā mente: abl. means or absolute

ferēbar: 1s impf. pass.; the emotion rather than Aeneas is in control

589 cum...sē...obtulit...videndam: when...; pf.

offerō governs a double acc. sē and videndam (obj., pred.); alma parēns (Venus) is subject

mihi: to...; dat. ind. obj. of obtulit

nōn...tam clāra: modifies alma parēns

oculīs (meīs): to...; dat. of reference; ante is an adverb

videndam: visible; ‘worthy going to be seen’ gerundive (fut. pass. pple) and acc. pred.

590 confessa: pf. dep. participle: translate as ‘having Xed’

insuper: on top; in addition, 2

linquō, -ere, liquī, lictus: leave, desert, 3

mēns, mentis f.: mind, intent, purpose, 4

nī, nītī: if not, unless 2

offerō, -ferre, obtulī, oblātum: offer, show

prehendō, -ere, -di, -ēnus: grasp, catch

pūrus, -a, -um: pure, clean

quantus, -a, -um: how great, much, many, 4

quōnam: to where then?

recēdō, -ere, -cessī: go back, withdraw, recede, 2

refulgeō, -ēre, -fulsū: flash back, shine

resītī, -ere, -stīfī: stand still, stop; oppose (dat)

roseus, -a, -um: rosy, pink

soleō, -ēre, solūtus sum: be accustomed

superō (1): surpass, overcome, 4

tam: so, so much, so very, such, 4

undīque: from all sides

591 (sē) deam (esse): that (she was)...; ind. disc.,
deam is predicative acc., add a linking verb

quālisque et qua ta caelicolās vidērī solet:
both what sort and how large she was

acustomed to seem to the heaven-dwelling (gods); relative with deam as antecedent; dat.
of reference and pass. inf. videō, which is often translated as ‘seem’ or ‘appear’

592 (mē) prehēnsum: (me)...; add mē as acc.

obj.; as often, Latin uses a PPP and finite verb

where English prefers two finite verbs:

‘grabbed and held’

roseō...ōre: from...; abl. means or source

593 haec (verba)

594 Nāte: son; voc. dir. address, PPP nascor

quis tantus dolor: what...; interrogative adj.

note that Aeneas’ emotions are ‘indomitās’
Venus stops Aeneas and asks him to consider his family.

595 Quid: Why...? quō-nam: to where, then...?
nostrī: for me; objective gen. of nōs with cūra;
Venus uses 1p to describe herself (the royal
we, see p. 99)
tībī: your; dat. of possession
596 prius: comparative adv. prīmus, ‘early’
aspičiēs: 2s fut.
ubi...liquēris: where...; ind. question with 2s
pf. subj. linquō (translate as pf.), governed by
aspičiēs
(et) superet coniūnxne: (and) whether...; ind.
question (-ne introduces the question) with 3s
pres. subj. but 3p subject

Anchīsēs, -ae, acc. ēn m.: Anchises, 8

Furor vs. Pietās

*Furor* is an unrestrained emotion and opposing force to *pietās*. And just as we saw in Book 1 that *pietās* leads to order—in the individual, in society, and in nature—so *furor* is associated with disorder. So far, we have seen *furor* and its cognates used to describe (a) Juno, (b) the winds, (c) Ajax, (d) the storm at sea, (e) a riotous crowd, and finally (f) the Trojans conveying the horse into their walls:

Ajax in Athena’s temple  
the winds  
the riotous crowd  
the storm  
the unaware Trojans  
Juno, inciting the Greeks  

*ob...furiās Aiācis*, ‘because of...the madness of Ajax, 1.41  
*loca fēta furentibus Austrīs*, ‘places pregnant with furious winds’ 1.51  
*furor arma ministrat*, ‘Fury supplies its own weapons.’ 1.150  
*furit aestus harēnis*, ‘the tide rages with the sands, 1.107  
*immemorēs caecīque furōre*, ‘unmindful and blind with fury’ 2.244  
*lūnō...furēns*, ‘Juno, raging...’ 2.612

Both Vergil and Venus use the same word on the facing page to describe Aeneas’ state of mind as he approaches Helen: (a) *furiātā mente ferēbar* in 2.588 and (b) *Quid furis?* in 2.595. And so, the central question in this passage is the following:

Will Aeneas submit to *furor* and commit an impiety by killing Helen in the temple or will he restrain his emotion and preserve the ideal of *pietās*?

Hector commended not only the Penates but also the eternal fire of Vesta to Aeneas’ protection. If Aeneas does not restrain his *furor*, he risks dishonoring the very god that he was entrusted to protect.

Furor vs. Pietas

1. How do the verb form and type of ablative in the clause ‘furiātā mente ferēbar’ (588) show that Aeneas is not in control of his emotions?

2. What specifically does Venus say about Aeneas’ emotional state in 594-5? (What does the word ‘indomitās’ say about Aeneas’ self-control and self-restraint?)

3. In response to these emotions, Venus appeals to Aeneas’ *pietās*. What four (4) family members does Venus refer to in lines 595-8?

4. What would happen to them if Venus should remove her protection in 598-600?
nōn tibi Tyndaridis faciēs invīsa Lacaenae

culpātusve Paris, dīvum inclēmentia, dīvum

hās ēvertit opēs sternitque à culmine Troiam.

Aspice (namque omnem, quae nunc obducta tuentī

mortālēs hebetat víśūs tibi et ūmida circum

cālīgat, nūbem ēripiam; tū nē qua parentīs

iussa timē neu praecceptīs pārēre recūsā):

hīc, ubi disiectās mōlēs āvulsaque saxīs

saxa vidēs, mixtōque undantem pulvere fūnum,

Neptūnus mūrōs magnōque ēmōta

fundāmenta quartī tōtamque à sedibus urbeb

ēruit. Hīc Iūnō Scaeās saevissima portās

prīma tenet sociumque furīens ā nāvibus agmen

ferrō accīncta vocat.

accīngō, -ere, -cinxi, cinctum: equip, put on a belt, 2

āvellō, -ere, -vellī, -vulsum: tear apart or away

cālīgō (1): to cover with dark mist; be misty

culmen, -minis n.: rooftop; peak, summit, 4

culpō (1): blame

disiciō, -ere, -īcē, -iectum: scatter, throw apart, 4

ēmoveō, -ere, -mōvī: move out, remove

ēripō, -ere, -ūf, -reptus: rescue, snatch from, 4

ēruō, -ere, -ūt, -utus: overwhelm, overturn

evērtō, -ere, -vertī: overturn, turn over, 3

faciēs, -ēī f.: face, countenance; appearance

fūmus, -ī m.: smoke, vapor

fundāmentum, -i n.: foundation, 3

hebetō (1): to make dull, blunt

inclēmentia -ae f.: harshness, lack of mercy,

Lacaenae, -ae f.: Spartan woman

mortālis, -e: mortal, 4

Neptūnus, -i m.: Neptune, 3

neu (nēve = vel nē): nor, or lest, or don’t

obdūcō, -ere, -duxī, -ductum: draw over, cover

ops, opis f.: resources, power, wealth, 3

pāreō, -ere, parūf: obey, 3

Paris, -idis m.: Paris, 3

praecipiō, -ere, -cepī, -ceptum: instruct, admonish

pulvis, pulveris m.: dust, dirt, 2

quāliō, -īre, quassī: to shake, brandish

recūsā (1): refuse, object to, protest, against

Scaeus, -a, -um: Scaean (name of the set of gates)

sternō, -ere, strāvī, strātum: to lay (low), layer, 4

timeō, -ere, timūf: be afraid, fear 2

tridēns, -ntis m.: trident, 3

tueor, tuērī, tutus(tuitus) sum: look on, watch, 3

Tyndarīdes, -ae: Helen, daughter of Tyndareus, 2

ūmidus, -a, -um: wet, moist, damp

undō (1): billow, undulate, wave, surge,

visus, -ūs m.: vision, sight, 2
undantem fūmum: pres. pple; obj. of vīdēs
610 magnō...tridentī: abl. means, i-stem 3rd decl.
ēmōtā: dislodged; PPP
611 ā sēdibus: i.e. foundations
612 Scæās portās: Scaean gates; famous set of
gates in the city walls of Troy
613 prīma: as a leader; ‘foremost,’ the adv.
prīnum means ‘first in time’
tenēt: i.e takes position on, takes possession of
socium: allied; modifies agmen; i.e. Greek
614 ferrō: by sword; metonomy
accincta: equipped; “belted”
vocat: i.e. summons; Juno calls the Greeks
from their ships to enter through the gates

Helen: Innocent Victim or Complicit Adulterer?
The debate over whether Helen is an innocent victim of a kidnapping or a willing adulteress is as old as the epics themselves. Perhaps the most clever presentation of this dispute is found in Book 4 of the Odyssey, when Odysseus’ son Telemachus comes to Sparta almost ten years after the war and visits King Menelaus and Queen Helen, who had reunited after the war and returned to Sparta.

Menelaus and Helen present themselves to Telemachus as the perfect couple and never give any indication of past marital strife. When Telemachus, who has no memory of Odysseus, asks about his father, Helen recalls how she alone recognized Odysseus walking in disguise as a beggar in the streets of Troy. After she swore an oath not to reveal him, he divulged the plans of the Greeks discretely to her and then killed many Trojans before he returned to the Greek camp. (4.240-65). After Helen finishes her story, Menelaus responds by stating that he remembers a different account and relates how Odysseus, Menelaus, and other Greeks hid quietly in the wooden horse as Helen approached the structure, assumed the voice of various Greek wives, and called out to the Greek men in the hopes of persuading them to reply to their wives’ voices and reveal their hiding places. Odysseus showed great restraint, Menelaus adds, and was able to keep the men disciplined and avoid detection (4.266-90).

Ostensibly, both Helen and Menelaus present Telemachus with flattering portrayals of Odysseus during the war, but perceptive readers will note that each story depicts Helen in a very different light. While Helen’s story suggests that she was loyal to the Greek cause during the war and hopeful that the Greeks would succeed, Menelaus’ story indicates that even on the night before the fall of Troy Helen was willing to betray the Greeks for the Trojans.

While both Menelaus and Helen continued to play the part of the perfect couple for the duration of Telemachus’ visit, their accounts of Odysseus reveal that even ten years after the end of the war questions about Helen’s role in the war and loyalty to the Greeks and Trojans remained unresolved.

1. After appealing to Aeneas’ devotion to his family, what does Venus say is the true cause of the overthrow of Troy in 2.601-3?

2. When Venus reveals the role of the gods in the overthrow of the city, she does not say that the gods are invisibile. Why, according to Venus, can the gods not be seen by mortals in 2.604-6?

3. Who is the god in 608-11 and what is he doing?

4. Where is Juno standing in 2.612-614 and what is she doing?
Iam summās arcēs Trītōnia, respice, Pallas
insēdit limbō effulgēns et Gorgone saevā.
Ipse pater Danaīs animōs vérēsque secundās
sufficit, ipse deōs in Dardana suscitat arma.
Éripe, nāte, fugam finemque impōne labōrī.
Nūsquam aberō et tūtum patriō tē līmine sistam.”

Interea magnō miscērī murmure caelum
incipit, insequitur commixtā grandine nimbus,
et Tyrii comitēs passim et Troiāna iuventūs
Dardaniusque nepōs Veneris diversa per agrōs
tecta metū petīrete; ruunt dé montibus amnēs.
Spēluncam Dīdō dux et Troiānus eandem
dēveniunt. Prīma et Tellūs et prōnuba Iūnō
Spēluncam Dīdō dux et Troiānus eandem
tēcta metū pēter Tyriī comitēs passim et Troiāna iuventūs
Nūsquam aberō et tūtum patriō tē līmine sistam.”

absum, -esse, āfuī: be absent, 2
aether, -ēris m.: aether, (upper) sky, 3
ager, agrī m.: field, land; farm
amnis, -is m.: stream; river, 2
commisceō, -ēre, -cui, -mixtum: mix up, mix together
consciūsum, -iī n.: participant, witness
cōnūbium, -iī f.: marriage, wedlock, 4
Dardanianus, -a, -ān: Dardanian, Trojan, 4
Dardanus, -a, -um: Trojan, 2
dēveniō, -ēre, -vēnī, -ventus: arrive at, come to
diversus, -a, -um: in different directions, apart, 2
dux, ducis m./f.: leader, guide, 2
effulgēō, -ēre, -lūsī: shine out, gleam
ēripīō, -ēre, -uí, -reptus: rescue, snatch from, 4
fulgēō, -ēre, -fulsī: flash, shine, 2
Gorgō, -onis f.: Gorgon
grando, -dis m.: hail
insequor, -sequi, -secūtus sum: follow, ensue, 3
insideō, -ēre, -sēdī, sessum: sit on
iuventūs, -ūtis f.: youth, young man
limbus, -iī m.: border, hem, fringe
murmur, -uris n.: murmur, rumble, 4
nepōs, nepōtīs m.: grandson, decendent, 3
nimbus, -ī m.: (storm) cloud, rain/dark cloud 3
nūsquam: nowhere
nympha, -ae f.: nymph, 4
Pallas, -adis f.: Pallas (Minerva), 2
passim: here and there, to and fro, 4
patrius, -a, -um: paternal, ancestral, 3
prōnuba, -ae f.: bridesmaid, attending the bride
respiciō, -ēre, -spexī: to look back (at), respect, 3
secundus, -a, -um: following; favorable, 3
signum -i, n.: signal, gesture
sistō, -ere, -stīfī: set, make stand; stand, stop, 4
spēlunca, -ae f.: cave, 2
sufficiō, -ēre, -fēcī, -fectum: fill, imbue; supply, 2
suscitō (1): stir up, rouse, excite
Trītōnus, -a, -um: Tritonian, child of Triton
tūtus, -a, -um: safe, secure, 4
ululō (1): to howl, ululate
Venus, -ēris f.: Venus

615 Trītōnia: Tritonian one; i.e. Minerva, child of Triton; patronymic, see note on 2.226
respicere: sg. imperative
limbō...et Gorgone saevā: with...: abl. means;
Athena wore an aegis, a goat-skin mantle over
her shoulders with a border made of serpents
and the head of the Gorgon Medusa. See p, 75.
617 Ipse pater: i.e. Jupiter
Danaīs: to the Greeks; dat. ind. obj.
animōs: courage; acc. pl.
virīs: strength; fem. acc. pl. vís

618 (et) ipse: (and) he himself...; asyndeton
in Dardana arma: against...
619 Ėripe, impōne: sg. imperatives
nāte: son; voc. dir. address; nātus, PPP nāscor
labōri: on...; dat. of compound verb
620 aberō: 1s fut. absum
sistem: 1s fut. + double acc. (obj. and pred.)
in patriō...limine: on...
A storm drives Dido and Aeneas to the same cave
160 magnō...murmure: abl. of manner;
alliteration and onomatopoeia
Venus reveals the gods, Dido and Aeneas flee into the same cave

miscērī: complementary pass. inf. of incipit
161 (et) insequitur: pres. dep.: translate as active
commitā grandine: abl. abs.
163 Dardaniusque nepōs Veneris: i.e. Ascanius
tēctā: shelters; synecdoche: perhaps man-
made and natural, such as caves, tree covers
164 metī: because of…; ‘out of…’ abl. of cause
petiēr(unt): syncopated 3p pf.
eandem: acc. sg. īdem modifying spēluncam
165
166 Prīma Tellūs: First Earth; i.e. primeval earth
fulsēr(unt): syncopated 3p pf. fulgeō
ignēs: i.e. lightning
cōnscius (erat): nom. pred., supply verb
168 conūbīs: for…; dat. of purpose or dat. of
special adj.
ululā(vē)runt: syncopated 3p pf.
summō vertice: from…; abl. of place where
or place from which; i.e. hilltops

The Aegis of Athena in 2.616-7

Athena wears around her neck and draped over her shoulders, chest, and back a goatskin (aegis) covering—a circular piece of goat hide with a hole in the center for the head. This goatskin has a fringed border (limbus) of living snakes, and, even stranger, the decapitated head of Medusa (one of three Gorgon sisters) is attached and displayed in front. Surprisingly, Athena never complains about wearing a decapitated head all day long. It is actually Jupiter’s aegis, but Athena wears it.

Athena is the goddess of victory in war. When she shakes the aegis, she instills fear in the enemy. The head of Medusa is believed to be apotropaic, i.e. something that turns (tropos) away (apo) evil, and therefore effective in turning away the attack of an enemy.

1. Translate and explain the significance of ‘limbō effulgēns et Gorgone saevā’ (616).
2. Who is “ipse pater’ and what does he provide to the Greeks in 2.617-8?
3. Where does Venus direct Aeneas to flee in 2.619-20?

What Happened at the end of Book 2

Readers are encouraged to review p. 65. After Aeneas leaves Venus and flees to his father Anchises’ house, he is joined by his son Ascanius, his wife Creusa, and the Penates. When Aeneas urges them to flee, the aged Anchises refuses, and Aeneas obeys and plans to stay. Then, Anchises witnesses two omens: (1) Ascanius’ head catches fire and is extinguished with no harm to Ascanius, and (2) a comet appears in the sky. These omens convince Anchises to depart, and Aeneas flees, carrying Anchises, who holds the Penates, over his shoulder and leading Ascanius by the hand. Creusa trails behind and is lost before they find refuge outside the city. When Aeneas returns to look for her, she appears as a ghost, tells him that she is already dead, and urges him to leave and take care of their son.

Book 3

Aeneas now proceeds to tell Dido and the banqueters an account of the seven years that he and the Trojans wandered the eastern Mediterraneaen, where he frequently settled in one place only to receive a omen that he must keep moving. Eventually, the destination of Italy is revealed by the gods. It is worth noting that Dido is told repeatedly that Aeneas believes that he is on a divine mission to Italy.

Book 4

After the banquet ends, Dido reveals to her sister Anna that she is falling in love with Aeneas. Anna advises Dido to seek the gods’ approval. Dido renews animal sacrifices all day long—an indication that the gods do not give her the approval that she seeks. When Juno notices that Dido is distraught with love, she proposes to Venus an alliance of marriage and peace between Dido and Aeneas. Venus agrees—as long as Juno seeks Jupiter’s approval—but Juno does not seek him out. Instead, while the Trojans and Carthaginians participate in a hunt, Juno sends a storm and sets her plan into motion.
Ille diēs prīmus lētī prīmusque malōrum
causa fuit; neque enim specīē fāmāe movētur
nec iam furīvum Dīdō meditātur amōrem:
coniugium vocat, hoc praetexit nōmine culpam.

Exemplō Libyae magnās it Fāma per urbēs,
Fāma, malum quā nōn aliud velōcius īllum:
möbilītate viget vīrēsque adquīrit eundō,
parva metū prīmō, mox sēsē attollit in aurās
ingrediturque solō et caput inter nūbila condit.

Illam Terra parēns īrā inrītāta deōrum
extrēmum, ut perhibent, Coeō Enceladōque sorōrem
prōgenītus pedibus celerem et pernīcibus ālīs,
monstrum horrendum, ingēns, cui quot sunt corpore plūmae,
tot vigilēs oculū subter (mīrable dictū),
tot linguae, totidem ōra sonant, tot subrigit aurēs.

168 ille diēs (fuit) prīmus prīma (causa) lētī et
prīmus prīma causa malōrum fuit: prīmus
should logically agree with fem. causa but is
attracted into the masc. by masc. diēs;
translate as prīma causa (predicative nom.)
malōrum: of evils, of troubles; substantive
170 neque enim: for...not...; or ‘indeed not’
fāmā: reputation

171 meditātur: pres. dep. governing a double
acc. (obj. and pred.)
172 vocat: calls it (y); governs a double acc.;

‘it’ refers to ‘amōrem’ above
(ēt) hoc...nōmine: and...; asyneton; abl. of
means: this comment is Vergil’s own opinion

173 Fāma: Rumor; personification: Rumor is
personified as a flying monster.

174 Quō nōn īllum aliud malum (est) velōcius:
than which not any other evil is faster; ellipsis;
the relative pronoun is an abl. of comparison;
neut. malum, ‘evil,’ is a substantive; velōcius
is a neut. nom. sg. comparative of velōx

175 vīrēs: strength; acc. pl. vīs

adquīrō, -ere, -quīsīvī, -quīsītum: to acquire
āla, -ae f.: wing
attollō, -tolle, attuli, allātum: to raise, lift up, 3
aurīs, -is f.: ear, 3
Coeus, -i m.: Coeus, Titan father of Latona
condō, -ere, condidī, -ditum: find; hide, 4
coniugium, -i n.: marriage, 2
culpā, -ae m.: blame; fault; cause
diēs, diētī m./f.: day, day(light), 4
Enceladus, -i m.: Enceladus
enim: for, indeed, 4
extemplō: immediately, forthwith, 2
furīvum, -a, -um: hidden, secret, concealed
horrendus, -a, -um: horrible, to be trembled at, 4
ingredīōr, -ī, -gressum sum: step in, enter; begin,
irītō (1): incite, stir up
lētum, -i n.: death, destruction
lingua, ae f.: tongue, language, 2
malus, -a, -um: bad, wicked, 3
mediōr, -ārī, mediātūs sum: ponder, consider, reflect
mīrābilis, -e: wonderful, marvelous, 2
mōbilītās, -tātīs f.: mobility
monstrum, -i n.: monster, 2
mox: soon
neque: nor, and not;: neither...nor, 4
nūbilus, ī (pl. nūbila): cloud, rain-cloud
parvus, -a, -um: small, 3
perhibēō, -ēre, -ūī: assert, say; hold out, bring forward
pernix, -ācis: nimble, swift, quick
plūma, -ae f.: feather
praetegō, -ere, -xī, -ctum: to cover over
prōgnō, -ere, -genum: bring forth
quot: as many as, how many
solum, -i n.: soil; ground, 3
sonō (1): resound, roar, 2
species, -ē f.: sight, appearance, aspect
subrigō, -ere, -rēxī: to raise, lift up
subter: beneath, below
totidem: just so many, just as many
vēlox, vēlocis: swift, rapid, fast
viĝō, -ēre: to grow vigorous, thrive, flourish
vīgil, -vīgis: watchful; subj. watchman, 2
Traditional Wedding Procession

A traditional Roman wedding procession (deductio) began after a short ceremony in the house of the bride and the lighting of the wedding torch (spina alba, ‘white thorn’). The bride was pulled from the embrace of her mother and, while veiled, escorted by three boys, one of whom carried the torch, from her house to the house of the groom. Along the way, participants would sing traditional bridal songs—some invoking the god Hymn Hymenaeus, others quite risqué—and tell jokes. When the bride arrived, she would be lifted over the threshold and entered the house of the groom. The bride and groom would then consummate their relationship as the procession sang songs outside the home.

One popular explanation for this procession is the belief that the bride was moving from the protection of her family’s household gods to those of her husband, and the procession itself occurred at a vulnerable time when the bride was protected by neither set of gods. Once she is separated from her mother’s embrace, the veil, escort, torch, and songs served as protection from curses and physical harm until she was carried over the threshold and accepted by the groom’s gods.

The marriage torch (taeda) held the symbolic significance similar to wedding rings today.

Aeneas and Dido in the Cave

1. How could each aspect of the narrative in 4.165-8 correspond to a traditional wedding procession?
   a. Spēluncam Dīdō dux et Troiānus eandem dēveniunt.
   b. Prīma et Tellūs et prōnuba Iūnō signum dant
   c. fulsēre ignēs
d. cōnscius aethēr (est) cōnūbiōs
e. The nymphae ululārunt likely corresponds to songs sung by processioners as the marriage is consummated. Readers can therefore assume that Aeneas and Dido were intimate in the cave.

2. What two things in 4.170 no longer motivate Dido?

3. What does Dido call her love in 172? What does Vergil say that she is covering up with that word?

Fama Personified

4. Explain how the description of the monster Fama in 174-7 corresponds to how rumors are spread.
5. Explain once again how the description of Fama in 181-183 corresponds to how rumors are spread.
Nocte volat caeli mediō terraeque per umbram
strīdēns, nec dulcē décliñat lūmina somnō;
lūce sedet custōs aut summī culmine tectī
turribus aut altīs, et magnās territā urbēs,
tam fictī prāvīque tenāx quam nuntia vērī.
Haec tum multiplicī populōs sermōne replēbat
gaudēns, et pariter facta atque infecta canēbat:
vēnisse Aenēān Troiānō sanguine crētum,
cui sē pulchra virō dignētur iungere Dīdō;
nunc hiemem inter sē luxū, quam longa, favēre
rēgnōrum immemorēs turpīque cupūdīne captōs.
Haec passim dea foeda virum diffundit in ōra.
Prōtinus ad rēgem cursūs détorquet Iarbān
incenditque animum dictīs atque aggerat ōras.

aggerō (1): to heap up, pile up
canō, -ere, -ecūni, -cantus: sing (about), 3
crescō, -ere, -crēvī, crētūm: grow, arise, spring forth
culmen, -minis n.: rooftop; peak, summit, 4
cupīō, -dinī f.: desire, longing
custōs, -ōdis m. (f.): guard, guardian, 4
décliñō (1): turn away, bend aside
détorqueō, -ere, -rīsī, -rītus: turn off or from, twist
dictum, -i n.: word, speech, 4
diffundō, -ere, -fūdi, -fūsum: pour or spread out
dignor, -āre, -ātus: deem worthy
fingō, -ere, finīxī, fīctum: make up, imagine, 3
foedus, -a, -um: foul, horrible, abominable
foveō, -ere, fōvi, fōtus: nature, foster; caress, 4
gaudēre, gaudēre, gāvīsus sum: enjoy, rejoice, 2
hiems, hiemiēs f.: winter, storm, 3
Iarbas, -ae, m.: Iarbas, 2
immemor, -orīs: unmindful, forgetful of (gen) 2
incendō, -ere, -i, -ēnsum: kindle, burn, 4
infectus, -a, -um: not done

184 nocte: at…; abl. time when
caelī (in) mediō terraeque
strīdēns: screeching; as a bird; pres. pple; the same
verb is used to describe whistling wind (1.102) and
hissing air leaving Dido’s lungs (IV.689)
lūmina: eyes; ‘lights,’ metonymy

calcium: in…; abl. time when, in contrast to
nucte above
custōs: as…; in apposition to the subject
186 aut (in) culmine…aut (in) turribus:
either…or…; abl. place where
tam…tenāx quam nuntia: as tenacious a
messenger of…as of…; tam…quam are
corelates and quam introduces a clause of
comparison; nuntia, ‘messenger,’ is fem. sg.

189 haec: this one; i.e. Fama
multiplīci sermōne: with…; abl. means, abl.
sg. of a 3rd decl. i-stem adj.; i.e. different
versions of the same event

190 facta: things…; neut. PPP as substantive
infecta: things…; i.e. nōn facta, see above

191 vēnisse Aenēān:…: that…; ind. disc. in
apposition to facta above; -ān is Grk acc. sg.
crētum: PPP crescō
cui…virō: to whom, as a husband; or ‘to
which man,’ dat. of interest with iungere and
dat. apposition or just dat. of interest
The Steady Progression of Cause and Effect in Book 4

Most events in Book 4 follow from the preceding event. Our passages are highlighted in boldface.

1-30 Dido confides to Anna after the banquet that she feels the spark of old flame
31-55 Anna supports such a marriage, but Dido must first consult the gods; the spark is now a fire
56-89 Dido renews sacrifices all day. She is engulfed by love and relaxes her sense of pudor.
90-128 Juno proposes an alliance of marriage and plans storm; Venus agrees, if Jupiter approves.
160-72 Dido and Aeneas in the cave. Dido is not motivated by rumor (fama) or appearance.
173-197 Rumor (Fama) personified spreads like a monster
198-218 Iarbas, a North African king, hears the rumor and prays to father Jupiter to intercede
219-258 Jupiter takes note and sends Mercury to tell Aeneas to depart for Italy.
259-278 Mercury visits Aeneas and repeats Jupiter’s command.
279-295 Aeneas plans to depart with his men but delays telling Dido.
296-330 Dido realizes Aeneas’ plans, confronts him about the secrecy and betrayal of marriage
331-361 Aeneas defends himself, appeals to family and gods, argues that it was not a marriage
362-387 Dido angrily replies and rejects Aeneas’ claim that the gods pursue this course
388-650 As Aeneas prepares to depart, Anna and Dido build a pyre to burn his belongings.
651-671 Dido climbs on top of the pyre and falls on Aeneas’ sword, while Anna is away
672-685 Anna arrives and comforts the dying Dido.
686-705 Juno sends Iris, who releases Dido’s soul from her body.

The Relative Adverb Quam *(as, than)* introduces a clause of comparison (e.g. longior quam…, ‘longer than...’). Together, adverbs *tam* and *quam* are correlatives (demonstrative and relative, respectively), and translate slightly differently when used together than when they are used separately:

\[
tam\; so\; quam\; as/than\quad tam\; tenāx\; quam\; →\; so\; tenacious\; as\; (tenacious)→\; as\; tenacious\; as\quad (4.188)
\]

On 3 occasions, *tam* is omitted via ellipsis, but we supply it in English to make the translation clearer:

\[
\begin{align*}
\text{Quam longa…} & \quad \rightarrow \quad (\text{tam longam})\; \text{quam longa} \quad \text{as long as} \quad 4.193 \\
\text{Quam multa…} & \quad \rightarrow \quad (\text{tam multī})\; \text{quam multa} \quad \text{as many as} \quad 6.309 \\
\text{Quam multae…} & \quad \rightarrow \quad (\text{tam multī})\; \text{quam multae} \quad \text{as many as} \quad 6.311
\end{align*}
\]

Fama Personified (cont.)

4. How does Fama’s behavior at night and in daylight 184-7 correspond to how rumors are spread?
5. What distinction is Vergil making between *fictī* and *vērī* in 188 (and *facta* and *inflecta* in 190)?
6. What moral blame does Fama assert that Dido and Aeneas deserve in 2.194?
Hic Hammône satus raptâ Garamantide nymphâ

templa lovî centum lâtîs immânia rêgnîs,

centum âràs posuit vigilemque sacrâverat ighnem,

excubiâs dîvum aeternâs, pecudumque cruôre

pingue solum et variîs flôrentia lîmina serfîs.

Isque âmêns animî et rûmôre acçensus amårô

dîcitur ante âràs media inter nûmina dîvum

multa lovet manibus supples ârâs supînîs:

“Juppiter omnipotêns, cui nunc Maurúsia pictîs

gêns epulâtâ torîs Lênaeum lîbat honôrem,

aspîcis haec? An tê, genitor, cum fullîma torquês,

nêquîquam horrêmus, caecîque in nûbibus ignês

terrîcant animôs et inânîa murmura miscet?

---

accendô, -ere, -î, ânsus: kindle, enflame, enrage, 3
aeternus, -a, -um: eternal, everlasting, 4
amârûs, -a, -um: bitter
âmêns, -entis: out of one’s mind; frantic, senseless, 2
an: or (in questions), 3
caeccus, -a, -um: blind, hidden, 3
centum: one hundred, 3
cruor, -ôris m.: gore, blood, 3
epulor, -ârî, epulâtus sum: to feast together, feast on
ecubiae, -ârum f.: watchfires, guard
flôrêns, -entis: flowering
flûmen, -înis n.: river, stream, 2
Garamantis, -idis (fem. adj.): Garamantian, of the Garamantes (North African tribe)
genîtor, -ôris m.: begetter, father, 4
Hammon, -ônîs m.: Hammon (Jupiter). Ammon
honor, -ôris m.: honor; offering, sacrifice, 3
horreô, -ôre, -ûi: bristle at, shudder at; fear, dread, 3
inânîs, -e: empty, fruitless, meaningless, 3
Lênaeus, -a, -um: Bacchic, of wine

**Lesson 40: Aeneid IV.198-210**

198 hic: this one; i.e. Iarbas
satus: PPP serô; i.e. be born
Hammône: from…; abl. of source; Romans identified the god (H)amon with Jupiter
raptâ…nymphâ: abl. abs.; Iarbas is the son of Jupiter and a nymph who had been kidnapped
199 templa centum îmmania (et) centum âràs:

asynodont: acc. obj. of pf. pônô
lovî: for…; dat. of interest, luppiter
(in) lâtîs…rêgnîs
excubiâs…solum…lîmina: all acc. objects of possuit

201 div(ôr)um: gen. pl.
pecudum cruôre: with…; abl. of cause
202 pingue solum: neut. acc. sg.; i.e. the grease from the burning sacrifices saturate the soil
around the altars: sacrifices are very frequent
flôrentia lîmina: neut. pl. pres. pple; i.e. the entrances to the temples

203 Isque: and he…; et is; i.e. Iarbas.
âmêns animî: mindless in his mind; pleonasm (more words than necessary) describing an excess of emotion; animî is an old locative

204 dîcitur: is said; + inf.
inter media nûmina: between the middle of…
i.e. statues of the gods
div(ôr)um: gen. pl.

205 multa: many things; substantive
supplex: as a suppliant; nom. apposition
ôrâ(vis)se: pf. inf. ôrô, ‘pray to (acc) for (acc)’

206 cui: for whom…; dat. of interest
Maurúsia…gêns: the Mauritanian race
**Iarbas’ piety toward his father Jupiter**

The Romans viewed religion as transactional, i.e. a business exchange. If the Romans prayed and sacrificed in honor to the appropriate gods in the proper way, they expected to be rewarded with a proportionate amount of success by those same gods. If, on the other hand, Romans failed to honor the appropriate gods in the proper way, they expected to suffer as a result. And so, when Vergil poses the central question of the epic in Book 1.8-11, ‘Why must this pious man suffer?’ the poet is asking why the gods are not fulfilling their own obligations in the relationship.

Iarbas poses the same question to Jupiter, his father, and thus calls into question the purpose of Roman religion. The passage that precedes the speech is important because it offers objective confirmation that Iarbas is pious toward the gods and Jupiter, his father, in particular. When Iarbas then questions the benefit of honoring or fearing the gods, his words become more meaningful because readers realize that they come from a man who has made every effort to honor the gods.

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<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Who is Iarbas’ father (4.198)? Do we normally expect father’s to favor their children over others?</td>
<td>If a pious man such as Iarbas cannot expect their rewards.</td>
</tr>
<tr>
<td>2. What three tasks has Iarbas completed in 199-200 to honor the god?</td>
<td>If cum fulmina torquēs…caecīque…miscent: when…; an extended cum-clause; the words “nēquīquam horrēmus” belong outside the cum-clause as the main verb.</td>
</tr>
<tr>
<td>3. What does the line ‘pecudumque cruōre pingue solum’ (201-2) suggest about the frequency of Iarbas’ animal sacrifices to the god?</td>
<td>If caecī: hidden; elsewhere ‘blind;’ modifies ignēs.</td>
</tr>
<tr>
<td>4. What does ‘variīs flōrentia līmina sertīs’ (202) suggest about Iarbas’ maintenance of the temples?</td>
<td>Roman Religion after 100 years of Civil Wars.</td>
</tr>
<tr>
<td>5. What does ‘media inter nūmina dīvum multa’ (204-5) suggest that Iarbas has placed near the altars? Are these a great or small expense?</td>
<td>Iarbas’ piety and subsequent complaints would likely have resonated with many readers.</td>
</tr>
<tr>
<td>6. What final activity does Iarbas engage in to show his piety with the words ‘Iovem manibus supplex ōrāsse supīnīs’ (205)? (Recall that Aeneas displays the same behavior when readers first meet him.)</td>
<td>Roman Religion as a Business Exchange.</td>
</tr>
<tr>
<td>8. When Iarbas asks the question ‘Do you see these things?’ (aspicis haec?, 208), what is the haec?</td>
<td>A Reward for Piety?</td>
</tr>
<tr>
<td>9. What does Iarbas mean when he asks the question ‘tē nēquīquam horrēmus?’ (208-9)?</td>
<td></td>
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</tbody>
</table>
Fēmina, quae nostrīs errāns in fīnibus urbem

exiguam pretiō posuit, cui lītus arandum

cuique lōcī lēgēs dedimus, cōnūbia nostra

reppulit ac dominum Aenēān in rēgna recēpit.

Et nunc ille Paris cum sēmivirō comitātū,

Maeoniā mentum mitrā crīnemque madentem

subnexus, raptō potitur: nōs mūnera templīs

quippe tuīs ferimus fāmamque fovēmus inānem.”

Ut prīmum ālātīs tetigit māgālia plantīs

Aenēān fundantem arcēs ac tecta novantem

cōnspicit. Atque illī stātīnspicit. Atque illī stātī

ēnsis erat Tyriōque ardēbat mūrice laena

dēmissa ex umerīs, dīves quae mūnera Dīdō

fēcerat, et tenuī tēlās discrēverat aurō.

211 Fēmina: i.e. Dido; note the prominent position of fēmina in the four-line sentence. pretiō: for a price; abl. of price; Dido and the Tyrians bought the land from North African tribes. The money came mainly from a treasure that Sychaeus, Dido’s late husband, revealed to Dido in a dream.

212 cui….cuique: to whom…and to whom…; dat. ind. obj. arandum: plowable, arable; ‘worthy to be plowed,’ gerundive modifying neut. lītus

213 lōcī: gen. sg. with lēgēs

214 dominum: as master; Iarbas assumes that Dido and Aeneas will not rule as equals but Dido will be submissive to Aeneas. This view that a woman holds lower status may explain why he calls the queen ‘fēmina’ but never by her personal name Dido.

215 ille Paris: i.e. Aeneas; Iarbas contemptuously likens Aeneas to Paris, who stole Helen from the Spartan Menelaus. Iarbas implies that Aeneas is stealing Dido from Iarbas

216 Maeoniā…mitrā: abl. means; A cylinder-shaped hat that resembles a fez.
Iarbas tells Jupiter about Aeneas, Mercury visits Aeneas

mentum…crīnemque madentem…

subnexus: having fastened up + acc.; lit. ‘having been fastened in respect to…’ a PPP + acc. of respect; this construction is more common in Greek than in Latin, cf. 2.210; the hair is anointed with olive oil, a popular hair treatment in the Mediterranean

217 raptō: (something) stolen; PPP substantive; i.e. Dido, who is not treated as an equal but as a prize or possession to be owned

potitur: pres. deponent + abl. obj.

218 ferimus: 1p pres. ferō

fāmam inānem: i.e. meaningless because Jupiter does not reward those who honor him.

259 ut prūnum…(Mecūrius) tēgit: as soon as (Mercury)…; ‘when first Mercury…’ pf. tangō

ālāfis plantīs: abl. means

261 illī…erat: that one had…; ‘to that one was;’ dat. of possession

iaspide fulvā: with…; abl. means

262 Tyriō mūrice: with…; the highly valued purple dye produced by the murex seashell near Phoenician cities in modern Lebanon

263 dēmissa: draped, dropped; ‘cast down,’ PPP

quae mūnera…fēcerat: which gifts…; relative adj. introducing a relative clause; dīves Dīdō is the subject

264 tenui aurō: i.e. gold threading in the cloak; abl. means, 3rd decl. i-stem abl.

Iarbas’ Speech (cont.)

1. Iarbas’ view of Dido: What does Iarbas claim he gave to Dido in 212-3? What did she reject in return (213-4)?

2. What does the word ‘dominum’ (4.214) suggest about Iarbas’ view of the relationship between Dido and Aeneas?

3. Iarbas’ view of Aeneas: As a guest, Paris took Helen from his host, King Menelaus of Sparta, (and with Helen the right to rule Sparta) and set in motion the Trojan war. When Iarbas calls Aeneas ‘Paris’ (4.215) and suggests that Aeneas ‘takes possession of something stolen’ (raptō potitur, 4.217) what role does Iarbas think that he and Dido play in the analogy? What role should Jupiter, enforcer of the guest-host relationship play?

4. Some Romans perceived eastern Mediterraneans as more luxuriant and less austere—in dress and tastes—than western Mediterraneans. How does Iarbas’ description of Aeneas in 4.215-6 fit this stereotype of eastern Mediterraneans?

5. The Rewards of Piety: How do the words ‘mūnera’ and ‘fāmam inānem’ (217-8) suggest that Jupiter is not fulfilling his part in the relationship between the pious and the gods?

Mercury Arrives

6. What is Aeneas doing when the god Mercury arrives in 4.259-60?

7. How do the descriptions of Aeneas’ sword and cloak (261-64) suggest that Aeneas has changed during his stay with Dido in Carthage?
Continuō invādit: “Tū nunc Karthāginis altae
fundamenta locās pulchramque uxōrius urmem
extruīs? Heu, rēgnātor, caelum ac terrās quī nūmine torquet:
ipse haec ferre iubet celerēs mandāta per aurās:
Quid struis? Aut quā spē Libyēs teris otiā terrīs?
Sī tē nūlla movet tantārum glōria rērum
[ nec super ipse tuā mōlīris laude labōrem, ]
Ascanium surgentem et spēs hērēdis Iūlī
respice, cui rēgnum Ítāliae Rōmānaque tellūs
dēbētur.” Tālī Cyllēnius ōre locūtus
Ascanium surgentem et spēs hērēdis Iūlī
mortālis vīsūs mediō sermōne relīquit
et procul in tenuem ex oculīs ēvānuit auram.

Quī dēbētur.” Tālī Cyllēnius ōre locūtus
Ascanium surgentem et spēs hērēdis Iūlī
mortālis vīsūs mediō sermōne relīquit
et procul in tenuem ex oculīs ēvānuit auram.

At vērō Aenēās aspectūs obmūtuit āmēns,
arrēctaeque horröre comeae et vōx faucibus haesit.

amicēs, -entis: mindless, senseless, 2
arrēctaeque, -ae, f.: immediately, at once
Ascānius, -i m.: Ascanius, 3
aspectūs, -ūs m.: sight, view, 3
clārōs, a, um: clear; famous, 4
coma, -ae f.: hair
continuā: immediately, at once
Cyllēnius, -a, -um: Cyllenian (offspring of Mercury)
dēbēō, -ēre, dēbūtū: ought, owe
evanesceō, -ēre, -uī: vanish
exstruō, -ere, -struē, -structum: build up
caucēs, -ium f.: throat, gullet
fundamentum, -i n.: foundation, 3
glōrēs, -ae, f.: glory, fame
haerēs, -ēris m.: heir, heiress
horror, -ōris m.: bristling, shuddering, dread, 2
invādō, -ere, -vāsē, -vāsum to go in, enter; attack
Iulus, -i, Iulus, 3
Karthaģēs, -inis f.: Cartaghe, 4
laus, laudēs f.: praise, adulation, 2
Libycus, -a, -um: Libyan, of Libya, 3
loco (1): place, settle, arrange, 2
locūrus, -i, locūtus sum: speak, say, 2
mandō (1): order, command 2
mōlōr, -irī, -itu sum: set in motion, bring about, 4
mortālis, -e: mortal, 4
oblūtus, -a, -um: forgetful, unmindful (of), 2
obmūtēscō, -ere, -mutū: to become speechless
Olympus, -i m.: Mt. Olympus, 2
ōtium, -i n.: leisure, free time, peace
procul: from afar, far, at a distance, 2
rēgnātor, -ōris m.: ruler
relinquō, -ere, -liquē, -licēs: leave, abandon, 3
respiciō, -ere, -spexiō: to look back (at), respect, 3
sermo, -mōnis m.: conversation, discourse, 3
struō, -ere, strūxē, -structum: build, draw up, 2
super: above, beyond (acc.); adv. in addition, 3
tenuis, -e: thin, 2
terō, -ere, trīvē, trītūm: wear away, rub
uxōrius, -a, -um: submissive, uxorious
vērō: in truth, in fact; but (abl. as adv.), 3
visus, -ūs m.: vision, sight, 2

Lesson 42: Aeneid IV.265-280

265 continuō: immediately
invādit: i.e. begins to speak, assails
266 uxōrius: nom. adj.: translate as an adv.
oblite: (you) ...; voc. dir. address + gen.
rēgnātor, -ērumque...tuārum: i.e. both his leadership of the Trojans and of his household
267 ipse: he himself; i.e. Jupiter
de(ō)rūm: gen. pl. with rēgnātor
tībi: dat. ind. obj.
clārō Olympō: from...; abl. place from which

270 ipse: he himself; i.e. Jupiter
(mē) ferre iubet: ellipsis: add ‘mē;’ inf. ferō
mandāta: orders; ‘things ordered,’ neut. PPP
271 Quī dēbētur...? Why...?; ‘in respect to what?’
Quā spē: With what expectation...?

273 [ nec...labōrem]: omit the line as spurious
274 Ascanium...et spēs: acc. objs.; Ascanius and Iulus refer to the same person: son of Aeneas
275 cui: to whom...; dat. ind. obj.
Mercury orders Aeneas to leave

276 dēbētur: 3s pres. pass. with 3p subject when
Tālī...ōre: with such an utterance; metonomy
locūtus: pf. dep. pple: translate ‘having Xed’
when
279 At vērō: but in truth
aspectū: at…; ‘because of…’ abl. of cause
277 mortālis: of the mortal one; i.e. of Aeneas
arrēctae (sunt): 3p pf. pass.
278 (in) mediō sermōne: abl. place where or time
(in) faucibus

What Jupiter Really Said

In 4.271-6 Mercury does not repeat verbatim what Jupiter commands. Below is the original message that Jupiter ordered Mercury to convey to Aeneas in 233-8. The few words that Mercury repeats verbatim are boldface, the words that Mercury rephrases are italicized, and the words that Mercury chooses not to repeat in his own speech are in regular type:

Si nulla accendit tantarum gloria rerum, 233
nec super ipse sua molitur laude laborem, 234
Ascanion pater Romanas invidet arces? 235
Quid struit, aut qua spe inimica in gente moratur, 236
nec prolem Ausoniam et Lavinia respicit arva? 237
Naviget: haec summa est; hic nostri nuntius esto.” 238

Vergil could easily have had Mercury repeat the message verbatim, and it certainly would have saved the poet time. But, such repetition would have portrayed Mercury as nothing more than a mindless voice recorder. Instead, Mercury’s ability to rephrase Jupiter’s message and offer context (265-70) reminds readers that Mercury is just as independent as the other gods that we have encountered.

Homer’s oral culture vs. Vergil’s Literary culture: Homer often repeats entire passages large and small and likely would have had Mercury repeat Jupiter’s speech verbatim. For many years, readers though Vergil was the better poet because he avoided these repetitions, but scholars now realize that Homer was part of an oral tradition where singers sang epic songs extemporaneously and repetition was common. Vergil, on the other hand, came from a literary culture where he did not compose the poem extemporaneously and therefore had time to prepare and differentiate his verses.

What the Square Brackets Indicate in 273

Square brackets indicate that the words enclosed are part of the manuscript tradition, but the editor believes that they are spurious, i.e. not genuine. In this case, line 273 is a repetition of line 234 in Jupiter’s speech, and Mercury does not otherwise repeat lines from Jupiter’s speech:

nec super ipse sua molitur laude laborem, 234 Jupiter’s speech
[nec super ipse tuā mōlīris laude labōrem,] 273 Mercury’s speech

While the editor’s reasoning is undoubtedly more nuanced, what likely happened is that, while someone was copying by hand Mercury’s speech from an older manuscript into a new one, the copyist inadvertently looked up at Jupiter’s lines in the original manuscript and copied it into Mercury’s lines in the new copy. Then, the copyist’s attention was directed back to Mercury’s speech, and the mistake was not corrected. Either the same copyist or a later copyist modified ‘sua molitur’ to ‘tua moliris.’

1. What criticism does Mercury offer with the words ‘Heu, rēgnī rērumque oblīte tuārum!’ (267)?
2. What is Aeneas doing in 265-7 instead of what he ought to do, and how is the word ‘uxōrius’ significant? (Is it a figure of speech or does it express Mercury’s view of the relationship?)
3. What does Mercury claim is owed to Ascanius (also called ‘Iūlus’) in 274-6?
Ardet abīre fugā dulcēsque relinquere terrās,
attonitus tantō monitū imperiōque deōrum.
Heu quid agat? Quō nunc régīnam ambīre furentem
audeat adfātū? Quae prīma exordia sūmat?
Atque animum nunc hūc celerem nunc dīvidit illus
in partēsque rapit variās perque omnia versat.
Haec alternantī potior sententia vīsa est:
Mnēsthea Sergestumque vocat fortemque Serestum,
classem aptent tacitī sociōsque ad lītora cōgant.
arma parent et quae rēbus sit causa novandīs
dissimulent; sēse interea, quandō optima Dīdō
nesciat et tantōs rumpī nōn spēret amōrēs,
temptātūrum aditūs et quae mollissima fandī
tempora, quis rēbus dexter modus. Ócius omnēs
imperī latētī pārent et iussa facessunt.

abeō, -īre, -ivī, itus: go away, 2
adfātūs, -īs m.: address, speech
aditus, -īs m.: approach, entrance, access, 2
alternō (1): change: hesitate
ambeō, -īre, -iī, -ītum: to petition, solicit, go around
aptō (1): fit, adapt, 2
attonitus, -ās, -um: thunder-struck, stunned
audeō, -ēre, ausus sum: dare (+ inf.), 2
cōgō, cōgere, coēgī, coāctum: to collect; compel, 3
dissimulō (1): hide, disguise, 3
dīvōdō, -ēre, -visī, -visus: divide 3
exordium, -iī n.: introduction, beginning (of a speech)
facciō, -ere, -ī: perform, fulfill, accomplish
illus: to there, to that place
Mnēstheus, -i acc. a. Mnestheus
modus, -ēs m.: manner, form, 2
mollis, -ē: soft, gentle, tender
monitus, -ūs m.: admonish, warning
necius, -īre, -scīvī, -scītum: not know, be ignorant, 2
novō (1): renew, make new, change, 2
ōcior, ōcius f.: swifter, faster; adv. ōcius, rather swiftly
optimus, -a, -um: best, noblest
päreō, -ēre, paruī: obey, 3
parō (1): prepare, make (ready), get, 4
potior, -iūs: preferable, better (comparative potis, -e)
quandō: when, since, 2
relinquō, -ere, -liquī, -lictus: leave, abandon, 3
rumpō, -ere, -rupī, -ruptum: burst, break through, 2
sententia, -ae f.: decision; opinion, thought, judgment,
Sergestus, -iūs m.: Sergestus (Trojan leader)
Sergestus, -iō m.: Sergestus (Trojan leader), 2
spērō (1): hope (for), expect, 4
sumō, -ere, sumpśi, sumptum: take, spend; exact, 3
tempō (1): to attempt, try
tempus, -oris n.: time; occasion, 2
versō (1): keep turning, revolve
tacī: silently; nom. adj. as adv.
quae...sit: what...; ind. question with 3s pres. subj. sum governed by dissimulant
rēbus novandis: for changing things; dat. purpose; flip and make a gerund (-ing) + obj.
(1 et dicēt) sēse... temptātūrum (esse)
aditus...: (and says) that he will...; ellipsis; ind. disc. with fut. inf. tempō; add a main verb
quandō... neciscat... spēret: since...; cause clause with pres. subj. of subordinate verb in
ind. disc.; spērō means ‘expect’
tantōs rumpī... amōrēs: that...; ind. disc. with pres. pass. inf. governed by spēret
quae tempora (sint): what times... (are)...; ellipsis, ind. question: add 3p pres. subj. sum
Aeneas prepares for flight without telling Dido

87

...; dat. of purpose

Mnestheus and Sergestus as Ancestors of Aristocratic Roman Families

We have already mentioned how, even before Vergil wrote the Aeneid, the Julian clan, gēns Iūlia, claimed Aeneas’ son Ascanius (Iulus) and therefore Aeneas and Venus as illustrious ancestors. The Trojan captains Mnestheus and Sergestus are two more examples. Members of the Roman aristocratic clan Memmius, gēns Memmia, claimed Mnestheus as an ancestor, and members of the clan Sergius, gēns Sergia— which included Catiline himself— claimed Sergestus as an ancestor. And so, these names were significant not only to Aeneas but to Vergil’s contemporaries, who likely promoted the connection between these ancestors and some of the leading families in the Republic.

Antony and Cleopatra

44 BC Julius Caesar is assassinated.
43 Second Triumvirate (Octavian, Marcus Antonius, Lepidus)
40 Marcus Antonius and Octavia, Octavian’s sister, marry, have two daughters
36 Second Triumvirate dissolves, Lepidus is forced to retire
Octavian oversees western Mediterranean; Antonius, the eastern Mediterranean
33 Marcus Antonius divorces Octavia
32-31 Marcus Antonius and Cleopatra marry, have two children
Sept. 31 Battle of Actium, Greece; Octavian wins naval battle; Antonius and Cleopatra flee
30 Marcus Antonius and Cleopatra commit suicide, Octavian captures Egypt

Both the love affair between Aeneas and Dido and the entire account of Dido’s life appears to have been made up by Vergil alone and are not found in any historical record. Many readers assume that Vergil based this relationship in part on the well-known and tragic relationship between Cleopatra and Marcus Antonius, whom we call Mark Antony today. After the death of Julius Caesar, power in Rome was divided among three men, who formed what we call the second Triumvirate: Marc Antony, Octavian, and Lepidus. Julius Caesar had adopted his grand-nephew Gaius Octavius, in his will, and so the nephew was thereafter called Gaius Julius Caesar Octavianus, or just Octavian by modern readers. We will later know him as Caesar Augustus, the first emperor. Over time, Octavian consolidated power in the western Roman Empire, while Marc Antony did the same in the east. Marc Antony even married Octavia, the sister of Octavian, in 40 BC to reaffirm the second Triumvirate. Finally, as tensions continued to rise, Mark Antony divorced Octavia and married Cleopatra, the Queen of Egypt, with whom he had two children.

On the 2nd of September 31 BC at Actium, off the western coast of Greece, Octavian and his forces defeated the fleet of Marc Antony and Cleopatra, and the latter two fled to Alexandria, Egypt, where nearly one year later they committed suicide as Octavian’s naval fleet approached.

What is relevant for our current lesson is that Octavian was careful to avoid the view that he and Marc Antony were engaged in a civil war. Instead, Octavian’s supporters asserted (a) that Rome was fighting against Cleopatra and the Egyptians, and (b) that Marc Antony had betrayed his duty toward Rome to join Cleopatra’s cause. Aeneas’ dilemma is similar to Antony’s — Aeneas must choose between (a) building the kingdom of his new love or (2) fulfilling his obligation to Italy and the future of Rome. While Octavian’s version of Antony chose love, Vergil’s Aeneas decisively chooses duty.
At rēgīna dolōs (quis fallere possit amantem?) praesēnsit, mōtūsque excēpit prīma futūrōs omnīa tūtā timēns. Eadem impia Fāma furentī dētulit armāri classem cursumque parārī. Saevit inops animī totamque incensa per urbem bacchātūr, quālis commōtīs excita sacrīs Thūias, ubi auditō stimulant trietērica Bacchō orgia nocturnusque vocat clamōre Cithēarōn. Tandem hīs Aenēān compellat vōcibus ultrō: “Dissimulāre etiam spērāstī, perfide, tantum posse nefās tacitusque meā dēcēdere terrā?

Nec tē noster amor nec tē data dextera quondam nec moritūra tenet crūdēlī fūnere Dīdō?…Thūias…however…

| amō (1): | to love, like |
| armō (1): | to arm, 3 |
| audiō, -ire, -ivi, -itus: | hear, listen to, 3 |
| Bacchus, -i m.: | (god of) wine, 2 |
| baccōr, -āri, -ātus sum: | rave, rage (like a Bacchante) |
| Citēarōn, -onis f.: | Mt. Cithaeron (north of Athens) |
| commoveō, -ère, -movē: | upset, trouble, set in motion, 2 |
| compellō (1): | address, accost, speak to, 3 |
| dēcēdō, -ere, -cessī, -cessum: | depart, withdraw, die, 4 |
| dēferō, -ferre, -tuli, -lātum: | report, offer, 2 |
| dissimulō (1): | hide, disguise, 3 |
| dolus, -i m.: | trick, deceit, 3 |
| excipiō, -ere, -cēpī, -ceptum: | take out; catch, perceive |
| excitō (1): | rouse up, raise, 2 |
| fallō, -ere, fēfēlī, falsum: | deceive, 3 |
| fūnus, fūneris n.: | death; burial, 4 |
| impius, -a, -um: | unholy, impious |
| incendō, -ere, -i, -ensus: | kindle, burn, 4 |

296 Quis…possit: Who is able…; deliberative subj. with pres. subj. (translate as pres. ind.) amantem: a lover
297 prīma…excēpit: was the first to perceive futūrōs: fut. act. pple
298 tūtā: (however) safe; i.e. although being safe timēns: pres. pple with rēgīna furentī: (the one)…; dat. ind. obj., pres. pple
300 inops animī: lacking of sense; partitive gen. or animī is an old locative; ‘lacking in mind’
301 quālis…Thūias: just as a Bacchante…; ‘which sort of Bacchante;’ a simile which ends in l. 303; i.e. a follower of the god Bacchus commōtīs excita sacrīs: excited by the sacred objects having been set in motion; PPP and abl. means; a neut. pl. substantive from sacer
302 ubi: when…
303 Thūias, -adis f.: Bacchante, Thyiad
304 tē: to arm, like
305 spērō (1): hope (for), expect, 4
306 stimulō: to excite, rouse
307 Thūias, -adis f.: Bacchante, Thyiad
308 timeō, -ère, timūi: be afraid, fear 2
309 trietēricus, -a, -um: every third year, triennial
310 tūtus, -a, -um: safe, secure, 4
311 ultro: voluntarily, on his/her own, 3
306 tacitus: nom. adj.: translate as an adv. marriages pledges given with the right hand
307 moritūra...Didō: fut. act. pple morior tenet: 3s verb of all three subjects
meā...terrā: from...; abl. of separation
Nor...nor...: anaphora
Nec tē...nec tē...nec (tē): Neither...nor...
crūdēlī fūnere: with...; abl. of manner; 3rd dextera: pledges; neut. nom. ; decl. i-stem adj.
metonymy: 
Similes with Quālīs: See p. 37 for a fuller explanation. Recall that tālis is omitted in the main clause via ellipsis but is supplied in English translation to make the translation clearer:

Similes with Quālīs: See p. 37 for a fuller explanation. Recall that tālis is omitted in the main clause via ellipsis but is supplied in English translation to make the translation clearer:

Thyias / Bacchante / Maenad

A female follower of Bacchus (Grk Dionysus) is called a Bacchante (baccha, -ae f.), a Thyias (Thıyias, -adis f.), or a Maenad (Maenas, -adis f.). All three terms are Greek, and Maenad is the most common word used in English. The words ‘bacchant’ and ‘bacchante’ refer to masculine and feminine followers respectively and are substantives formed from the present participle of the verb bacchor, bacchārī: ‘the one following Bacchus’ or ‘the one raving.’

Mount Cithearon, located in central Greece around 75 km northwest of Athens and 30 km south of Thebes, was sacred to Bacchus and the site of the orgies (orgia, -ōrum n.), the nocturnal festival in honor of Bacchus. The orgia took place every other year (biennial), but because Vergil was counting inclusively, he referred to it as trierērica orgia, ‘orgies every third year’ (302-3).

Part of the festival involved the revelation of sacra, ‘sacred objects’ (301), which were shaken to encourage the participants to enter into a state of ecstatic frenzy. Participants dressed in animal skins, danced, and often called out the name ‘Bacchus’ during the festival.

In Euripides’ famous Greek tragedy the Bacchae (405 BC), the maenads reach such an ecstatic state that when they discover King Pentheus of Thebes attempting to disguise himself as a woman and witness the orgia, they envision him as a wild animal and tear him apart alive. Pentheus’ own mother Agave participates, unaware that the head that she carries is not that of a wild animal but of her son.

For our interpretation, the bacchante represents someone who submits to unrestrained emotion.

Dido’s Character and Leadership (part 2)

As noted on p. 39, Dido is portrayed positively in Book 1, but readers see her character degenerate as she gives in to unrestrained emotion such as love in Book 4. The simile of the Bacchante is the second of three similes describing Dido in the commentary. The first one in Book 1.498-502 likened Dido to Diana, and the third one in the Underworld in Book 6.452-5 will liken her to a dimly lit moon.

1. Dido’s reaction: How does Dido learn about Aeneas’ departure in 296-9? Does Aeneas tell her?

2. What three words in 4.300 describe Dido’s state of unrestrained emotion?

3. Simile of a Bacchante (4.301-3): The details in the simile do not correspond directly to Dido’s actions. Instead, it is the description of Dido as a Bacchante which is important. How in general does the simile emphasize that Dido is out of control? Did the Simile of Diana give the same impression?

4. How is Dido’s accusation that Aeneas is ‘perfide,’ (305) critical of the view that Aeneas is pious?

5. What relationship does Dido claim that she has with Aeneas with the words ‘data dextera’ (307)?

6. Foreshadowing: What two words in line 308 foreshadow Dido’s suicide?
Quīn etiam hibernō mōlīris sīdere classem
et mediīs properās Aquilōnibus īre per altum,
crūdēlis? Quid, sī nōn arva aliēna domōsque
ignōtās peterēs et Troia antīqua manēret,
Troia per undōsum pereātur classibus aequor?
Mēne fugis? Per ego hās lacrimās dextramque tuam tē
tum: (quamō adiuvi mihi iam miserae nihil ipsa relīquī),
per cōnūbia nostra, per inceptōs hymenaeōs,
sī bene quid dē tē meruī, fuit aut tibi quicquam
dulce meum, miserēre domūs lābentis et istam,
ōrō, sī quis adhūc precibus locus, exue mentem.
Tē propter Libycae gentēs Nomadumque tyrannī
ōdēre, infensī Tyrī; tē propter eundem
exstīnctus pudor et, quā sōlā sīdera adībam,
fāma prior. Cui mē moribundam dēseris,—hospes

| 309 | Quīn etiam hibernō mōlīris sīdere classem | 309 |
| 310 | (in) mediīs Aquilōnibus | 310 |
| 311 | crūdēlis: either voc. direct address, ‘cruel’ one | 311 |
| 312 | Quid: Why? | 312 |
| 313 | per undōsum aequor: over… | 313 |

| adeō, -ire, ī(v)ī, itus: go to, approach | 2 |
| adhūc: as yet, still, so far | 2 |
| antiquus, -a, -um: ancient, old | 4 |
| Aquilō, -onis m: Aquilo wind, north wind | 2 |
| arvum, -i n: plowed land, field, region | 4 |
| bene: well | |
| cōnūbium, -ii n: marriage, wedlock | 4 |
| exstīnuō, -ere, -stīnxī, -stīctum: put out, 4 |
| exuō, -ere, -uītum: take off, put off | |
| hibernus, -a, -um: of winter, wintry | |
| hospes, -itis m: guest, host, stranger | |
| hymenaeus, -i m: wedding | |
| ignōtus, -a, -um: unknown | |
| infensus, -a, -um: hostile, aggressive | |
| iste, ista, istum: that (of yours, near you), those | 3 |
| lábor, -i, lapsus sum: glide, slide, slip, fall | 2 |
| Libycus, -a, -um: Libyan, of Libya | 3 |
| maneō, -ere, mānsī: stay, remain, wait | 4 |
| mēns, mentis f: mind, intent, purpose | 4 |
| mereō, -ēre, -uī: deserve, merit, earn | 4 |
| misericōr, -ērī: have pity/compassion for (gen.) | |
| mōlīor, -īrī, -ītus sum: set in motion, bring about, 4 |
| moribundus, -a, -um: dying, deadly | |
| nihil: nothing, 2 |
| Nomas, Nomadis n/f: Nomads; Numidians | |
| ōdī, -isse: to hate | |
| precēs, -um: prayer, entreaty | |
| properō (1): hasten, hurry (+ inf.) | |
| propter: on account of, because of | 2 |
| pudor, -oris m: sense of shame (a positive quality) | |
| quandō: when, since, 2 | |
| quīn: nay (rather), but rather (following a neg. clause) | |
| quīsquam, quaequam, quīquam: any(one), anything, 4 | |
| relinquō, -ere, -līquī, -līctus: leave, abandon, 3 | |
| tyrannus, -i m: tyrant, ruler | |
| undōsus, -a, -um: full of waves, wavy, stormy | |

309 Quīn etiam: Nay…even, but rather…even
hibernō sīdere: in…; abl. time when; Dido says that it is the winter/storm season, when it is
too dangerous to sail safely.

310 (in) mediīs Aquilōnibus
ōrō: translate ōrō

314 Mē-ne fugis?: -ne introduces a yes/no
question

317 sī bene…merui, (aut) fuit…meum: if I…
the protasis (if-clause) of a mixed condition
quid: anything; indefinite after sī
Dido reminds Aeneas of his pledges and her sacrifices

How long did Aeneas stay in Carthage?

The answer to this question is still debated among scholars. Some argue that Aeneas stays almost a year, while others argue that Aeneas remains for several months. The crux of the problem are the words hiems and hibernus, which can refer to ‘winter’ or more generally ‘storm season.’

We know from Ilioneus’ mention of adsurgēns Orīōn in I.535 (see p. 45) that the Trojans arrived in mid-June, when the storm season begins. If Dido’s mention of ‘hibernō sīdere’ in 4.309 refers to the storm season, Aeneas may be leaving no later than September or October in the same year. If Dido’s ‘hibernō sīdere’ refers to the winter, then Aeneas may be leaving in early spring of the following year.

Contrary to Fact (Contrafactual) Conditions 6 (part 2)

As we saw on p. 53, we identify conditions (if-then clauses) by the tense and mood of the two main verbs. A present contrary to fact (were, would) has impf. subj. in both the protasis (if-clause) and apodosis (then-clause). A past contrary to fact (had, would have) has plpf. subj. in both parts.

present contrary to fact  sī audiērēs, scīrēs hoc.  If you were listening, you would know this.
past contrary to fact  sī audiēvissēs, scīvissēs hoc.  If you had listened, you would have known this.

The sentence in 4.311-4 is a present contrary to fact condition:

sī…peterēs et Troia antigua manēret,  Troia…peterētur?
If you were seeking…were remaining/remaining..., would Troy be sought...?

Dido’s disordered speech reflects a disordered mind: This speech is difficult to read precisely because it reflects Dido’s agitated state. Note how Vergil uses rhetorical questions, anaphora, anastrophe (usual word order), and ellipsis to show how emotion prevents Dido from thinking clearly. (Compare, for example, Dido’s measured response to Ilioneus.)

1. What 3 phrases does Dido use in 314-6 to suggest that he is bound in marriage to her?
2. What in 317-9 does Dido ask in return for favors that she has given Aeneas in the past?
3. How do North Africans and Carthaginians feel toward Dido because of Aeneas (320-21)?
4. What happened to her ‘pudor et…fāma priōr’ because of Aeneas?
5. How is line 323 and example of foreshadowing?
6. What is the significance of addressing Aeneas as a mere ‘hospes’ (323)?
Quid moror? An mea Pygmaliōn dum moenia frāter dēstruat aut captam dūcat Gaetūlus Iarbās?
satem sī qua mihī dē tē suspexa fuisset
ante fugam subolēs, sī quis mihī parvulus aulā
lūderet Aenēās, qui tē tamen ōre referret,
nōn equidem omnīnō capta ac dēserta vidērer.”

Dixerat. Ille Iovis monitīs immōta tenēbat
lūmina et obnīxus cūram sub corde premēbat.
Tandem pauca refert: “Ego tē, quae plūrima fandō
ēnumerāre valēs, numquam, rēgīna, negābō
prōmeritam; nec mē meminisse pigēbit Elissae
dum mem impse mē, dum spīritus hōs regit artūs.

an: or (in questions), 3
artus, -īs m.: joint, limb, 4
aula, -ae f.: hall, palace, 2
dēstruō, -ere, -ūi: pull down, dismantle, destroy
Elissa, -ae f.: Elissa (another name for Dido)
ēnumerō (1): reckon, count up, enumerate
equidem: (I) for my part, (I) indeed, 3
frāter, -tris m.: brother, 2
Gaetulus, -īs m.: Gaetulian (a North African tribe)
Iarbās, -ae m.: Iarbas, 2
immōtus, -a, -um: motionless, unmoved
lūdō, -ere, -sī, -sus: sport, mock, 3
meminī, -isse (imper. memento): remember, recall, 3
memor, -ōris: mindful, remembering (gen) 4
monita, -ōrum n.: warnings
moror, -āri, -ātus sum: delay, linger, 2
nēgō (1): to deny, say that...not
numquam: never, 4
obnītor, -ītī -nīxus sume: struggle, strive, resist
omnīnō: altogether, wholly, entirely
parvulus, -a, -um: very small, small
paucī, -ae, -a: little, few, scanty, 3
pigē, -ere, -gītī: it causes (acc) regret, it disgusts,
plūrimus, a, um: most, very many/full superl. multus 4
prōmerīor, -ēri, prōmerītus sum: deserve, merit
Pygmaliōn, -onis m.: Pygmalion
quoniam: seeing that
restī, -āre, -stītī: remain, survive, 2
saltem: at least, 3
spīritus, -īs m.: breath, spirit
subolēs, is f.: offspring
suscipiō, -ere, -cēpi, -ceptum: undertake, take up, 2
tamen: however, nevertheless, 3
valēō, -ēre, -ūi: prevail, be able (inf.); be strong

324 hoc solum nōmen quoniam...: since...
dē: from...; he is not a coniunx but hospes
325 Quid: Why...?
An...dēstruat...dūcat: or (do I delay) until...? dum + pres. anticipatory subj.; Dido answers her own question: she fears that her brother Pygmalion or Iarbas will attack.
326 (mē) captam: (me)...; PPP capiō
dūcat: i.e. lead away to execution or slavery
327 sī...suscepta fuisset (et) sī...lūderet,...
vidērer: If...had been taken up, if...were..., I would seem...; mixed contrary to fact (sī plpf. subj., impf. subj.); suscepta fuisset is equiv. to plpf. suscepta est set but strives the completion of the action; impf. subj. videoer, ‘seem’
quae...subolēs: some offspring...; nom. subject qua becomes indefinite following sī
mihī: for...; dat. of interest

328 quis...parvulus...Aenēās: some very small Aeneas; i.e. a child; quis is indefinite after sī
329 quī...referrent: who would recall...; impf. subj in a relative clause of characteristic ōre: in appearance; ‘in face,’ abl. of respect
330 capta ac deserta: i.e. by love; PPP and nom. pred. after vidērer (see note l. 327)
331 Ille: i.e. Aeneas
Iovis monitīs: because of...; abl. of cause and gen. sg. Iuppiter
332 lūmina: eyes; ‘lights,’ metonymy
obnīxus: struggling; dep. ‘having struggled,’
333 pauca: a few things/words; neut. substantive referent: says; ‘reports’
quae plūrima...valēs: very many things which you...; obj. of prōmeritam (esse); plūrima is neut. pl. antecedent; valēs = 2s pres.
fandō: by...; abl. means, gerund (-ing) for, fārī
335 tē...prōmeritam (esse): that you have...; ind. disc. translate the pf. dep. inf. as active; ‘plūrima quae...vālēs’ is the object
meminisse: to recall; defective pf. and logical subject of pigēbit: translate as pres. + gen.
pigēbit: it will...; impersonal fut.

Elissae: another name for Dido; Aeneas talks about Dido here in the 3rd person, not 2nd
336 dum (sum) mem...: While (I) myself (am) meī: of myself; i.e. conscious; partitive gen. sg. of ego (not from meus) governed by memor (et) dum: (and) while...

Dido laments that there is no offspring, and Aeneas responds

Pygmalion’s history with Dido is explained on p. 35.

Dum ⁶ (while, until)
Dum + indicative ⁴ denotes an actual event.
  dum memor ipse meī (sum), dum spīritus hōs regit artūs. while (I am)..., while...rules 4.336
Dum + subjunctive ² denotes an anticipated or intended event.
  dum moenia frāter dēstruat aut captam dūcat until...destroys...or...leads 4.325-6
dum conderet urbem inferretque deōs Latiō until...might found...and bring 1.5-6

The present anticipatory subj. is often translated as present with future sense, while the imperfect anticipatory subj. is translated with modal ‘would,’ ‘might,’ or ‘could.’

Dido’s Unfulfilled Wish (Contrary to fact): When a speaker uses a contrary to fact condition, just as in 4.327-30 on the facing page, to convey a wish about the past that did not come true, she expresses an ‘unfulfilled wish.’ Note how Dido’s wish emphasizes her vulnerability and lack of control.
Sī...suscepta fuisset (et) sī...lūderet, If (only)...had been undertaken...and if...were playing... nōn vidērer I would not seem...

Relative Clause of Characteristic ³ is common in Caesar and Cicero but occurs rarely in this book. This relative + subjunctive occurs when the antecedent of the relative is particularly vague:
(1) the antecedent is a vague demonstrative such as is, ea, id
  vīdī eum quī tē ōre referret I saw that one who would recall you in appearance
(2) the antecedent is nēmō, nihil, or nūllus
  videō nēminem quī tē ōre referret I saw no one who would recall you in appearance
(3) the antecedent is indefinite (e.g. quisquam) or missing
  erat quī tē ōre referret There was (someone) who would recall you in appearance

The purpose of a relative of characteristic is to clarify what sort of person or thing the vague antecedent is. In 4.328-9, it clarifies what sort of person the offspring of Aeneas and Dido would be.

1. Dido faces dual threats: What two threats does Dido say that she faces in 325-6?
2. Dido’s unfulfilled wish: What in 327-330 does Dido wish she had since Aeneas is leaving?
Aeneas responds directly to Dido’s concerns
3. What in particular in 4.331-2 makes Aeneas restrain his physical and emotional response to Dido?
4. What does Aeneas say in 333-5 in response to Dido’s claim that she is deserving (sī...meruī, 317)?
5. What does Aeneas say in 335-6 in response to Dido’s wish to have a child to remind her of Aeneas?
Prō rē paucā loquar. Neque ego hanc abscondere furtō
spērāvī (nē finge) fugam, nec coniugis umquam
praetendī taedās aut haec in foedera vēnī.

Mē sī fāta meīs paterentur dūcēre vítam
auspicīās et sponte meā compōnere cūrās,
urbem Troiānām prīmum dulcēsque meōrum
reliquiās colerem, Priamī tecta alta manērent,
et recidīva manū posuissem Pergama victīs.

Sed nunc Ítalian magnam Grýnēus Apollō,
Ítalian Lyciae iussēre capessere sortēs;
hic amor, haec patria est. Sī tē Karthāginis arcēs
Phoenissam Libycaeqe aspectus dētinet urbīs,
quaet tandem Ausonīā Teucrōs cōnsidere terrā
invidia est? Et nōs fās extera quaerere rēgna.

abscundō, -ere, -i, -itus: hide away, conceal
Apollo, Apollinis m.: Apollo, 2
aspectus, -ūs m.: sight, view, 3
Ausonia, -ae f.: Ausonia, lower Italy
auspicium, ī n.: auspices
capessō, -ere, -iū, -itus: to take; carry out, execute, 2
colō, -ere, colūī, cultum: till, farm, cultivate, 3
componō, -ere, -sū, -situs: compose, arrange, calm, 2
cōnsīdō, -ere, -sēdī, -sessus: sit, settle, rest, 2
dētīneō, -ere, -ūf: hold back, detain
exterus, -a, -um: outward; foreign, strange
fās n.: right, righteous; fās (est), it is right, 3
fīngō, -ere, fīnexī, fīctum: make up, imagine, 3
foedus, -eris n.: treaty, agreement, 2
fūrō: in secret, in secrecy
Grýnēus, -a, -um: Grynean, of Grynon (a site in Asia
Minor sacred to Apollo)
invidia, -ae f.: envy, ill-will, grudging
Karthāgō, -inis f.: Carthage, 4

337 prō rē: for (on behalf of) this matter
paucā: a few things/words; ironically, Aeneas
has many things to say
loquar: 1s fut. dep.
hanc...fugam: acc.

338 nē finge: Don’t...; neg. imperative
339 taedas coniugās: i.e. marriage-torches,
symbolizing the wedding and marriage in the
same way wedding rings do today; see p. 77
for their role in the procession
aut: nor...; include the negative from nec
in haec foedera: into...; i.e. marriage pacts

340 sī...paterentur...colerem...manērent...
posuissem: if...allowed.....would...would...would have...; mixed contrary to fact

Libycus, -a, -um: Libyan, of Libya, 3
loquor, -i, locūtus sum: speak, say, 2
Lycius, -a, -um: Lycian, of Lycia, (in Asia Minor), 2
maneō, -ēre, mānsī: stay, remain, wait, 4
neque: nor, and not:: neither...nor, 4
pater, -i, passus sum: suffer, endure; allow, 4
paucī, -ae, -a: little, few, scanty, 2
Pergama, -ōrum n.: citadel of Troy, 3
Phoenissa, -ae f.: Phoenician (woman), 2
praetendō, -ere, tetendī, tentus: stretch out, hold out
Priamus, -ī m.: Priam, king of Troy, 4
prō: before; for, in behalf of (abl.), 3
reclidīvus, -a, -um: restored, rebuilt
reliquiae, -ārum f.: survivors, remains, 2
spērō (1): hope (for), expect, 4
spōnte: abl. by...own will, willingly, 2
taedā, -ae f.: torch, wedding/marriage torch
umquam: never, at no time, 2
vīta, -ae f.: life, soul, spirit, 4

condition (sī impf. subj., impf/impf/plpf. subj.)
meīs...auspicīās: by my own auspices...; i.e.
by my own wishes or power; abl. of manner
paterentur: allowed + inf.; impf. patior;
neut. pl. fātum is subject

342 prīmum: first (of all); adv.

343 colerem: I would...; 1s impf. subj. apodosis
(et)...manērent: (and)...would...; impf subj.

344 manū (meā): abl. means
posuissem: I would have...; plpf. subj. pōnō
victīs: for (those)...; i.e. for the Trojans; dat.
interest; PPP vincō

345 Gryneus Apollō (iussit mē caepessere):
ellipsis; pf. iubeō
346 **Lyciae sortēs**: Lycian oracles; i.e. the oracles of Lycian Apollo. Recall that an oracle can denote (a) a place for prophecy and (b) the prophecy itself. In Book 3, where Aeneas recalls his journey from Troy to Sicily, Aeneas receives many omens, including one from Apollo himself on the island of Delos, sacred to Apollo.

347 **Hic (est) amor (meus)**

Haec patria (mea) est: add possessive

350 **fās (est)**: it is right + inf.; impersonal verb

**Negative Imperatives**

Vergil uses *nē* + imperative rather than *nōlīnīlīte* + infinitive to express a negative command.

**Contrary to Fact (Contrafactual) Conditions** (part 3)

Once again, we identify conditions (if-then clauses) by the tense and mood of the two main verbs. A present contrary to fact (*were, would*) has impf. subj. in both the protasis (if-clause) and apodosis (then-clause). A past contrary to fact (*had, would have*) has plpf. subj. in both parts.

**Aeneas’ Unfulfilled Wish**: The sentence in 4.311-4 is a mixed contrary to fact condition:

Aeneas responds directly to Dido’s concerns

1. What does Aeneas say in 337-8 in response to Dido’s claim at the beginning of her speech that ‘you hoped to be able to hide so great a unrighteous act’ (dissimulāre etiam spērāstī… nefās, 305-6)?

2. What does Aeneas say in 338-9 in response to Dido’s claim that they are bound by marriage?

3. While Dido expresses an unfulfilled wish that she had a child with Aeneas, what unfulfilled wish does Aeneas express in 340-4 if the fates had allowed him?

4. What two groups in 345-6 urge Aeneas to seek Italy?

5. How does Aeneas suggest that by the Carthaginians’ own example the Trojans are right to pursue Italy? (348-50).
Mē patris Anchīsae, quotiēns ūmentibus umbrīs
nox operit terrās, quotiēns astra ignea surgunt,
admonet in somnīs et turbida terret imāgō;
mē puer Ascanius capitisque iniūria cārī,
quam rēgnō Hesperiae fraudō et fātālibus arvīs.
Nunc etiam interpres dīvum love missus ab ipsō
(testor utrumque caput) celerēs mandāta per aurās
dētulit: ipse deum manifestō in lūmine vīdī
intrantem mūrōs vōcemque hīs auribus hausī.
Dēsine mēque tuīs incendere tēque
intrantem mūrōs vōcemque hīs auribus hausī.
Italian nōn sponte sequor.”

351 patris Anchīsaē...turbida imāgō:
hyperbaton (distortion of normal word order
for emphasis); turbida imāgō patris Anchīsaē
is the subject of two verbs
quotiēns... (et) quotiēns...: anaphora and
asyndeton; these are relative advs. introducing
relative clauses
ūmentibus umbrīs: abl. means; i.e. dew
352 in somnīs: in dreams
353 in somnīs: in dreams
354 mē puer Ascanius -que iniūria capitis cārī
(mōvērunt): ellipsis and metonymy; caput
Here refers to “life” (e.g. per capita); gen. sg.
regnō Hesperiae... et fātālibus arvīs: from...;
abl. of separation governed by verb fraudō
356 divōrum: i.e. deōrum, gen. pl.
love...ab ipsō: by...; abl. of agent, luppiter
357 utrumque caput: on both of our heads; ‘on
each head (of ours)’ i.e. lives, metonymy
mandāta: orders; ‘things ordered,’ PPP as
substantive
358 dētulit: pf. dēferō
(ego) ipse: I myself
359 intrantem mūrōs: pres. pple
360 Dēsine: Cease to...; imperative + inf.
mēque...tēque...: both...and...
tuis querēlis: abl. means
361 sponte (meā): by my own will, willingly ;
a common expression, often with a possessive
adj. (meus, tuus, etc.); abl. of manner that can
often be translated as an adv.; Note that the
end of the line is missing because Vergil died
before he could finish the poem.

admoneō, -ēre, -ui, -itum: warn, advise
arvum, -ī n.: plowed land, field, region, 4
Ascānius, -ī m.: Ascanius, 3
astrum, -ī n.: star, constellation
aurīs, -īs: f. ear, 3
cārus, -a, -um: dear, 3
dēferō, -ferre, -fuli, -fūtum: report, offer, 2
dēsīnō, -ere: cease, leave off
fātālis, -e: deadly, fatal; fated, 3
fraudō (1): defraud, cheat, deceive, swindle
haurīre, hausī: take in, drain, exhaust, 3
Hesperia, -ae f.: Hesperia, Italy, 3
igneus, -a, -um: fiery, burning
imāgō, -inis f.: image, likeness, ghost, 3
incendō, -ere, -i, -īnus: kindle, burn, 4
iniūria, -ae f.: injury, insult, injustice, 2
interpres, -pretis m/f: messenger
intrō (1): go into, enter
mandō (1): order, command 2
manifestus, -a, -um: clear, visible, palpable
mittō, -ere, misī, missus: send, dismiss, 4
operiō, -īre, -ūi: cover, conceal, overwhelm
querēla, -ae f.: complaint, complaining
quotiēns: as often as, 2
sequeor, -ī, secūtus sum: follow, pursue, 4
sponte: abl. by... own will, willingly, 2
terreō, -ārī, testātus sum: bear witness, attest, swear
turbidus, -a, -um: cloudy, muddy, 2
ūmens, ūmentīs: moist
uterque, utraque, utrumque: each (of two), both, 2

Lesson 48: Aeneid IV.351-361
Aeneas says that his father, son, and the gods drive him to Italy

**Aeneas appeals to his obligations**

1. Aeneas’ father Anchises died in Sicily at the end of Book 3. His funeral games will be celebrated in Book 5 when Aeneas returns to Sicily.
   In what form does Anchises now advise Aeneas in 4.351-3?

2. What does Aeneas think that he owes his son Ascanius in 4.354-5?

3. Who is the *interpres* in line 356, who sent him, and what did he bring to Aeneas in 357-8?

4. In the final line, Aeneas summarizes the speech and says “Italiam nōn sponte sequor.” Name all the individuals in the speech that make Aeneas feel obligated to go to Italy.

---

**What happens next in 4.362-659**

After Aeneas admits that he sails to Italy unwillingly, Dido offers her final words to the Trojan leader, in which she accuses him of being unfeeling, argues that the gods would not disturb their own tranquility and be concerned with Aeneas’ endeavors, and finally curses Aeneas as she sends him off.

After Dido sends Anna to convince Aeneas to stay and Aeneas refuses, Dido tells Anna that she plans to bring closure to the relationship by building a pyre and burning all of Aeneas’ possessions, including his *lectus* and *gladius*. Anna, unaware of Dido’s plan to commit suicide, agrees to help and arranges the pyre. While Anna is away, Dido sees Aeneas’ ships set sail and offers a final curse that there will be no peace between the Carthaginians and the descendants of Aeneas. Then, she ascends the pyre.

Below is part of the outline of Book 4 from p. 79. The passages in this commentary are boldfaced.

---

296-330  Dido realizes Aeneas’ plans, confronts him about the secrecy and betrayal of marriage
331-361  Aeneas defends himself, appeals to family and gods, argues that it was not a marriage
362-387  Dido angrily replies and rejects Aeneas’ claim that the gods pursue this course
388-650  As Aeneid prepares to depart, Anna and Dido build a pyre to burn his belongings.
651-671  Dido climbs on top of the pyre and falls on Aeneas’ sword, while Anna is away
672-685  Anna arrives and comforts the dying Dido.
686-705  Juno sends Iris, who releases Dido’s soul from her body.
Dīxit, et ōs impressa torō “Moriēmur inultae,
sed moriāmur” ait. “Sīc, sīc iuvat īre sub umbrās.
Hauriat hunc oculīs ignem crūdēlis ab altō
Dardanus, et nostrae sēcum ferat ōmina mortis.”
Dīxerat, atque illam media inter tālia ferrō
conlāpsam aspiciunt comitēs, ensemenque crūōre
spūmantem sparsāsum manūs. It clāmor ad alta
ātria: concussam bacchātur Fāma per urbem.
lāmentīs gemitūque et fēminēō ululātū
pecta tecta fremunt, resonat magnīs plangōribus aether
nōn aliter quam sī immissīs ruat hostibus omnis
Karthāgō aut antīqua Tyros, flammaeque furentēs
culmina perque hominum volvantur perque deōrum.
Aeneas left behind pyre
Anna and Dido hauriat
reflexive in sense
Dōna, hauriat, haurī, hausī, haurū
ōris m.: gore, blood,
ātus sum: press into, imprint
ērō in sense
omnis: omen, auspices
ātus, -um: unavenged
fūris m.: person, people; human,
dōna, dōna, dōna: send into,
ērō m.: (banqueting) couch,
tresidus, -i, -um: trembling, agitated, alarmed
Torō (1): to declare, dedicate, consecrate
cum sē ferat
ieris m.: aether, (upper) sky,
hārā, hārā, hārā: take in, drain, exhaust,
Dīxit, et ōs impressa torō “Moriēmur inultae,
Hauriat hunc oculīs ignem crūdēlis ab altō
Dardanus, et nostrae sēcum ferat ōmina mortis.”
Dīxerat, atque illam media inter tālia ferrō
conlāpsam aspiciunt comitēs, ensemenque crūōre
spūmantem sparsāsum manūs. It clāmor ad alta
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lāmentīs gemitūque et fēminēō ululātū
pecta tecta fremunt, resonat magnīs plangōribus aether
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spūmantem sparsāsum manūs. It clāmor ad alta
ātria: concussam bacchātur Fāma per urbem.
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nōn aliter quam sī immissīs ruat hostibus omnis
Karthāgō aut antīqua Tyros, flammaeque furentēs
culmina perque hominum volvantur perque deōrum.
Aeneas left behind pyre
Anna and Dido hauriat
reflexive in sense
Dōna, hauriat, haurī, hausī, haurū
ōris m.: gore, blood,
ātus sum: press into, imprint
ērō in sense
omnis: omen, auspices
ātus, -um: unavenged
fūris m.: person, people; human,
dōna, dōna, dōna: send into,
ērō m.: (banqueting) couch,
tresidus, -i, -um: trembling, agitated, alarmed
Torō (1): to declare, dedicate, consecrate
cum sē ferat
ieris m.: aether, (upper) sky,
hārā, hārā, hārā: take in, drain, exhaust,
Dido falls on her sword and Anna runs to comfort her

inter media tālia: in...; the pyre is located in the middle of a courtyard in Dido’s palace

(in) ferrō: i.e. sword given to Aeneas by Dido

665 sparsās: blood-splattered; PPP

668 tecta: the halls; synecdoche: neut. nom. pl.

the pyre is in the courtyard of Dido’s palace

669 nōn aliter quam sī... ruat: not otherwise than if...should fall; clause of comparison, introducing a simile; ruat is pres. subj. in a fut. less vivid (should-would) condition (sī pres. subj., pres. subj.) with omitted apodosis (then-clause)

immissīs hostibus: abl. abs.

Tyros: Tyre; nom. fem. sg.

671 per(que) culmina hominum...perque

(culmina) deōrum: both through...and through...; use culmina twice; via synecdoche

culmina refers to houses and temples

volvantur: should be..., were to be...; pres subj. in same fut. less vivid condition

audi(v)it: 3s pf.; soror below is subject

trepidō...cursū: with...; abl. of manner

673 ēra: her face; ‘mouths,’ synecdoche: the pl. suggests repetition; ‘repeatedly scratching...’

pugnīs: abl. of means from pugnus, ‘fist,’ not pugna

per mediōs (hominēs)

674 morientem: (the one)...; i.e. Dido, pres. pple morior

nōmine clāmat: shouts by name

| The ‘Royal We’ or ‘Majestic We’ is often employed by gods and royalty and is a 1p pronoun or verb where one expects 1s. Some readers retain the 1p in translation while others revert to 1s. |
| moriēmur | We will die → I will die | 4.659 |
| moriāmur | Let us die → let me die | 4.660 |

While an impersonal verb or subject, for example, tries not to focus on any particular person (e.g. ‘one should floss daily’), the royal we places extra emphasis on the subject above all others.

Hortatory Subjunctive ¹ (main verb) is named after the verb hortor, -ārī, hortātus sum: encourage, urge and is used to express a polite command or exhortation in 1st singular and plural. Hortatory and jussive subjunctives are very similar and are together called volitive subjunctives (volō, ‘want,’ ‘wish’). It is usually translated with ‘let’ or ‘should’ and governs a nē rather than nōn in the negative.

| moriāmur | let us die! we should die! (4.660) |
| nē eam audiāmus | let us not listen to her, we should not listen to her |

A Simile Foreshadowing the Fall of Carthage

The simile in 4.669-70 which foreshadows the fall of Carthage is appropriate when we consider that Juno had heard that the Trojan offspring ‘would one day overturn the Tyrian citadels’ (Tyriās ōlim quae verteret arcēs 1.20), an allusion to the three Punic Wars fought between Roman and Carthage. The relationship between Aeneas and Dido was Juno’s attempt to avoid that future and redirect the Trojans to Carthage rather than Italy. Since Dido’s death and Aeneas’ departure mark the failure of Juno’s attempt, readers know that the fall of Carthage will proceed as planned.

Dido’s Suicide

1. What does Dido expect Aeneas to see in 661-2 as he sets sail with the Trojans from Carthage?

2. What specifically does Dido do in 663-5?

3. Name three ways the Carthaginians lament Dido’s actions in 665-8.

4. What catastrophic event does Vergil liken to Dido’s death in 669-71?

5. In what two ways does the sister Anna show grief in 673?
“Hoc illud, germāna, fuit? Mē fraude petēbās?

Hoc rogus iste mihi, hoc ignēs āraeque parābant?

Quid prīnum dēsēta querar? Comitemne sorōrem

sprēvīstī moriēns? Eadem mē ad fāta vocāssēs:

īdem ambās ferrō dolor atque eadem hōra tulisset.

His etiam strūxi manibus patriōsque vocāvī

vōce deōs, sīc tē ut positā crūdēlis abessem?

Exstīnxtī tē mēque, soror, populumque patriēsque

Sīdonīos urbemque tuam. Date, vulnera lymphīs

abluam et, extrēmus sī quis super hālitus errat,

ōre legam.” Sīc fāta gradūs ēvāserat altōs

sēmianimemque sinū germānam amplexa fovēbat

cum gemītū atque ātrōs siccābat veste cruōrēs.

Illa gravēs oculōs cōnāta attollere rursus

dēficit; infīxum strīdit sub pectore vulnus.

ablūō, -ere, -luī, -lutum: wash away, clean, purify

absum, -esse, āfu: be absent, 2

ambō, -ae, -ō: both, two together

amplexor, -ī, -plexus sum: wind around, embrace, 3

attollō, -tolle, attuī, allātum: to raise, lift up, 3

cōnor, cōnāri, cōnāsum: to try

cruor, -ōris m.: gore, blood, 3

dēficiō, -ere, -fēcī, -fectum: fail, fall short

ēvādō, -ere, ēvāsī, ēvāsum: to go out, escape, 2

exstinguō, -ere, -stīnxī, -stīctum: put out, 4

foveō, -ere, fōvī, fōtus: nuture, foster; carees, 4

fraus, -dis f.: fraud, deceit

germāna, -ae: sister, 2

gradus, -ūs m.: step, stide, gait, 2

hālitus, -ūs m.s: exhalation, breath

hōra, -ae f.: hour

infīgō, -ere, -fixī, -fixus: fix, pierce, fasten on, 2

iste, ista, istum: that (of yours, near you), those, 3

legō, -ere, légī, lectum: to read; pick out, select, 4

lympha, -ae f.: water

parō (1): prepare, make (ready), get, 4

patrius, -a, -um: paternal, ancestral, 3

queror, querē, questus sum: complain, lament

rogus, -ī m.: pyre, 2

rursus: again, back

sēmianimis, -is: half-alive, half-dead

siccō (1): to dry, make dry

Sīdonīus, -a, -um: Sidonian, of Sidon (Phoenician city)

sinus, -ūs m.: curve; bosom, lap, 2

spernō, -ere, spērvī, spērūm: spurn, scorn, reject, 2

strīd(e)ō, -ere, -di: rustle, whirl, hiss, screech, creak, 3

strūō, -ere, strūxī, structum: build, draw up, 2

super: above, beyond (acc.); adv. in addition, 3

vestīs, -is f.: clothing, 2

vocā(vi)ssēs: You should have…; ‘(would that)
you had…’ 2s plpf. subj. of wish (unfulfilled wish); Anna wishes that she had died along with her sister—a very disturbing confession that is amplified even more in the next line.

679 īdem dolor atque eadem hōra: nom. subj.

(nōs) ambās: (us) two, (us) both; acc. obj.

ferrō: with a sword; metonymy

tulisset: should have…; ‘would that…had’

plpf. subj. of wish (unfulfilled wish) ferō

680 (rogum) strūxī: ellipsis; 1s pf.

681 vōce: abl. of means; i.e. aloud

ut…abessem: so that…might…; purpose

clause with 1s impf. subj. ab-sum

sīc tē…positā: i.e. on the pyre; abl. abs., pōnō

crūdēlis: cruelly; translate adj. as an adv.
682 Exstīnx(is)tī: 2s pf.
   patrēs: i.e. senators or elder leaders
   Sidoniōs: i.e. Carthaginian; Phoenician Sidon
   and Tyre are the cities that colonized Carthage

683 Date: Grant that…; ‘give (the power),’ as if
   addressing the gods in prayer; this pl. imper.
   governs the noun result clause below
   lymphs: abl. means; a synonym for aqūīs

684 (ut) abluam et…legam: that I…; noun result
   clause with 1s pres. subj.
   quis extrēmus hālītus: any…; indefinite quis
   following sī, nisi, num, and nē; Anna attempts
   to catch the last breath of Dido with her
   mouth. The soul is identified with the breath.
   super: above; adv.

685 ūta: pf. dep. pple for, fārī: ‘having Xed’
   amplexa: pf. dep. pple: translate ‘having Xed’
   veste: abl. means

686 illa: i.e. Dido, illa marks a change of subject
   conāta: pf. dep. pple: translate ‘having Xed’

689 infīxum…vulnus: neut. nom. sg. and PPP
   strīdit: hisses; a pierced lung produces a
   hissing sound as the air travels through the
   open wound rather than through the mouth.

Anna’s Unfulfilled Wish: Recall from p. 51 that a subjunctive of wish 3 (optative subj.) in the present
tense expresses a wish for the future and in the past tense expresses an unfulfilled wish (i.e. a wish
that did not come true). In 1.575-6 it was introduced by utinam, ‘would that,’ but in 4.678-9, as often,
there is no utinam, and so you may add ‘would that’ or simply use modal verbs ‘may’ or ‘should.’

(Utinam) vocēs . Would that you may call me
   (Utinam) vocārēs Would that you were calling me you
   (Utinam) vocāvissēs Would that you had called me
   (Utinam) ferat . Would that…may carry us both off
   (Utinam) ferret Would that…were carrying us both off
   (Utinam) tulisset Would that…had carried us both off

This construction is unusual in this book, but so is the content of the wish itself.

Noun Result Clauses (ut/ut nōn) 1

There are two types of result clauses: (1) adverbial and (2) noun. Adverbial result clauses, such as
below, typically have a correlative adverb or adjective, e.g. tam, sīc, or tantus, in the main clause.
This ut-clause is commonly taught to beginning students but does not occur at all in this commentary:

Didō erat tam mīsera ut sē occīderet. Dido was so lovesick that she killed herself.

Noun result clauses, however, are (a) the objects of verbs that express doing, effort, or occurrence
where (b) the main verb is vague and does not express the specific action that causes the result:

Didō effīcit ut sē occīderet. Dido brought it about that she killed herself.
Didō cūrāvit ut sē occīderet. Dido took care that she killed herself.
Accidit ut sē occīderet. It happened that she killed herself.

Lines 4.683-5 is a noun result clause with dō, dāre, ‘give (the power)’ or ‘grant.’ Anna appears to call
the gods in prayer that they bring about the result. Translate the present subj. as a present indicative:

Date (ut) abluam et…legam (O gods), grant that I…and I… (4.683-5)

1. Give examples of how rhetorical questions, anaphora, and ellipsis reflect Anna’s state of mind.
2. What does Anna suggest in 677-9 would happen if Dido had confided her plan to Anna?
3. What had Anna done unawares in 680-1 to help Dido carry out her plan?
4. Who, in Anna’s final words to Dido in 682-3, has been harmed by Dido’s actions?
5. What does Anna hope to do in 683-5?
Ter sēsē attollēns cubitōque adnixa levāvit,
ter revolūtā torō est oculīisque errantibus altō
quaesīvit caelō lācem ingemuitque reperta.
Tum lūnō omnipotēns longum miserāta dolōrem
difficilēsque obitus Īrim dēmīsit Olympō
quae luctantem animam nexōsque resolveret artūs.
Nam quia nec fātō merītā nec morte perībat,
Sed misera ante diem subitōque accēnsa furōre,
nōndum illī flāvum Prōserpina vertice crīnem
dēvolat et suprā caput astitit. "Hunc ego Dīī
sacrum iussa ferō tēque istō corpore solvō."
Ergō Īris croceīs per caelum rōscida pennīs
abstulerat Stygiōque caput damnāverat Orcō.
nōndum illī flāvum Prōserpina vertice crīnem
Sed misera ante diem subitōque accēnsa furōre,
quae luctantem animam nexōsque resolveret artūs.
Tum Iūnō omnipotēns longum miserāta dolōrem
quaesīvit
Olympō atto

auferō, auferre, abstuli, ablātus: take or carry away
accendō, -ere, -ī, ēnus: kindle, enflame, enraged, 3
adnīxus, -a, -um: leaning upon
adversus, -a, -um: facing, opposite, straight on, 5
artus, -ūs m.: joint, limb, 4
astō, -āre, abstīti: stand by or near, 2
attollō, -tolle, attūfi, allātum: to raise, lift up, 3
color, -ōris m.: heat, glow
color, colōris m.: color
crūnis, -is m.: locks, hair, 4
crocus, -a, -um: yellow, saffron
cubitum, -ī n.: elbow
damnō (1): condemn, convict
dēvolō (1): fly down, fly from
dīés, dīēi m./f.: day, day(light), 4
difīcilis, difīcile: difficult, 3
dilābor, -i, lapsus sum: glide apart
Dīs, Dītis m.: Dis, Pluto, 2
ergō: therefore, then, 3
flāvus, -a, -um: blonde; tawny, yellow
furor, -ōris m.: rage, fury, madness, 3
ingemō, -ere, -ūr: groan, sigh
Īris, -ridōs, f.: Iris, 2
iste, ista, istum: that (of yours, near you), 3
levō (1): lift up, raise; relieve, 2
luctōr, -āri, -ātus sum: wrestle, struggle, 2
mereō, -ēre, -ūr: deserve, merit, earn, 4
mille pl. milia, ium n.: thousand, 2

690 (Dīdō) attolēns: sēsē (emphatic sē) is obj. of
both the pple attolēns and levāvit
cubitō: on…; dat. of compound adnixa
691 revolūtā…est: pf. pass.
692 reperta: at the things found; acc. pl. PPP

miseror, -āri, -ātus sum: pity, 4
mors, -rtis f.: death, 3
nectō, -ere, -ūr, nexum: connect, tie, join
nōndum: not yet
obitus, -ūs m.: death, destructon
Olympus, -ī m.: Mt. Olympus, 2
omnipotēns, -entīs: all-powerful, 3
Orcus, -ī m.: Orcus, underworld
penna, -ae f.: feather; wing
pereō, -perēre, perī: to pass away, perish
Prōserpina, -ae f.: Proserpina, 2
quia: because
recēdō, -ere, -cessī: go back, withdraw, recede, 2
reperīō, -ūre, -ivī, repertum: found, discovered
resolvō, -ere, -i, -solūtum: loosen, set loose; relax, 2
revolvō, -ere, -i, -volūtus: roll back
rōscidus, -a, -um: dewy, moistened
sectō, -āre, -ūr, sectūs: cut, divide, 2
sōl, sōlis m.: sun, 4
solvō, -ere, solvī, solūtum: loosen; set sail; pay
Stygius, -a, -um: Stygian, of the river Styx, 4
subītō: suddenly, 4
suprā: above, over, on the top
ter: thrice, three times, 4
torus, -i m.: (banqueting) couch, 3
trahō, -ere, trāxi, trāctus: drag (out), draw, 3
vīta, -ae f.: life, soul, spirit, 4
On p. 71 we discussed how *furor* is an unrestrained emotion and opposing force to *pietās*. As we saw, the cognate verbs *furō* and *furīō* were both used in 2.588 and 2.595 to describe Aeneas’ state of mind as he set out to kill Helen impulsively, and it appears that he would have committed that impiety in the temple of Vesta—the very goddess Hector commended him to protect—had Venus not intervened. *Furor* and its cognates are used four times in the Book 4 selections, and three of those instances describe Dido. The final occurrence in 4.697 is offered as the cause of Dido’s premature death:

Not surprisingly, in Dido’s final moments Vergil again contrasts *furor* with *pietās*. In 697-8 the poet states that being ‘lovesick’ (miserā) and ‘enflamed by madness’ (accēnsa furōre) were the reasons that Dido was perishing ‘before her time and suddenly’ (ante diem subitōque). While Vergil as narrator does not allude to Dido’s *pietās*, Anna does. In 682-3, Anna’s final words to Dido are ‘Sister, you have snuffed out yourself and me and the people and the Sidonian senators and your city’ (exstīnxtī… urbermque tuam, 4.682-3). And so, we observe that the same unrestrained *furor* that caused Dido to kill herself led her to harm the very people that *pietās* would have urged her to protect.

**Furor vs. Pietās (part 2)**

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.283-4</td>
<td>he should dare to approach the raving queen</td>
</tr>
<tr>
<td>4.298-9</td>
<td>the same impious rumor reported to the one raving…</td>
</tr>
<tr>
<td>4.670-1</td>
<td>raging flames were churning up through the rooftops…</td>
</tr>
<tr>
<td>4.697</td>
<td>she was perishing, lovesick and enflamed by madness…</td>
</tr>
</tbody>
</table>

**Dido’s Death**

1. What did Dido attempt and fail to do three times in 690-1? Why did she groan in 693?
2. What in particular in 4.696-7 caused Dido to die prematurely?
3. What is Proserpina supposed to do under normal circumstances in 698-9?
4. Give the Latin and translation for the one verse that describes the messenger Iris as the goddess of rainbows. How does Iris travel from Mt. Olympus?
5. What exactly descends to the underworld?
   a. How do the words ‘tēque istō corpore solvō’ (703) suggest that Dido’s self is distinct from her body? (N.B. Many cultures do not make such a distinction.)
   b. What part of Dido is struggling to free itself in line 695?
   c. What in 704-5 leaves from Dido’s body once Iris has cut her hair?
Hinc via Tartareī quae fert Acherontis ad undās.  
Turbidus híc caenō vastāque vorāgine gurges  
aestuat atque omnem Cocytō ēructat harēnam.  
Portitor hás horrendus aqūas et flūmina servat  
terribilī squālōre Charō̇n, cui plūrima mentō  
cānitiēs inculta iācē, stant lūmina flammā,  
sordidus ex umerīs nōdō dēpendet amictus.  
Ipse ratem contō subigit vēlīsque ministrat  
et fērrūgineā subvectat corpora cumbā,  
iam senior, sed crūda deō viridisque senectus.  
hūc omnis turba ad rīpās effūsa ruēbat,  
matrēs atque virī dēfūnctaque corpora vītā  
hunc magnum hērōum, puerī innūptaeque puellae,  
impositīque rogīs iuvenēs ante ōra parentum:

Acheron, ontis m.: Acheron river  
aestuō (1): seethe, surge, boil over  
amictus, -ās m.: wrap, cover, robe  
aqua, -ae f.: water, 3  
caenum, -ī n.: mud, mire  
cānitiēs, -īs f.: grey-white hair  
Charōn, -ontis m.: Charon, 2  
Cocytōs, -ī m.: Cocytus river, 2  
contus, -ī m.: pole (used to push a boat)  
crūdus, -a, -um: fresh, immature; crude  
cumba, -ae f.: skiff, small boat, 2  
dēfungor, -ō, -ōn, -ōris m.: hang down (from)  
effundō, -ēre, -fūdī, -fūsum: pour out, 3  
ēructō (1): throw up, vomit up, belchs up  
ferrūgineus, -a, -um: rust-colored  
flūmen, -inis n.: river, stream, 2  
gurges, -ītis m.: whirl (of water), whirlpool, 3  
līderōs, -īs m.: hero, 3  
horrendus, -a, -um: horrible, to be trembled at, 4  
īaceō, iacēre, iacē: lie, 2  
incultus, -a, -um: uncultivated, ungroomed, unkempt  
impositionis, -ās, -ā: unmannered, 2  
juvenis, -īs m.: youth, young man, 3  
magnanimum, -a, -um: great-souled  
mater, matris f.: mother  
mentum, īnā: chin, 2  
nōdus, -ī m.: knot, 2  
plūrimus, a, um: most, very many/full superl. multus 4  
portitor, -ōris m.: carrier, boatman, ferryman, 2  
puella, -ae f.: girl, 2  
ratis, -īs f.: raft, boat, ship, 2  
rōgus, -ī m.: pyre, 2  
senectus, -ūs f.: old age  
senior: older (comp. of senex)  
sordidus, -a, -um: dirty, shabby  
squālor, -ōris m.: diet, filth  
subīgō (sub-agō), -ēre, -ēgī, -actūs: drive up/forward  
subvectō (1): to convey up, carry forward  
Tartareīs, -ī m.: of Tartarus, Tartarean, 2  
terribleōs, -e: terrible, dreadful  
turba, -ae f.: crowd, mob, 4  
turbidus, -a, -um: cloudy, muddy, troubled, 2  
umerus, -ī m.: shoulder, 3  
vēlum, -ī n.: sail, 2  
via, -ae f.: way, road, journey, street, 4  
viridis, -e: green; lively, vigorous  
vīta, -ae f.: life, soul, spirit, 4  
vorāgo, -īnis f.: abyss, watery depth

295 hinc (est): From here (there is)…; add a verb  
The Sibyl, priestess of Apollo, leads Aeneas underground in Cumea, Italy and guides him now on a path (via) through the underworld.  
Tartareī Acherontis: of the Tartarean Acheron River; with ad undās; Tartarus can refer to the entire Underworld or where souls are punished  
fert: carries along; i.e. the road leads to…”  
296 turbidus…gurges: nom. sg. subj.  
caenō…vorāgine: with…; abl. cause + turbidus  
297 omnem harēnam: i.e. silt from Acheron R. (in) Cocyōs: in…; abl. place where; the Acheron feeds its silt into the Cocytus river.  
298 Portitor…horrendus…Charōn: nom. subj.  
servat: protects  
299 terribilī squālōre: with/of…; abl. of quality  
cui: whose…; dat. of possession  
plūrima…cānitiēs inculta  
(in) mentō  
300 stant: i.e. stand fixed
lūmina: eyes; metonymy; nom. subj.
flamnā: of...; abl. of quality with lūmina
301 nōdō: with...; on...; abl. of means
302 Ipse: He himself
contō, velis: abl. means
303 (in) ferrūginē...cumbā: or abl. means
304 iam senior: already too old; comparative
often suggests excess: ‘too/excessively old’
(sed est) crūda...senectūs: (but it is) the fresh
and lively old age of a god; dat. possession
305 omnis: entire
effūsa: PPP, effundō; reflexive in sense:
translated as ‘having Xed’
306 dēfuncta...vītā: dead, having died; ‘having
finished from life,’ pf. dep. pple (translate
‘having Xed’)+ abl. of separation; dēfunger
vītā is a common euphemism for ‘to die’
vītā: from...; abl. separation with dēfuncta
307 magnanim(ōr)um hērōum: gen. pl.
308 impositī: PPP
rogis: on...; dat. of compound verb impositī
ōra: faces; ‘mouths,’ synecdoche

What Happened in 6.1-294
When the Trojans arrive in Italy, Aeneas and Achates go to the Temple of Apollo at Cumae, where they meet the Sibyl, a priestess of Apollo. Aeneas requests to see Anchises in Hades, and Apollo, speaking through Sibyl, tells him that he must first bring a golden bough (a tree branch) and bury a comrade. With the help of Venus and her doves, Aeneas recovers the bough, and, when told that his comrade Misenus had drowned, Aeneas buries him. Having paid respects to the dead and found the golden bough, Aeneas enters the underworld with Sibyl as guide.

Overview of Book 6
Trojans arrive at Cumae in Italy (6.1-32)
Aeneas, Achates visit Sibyl, priestess of Apollo (33-97)
Aeneas requests to see Anchises (98-123)
Sibyl requests Aeneas complete two tasks: (124-235)
Retrieval of the Golden Bough
Burial of companion Misenus
Aeneas is led by Sibyl into the Underworld (236-267)
Death-Bringing Powers and Monsters (268-94)
Charon by the River Styx (295-336)
Palinurus and unburied dead by the river, (337-383)
Charon sees Bough, leads Aeneas over Styx (384-416)
Cerberus (417-425)

Relevant Vocabulary in the Charon Passage
Many of these words occur just once on pp. 104-14 but are more memorable when reviewed together.
Charōn, -ontis m.: Charon, 2
portitor, -ōris m.: carrier, boatman, ferryman, 2
nāvēna, -ae f.: sailor (nauta), boatman, 2
harēna, -ae f.: sand, 6
ripa, -ae f.: bank, 8
litus, -oris n.: shore, coast, beach, 15
ratīs, -is f.: raft, boat, ship, 2
cumba, -ae f.: skiff, small boat, 2
alveus, -ī m.: vessel, small boat
carīna, -ae f.: ship, keel (of a ship)
puppis, -is f.: deck, ship, boat, 5
contus, -ī m.: pole (used to push the boat)
vēlum, -ī n.: sail, 2
rēmus, -ī m.: oar, 3

Acheron, -ontis m.: Acheron river
Cōcytus, -ī m.: Cocytus river, 2
Stygius, -a, -um: Stygian, of the river Styx, 4
flūmen, -inis n.: river, stream, 2
fluviās, -īī m.: river, stream, 2
fluentum, -ī n.: flow; river, stream
gurges, -ītis m.: whirl (of water), whirlpool, 3
stagnum, -ī n.: pool, standing water, 3
vadum, -ī n.: shallows, shoals, 4
lacus, -ūs m.: lake
palīs, palūdīs f.: swamp, marsh, 2
cænum, -ī n.: mud, mire
limus, -ī m.: mud, filth, mire
quam multa in silvis autumni frigore primum

lapsa cadunt folia, aut ad terram gurgite ab altis

quam multae glomerantur aves, ubi frigida annus

trans pontum fugat et terris immittit apricis.

Stabant orantibus primum transmittere cursum
tendebantque manus ripae ulteriores amore.

Nativa sed tristis nunc hos nunc accipit illos,

ast aliis longe summotos arcet parterrenas.

Aeneas mirtatus enim motusque tumulti

“Dicit,” ait, “O virgo, quid vult concursus ad amnem?

Quidve petunt animae? Vel quom discriminem ripas

“Dicit,” ait, “O navita sed tristis nunc hos nunc accipit illos,
tendebantque manu ripae ulteriores amore.

Stabant orantibus primum transmittere cursum

tempestASque manus ripae ulteriores amore.

Nativa sed tristis nunc hos nunc accipit illos,

ast aliis longe summotos arcet parterrenas.

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Nativa sed tristis nunc hos nunc accipit illos,

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Aeneas mirtatus enim motusque tumulti

“Dicit,” ait, “O virgo, quid vult concursus ad amnem?

Quidve petunt animae? Vel quom discriminem ripas

“Dicit,” ait, “O navita sed tristis nunc hos nunc accipit illos,
tendebantque manu ripae ulteriores amore.
Aeneas asks Sibyl about the souls waiting by the river Styx

318 Ō virgō: voc. dir. address; i.e. the Sibyl is indeed unmarried and perhaps young when compared to Charon, but she is over 700 years old and Vergil describes her as longaeva in 6.321 below; the Sibyl is the priestess of Apollo who guides Aeneas

vult: 3s volō

ad: near..., at...

319 -ve...Vel: Or...Or...; vel and enclitic -ve are inclusive and can mean ‘and/or’ Aeneas wants at least one of the questions answered.

quō discrimine: because of what difference..?

or ‘by what distinction,’ abl. of cause and interrogative adj.

320 hae (animae)...(sed) illae (animae): i.e. shades or ghosts ; nom. subj.

linquunt: i.e. walk away without crossing

rēmis: abl. means

321 Ollī: to that one; i.e. to Aeneas; dat. ind. obj.: olli is an archaic form for illī

fāta est: pf. dep. for, fārī

sacerdōs: i.e. Sibyl, priestess of Apollo

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**Aeneid Book 6 and Odyssey Book 11**

The Aeneid Book 6 is an imitation of Odyssey Book 11, where Odysseus, seated at a banquet of the Phaeacians, gives an account of his own journey to the Underworld. And, just as Odysseus goes to the Underworld to seek the advice of the prophet Tiresias, so pious Aeneas goes to the Underworld to seek advice from his deceased father Anchises.

The Traditional Epic Hero and the Underworld

Recall that a traditional epic hero strives though deeds to achieve immortal glory. One motif that is common among all these heroes is a journey to the Underworld and back. Since the dead are not allowed to come back to the living, the return of the hero alive from the Underworld symbolizes the hero’s ability to cheat death and achieve a form of immortality.

Aeneas, therefore, follows a long tradition of heroes travelling to the Underworld. Orpheus descended into Hades in order to retrieve his wife Eurydice and, although his wife could not join him, he returned home alive. Theseus and Pirithous attempted to kidnap Proserpina, but, when they were caught, both were condemned to spend an eternity stuck motionless in chairs in the Underworld. Hercules, however, descended into Hades during his 12th labor to retrieve the dog Cerberus. He not only returned above ground to complete his last labor but descended once more to return the guard dog. While there, the hero spotted Theseus, freed him from the chair, and escorted him out of the Underworld. (Vergil still has Theseus stuck in the Underworld.) Odysseus famously set out and returned from Hades in the Odyssey Book 11, and finally, while Achilles did not undertake a physical journey to the Underworld, scholars note that especially in Iliad 18-24 Achilles made a symbolic journey to the realm of the dead where he separated himself from the living, was mourned as if dead, and finally returned to commune with the living in the final book.

Similes introduced by Quam Multa/Multae – as many as

The quam clauses in 6.309 and 311 are clauses of comparison that introduce two distinct similes. As we mentioned on p. 79, quam (‘as,’ ‘than’) is a relative adverb 8 introducing a clause of comparison (e.g. longior quam, ‘longer than...’). Here, the correlative tam is missing but must be added from context (quam = tam...quam). The missing tam multī modifies the undue along the beach in 305-8:

(tam multī) quam multa → (so many dead) as many... → as many as 6.309
(tam multī) quam multae → (so many dead) as many... → as many as 6.311

In short, quam multa and quam multae are equivalent to tam multī quam, but while Latin regularly leaves out the second multa/multae in the comparison, here it retains those words and omits tam multī.
“Anchīsā generāte, deum certissimā prōlēs,
Cōcytī stagna alta vidēs Stygiumque palūdēm,
dī cuius īūrāre timent et fallere nūmen.
Haec omnis, quam cernīs, inops inhumātique turba est;
portitor ille Charōn; hī, quōs vehit unda, sepultī.
nec rīpās datur horrendās et rauca fluenta
transportare prius quam sēdibus ossa quiērunt.
Centum errant annōs volitantque haec lītora circum;
tum dēmum admissī stagna exoptāta revīsunt.”
Constitit Anchīsā satus et vestīgia pressit
multa putāns sortemque animō miserātus inīquam.

322 Anchīsā: from Anchises; abl. of source or origin, 1st decl. masc.
generāte: (you) ...; i.e. Aeneas; vocative dir. address of PPP generātus; Since Aeneas is in the Underworld to visit his deceased father, this address is particularly appropriate
der(ō)rum: gen. pl.
certissimā prōlēs: vocative dir. address, recognizing Venus as Aeneas’ divine mother and Anchises’ more distant lineage as descendant of Dardanus, son of Jupiter
323 dī: deī, subject of timent in the cuius clause
cuius...nūmen: whose divine power...; relative clause, the antecedent is the river Styx (Stygiampalūdem); gods swear oaths to Styx
324 haec omnis...turbā: nom. subject
326 portitor ille (est)
ḥī (animī): nom. subj. i.e. souls
sepultī (sunt): 3p pf. pass.
327 nec...datur (Charontī): it is not allowed (for
Charontī): ‘it is not granted to Charon’
328 transportāre (hās animās): to carry (these souls) across (acc)
prius quam: before...; ‘earlier than’ often one word, priusquam, ‘before,’ comparative adv.
(īn) sēdibus: in resting places; i.e. in graves
329 centum...annōs: for...; acc. duration of time
haec lītora circum: circum haec lītora; anastrophe
330 (hī) admissī: (these) ...; PPP is nom. pl. i.e those unburied who must wait 100 years
331 Anchīsā: from...; abl. of source
satus: (the one)...; i.e. Aeneas; PPP serō;
vestīgium pressīt: pf. premō; an unusual event since most souls are weightless and do not leave footprints in the sand on the shore
332 multa: many things
miserātus: pf. dep. pple: translate as ‘having Xēd’
(īn) animō
Three Evolving Views of the Underworld

There was no monolithic view of the afterlife accepted by all Greeks or all Romans. For this reason, it is important that we never generalize and say ‘the Romans believed this’ or ‘the Greeks believed that.’ Instead, it is better to limit our comments to the evidence before us and say that ‘this Roman author depicts the Underworld this way’ or ‘the Aeneid portrays the afterlife in that way.’ Consider how different the three literary depictions of the Underworld are below. Each in its own way influences Vergil’s Underworld in Book 6.

**Homer’s Odyssey Book 11 (720 BC):** According to Odysseus, the hero visits a beachhead, likely on the Atlantic coast of Portugal or Spain, where he sacrifices a black sheep on the shore, and various souls approach. Since these souls are too weak to speak, he allows chosen spirits to drink the blood of the sacrifice and gather enough energy to answer his questions. His aim is to seek the advice of the prophet Tiresias, who advises Odysseus not to harm the cattle of Helius and warns him about the suitors that have gathered in his house. More generally, Odysseus explains that all souls—good and bad—go to the same dreary place, and, as Achilles famously swears to Odysseus, it is better to be a serf among the living than king among the dead (11.488-91). Although Odysseus sees figures such as Tantalus being punished in the distance, these souls are punished for crimes against the gods. No one is rewarded or punished for their behavior toward other people, and while King Minos does serve as judge, he does not judge the moral lives of the dead but merely settles minor quarrels that arise among the souls.

**Hymn to Demeter (600s BC):** This Greek epic poem explains how Proserpina (Grk. Persephone) became the Queen of the Underworld and offers humans the possibility of changing their afterlife. While young Proserpina is picking flowers in a field, the god Pluto with the permission of Proserpina’s father Jupiter kidnaps the young goddess and carries her into the Underworld as his bride. Proserpina’s mother Ceres (Grk. Demeter), who was not consulted about Jupiter’s arrangement with Pluto, goes in search of her daughter and becomes so despondent that grain no longer grows for humans. When the grain fails to grow, farmers fail to make sacrifices to the gods, and Jupiter finally intervenes when he realizes the role that Ceres plays in allowing humans to honor the gods. When Pluto is told to return Proserpina, he persuades her to eat pomegranate seeds, which ensures that Proserpina will spend part of the year in the Underworld with Pluto and the remainder of the year above ground with Ceres.

An important consequence of this account is that, while humans cannot honor Pluto (sacrificial smoke goes to Olympia, not to Hades), they can now sacrifice to Proserpina while she is above ground in the hopes that she will descend and improve their lot in the afterlife. Proserpina can be honored and persuaded in a way Pluto cannot.

**The Myth of Er in Plato’s Republic (380s BC):** In the Republic, a philosophical dialogue on justice, the Athenian Plato has Socrates tell the tale of Er, a man who died and then came back several days later to relate his account of the Underworld. According to Er, souls first encounter the brothers Minos, Rhadamanthus, and Aeacus, who do not adjudicate disputes among the dead as they did in the Odyssey but judge the entire moral life of the soul and assign the soul either to Elysium or to Tartarus. If the soul is in Elysium, it will be rewarded tenfold during the course of 1000 years. If the soul is in Tartarus, it will be punished tenfold during the course of 1000 years. Once the time has passed, all souls—good and bad—are reincarnated. A choice of lives is set out in front of all, and the souls are allowed to examine and choose their next life. Souls that are thoughtful and observant choose wisely and avoid superficial happiness that conceals underlying pain or depravity, while less thoughtful souls choose poorly. Once the choice is made, the souls are reborn, and the cycle repeats itself.

Plato’s Myth of Er includes a number of novel views: (1) that souls are reincarnated, (2) that souls are rewarded or punished for their behavior toward other people, and (3) that there is so sharp a division between Tartarus and Elysium. None of these views are expressed in the Odyssey or Hymn to Demeter but all will find their way into Vergil’s Aeneid 400 years later.

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1. What, according to the Sibyl, do gods fear to do in 6.324?
2. What distinction does Sibyl make between ‘haec omnis turba’ and ‘hi’ in 325-6? What happens to each group?
3. How long do the souls wait in 329-30 until they are allowed to cross?
Ergō iter inceptum peragunt fluviōque propinquant. Nāvita quōs iam inde ut Stygiā prōspexit ab undā per tacitum nemus īre pedemque advertere rīpae, sīc prior adgreditur dictūs atque increpat ultrō: "Quisquis es, armātus quī nostra ad flūmina tendis, ūre age quid veniās iam istinc, et comprime gressum. Umbrārum hic locus est, somnī noctisque sopōrae: corpora víva nefās Stygiā vectāre carīnā. nec vērō Alcīden mē sum laetātus euntem accēpisse lacūs īre, nec Thēsea Pīrithōiūmque, diōs quamquam genitī atque invictī viribus essent. Tartareum ille manū custōdem in vincla petīvit advertere rīpae, Nāvita quōs iam inde ut Stygiā prōspexit ab undā: from there, then, 2

adgredior, -ī, aggressus sum: attack adror, -īrī, -ortus sum: attack; undertake + inf. advertō, -ere, adverterī, adversum: to turn (to), 2 Alcīdēs, -is m.: Heracles, descendant of Alceus armō (1): to arm, 3 carīnā, -ae f.: keel (of a ship) comprimō, -ere, -pressī: hold back, check; press custōs, -ōdis m. (f.): guard, guardian, 4 dēdūcō, -ere: draw down, lead dictum, -ī n.: word, speech, 4 Dīs, Dītis m.: Dis, Pluto, 2 domina, -ae f.: master, mistress ergō: therefore, then, 3 flūmen, -inis n.: river, stream, 2 fluvius, -ī m.: river, stream, 2 gignō, -ere, -gēnū, genitum: to beget, bear gressus, ātus m.: a step increpō (1): utter aloud; chide, rebuke inde: from there, then, 2 invictus, -a, -um: invincible, 2 istinc: from that place, thence iter, itīneris n.: way, road, journey lacūs, -ūs m.: lake laetor, -ārī, -ātus sum: rejoice, exult nāvita, -ae m.: sailor (nauta), boatman, 2 nefās n.: unrighteous(ess), sacrilege, forbidden act, 3 nemus, -oris n.: wood, forest, grove, 4 peragō, -ere, -ēgī, -actum: to pass or drive through Pīrithous, -ī m.: Pitho

propinquō (1): approach, draw near (dat) 2 prōspiciō, -ere, -spexī, -spectus: look out on, survey, 4 quamquam: although, 4 quisquis, quīquīd: whoever, whatever, 2 rēx, rēgis m.: king, 4 solium, -ī n.: throne, seat, 2 sopōrus, -a, -um: sleep-bringing Stygius, -a, -uum: Stygian, of the river Styx, 4 Tartareus, -ī m.: of Tartarus, 2 thalamus, -ī m.: bedchamber Thēsus, -ēs acc. -a m.: Theseus trahō, -ere, trāxi, trāctus: drag (out), draw, 3 tremō, -ere, -ūī: tremble, quiver, 2 ultrō: voluntarily, on his/her own, 3 vectō (1): to convey, carry vērō: in truth, in fact; but (abl. as adv.), 3 vinculum, -ī n.: chain, 4 vivus, -a, -um: living, alive, 3

384 iter inceptum: neut. PPP incipiō peragunt: i.e. Sibyl and Aeneas, subjects 385 Nāvita quōs...ut prōspexit...īre...: when the boatman saw these go...; ut (when/as) + ind. is temporal; quōs is connective relative and acc. subj.: translate quōs as demonstrative ab undā: i.e. from Charon’s perspective on the river Styx 386 īre...advertere: ind. disc. ēō, īre; quōs, ‘these’ is acc. subject rīpae: to...; dat. of compound 387 prior: first; i.e. earlier than the Sibyl dictūs: with...; abl. means, substantive, dictum 388 es: 2s pres. sum quī armātus...tendis: you who...; 2s relative 389 fāre: sg. imperative dep. for, fārī age: come!; a sg. imperative often used to draw attention; translate before fāre quid veniās: why...; ind. question, pres. subj. comprime: sg. imperative 391 nefās (est): it is not right + inf.; impersonal carīnā: by ship; ‘by keel,’ synecdoche
vērō: in truth; common abl. as adv..  
392 Alcīdēn mē…accēpisse: that I…; ind. disc. with pf. inf.; the patronymic Alcīdēn (Grk. acc. obj.) refers to Heracles, whose mortal grandfather was Alceus. Heracles came to the underworld to complete his 12th labor and kidnap Cerberus, the three-headed dog. After completing the labor, he returned the dog.  
laetātus sum: 1s pf. dep.: translate active: Charon unhappily led Heracles, Theseus, and Pirithous across the river Styx  
euntem: pres. pple eō, īre modifying Alcīdēn

Thēsea Pirithoümque: Theseus and Pirithous: Grk acc. Thēsea; Theseus; Theseus, for example, will arrive at the site of Rome on August 12th, the relationship between these three figures will become much more prominent. Aeneas, for example, will arrive at the site of Rome in Book 7 just as the Greek King Evander is performing sacrifices on August 12th to honor Hercules for the time when the god first arrived at the site of Rome with cattle many years earlier and freed the people from the terror of the monster Cacus. Many years later, Caesar Augustus will arrive on August 13th, 29 BC to celebrate a triple triumph over his enemies and ceremoniously close the gates of Janus and usher in a new age of peace. Vergil famously alludes to this triple triumph by depicting it in the center of the shield that Aeneas will receive from Venus in Book 8.  
This and other details suggest that Vergil wants readers to identify all three as similarly heroic. Just as Hercules killed the monster Cacus and made Rome more inhabitable, so Aeneas and later Caesar Augustus will overcome their own enemies and make the world more inhabitable for Rome and its descendants. This allusion to Hercules in Book 6, therefore, is just a first step in the identification of Aeneas and Hercules.

Hercules (Alcides), Theseus, and Pirithous

Just as Vergil’s previous imitations of the Odyssey make Aeneas a rival of equal or greater status to Odysseus, so these allusions to Hercules, Theseus and Pirithous in 6.392-7 remind readers that Aeneas is of equal status to Hercules, Theseus, and Pirithous. Charon’s complaint that the theft of Cerberus and kidnapping of Proserpina were mischievous acts highlights that, while Aeneas follows in their footsteps, his purpose in the Underworld is in far nobler.

Hercules, Aeneas, and Caesar Augustus

In the second half of the Aeneid, the relationship between these three figures will become much more prominent. Aeneas, for example, will arrive at the site of Rome in Book 7 just as the Greek King Evander is performing sacrifices on August 12th to honor Hercules for the time when the god first arrived at the site of Rome with cattle many years earlier and freed the people from the terror of the monster Cacus. Many years later, Caesar Augustus will arrive on August 13th, 29 BC to celebrate a triple triumph over his enemies and ceremoniously close the gates of Janus and usher in a new age of peace. Vergil famously alludes to this triple triumph by depicting it in the center of the shield that Aeneas will receive from Venus in Book 8.

This and other details suggest that Vergil wants readers to identify all three as similarly heroic. Just as Hercules killed the monster Cacus and made Rome more inhabitable, so Aeneas and later Caesar Augustus will overcome their own enemies and make the world more inhabitable for Rome and its descendants. This allusion to Hercules in Book 6, therefore, is just a first step in the identification of Aeneas and Hercules.

1. What is Charon’s specific complaint in 390-1?  
2. Who does the patronymic Alcīdēs refer to and what did he do in 395?  
3. What did Theseus and Pirithous attempt to do in 396-7?
Quae contrā breviter fāta est Amphrŷsia vātēs:
“Nūllae hīc īnsidiae tālēs (absiste movērī),
 nec vim tēla ferunt; licet ingens īānitor antrō
aeternum lātrāns exsanguēs terreat umbrās,
 casta licet patrūī servant Prōserpina līmen.
Trōius Aenēās, pietēte insignis et armīs,
ad genitōrem īmās Erebbī dēscendit ad umbrās.
 sī tē nūlla movet tantaie piētātis imāgō,
at rānum hunc (aperit rānum quī veste latēbat)
agnōscās.” Tumida ex īrā tum corda resīdunt;
nec plūra īsīs. ille admirāns venerābile dōnum
fātālis virgae longō post tempore vīsum
caeruleam advertit puppim rīpaeque propinquat.

398 quae contrā: in response to these things;
‘in response to which,’ a connective relative:
translate as a demonstrative
fāta est: pf. dep. for, fārī: translate active
Amphrŷsia vātēs: i.e. Sibyl; Amphryshs is a river associated with Apollo, and so translate adj.
Amphryshis merely as ‘Apollonian’
399 (Sunt) nūllae īnsidiae tālēs: (There are)...
absiste: sg. imperative
400 vim: violence; i.e. there is no intent to harm
licet (ut) terreat: it is allowed that...terrorize
Translate this construction as if licet governs an ind. command with missing ut
ingles iānitor: i.e. Cerberus
(in) antrō
401 aeternum (tempus): for...; acc. duration
402 licet...servet: it is allowed (that)...; see note for line 400; pres. subj. servō, ‘protect’

īnsidiae, -ārum f.: ambush, trap
insignis, -e: distinguished, marked, 3
lātrō (1): to bark, bay
licet: it is allowed or permitted, 3
patrūus, -i m.: father’s brother, uncle
piūs, plūris: more, compar. multus
propinquō (1): approach, draw near (dat) 2
Prōserpina, -ae f.: Proserpina, 2
rāmus, -i m.: branch, 2
resīdō, -ere, -sēdi: sit or settle (down), 2
tempus, -oris n.: time; occasion, 2
terreō, -ēre, -ūi, -itum: terrify, 2
tumidus, -a, -um: swelling, swollen, 2
vātēs, -is m/f: prophet, seer, bard, 3
venerābils, -e: venerable, revered
vestīs, -is f.: clothing, 2
virga, -ae f.: branch, bough

patrūi: of (her) uncle; i.e. Pluto, brother to Proserpina’s father, Jupiter
403 insignis: nom. sg. modifying Aenēās
pietēte et armīs: in...and in...; abl. of respect; note how Sibyl chooses to characterize Aeneas
404 ad genitōrem: i.e. to Anchises
ēmās Erebbī...ad umbrās
406 at: at least; or simple adversative ‘but’
ramum hunc...agnōscās: you should recognize...; 2s potential pres. subj.
aperit: reveals
(in) veste
407 tumida corda: poetic nom. pl.: translate sg.
408 nec plūra īsīs (dicit): and (he does not say)...; ellipsis; plurā is comparative of multus and neut. acc. substantive (add ‘things’)
īsīs: to these; i.e. to Sibyl and Aeneas
Ille: i.e. Charon
The Underworld as a Metaphor for Aeneas’ Past Sufferings and Future Reward

Readers note that, while Vergil depicts Book 6 as a physical journey to the Underworld, it is also a metaphorical one where Aeneas relives his past sufferings and learns about future rewards. In short, it answers the question posed in the invocation of the poem: Why must the pious suffer? Aeneas encounters four people in the Underworld whom he knew during his lifetime, and each person symbolizes a different aspect of his life:

- **Palinurus**: suffering at sea (6.337-383)
- **Dido**: suffering at Carthage (6.450-76)
- **Deiphobus**: suffering in war at Troy (6.477-547)
- **Anchises**: the reward for piety (6.666-892)

We will read about Aeneas’ encounters with Dido and Anchises soon, but it is worth mentioning the encounters with Palinurus and Deiphobus, which this commentary omits. Aeneas meets **Palinurus**, the helmsman of one of Aeneas’ ships, before the crossing of the river Styx and learns that Palinurus fell overboard and drowned unburied as the Trojans skirted the coast of Italy. Palinurus pleads for Aeneas to arrange his burial, but the Sibyl intervenes and says that Palinurus’ body will be found along the coastline by natives and properly buried.

After Aeneas later encounters Dido, he travels through the area of the Underworld reserved for warriors who died before their time and meets **Deiphobus**, whose face is horribly mutilated. Deiphobus was a son of Priam who married Helen after the death of Paris but before the fall of Troy. According to Deiphobus, when the Greeks descended from the horse, they straightaway tortured, mutilated, and killed him for his relationship with Helen. After Deiphobus finishes his account, Sibyl again intervenes and urges Aeneas to continue his journey.

Through these encounters with Palinurus, Deiphobus, and Dido not only Aeneas but also the readers relive Aeneas’ suffering at sea (Book 1, 3), at Troy (Book 2), and finally in Carthage (Book 1, 4). It is only when Aeneas meets his father Anchises, who was the reason for the funeral games in Book 5 and the inspiration for Aeneas’ journey to the Underworld, that the suffering of the pious is justified.

Note how the Sibyl’s responses regarding Hercules, Theseus, and Pirithous provide another opportunity for readers to view Aeneas as a hero of equal status to those heroes who had travelled to the Underworld in the past.

1. What does the Sibyl say in 399-401 in reply to Charon’s complaint that Hercules took Cerberus?
2. What does the Sibyl say reply to Charon’s complaint that Theseus and Pirithous attempted to kidnap Proserpina?
3. What about Aeneas does Sibyl claim in 6.403-5 should motivate Charon to assist them?
4. What does Sibyl reveal in 6.406-9 to convince Charon to let Aeneas onto the boat?
Inde aliās animās, quae per iuga longa sedēbant,  
dēturba laxatque forōs; simul accipit alveō  
ингентем Aenean. Gemuit sub pondere cumba  
sūtilis et multam accepit rīmōsa palūdēm.  
Tandem trāns fluvium incolūmēs vātemque virumque  
informī limō glaucāque expōnit in ulvā.  

Cerberus haec ingēns latrātū rēgna trifauçī  
personat adversō recubāns immānis in antrō.  
Cui vātēs horrēre vidēns iam colla colubrēs  
melle sopōrātam et medicātīs frūgibus offam  
obicit. ille famē rabidā tria guttura pandēns  
corrīpit obiectam, atque immānia terga resolvit  
fūsus humī tōtōque ingēns extenditur antrō.  
Occupat Aenēās aditum custōde sepultō  
ēvāditque celer rīpam inremeābilis undae.  

aditus, -ūs m.: entrance, access, 2  
adversus, -a, -um: facing, opposite, straight on, 5  
alveus, -ī m.: vessel, small boat; hull  
Cerberus, -ī m.: Cerberus  
collum, -ī n.: neck, 3  
coluber, -brī m.: snake, serpent  
cumba, -ae f.: skiff, small boat, 2  
custōs, -ōdis m. (f.): guard, guardian, 4  
dēturbō (1): dislodge, drive off  
ēvādeo, -ere, ēvāsi, ēvāsum: to go out, escape, 2  
expōnō, -ere, -posuī, -positum: set forth, explain  
extendō, -ere, -i: to stretch out, expand  
famēs, -is f.: hunger  
fluvius, -ī m.: river, stream, 2  
forus, -ī m.: gangway, walkway (of the ship)  
frōx, frūgis f.: grain, 2  
fundō, -ere, -fūdi, -fūsus: pour (out), lay low, 2  
gemō, -ere, -uī: to groan  
glaucus, -a, -um: grey, bluish-grey  
guttur, guttūris n.: windpipe, throat  
horreo, -ere, -uī: bristle at, shudder at; fear, dread, 3  
humus, -ī m.: ground; humī, on the ground, 2  
incolūmis, -e: unscathed, safe, 2  
inde: from there, then, 2  
informis, -e: formless, shapeless  
inremeābilis, -e: of no return  
iugum, -ī n.: bench; ridge of a mtn., yoke, 2  
lātrātus, -ūs m.: barking  
laxō (1): to loosen, set free  
limus, -ī m.: mud, filth, mire  
medicō (1): to medicate, drug  
mel, mellis n.: honey, 3  
obiciō, -ere, -iēciō, -obiectum: toss, throw forth, 2  
occupō (1): seize, occupy  
offa, -ae f.: lump of dough, mass  
palūs, palūdis f.: swamp, marsh, 2  
pandō, -ere, -i, passus: spread, 2  
personō, -āre, -uī: sound through, fill with sound  
pondus, ponderīs n.: weight  
rabidus, -a, -um: raging, mad  
recumbō, -ere, uī: lie back, recline  
resolvō, -ere, -i, -solūtum: loosen, set loose; relax, 2  
rīmōsus, -a, -um: full of cracks  
sedeō, -ere, sēdiō, sessum: sit, 4  
sepelio, -ire, -ivi, sepultum: to bury, 2  
sopōrō (1): to make sleep-inducing, put to sleep  
sūtilis, -e: sewn together, fastened together  
trāns: over, across (+ acc.), 2  
trēs, tria: three, 4  
trifauces, trifauca:is: having three throats  
ulva, -ae f.: sedge  
vātēs, -is m/f: prophet, seer, bard, 3  

411 per iuga longa: along the long benches  
412 (in) alveō  
415 cumba sūtilis...et rīmōsa: The boat appears  
to have been made from animal hides that are  
stitched together on a wooden frame  
415 que...que...: both...and  
416 (in) informī limō: i-stem abl. place where  

417 haec...rēgna: neut. acc.  
lātrātū trifauca: abl. means 3rd decl. i-stem  
419 cui: to this one; ‘to whom’ a connective  
relative (translate as demonstrative); dat. obj.  
of compound verb obicit  
vātēs: i.e. the Sibyl; nom. subject
Sibyl and Aeneas cross the river Styx and pass by Cerberus

**horrēre...colla colubrēs**: that serpents...; ind. disc. governed by pple vidēns

**420 melle...et medicātīs frūgibus**: abl. means sopōratam: made sleep-inducing; PPP

**421 ille**: i.e. Cerberus famē rabīdā: with...; abl. of cause obiectam (offam): PPP; add object

**423 fūsus**: having spread out; PPP reflexive in sense: ‘having been spread out (by himself)’

**humī**: on...; locative case, place where (in) tōtō...antrō

**424 custōde sepultō**: i.e. in sleep; abl. abs. celer: quickly; nom. adj. as adv.

**425 undae**: of the river; ‘wave,’ synecdoche

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### Uses of the Ablative in the Commentary

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<td>agmine factō</td>
<td>a formation having been made</td>
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<td>hīs accēnsa</td>
<td>enflamed by these things</td>
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<td>Ablative of Agent</td>
<td>missus ab love</td>
<td>having been sent by Jupiter</td>
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<td>Ablative of Separation (includes From Which)</td>
<td>exciderat animō</td>
<td>had slipped from her mind</td>
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<td>Ablative of Manner</td>
<td>magnō amōre</td>
<td>with great love</td>
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<td>Ablative of Accompaniment</td>
<td>cum tē</td>
<td>with you</td>
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<td>Ablative of Place Where</td>
<td>in altō</td>
<td>on the deep sea</td>
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<td>ē nubibus</td>
<td>out from the clouds</td>
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<td>nocte</td>
<td>at night</td>
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<td>insignem pietāte</td>
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<td>praestanțī corpore (nymphs) of outstanding body</td>
<td></td>
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<td>Ablative of Cause</td>
<td>fātō profugus</td>
<td>a fugitive by (because of) fate</td>
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<td>dictō citius</td>
<td>faster than said</td>
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<td>longō post tempore</td>
<td>afterwards by a long time</td>
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<tr>
<td>w/ verbs: potior, utor, fungor, fruor, vescor</td>
<td>hīs vocibus ūsa est</td>
<td>employed these words</td>
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### Uses of the Dative in the Commentary

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<td>dīcite regī vestrō</td>
<td>say to your king</td>
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<td>ārīs imponet</td>
<td>will place (on) the altar</td>
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<tr>
<td>Dative of Purpose</td>
<td>excidiō Libyae</td>
<td>for the destruction of Libya</td>
</tr>
<tr>
<td>Dative of Possession + sum</td>
<td>sunt mihi</td>
<td>there are to me (I have)</td>
</tr>
<tr>
<td>Dative of Interest (Advantage)</td>
<td>mihi...fas est</td>
<td>it is right for me</td>
</tr>
<tr>
<td>Dative of Reference</td>
<td>Aenēae...videntur</td>
<td>seemed to Aeneas</td>
</tr>
<tr>
<td>Dative of Special Adjectives</td>
<td>inimīca mihi</td>
<td>unfriendly to me</td>
</tr>
<tr>
<td>Dative of Agent</td>
<td>cenitur üllī</td>
<td>is seen by any one</td>
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### Uses of the Genitive in the Commentary

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<td>Iovis rapidum ignem</td>
<td>the rapid fire of Jupiter</td>
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<tr>
<td>Genitive of the Whole (Partitive)</td>
<td>regīna deōrum</td>
<td>queen of the gods</td>
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<td>Genitive of Description (Quality)</td>
<td>tante mōlis erat</td>
<td>it was (of) so great a burden</td>
</tr>
<tr>
<td>Objective Genitive</td>
<td>magnō amōre tellūris</td>
<td>with great love for the land</td>
</tr>
<tr>
<td>Subjective Genitive</td>
<td>judicium Paridis</td>
<td>the judgment of Paris</td>
</tr>
<tr>
<td>Genitive of Special Adjectives</td>
<td>memor veteris bellī</td>
<td>mindful of the old war</td>
</tr>
<tr>
<td>Gen. of Verbs of Remembering/Forgetting</td>
<td>meminisse Elissae</td>
<td>to recall Elissa</td>
</tr>
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1. Why does the boat groan and take in water in 6.413-4?
2. Where is Cerberus lying and what precisely does the Sibyl throw before him?
3. What happened to Cerberus in 6.422-3?
450 inter quās Phoenissa recēns ā vulnere Dīdō
errābat silvā in magnā; quam Trōius hērōs
ut prīmium iuxtā stetit agnōvitque per umbrās
obsčūram, quālem prīmō quī surgere mente
aut videt aut vīdīsse putat per nūbila lūnam,
dēmisit lacrimās dulcīque adfātus amōre est
“Īnfēlīx Dīdō, vērus mihi nuntius ergō
vēnerat extinctam fērroque extrēma secūtam?
Fūneris heu tibi causa fui? Per sīdera iūrō,
per superōs et sī qua fidēs tellūre sub īmā est,
invītus, rēgīn tuō de lūtore cessī.
Sed mē iussa deum, quae nunc hās ũre per umbrās,
per loca senta sitū cōgunt noctemque profundam,
imperīās ēgēre suās; nec crēdere quīvī
hunc tantum tibi mē discussū ferre dolōrem.

455 dulcī...amōre: with...; abl. of manner; 3rd decl. i-stem adj.
adfātus est: 3s pf. adfōr: translate active
456 nūntius: message; elsewhere 'messenger'
457 (tē) extinctam (esse)...secūtam (esse): that (you)...; ind. disc. with pf. pass. inf. and pf. dep. inf., in apposition to vērus nūntius
ferrō: by sword; synecdoche
extrēma: extreme ends; i.e. death, neut. pl.
458 fui?: Was I...?; pf. sum; a question without an interrogative often indicates surprise
tībi: for...; dat. of interest
459 Per...Per...: by...by...; per + acc. is used to mark the reason for swearing an oath
sī qua...est: if there is any...; qua is indefinite after sī, nisi, num, and nē
Aeneas spots Dido among those who committed suicide out of love

The Untimely Dead between Tartarus and Elysium

Vergil’s Underworld is by far the most detailed treatment in the Greco-Roman world. One development that is not found in the depictions of the Underworld from the *Odyssey*, *Hymn to Demeter*, or the Myth of Er in Plato’s *Republic* (see p. 109) is an intermediary realm for souls before the path splits to Tartarus, where souls are punished, or to Elysium, where souls are rewarded.

In 6.426–49, immediately after passing Cerberus, Aeneas sees Minos, who judges the entire lives of souls and assigns them to Tartarus, Elysium, or the realm of untimely dead. Among the untimely dead are (a) infants, (b) suicides, especially those who die because of love, and (c) heroes cut down prematurely in battle. Aeneas has just entered the woods where those who committed suicide because of love dwell when he spots Dido in lines 450.

Dido as a Dimly Lit Moon

This simile in 453-4 that likens Dido to a dimly lit moon is the third that readers encounter involving Dido in this commentary. When Aeneas first sees Dido as a strong and just leader, she is likened to the goddess Diana surrounded by a throng of supporters (1.498-502, p. 38). Later in Book 4.301-3, when Dido first learns that Aeneas is leaving, Dido is likened to a Bacchante, overcome with raving and out of control.

Vergil’s decision to describe Dido as a dimly lit moon may seem to be a poor choice when compared to previous similes, but in fact the moon is sacred to Diana just as the sun is sacred to her brother Apollo. This third simile, therefore, invites readers to revisit the simile of Diana in Book 1 and witness how much Dido has changed between then and now as a result of love: what once was bright is now a shadow of its former self.

1. Where is Dido wandering when Aeneas first sees her in 4.450-1?

2. How is Dido’s appearance likened to a moon in 452-4? What specifically is the same?

3. What emotion does Vergil, our objective narrator, ascribe to Aeneas in 455?

4. What rumor had Aeneas heard in 456-7?

5. The anaphora in 6.458-9 ‘per sīdera iūrō…per superōs’ is very similar to the anaphora expressed by Dido in Book 4 as she pleads for Aeneas to stay: ‘per…lacrimās dextramque tuam…per cōnūbia…per inceptōs hymenaeōs…ōrō.’ If we assume that this similarity is intentional, why is it appropriate for Vergil to compare Aeneas’s speech here to Dido’s speech when Aeneas was departing from Carthage?

6. What keywords in 460-3 suggest that Aeneas did not leave voluntarily but was compelled to do so?
Siste gradum tēque aspectū nē subtrahe nostrō.

Quem fugis? Extrēmum fātō quod tē adloquor hoc est.”

Tālibus Aenēās ardentem et torva tuentem

lēni(bat) dictīs animum lacrimāsque ciēbat.

Illa solō fixōs oculōs āversa tenēbat

nec magis inceptō vultum sermōne movētur

quam sī dūra silex aut stet Marpēsia cautēs.

Tandem Corripuit sēsē atque inimīca refūgit

in nemus umbriferum, coniūnx ubi prīstinus illī

respondet cūris aequatque Sychaeus amōrem.

Nec minus Aenēās cāstī concussus inīquō

prōsequitur lacrimās longē et miserātur euntem.
This type of imperfect is named after the verb cōnor, cōnārī: to attempt, try. Imperfect verbs express actions that are not (im-) completed (perfectum), but while most imperfects are actions that are not yet completed but eventually will be, a conative imperfect is an action that is not yet completed and will likely fail. It is suitably translated as ‘attempted/ tried to X’ or ‘was attempting/ trying to X,’ in 6.468:

lēnībat dictīs animum  he tried to soothe her spirit with such words
lacrimāsque ciēbat.  and he tried to incite tears

### Unresolved Questions

**Is Amor an Evil or a Good?** Frequently, we are told in the modern world that love is a virtue which makes us better human beings and allows us to live more fulfilling lives. In the Christian church, for example, ‘faith, hope, and love (charity)’ are promoted as primary virtues. But, Greco-Roman writers such as Plato, Aristotle, and Cicero spend considerable time outlining the moral and intellectual virtues, and amor is conspicuously absent. In addition, poets such as Catullus, Vergil, and Ovid highlight how amor often gives rise to a lack of self control and tragic outcomes.

As readers, we witnessed the role of amor in Dido’s precipitous decline from a strong, just, and hospitable leader to a woman who lacked personal control, neglected her people, and finally committed suicide. Now in the Underworld, we find that Dido dwells among the untimely dead, where ‘unforgiving love consumes souls with a cruel wasting sickness’ (durus amor crudeli tabe peredit, 6.442). This love is seemingly destructive and unending. Dido and the others will not forget their past grief and move on but continue to pine away for the object of their love for eternity. What then is Vergil saying about amor in our lives? Is ‘romantic love’ or ‘obsessive love’ perhaps a better translation for amor in this case than ‘love’ in general?

Throughout this commentary we have highlighted a contrast between unrestrained emotions and pietās, proper devotion. Is this distinction helpful in understanding the amor between Dido and Aeneas and its consequences both for themselves and for their descendants?

1. What do Aeneas’ words reveal about Dido’s physical behavior in 6.465?
2. Aeneas’ question ‘Quem fugis?’ in 6.466 recalls Dido’s question ‘Mēne fugis?’ in 4.314. If the similarity is intentional, why is it appropriate?
3. After Dido’s plea in Book 4, Aeneas ‘held his eyes unmoved’ (immota tenebat lumina, 4.331-2, p. 92), with what words does Dido behave in a similar fashion in 6.467-71?
4. In Book 4, after Aeneas tells Dido that Anchises, Ascanius, and the gods compel him to go, Dido delivers a final speech, omitted from this commentary, where she claims that Aeneas is so unfeeling in his betrayal that he was born not from a goddess but from the harsh Caucasus mountains or from Hyrcanian Tigers (4.365-7). What similar comparison does Vergil make in 6.469-71 to show that Dido is now as unfeeling and unresponsive to Aeneas’ pleas?
5. Dido reunites with Sychaeus in the woods in 6.471-4. Who is Sychaeus? (For summary, see p. 35.)

6. **Empathy:** If empathy is the ability to acknowledge and share the thoughts and feelings of another person, how does Vergil’s seemingly conscious decision to have Aeneas’ speech imitate Dido’s pleas in Book 4 show that Aeneas is empathic and not as unfeeling as Dido claimed that he was in Book 4? Did Aeneas display empathy in his response to Dido’s pleas in Book 4?

7. What is Aeneas doing physically in 6.476 as Dido walks off with Sychaeus?
Excūdent aliī spīrantia mollius aera

(crēdō equidem), vīvōs dūcent dē marmore vultūs,
ōrābunt causās melius, caelique meātus

dēscribent radiō et surgentia sīdera dīcent:
tū regere imperiō populōs, Rōmāne, mementō
(hae tibi erunt artēs), pācisque impōnere mōrem,
parcere subiectīs et dēbellāre superbōs."

Sic pater Anchīsēs atque haec mīrantibus addit:

“Aspice, ut īnsignis spoliīs Mārcellus opīmīs

ingreditur victorque virōs superēminet omnēs.

Hic rem Rōmānam magnō turbante tumultū

sistet, eques sternet Poenōs Gallumque rebellem,

tertiaque arma patrī suspendet capta Quirīnō.”

---

addō, -ere, -didī, -ditum: to bring to, add, 4
aes, aerīs n.: bronze, 2
ars, artīs f.: art
dēbellō (1): wage war, , fight out, conquer
dēscribō, -ere, -psī, -ptum: describe, draw/mark out
eques, equītīs m.: equestrian
equidem: (I) for my part, (I) indeed, 3
excūdō, -ere: strike out, hammer out, 2
Gallus, -a, -um: Gaul
ingreditur, -ī, -gressus sum: step in, enter; begin, 3
insignis, -e: distinguished, marked, 3
Marcellus, -ī m.: Marcellus, 2
marmor, -orīs n.: marble
meātus, -ūs m.: motion, course
melior mēius: better, superior
meminī, -isse (imper. memento): remember, recall, 3
mollis, -e: soft, gentle, tender
mōs, mōris m.: custom, law, 2
opīmus, -a, -um: rich, fertile
parcō, -ere, pepercī: spare, refrain (dat), 2
pāx, pācis f.: peace, 1
Poenī, -ōrum, m.: Phoenician, Carthaginian, 2
Quirīnus, -ī m.: Quirinus (deified Romulus)
radius, -ī m.: measuring-rod
rebellis, -e: renewing a war; rebel
sistō, -ere, -stītī: make stand, set up; stop, 4
spīrō (1): to breathe
spolium, -ī n.: spoils, plunder
sternō, -ere, strāvi, strātum: to lay (low), layer, 4
subiciō, -ere, -iēcī, -iectum: throw under, subject, 2
superbus, -a, -um: proud, arrogant, 3
superēminēō, -ēre: tower above, tower over; surpass, 2
suspendō, -ere, -pendi, -pensum: hang up
tertius, -a, -um: third
tumultus, -ūs m.: tumult, commotion, 2
turbō (1): confuse, trouble, disturb, 2
victor, -ōris m.: victor, 2
vīvus, -a, -um: living, alive, 3

addresses his son Aeneas as a Roman
imperēō: abl. of means
mementō: remember to…! fut. sg. imperative
meminī + four infinitives

852 tibi: your; dat. of possession
erunt: 3p fut. sum
impōnere: governed by mementō

853 parcere…superbōs: governed by mementō

854 haec: these things; neut. acc. pl.
mirantibus: to (those)…; i.e. to Aeneas and Sibyl; dat. ind. obj. of parcare

855 Aspice: sg. imperative

ut insignis...: how distinguished...! ;
ut is an interrogative adv. modifying nom. sg.
insignis in an exclamatory sentence
Anchises: the arts of the Greeks and Romans, the elder Marcellus

spoliis...opimīs: in rich spoils; abl. of respect; neut. pl. ‘spolia opima’ is a technical term for the weapons and armor a Roman general strips from an enemy commander after single combat. Marcellus: The elder Marcellus (268-208 BC) led the Romans against against the Gauls and then Carthaginians in the 2nd Punic War. ingreditur: pres. dep. victorque: and as victor

What Happened in 6.477-846

After Aeneas leaves Dido, he walks among heroes who have died before their time and encounters Deiphobus, who, as noted on p. 113, was a son of Priam and last Trojan husband to Helen. Deiphobus recognizes Aeneas and explains how he was mutilated and killed by Menelaus and Ulysses at the fall of Troy. After the Sibyl urges Aeneas to press on, the two pass Tartarus on their left side, where the Sibyl describes the horrors suffered by those who have committed crimes against the gods or against other humans. From there, the two proceed to the house of Proserpina and Dis, where Aeneas leaves the golden bough by the doorway as a gift to Proserpina.

At last, Aeneas arrives in Elysium, where he sees souls enjoy doing whatever each soul enjoyed while living. He then reunites with Anchises, who takes Aeneas and the Sibyl to the river Lethe, the river of forgetfulness, where souls after 1000 years wait in a line to drink the water of the river, forget their past lives, and be reborn. Here, Anchises points out the figures that will give rise to Rome: the Alban kings, the kings of Rome, many of Rome’s famous generals, and Augustus Caesar himself, who shall extend his power to the ends of the world.

Beginning at line 847 on the facing page, Anchises contrasts the excellence of others, i.e. the Greeks, with the excellence of the Romans and offers a detailed description of the first of three Romans named Marcellus.

Rōmāne in line 851 may refer to Aeneas as well the reader. It would not be unusual for Anchises to refer to his son as a Roman. In Book 1 when Jupiter foretells the future for Venus and connects Aeneas to the future fo Rome, he refers to Caesar as ‘Trōiānus Caesar’ (1.283) in a clear attempt to connect Caesar with his Trojan ancestry. It would not, therefore, be strange for Vergil to identify Aeneas by the name of his descendants—even if Aeneas does not know what Rōmāne means.

Of course, readers could also view Anchises as speaking to them directly and not to Aeneas alone.

Spolia opima were arms that a Roman general stripped from the body of an enemy leader in single combat. The victor would fasten the spoils to an oak trunk and dedicate them to Jupiter on the Capitoline Hill (Vergil has them dedicated to Quirinus, Romulus’ name once deified). This dedication occurred only three times: (1) Romulus stripped King Acron in 752 BC, (2) Cossus stripped Lar Tolumnius in 5th c., and (3) Marcellus stripped the Gallic Viridomarus of the Gaesatae in 222 BC.

1. Name five (5) ways the Greeks will excel in 6.847-50.
2. Name four (4) ways that the Romans will excel in 851-3.
3. What two foes will Marcellus (discussed in the next page) defeat in line 858?
Atque hic Aenēās (ūnā namque īre vidēbat) 860  
ēgregium formā iuvenem et fulgentibus armīs, 861  
sed frōns laeta parum et dēiectō lūmina vultū. 862  
“Quis, pater, ille virum quī sīc comitātūr euntēm? 863  
Filius, annē alīquīs magnā dē stirpe nepōtūm? 864  
Quī strepitus circā comitum! Quantum instar in ipsō! 865  
Sed nox ātra caput trīstī circularum volat umbrā.” 866  
Tum pater Anchisēs lacrimīs ingressus obortīs: 867  
“Ō nāte, ingentem lūctum nē quare tuōrum; 868  
ostendent terrīs hunc tantum fāta neque ultrā 869  
esse sinent. Nimium vōbis Rōmāna propāgo 870  
vīsa potēns, superī, propria haec sī dōna fuissent. 871

<table>
<thead>
<tr>
<th>860 Aenēās (dīxīt)</th>
<th>861</th>
<th>862</th>
<th>863</th>
<th>864 (Estne) Filius an-ne (est)...: (Is he)....or (is he)....?; add linking verbs</th>
<th>865 Qui strepitus (est): What...(there is)....!; interrogative adj. in an exclamatory sentence</th>
<th>866 (eō) ipsō: in him himself; i.e. Marcellus (3)</th>
<th>867 lacrimīs...obortīs: abl. abs.</th>
<th>868 Ō nāte: voc. dir. address, nātus</th>
<th>869 ostendent: fut.; neut, fāta is the subject</th>
<th>870 sinent: fut.</th>
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<td>ūnā: together; adv.; with the elder Marcellus</td>
<td>īre....iuvenem: that...; ind. disc. eō, īre; this young man is Marcellus (3) (42-23 BC)</td>
<td>formā et fulgentibus armīs: in...and in...; abl. respect with ūgregium</td>
<td>frōns (erat) laeta parum: his face (was)....; ‘his brow’ synecdoche and litotes</td>
<td>dēiectō lūmina vultū: his eyes were cast down on his face; ‘his face cast down in respect to his eyes’ abl. abs., acc. of respect</td>
<td>Quīs (est) ille...quī...</td>
<td>virum...euntēm: obj. of comitātūr and pres. pple eō, īre; i.e. elder Marcellus (1)</td>
<td>Quīstrepitus (est): What...(there is)....!; interrogative adj. in an exclamatory sentence</td>
<td>circumvolō (1): fly around</td>
<td>comitor, -āri, comitātūs sum: accompany, attend</td>
<td>parum: not enough, too little</td>
</tr>
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</table>

| an: or (in questions), 3 | circā: around, about | circumvolō: fly around | comitor, -āri, comitātūs sum: accompany, attend | dēiciō, -ere, -īeci, -iectum: cast down | ēgregius, -a, -um: remarkable, distinguished | filius, -i m.: son | frōns, frontīs f.: forehead, brow, 2 | fulgeō, -ēre, -fulsē: flash, shine, 2 | ingrediō, -ī, -gressum sum: step in, enter; begin, 3 | instar n.: image, likeness; figure, bearing | iuvenis, -is m.: youth, young man, 3 | luctus, -ūs m.: grief, lamentation | nepōs, nepōtōs m.: grandson, decedent, 3 | neque: nor, and not: neither...nor, 4 | nimiento: too much, exceedingly | oborōr, -ōrī, -ortus sum: rise up, appear | ostendō, -ere, -i, ntus: show, promise, 2 | parum: not enough, too little | potēns, -entis: powerful, 4 | propōs, -inis f.: descendants, posterity, offspring | proprius: its own, their own, one’s own, 2 | quantus, -a, -um: how great, much, many, 4 | sinō, -ere, sīvī, situs: allow, permit, 2 | stirps, stirīps f.: stock, shoot | strepitus, -ūs m.: noise, uproar, 2 | superus, -a, -um: above, higher; subst. god above, 3 | trīstīs, -e: sad, sullen, dreary, 2 | ultrā: beyond, more, besides |
Three Men named Marcellus

In 6.860-2 Aeneas notices a young Marcellus (3) walking alongside Marcellus (1)

Marcus Claudius Marcellus (1) 268-208 BC
- held consulship five (5) times
- consul during Gallic War of 225 BC
- earned *Spolia Opima* in hand-to-hand combat with the Gaul Viridomarus in 222 BC
- proconsul/consul during 2nd Punic War (216-11 BC)
  - famously captured the city of Syracuse in Sicily

Gaius Claudius Marcellus (2) 88-40 BC
- descendant of Marcellus (1) and father to Marcellus (3)
- married Augustus’ sister Octavia (69-11 BC) in 54 BC
  - had three children with Octavia: two daughters and Marcus
- elected consul in 50 BC
- opposed Julius Caesar during the Civil war but was later pardoned
- died in 40 BC (Octavia then married Marcus Antonius)

Marcus Claudius Marcellus (3) 42-23 BC
- son of Marcellus (2) and Octavia, Augustus’ sister who will later marry Antony
- heir apparent to his uncle, Caesar Augustus, who had no male heirs
- married Julia, his cousin and Augustus’ sole daughter, in 25 BC
- died of illness in Baiae, near Mr. Vesuvius, in 23 BC
- buried in Mausoleum of Augustus still extant in the Campus Martius

Political Propaganda and Marcellus (3)

Before the premature death at 19 years old in 23 BC, Marcellus (3) was supposed to be the heir to Caesar Augustus’ power in Rome and become the second emperor of Rome. He had already married Julia, Caesar Augustus’s daughter and Marcellus’ own cousin, which reaffirmed the political alliance and communicated to others that Marcellus was the heir apparent to his uncle’s wealth and power.

By including this laudatory tribute, Vergil suggests that both the gods and fates approved and promoted Marcellus’ rise to power in the same way they promoted Augustus’ own rise to power.

Why Include the Elder Marcellus (1)?

The mention of Marcellus (1) in 855-859 serves at least three purposes: (a) he is a natural part of the procession of Roman figures along the riverbank, (b) his mention ennobles Marcellus (3) he reminds readers that Augustus’ heir had a distinguished aristocratic pedigree just as Augustus himself, and (c) the praise lavished on Marcellus (3) while he walks beside Marcellus (1) emphasizes that the young man would have surpassed his famous ancestor in accomplishments.

1. What do 8.860 and 863 indicate that Marcellus (1) and Marcellus (3) are doing as Aeneas watches?
2. How do lines 862 and 866 foreshadow the premature death of Marcellus (3)?
3. What is Anchises’ physical reaction in 867 when Aeneas asks about young Marcellus (3)?
4. Why, according to Anchises in 6.868-71, do the gods cut short the life of Marcellus, who was so full of promise?
Quantōs ille virum magnam Māvortis ad urbem campum aget gemitūs! Vel quae, Tiberīne, vidēbis fūnera, cum tumulum praeterlābēre recentem! Nec puer Īliacā quisquam dē gente Latīnōs in tantum spē tolet avōs, nec Rōmula quondam ullō sē tantum tellūs iactābit alumnō. Heu pietās, heu prīsca fidēs invictaque bellō dexterā! Nōn īliī sē quisquam impūne tulisset obvius armātō, seu cum pedes īret in hostem seu spūmantium equī foderat calcāribus armōs. Heu, miserande puer, sī quā fāta aspera rumpās, tū Mārcellus eris. Manibus date līlia plēnīs, Heu, seu spūmantis equī foderet calcāribus armōs.

Lesson 62: Aeneid VI.872-886

872 Quantōs... gemitūs: How many...; yet more exclamatory sentences; ille Marvortis campus: that (famous) Campus Martius; NW Rome where Marcellus is buried vir(ō)rūm: gen. pl.
873 aget: will drive Vel: or...; inclusive disjunctive (= and) Quae... funera:! What funerals...!; in an exclamatory sentence

Tiberīne: voc. dir. address; apostrophe, He addresses the Tiber river, which flows nearby vidēbis: 2s fut.
874 cum... praeterlābēris: 2s fut. dep.: translate as present active with fut. sense
875 Nec puer... quisquam: not any boy...
876 in tantum: so much; ‘to so much’
Octavia's Reaction to Hearing Vergil's Tribute to Marcellus

The historian Suétónius (AD 69–122) offers the following account of what happened when Vergil first recited the passage about Marcellus in Book 6 in front of Augustus and his sister Octavia:

But it was not until long afterwards, when the material was at last in shape, that Vergil read to him three books in all, the second, fourth, and sixth. The last of these produced a remarkable effect on Octavia, who was present at the reading; for it is said that when he reached the verses about her son, “Thou shalt be Marcellus,” she fainted and was with difficulty revived.

(Trans. J.C. Rolfe, Suétónius’ Vita Vergiliī 32)

This account, perhaps fictional, reminds us of two points: (1) that Vergil was under the patronage of Augustus and his supporters and the epic is in part a work of political propaganda, and (2) that Vergil postpones the naming of young Marcellus for 24 lines in order to maximize the dramatic effect and emotional impact on his contemporary readers.

Exclamatory Sentences

| ut insignis...ingreditur! | How distinguished...! | 6.855 p. 120 |
| Quī strepitus circā comitum! | What a noise...! | 6.865 p. 122 |
| Quantum instar in ipsō! | How great an image...! | 6.865 p. 122 |
| Quantō...campus aget gemītūs! | How many...! | 6.872 p. 124 |
| Quae...vidēbis fūnera | What funerals...! | 6.873 p. 124 |

1. What is the reaction to Marcellus’ death in the Campus Martius along the Tiber river?
2. What does Anchises say about Marcellus’ promise among the Romans in 875-7?
3. What moral excellence in 6.878 does Marcellus share with Aeneas?
4. What ritual is Anchises observing in 883-6, even though Marcellus will not be born for 1000 years?
āeris in campīs lātīs atque omnia īūs trānsplantānt.
Quae postquam Anchīsēs nātum per singula dūxit
incenditque animum fāmae venientis amōre,
exim bella virō memorat quae deinde gerenda,
Laurentēsque docet populōs urbemque Latīnī,
et quō quemque modō fugiatque feraque labōrem
Sunt geminae Somnī portae, quārum altera fertur
corena, quā vērīs facilis datur exitus umbrīs,
altera candelī perfecta nitēns elephantō,
sed falsa ad caelum mittunt insomnia mānēs.
Hīs ibi tum nātum Anchīsēs ūnāque Sibyllam
prōsequitur dictīs portāque ēmittit eburnā;
ille viam secat ad nāvēs sociōsque revīsit.

887 āeris: of mist; with campīs
888 Quae...per singula: through which one by one; or connective relative: ‘through these one by one’
889 animum: i.e. Aeneas’
fāmae venientis: for...; objective gen. following amōre; pres. pple veniō
890 virō: i.e. for Aeneas; dat. of interest quae...gerenda (sunt): which must be...; ‘which (are) to be...’ a passive periphrastic (gerundive + sum) expressing necessity
891 Latīnī: of Latīnus; i.e. Laurentum, the coastal city of King Latinus and the Latins in Latium
892 quō...modō: in what way...; ind. question with pres. subj. fugiō and ferō, ‘carry out’ quemque labōrem: each...; obj. of both verbs
893 Sunt: There are...
Does the Gate of Ivory Subvert the Political Message of Book 6?

Does Aeneas’ exit through the Gate of Ivory subvert the political propaganda of Book 6? More specifically, does Aeneas’ exit call into question Anchises’ revelation of a divine plan that connects Aeneas with Rome, Augustus, and Marcellus? Some readers see controversy where others do not.

The problem lies in Vergil’s description of the gates, where readers are asked to compare the ‘true shades’ that exit through the Gate of Horn to the ‘false dreams’ that exit from the Gate of Ivory. The ‘shades’ (*umbrae*) and ‘dreams’ (*insomnia*) do not seem as comparable as readers would like:

- **Gate of Horn (Porta Cornea)**: *vērīs umbrīs* (= *vēra insomnia*)?
- **Gate of Ivory (Porta Eburna)**: *falsīs umbrīs* (= *falsīs umbrae*)?

Some readers see no controversy and argue that Aeneas exits through the Gate of Ivory because he is not a ‘true shade’ (*vēra umbra*) as required by the Gate of Horn. Other readers, however, find significance in the fact that the Gate of Ivory is reserved for ‘false dreams’ and argue that Aeneas’ exit through the gate of falsehood suggests that the propaganda in Anchises’ speech is less than truthful.

Finally, still other readers suggest that Vergil intended for there to be ambiguity and wrote an ending that could be acceptable to the Emperor Augustus and his political supporters and at the same time cast lingering doubt that the propaganda was true.

Vergil’s Gates of Ivory and Horn and *Odyssey* 19

In the following speech from *Odyssey* Book 19, Odysseus’ wife Penelope reveals to the disguised Odysseus a dream that she had about Odysseus’ return to Ithaca but then offers the following explanation for why such a dream may not come true. Vergil imitates this same description of the gates in the closing of Book 6:

> “Stranger, dreams verily are baffling and unclear of meaning, and in no wise do they find fulfillment in all things for men. For two are the gates of shadowy dreams, and one is fashioned of horn and one of ivory. Those dreams that pass through the gate of sawn ivory deceive men, bringing words that find no fulfillment. But those that come forth through the gate of polished horn bring true issues to pass, when any mortal sees them. But in my case it was not from thence, methinks, that my strange dream came.

*Odyssey* XIX.559-69 (tr. A. T. Murray, 1919)

Vergil does not copy Homer’s words verbatim, but the imitation is clear: (1) Vergil expects his readers to have read the *Odyssey* in Greek and recognized the imitation. (2) Since Vergil imitates the *Odyssey* regularly in Books 1-6, this final imitation is intentional. Finally, (3) Penelope makes it very clear that the Gate of Ivory brings false and deceptive dreams, while the Gate of Horn brings the truth. The imitation seems to support the view that Aeneas’ exit through the Gate of Ivory casts Anchises’ account in doubt.

1. How does Aeneas respond to what he sees and hears from Anchises in 889?
2. What exits through the Gate of Horn in 894?
3. What is sent through the Gate of Ivory in line 896?
4. Which gate does Aeneas pass through in 898?
Glossary
### Nouns, Pronouns, and Adjectives

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**Selected Pronouns**

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<td></td>
<td></td>
<td>to/for them</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*is, ea, id is a demonstrative and in Caesar is often translated as “this/that” in the singular and “these/those” in the plural.**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>quī</td>
<td>quīus</td>
<td>cuius</td>
<td>quem</td>
<td>quō</td>
</tr>
<tr>
<td>quae</td>
<td>quīus</td>
<td>cuīs</td>
<td>quam</td>
<td>quā</td>
</tr>
<tr>
<td>quod</td>
<td>quīrum</td>
<td>cuiform</td>
<td>quam</td>
<td>quārum</td>
</tr>
<tr>
<td></td>
<td>quōrum</td>
<td>cuīrum</td>
<td>quōs</td>
<td>quās</td>
</tr>
<tr>
<td></td>
<td>quīs</td>
<td>quībus</td>
<td>quībus</td>
<td>quībus</td>
</tr>
</tbody>
</table>

*who, which, that whose, of whom/which to whom/which whom, which, that by/with/from whom/which*
Synopsis: Second Conjugation

<table>
<thead>
<tr>
<th>Nom.</th>
<th>illē</th>
<th>illa</th>
<th>illud</th>
<th>that</th>
<th>hic</th>
<th>haec</th>
<th>hoc</th>
<th>this</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gen.</td>
<td>illūs</td>
<td>illūs</td>
<td>illūs</td>
<td>of that</td>
<td>huius</td>
<td>huius</td>
<td>huius</td>
<td>of this</td>
</tr>
<tr>
<td>Dat.</td>
<td>illī</td>
<td>illī</td>
<td>illī</td>
<td>to/for that</td>
<td>huic</td>
<td>huic</td>
<td>huic</td>
<td>to/for this</td>
</tr>
<tr>
<td>Acc.</td>
<td>illum</td>
<td>illam</td>
<td>illud</td>
<td>that</td>
<td>hunc</td>
<td>hanc</td>
<td>hoc</td>
<td>this</td>
</tr>
<tr>
<td>Abl.</td>
<td>illō</td>
<td>illā</td>
<td>illō</td>
<td>with/from that</td>
<td>hōc</td>
<td>hāc</td>
<td>hōc</td>
<td>with/from this</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Nom.</th>
<th>illī</th>
<th>illae</th>
<th>illa</th>
<th>those</th>
<th>hī</th>
<th>hae</th>
<th>haec</th>
<th>these</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gen.</td>
<td>illōrum</td>
<td>illārum</td>
<td>illōrum</td>
<td>of those</td>
<td>hōrum</td>
<td>hārum</td>
<td>hōrum</td>
<td>of these</td>
</tr>
<tr>
<td>Dat.</td>
<td>illīs</td>
<td>illīs</td>
<td>illīs</td>
<td>to those</td>
<td>hīs</td>
<td>hīs</td>
<td>hīs</td>
<td>to these</td>
</tr>
<tr>
<td>Acc.</td>
<td>illūs</td>
<td>illūs</td>
<td>illa</td>
<td>those</td>
<td>hōs</td>
<td>hās</td>
<td>haec</td>
<td>these</td>
</tr>
<tr>
<td>Abl.</td>
<td>illīs</td>
<td>illīs</td>
<td>illīs</td>
<td>with/from those</td>
<td>hīs</td>
<td>hīs</td>
<td>hīs</td>
<td>with/from these</td>
</tr>
</tbody>
</table>

reflexive pronoun possessive reflexive adjective

<table>
<thead>
<tr>
<th>Nom.</th>
<th>---</th>
<th>suus</th>
<th>sua</th>
<th>suum</th>
<th>suī</th>
<th>suae</th>
<th>sua</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gen.</td>
<td>suī</td>
<td>suī</td>
<td>suae</td>
<td>suī</td>
<td>suī</td>
<td>suārum</td>
<td>suōrum</td>
</tr>
<tr>
<td>Dat.</td>
<td>sibi</td>
<td>suō</td>
<td>suae</td>
<td>suō</td>
<td>suīs</td>
<td>suīs</td>
<td>suīs</td>
</tr>
<tr>
<td>Acc.</td>
<td>sē</td>
<td>suum</td>
<td>suam</td>
<td>suum</td>
<td>suōs</td>
<td>suās</td>
<td>suae</td>
</tr>
<tr>
<td>Abl.</td>
<td>sē</td>
<td>suō</td>
<td>suā</td>
<td>suō</td>
<td>suī</td>
<td>suī</td>
<td>suī</td>
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</tbody>
</table>

### Adjectives and Adverbs

<table>
<thead>
<tr>
<th>Decl.</th>
<th>Positive</th>
<th>Comperative</th>
<th>Superlative</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st/2nd</td>
<td>altus, -a, -um</td>
<td>altior, altius</td>
<td>altissimus, -a, -um</td>
</tr>
<tr>
<td></td>
<td>high (deep)</td>
<td>higher (deeper)</td>
<td>highest, very high (deepest)</td>
</tr>
<tr>
<td>3rd</td>
<td>fortis, forte</td>
<td>fortior, fortius</td>
<td>fortissimus, -a, -um</td>
</tr>
<tr>
<td></td>
<td>brave</td>
<td>braver, more brave</td>
<td>bravest, most brave, very brave</td>
</tr>
<tr>
<td>1st/2nd</td>
<td>altē</td>
<td>altius</td>
<td>altissimē</td>
</tr>
<tr>
<td></td>
<td>deeply</td>
<td>more deeply</td>
<td>very deeply</td>
</tr>
<tr>
<td>3rd</td>
<td>fortiter</td>
<td>fortius</td>
<td>fortissimē</td>
</tr>
<tr>
<td></td>
<td>bravely</td>
<td>more bravely</td>
<td>very bravely</td>
</tr>
</tbody>
</table>

### Irregular Adjectives and Adverbs

<table>
<thead>
<tr>
<th>Positive</th>
<th>Comparative</th>
<th>Superlative</th>
</tr>
</thead>
<tbody>
<tr>
<td>bonus, -a, -um</td>
<td>melior, melius</td>
<td>optimus, -a, -um</td>
</tr>
<tr>
<td>good</td>
<td>better</td>
<td>best</td>
</tr>
<tr>
<td>magnus, -a, -um</td>
<td>maior, maius</td>
<td>maximus, -a, -um</td>
</tr>
<tr>
<td>great</td>
<td>greater</td>
<td>greatest</td>
</tr>
<tr>
<td>parvus, -a, -um</td>
<td>minor, minus</td>
<td>minimus, -a, -um</td>
</tr>
<tr>
<td>small</td>
<td>smaller</td>
<td>smallest</td>
</tr>
<tr>
<td>multus, -a, -um</td>
<td>---, plus</td>
<td>plurimus, -a, -um</td>
</tr>
<tr>
<td>much</td>
<td>more</td>
<td>most</td>
</tr>
</tbody>
</table>
**Synopsis: First Conjugation**

<table>
<thead>
<tr>
<th>amō, amāre, amāvī, amātum: to love</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>active</th>
<th>translation</th>
<th>passive</th>
<th>translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Indicative</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pres.</td>
<td>amō</td>
<td>I love</td>
<td>amāmus</td>
</tr>
<tr>
<td>amās</td>
<td>amor</td>
<td>amātis</td>
<td>amāris</td>
</tr>
<tr>
<td>amat</td>
<td>amant</td>
<td></td>
<td>amātur</td>
</tr>
<tr>
<td>Impf.</td>
<td>amābam</td>
<td>I was loving</td>
<td>amābāmus</td>
</tr>
<tr>
<td>amābās</td>
<td>amābar</td>
<td>amābātis</td>
<td>amābāris</td>
</tr>
<tr>
<td>amābat</td>
<td>amābātur</td>
<td>amābānt</td>
<td>amābuntur</td>
</tr>
<tr>
<td>Fut.</td>
<td>amābō</td>
<td>I will love</td>
<td>amābimus</td>
</tr>
<tr>
<td>amābis</td>
<td>amābor</td>
<td>amābītis</td>
<td>amāberis</td>
</tr>
<tr>
<td>amābit</td>
<td>amābītur</td>
<td>amābīnt</td>
<td>amābunt</td>
</tr>
<tr>
<td>Perf.</td>
<td>amāvī</td>
<td>I have loved</td>
<td>amāvīmus</td>
</tr>
<tr>
<td>amāvīstī</td>
<td>amāta sum</td>
<td>amāvīstis</td>
<td>amāta es</td>
</tr>
<tr>
<td>amāvīt</td>
<td>amātae sumus</td>
<td></td>
<td>amātae estis</td>
</tr>
<tr>
<td>Plpf.</td>
<td>amāveram</td>
<td>I had loved</td>
<td>amāverāmus</td>
</tr>
<tr>
<td>amāverās</td>
<td>amāta eram</td>
<td>amāverātis</td>
<td>amāta erās</td>
</tr>
<tr>
<td>amāverat</td>
<td>amāta erat</td>
<td>amāverant</td>
<td>amāta erant</td>
</tr>
<tr>
<td>Fut. Pf</td>
<td>amāverō</td>
<td>I will have</td>
<td>amāverimus</td>
</tr>
<tr>
<td>amāveris</td>
<td>amāta erō</td>
<td>amāverītis</td>
<td>amāta erīs</td>
</tr>
<tr>
<td>amāverit</td>
<td>amāta erit</td>
<td>amāverint</td>
<td>amātae erunt</td>
</tr>
</tbody>
</table>

| Subjunctive | | | |
| Pres. | amem | same as | amēs | indicative |
| amēs | amēmus | amētis | amēris | amēminī |
| amet | amēt | amētus | amētur | amētur |
| Impf. | amārem | amārēmus | amārer | amārēmur |
| amārēs | amārētis | amārēris | amārēminī |
| amāret | amārent | amārentur | |
| Perf. | amāverim | amāverīmus | amāta sim | amātae simus |
| amāveris | amāverītis | amāta sīs | amātae sitīs |
| amāverit | amāverint | amāta sit | amātae sint |
| Plpf. | amāvissem | amāvisśēmus | amāta essem | amātae essēmus |
| amāvisśēs | amāvisśētis | amāta essēs | amātae essētis |
| amāvisset | amāvissent | amāta esset | amātae essent | |

| Imperative | | | |
| amā | amāte | love! |

| Participle | | | |
| Pres. | amāns (gen. amantis) | loving | amātus, -a, -um | having been loved |
| Perf. | | | | |
| Fut. | amātūrus, -a, -um | going to love | amandus, -a, -um | going to be loved |

| Infinitive | | | |
| Pres. | amāre | to love | amārī | to be love |
| Perf. | amāvisse | to have loved | amātum esse | to have been loved |
| Fut. | amātūrum esse | to be going to loved | | |
### Synopsis: Second Conjugation

#### teneō, tenēre, tenuī, tentum: to hold

<table>
<thead>
<tr>
<th>active</th>
<th>translation</th>
<th>passive</th>
<th>translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pres.</td>
<td>teneō</td>
<td>I hold</td>
<td>tenēmur</td>
</tr>
<tr>
<td></td>
<td>tenēs</td>
<td></td>
<td>tenēmīni</td>
</tr>
<tr>
<td></td>
<td>tenet</td>
<td></td>
<td>tenētūr</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>tenentur</td>
</tr>
<tr>
<td>Impf.</td>
<td>tenēbāmus</td>
<td>I was holding</td>
<td>tenēbāmur</td>
</tr>
<tr>
<td></td>
<td>tenēbātis</td>
<td></td>
<td>tenēbāminī</td>
</tr>
<tr>
<td></td>
<td>tenēbat</td>
<td></td>
<td>tenēbātur</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>tenēbantur</td>
</tr>
<tr>
<td>Fut.</td>
<td>tenēbō</td>
<td>I will hold</td>
<td>tenēbimur</td>
</tr>
<tr>
<td></td>
<td>tenēbītis</td>
<td></td>
<td>tenēbiminī</td>
</tr>
<tr>
<td></td>
<td>tenēbit</td>
<td></td>
<td>tenēbitur</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>tenēbant</td>
</tr>
<tr>
<td>Perf.</td>
<td>tenuī</td>
<td>I have held</td>
<td>tenta sum</td>
</tr>
<tr>
<td></td>
<td>tenuisī</td>
<td></td>
<td>tentae sumus</td>
</tr>
<tr>
<td></td>
<td>tenuit</td>
<td></td>
<td>tentae estis</td>
</tr>
<tr>
<td>Plpf.</td>
<td>tenuerāmus</td>
<td>I had held</td>
<td>tenta eram</td>
</tr>
<tr>
<td></td>
<td>tenuerātis</td>
<td></td>
<td>tentae erāmus</td>
</tr>
<tr>
<td></td>
<td>tenuerant</td>
<td></td>
<td>tentae erātis</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>tentae erant</td>
</tr>
<tr>
<td>Fut. P.</td>
<td>tenuerō</td>
<td>I will have held</td>
<td>tenta erō</td>
</tr>
<tr>
<td></td>
<td>tenuerītis</td>
<td></td>
<td>tentae erimus</td>
</tr>
<tr>
<td></td>
<td>tenuerint</td>
<td></td>
<td>tentae eritis</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>tentae erunt</td>
</tr>
</tbody>
</table>

#### Subjunctive

| Pres.  | teneam | teneāmus | same as | tenear | teneāmūr | same as indicative |
|        | teneās | teneātis |         | teneāris | teneāminī |
|        | teneat |         |         | teneātur | teneāntur |
| Impf.  | tenērem | tenērēmus |         | tenērer | tenērēmur |
|        | tenērēs | tenērētis |         | tenērēris | tenērēminī |
|        | tenēret |         |         | tenērētur | tenērentur |
| Perf.  | tenuerim | tenuerīmus |         | tenta sim | tentae sīmus |
|        | tenuerīs | tenuerītis |         | tenta sīs | tentae sītis |
|        | tenuerint |         |         | tenta sit | tentae sint |
| Plpf.  | tenuissem | tenuissēmus |         | tenta essem | tentae essēmus |
|        | tenuissēs | tenuissētis |         | tenta essēs | tentae essētis |
|        | tenuissent |         |         | tenta esset | tentae essent |

#### Imperative

| tenē | tenēte | hold! |

#### Participle

| Pres.  | tenēns (gen. tenentis) | holding | tenus, -a, -um | having been held |
| Perif. |                     |         |               |                 |
| Fut.   | tentūrus, -a, -um    | going to hold | tenendus, -a, -um | going to be held |

#### Infinitive

| Pres.  | tenēre | to hold | tenērī | to be held |
| Perif. | tenuisse | to have held | tentum esse | to have been held |
| Fut.   | tentūrum esse | to be going to hold |         |            |
### Synopsis: Third Conjugation

**dūcō, dūcere, dūxī, ductum: to lead**

<table>
<thead>
<tr>
<th>active</th>
<th>translation</th>
<th>passive</th>
<th>translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Indicative</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pres.</td>
<td>dūcō</td>
<td>I lead</td>
<td>dūcor</td>
</tr>
<tr>
<td></td>
<td>dūcimus</td>
<td></td>
<td>dūcemur</td>
</tr>
<tr>
<td></td>
<td>dūcis</td>
<td>dūcere</td>
<td>dūcimī</td>
</tr>
<tr>
<td></td>
<td>dūcit</td>
<td>same as indicative</td>
<td>dūcīris</td>
</tr>
<tr>
<td></td>
<td>dūcit</td>
<td>same as indicative</td>
<td>dūcītur</td>
</tr>
<tr>
<td>Impf.</td>
<td>dūcēbam</td>
<td>I was leading</td>
<td>dūcēbar</td>
</tr>
<tr>
<td></td>
<td>dūcēbām</td>
<td></td>
<td>dūcēbāmur</td>
</tr>
<tr>
<td></td>
<td>dūcēbās</td>
<td></td>
<td>dūcēbāminī</td>
</tr>
<tr>
<td></td>
<td>dūcēbat</td>
<td></td>
<td>dūcēbātur</td>
</tr>
<tr>
<td>Fut.</td>
<td>dūcam</td>
<td>I will lead</td>
<td>dūcar</td>
</tr>
<tr>
<td></td>
<td>dūcēmus</td>
<td></td>
<td>dūcemur</td>
</tr>
<tr>
<td></td>
<td>dūcētis</td>
<td></td>
<td>dūcemī</td>
</tr>
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<td>dūcēt</td>
<td></td>
<td>dūcentur</td>
</tr>
<tr>
<td>Perf.</td>
<td>dūxī</td>
<td>I have led</td>
<td>ducta sum</td>
</tr>
<tr>
<td></td>
<td>dūximus</td>
<td></td>
<td>ductae sumus</td>
</tr>
<tr>
<td></td>
<td>dūxistī</td>
<td></td>
<td>ductae estis</td>
</tr>
<tr>
<td></td>
<td>dūxit</td>
<td></td>
<td>ductae sunt</td>
</tr>
<tr>
<td>Plpf.</td>
<td>dūxeram</td>
<td>I had led</td>
<td>ducta eram</td>
</tr>
<tr>
<td></td>
<td>dūxerēmus</td>
<td></td>
<td>ductae erāmus</td>
</tr>
<tr>
<td></td>
<td>dūxerēs</td>
<td></td>
<td>ductae erātis</td>
</tr>
<tr>
<td></td>
<td>dūxerent</td>
<td></td>
<td>ductae erant</td>
</tr>
<tr>
<td>Fut.. Pf.</td>
<td>dūxerō</td>
<td>I will have led</td>
<td>ducta erō</td>
</tr>
<tr>
<td></td>
<td>dūxerimus</td>
<td></td>
<td>ductae erimus</td>
</tr>
<tr>
<td></td>
<td>dūxerentis</td>
<td></td>
<td>ductae eritis</td>
</tr>
<tr>
<td></td>
<td>dūxerint</td>
<td></td>
<td>ductae erunt</td>
</tr>
</tbody>
</table>

| **Subjunctive** | | | |
| Pres. | dūcam | same as indicative | dūcar | |
| | dūcāmus | | dūcāmur | |
| | dūcās | | dūcāminī | |
| | dūcat | | dūcātur | |
| Impf. | dūcerem | dūcerēmus | dūcerēr | |
| | dūcerēs | | dūcerērīnī | |
| | dūcerent | | dūcerētur | |
| Perf. | dūxerim | dūxerēmus | ducta sīm | |
| | dūxerīs | | ductae sīmus | |
| | dūxerent | | ductae sītis | |
| Plpf. | dūxissem | dūxissemus | ducta essēm | |
| | dūxisse | | ductae essēmus | |
| | dūxisset | | ductae essētis | |

| **Imperative** | dūc(e) | dūcite | lead! |

| **Participle** | | | |
| Pres. | dūcēns (gen. dūcentis) | leading | ductus, -a, -um | having been led |
| Perf. | | | | |
| Fut. | ductūrus, -a, -um | going to lead | dūcendus, -a, -um | going to be led |

| **Infinitive** | | | |
| Pres. | dūcere | to lead | dūcī | to be led |
| Perf. | dūxisse | to have led | ductum esse | to have been led |
| Fut. | ductūrum esse | to be going to lead | | |
**Synopsis: Third-io Conjugation**

**capiō, capere, cēpī, captum: to take, seize**

<table>
<thead>
<tr>
<th>Indicative</th>
<th>translation</th>
<th>passive</th>
<th>translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pres.</td>
<td>capiō</td>
<td>capimus</td>
<td>capimus</td>
</tr>
<tr>
<td></td>
<td>capis</td>
<td>capitis</td>
<td>caperis</td>
</tr>
<tr>
<td></td>
<td>capit</td>
<td>capiunt</td>
<td>capitur</td>
</tr>
<tr>
<td>Impf.</td>
<td>capiēbam</td>
<td>capēbāmus</td>
<td>capiēbāmur</td>
</tr>
<tr>
<td></td>
<td>capiēbās</td>
<td>capiēbātis</td>
<td>capiēbāminī</td>
</tr>
<tr>
<td></td>
<td>capiēbat</td>
<td>capiēbant</td>
<td>capiēbantur</td>
</tr>
<tr>
<td>Fut.</td>
<td>capiam</td>
<td>capiēmus</td>
<td>capiam</td>
</tr>
<tr>
<td></td>
<td>capiēs</td>
<td>capiētis</td>
<td>caperis</td>
</tr>
<tr>
<td></td>
<td>capiēt</td>
<td>capiēt</td>
<td>capiētur</td>
</tr>
<tr>
<td></td>
<td>capiētum</td>
<td>capiētum</td>
<td>capiētum</td>
</tr>
<tr>
<td>Perf.</td>
<td>cēpī</td>
<td>cēpīmus</td>
<td>cēpīmus</td>
</tr>
<tr>
<td></td>
<td>cēpisī</td>
<td>cēpisītis</td>
<td>cēpisītis</td>
</tr>
<tr>
<td></td>
<td>cēpit</td>
<td>cēpert</td>
<td>cēpertur</td>
</tr>
<tr>
<td>Plpf.</td>
<td>cēperam</td>
<td>cēperāmus</td>
<td>cēperāmus</td>
</tr>
<tr>
<td></td>
<td>cēperās</td>
<td>cēperātis</td>
<td>cēperātis</td>
</tr>
<tr>
<td></td>
<td>cēperat</td>
<td>cēperant</td>
<td>cēperant</td>
</tr>
<tr>
<td>Fut. Pf.</td>
<td>cēperō</td>
<td>cēperimus</td>
<td>cēperimus</td>
</tr>
<tr>
<td></td>
<td>cēperis</td>
<td>cēperitis</td>
<td>cēperitis</td>
</tr>
<tr>
<td></td>
<td>cēperit</td>
<td>cēperint</td>
<td>cēperint</td>
</tr>
</tbody>
</table>

| Subjunctive | | |
|------------|-------------|---------|-------------|
| Pres.      | capiam     | capāmus | same as capiam      |
|            | capiās     | capiātis | same as indicative |
|            | capit      | capiant | |
| Impf.      | caperem    | caperēmus | |
|            | caperēs    | caperētis | |
|            | caperet    | caperent | |
| Perf.      | cēperim    | cēperīmus | |
|            | cēperīs    | cēperītis | |
|            | cēperīt    | cēperīnt | |
| Plpf.      | cēpissem   | cēpissēmus | |
|            | cēpissēs   | cēpissētis | |
|            | cēpisset   | cēpissent | |

| Imperative | | |
|------------|-------------|---------|-------------|
|            | cape       | capite  | take!       |

| Participle | | |
|------------|-------------|---------|-------------|
| Pres.      | capiēns (gen. capientis) | taking | |
|            | captūrus, -a, -um | having been taken |
| Fut.       | captūris, -a, -um | going to take | |
|            | capiendus, -a, -um | going to be taken |

| Infinitive | | |
|------------|-------------|---------|-------------|
| Pres.      | capere     | to take | capī | to be taken |
|            | cēpisse    | to have taken | captum esse | to have been taken |
| Fut.       | captūrum esse | to be going to taken | | |
### Synopsis: Fourth Conjugation

**sciō, scīre, scīvī, scītum: to know**

<table>
<thead>
<tr>
<th>Tense</th>
<th>Active</th>
<th>Translation</th>
<th>Passive</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Indicative</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pres.</td>
<td>sciō</td>
<td>I know</td>
<td>scior</td>
<td>I am (being) known</td>
</tr>
<tr>
<td>scīs</td>
<td>scītis</td>
<td></td>
<td>scīris</td>
<td>scīminī</td>
</tr>
<tr>
<td>scīt</td>
<td>scīunt</td>
<td></td>
<td>scītum</td>
<td>scīuntur</td>
</tr>
<tr>
<td>Impf.</td>
<td>scīēbam</td>
<td>I was knowing</td>
<td>scīēbar</td>
<td>I was (being) known</td>
</tr>
<tr>
<td>scīēbās</td>
<td>scīēbātis</td>
<td></td>
<td>scīēbāris</td>
<td>scīēbāminī</td>
</tr>
<tr>
<td>scīēbat</td>
<td>scīēbant</td>
<td></td>
<td>scīēbātum</td>
<td>scīēbantur</td>
</tr>
<tr>
<td>Fut.</td>
<td>sciām</td>
<td>I will know</td>
<td>sciar</td>
<td>I will be known</td>
</tr>
<tr>
<td>scīēs</td>
<td>scīētis</td>
<td></td>
<td>scīēris</td>
<td>scīēminī</td>
</tr>
<tr>
<td>scīet</td>
<td>scient</td>
<td></td>
<td>scīētum</td>
<td>scietur</td>
</tr>
<tr>
<td>Perf.</td>
<td>scīvī</td>
<td>I have known</td>
<td>scīta sum</td>
<td>I have been known</td>
</tr>
<tr>
<td>scīvīstī</td>
<td>scīvīstīs</td>
<td></td>
<td>scīta est</td>
<td>scītae estis</td>
</tr>
<tr>
<td>scīvīt</td>
<td>scīvīrunt</td>
<td></td>
<td>scīta es</td>
<td>scītae sunt</td>
</tr>
<tr>
<td>Plpf.</td>
<td>scīvēram</td>
<td>I had known</td>
<td>scīta eram</td>
<td>I had been known</td>
</tr>
<tr>
<td>scīvērās</td>
<td>scīvērātis</td>
<td></td>
<td>scīta erās</td>
<td>scītae erātis</td>
</tr>
<tr>
<td>scīvērat</td>
<td>scīvērant</td>
<td></td>
<td>scīta erat</td>
<td>scītae erant</td>
</tr>
<tr>
<td>Fut. Pf.</td>
<td>scīvērō</td>
<td>I will have known</td>
<td>scīta erō</td>
<td>I will have been</td>
</tr>
<tr>
<td>scīvēris</td>
<td>scīvēritis</td>
<td></td>
<td>scīta eris</td>
<td>scītae eritis</td>
</tr>
<tr>
<td>scīverit</td>
<td>scīverint</td>
<td></td>
<td>scīta erit</td>
<td>scītae erunt</td>
</tr>
</tbody>
</table>

| **Subjunctive** | | | | |
| Pres. | sciām | same as sciēbam | sciar | same as indicative |
| sciās | sciātis | | scīāris | scīāminī |
| sciat | scient | | scīātum | scīantur |
| Impf. | scīrēm | scīrēmus | scīrer | scīrēmur |
| scīrēs | scīrētis | | scīrēris | scīrēminī |
| scīrēt | scīrent | | scīrētum | scīrentur |
| Perf. | scīverēm | scīverēmus | scīta sim | scītae simus |
| scīverēs | scīverētis | | scīta sīs | scītae sītis |
| scīverēt | scīverint | | scīta sit | scītae sint |
| Plpf. | scīvissēm | scīvissēmus | scīta essem | scītae essēmus |
| scīvissēs | scīvissētis | | scīta essēs | scītae essētis |
| scīvissēt | scīvissent | | scīta essēt | scītae essent |

| **Imperative** | | | |
| sci | scīte | know! |

| **Participle** | | | |
| Pres. | sciēns (gen. scientis) | knowing | scītus, -a, -um | having been known |
| Perf. | | | |
| Fut. | scītūrus, -a, -um | going to know | sciendus, -a, -um | going to be known |

| **Infinitive** | | | |
| Pres. | scīre | to know | scīrī | to be known |
| Perf. | scīvissese | to have known | scītum esse | to have been known |
| Fut. | scītūrum esse | to be going to know |
### Synopsis: sum and possum

**Indicative**

<table>
<thead>
<tr>
<th></th>
<th>sum</th>
<th>esse, fuī, futūrum: to be</th>
<th>possum, posse, potuī, -- : to be able, can</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pres.</td>
<td>sum</td>
<td>I am</td>
<td>possum</td>
</tr>
<tr>
<td></td>
<td>es</td>
<td>I am</td>
<td>potes</td>
</tr>
<tr>
<td></td>
<td>est</td>
<td>I am</td>
<td>potest</td>
</tr>
<tr>
<td>Impf.</td>
<td>eram</td>
<td>I was</td>
<td>poteram</td>
</tr>
<tr>
<td></td>
<td>erās</td>
<td>I was</td>
<td>poterās</td>
</tr>
<tr>
<td></td>
<td>erat</td>
<td>I was</td>
<td>poterat</td>
</tr>
<tr>
<td>Fut.</td>
<td>erō</td>
<td>I will be</td>
<td>poterō</td>
</tr>
<tr>
<td></td>
<td>eris</td>
<td>I will be</td>
<td>poterīs</td>
</tr>
<tr>
<td></td>
<td>erit</td>
<td>I will be</td>
<td>poterīt</td>
</tr>
<tr>
<td>Perf.</td>
<td>fūi</td>
<td>I have been,</td>
<td>potuī</td>
</tr>
<tr>
<td></td>
<td>fuisīti</td>
<td>I was</td>
<td>potuisīti</td>
</tr>
<tr>
<td></td>
<td>fuit</td>
<td>I have been</td>
<td>potuīt</td>
</tr>
<tr>
<td></td>
<td>fūerunt</td>
<td>I have been</td>
<td>potuērunt</td>
</tr>
<tr>
<td>Plpf.</td>
<td>fueram</td>
<td>I had been</td>
<td>potueram</td>
</tr>
<tr>
<td></td>
<td>fuerās</td>
<td>I had been</td>
<td>potuerās</td>
</tr>
<tr>
<td></td>
<td>fuerat</td>
<td>I had been</td>
<td>potuerat</td>
</tr>
<tr>
<td>Fut. Pf.</td>
<td>fuerō</td>
<td>I will have been</td>
<td>potuerō</td>
</tr>
<tr>
<td></td>
<td>fueris</td>
<td>I will have been</td>
<td>potuerīs</td>
</tr>
<tr>
<td></td>
<td>fuerit</td>
<td>I will have been</td>
<td>potuerīt</td>
</tr>
</tbody>
</table>

**Subjunctive**

<table>
<thead>
<tr>
<th></th>
<th>sum</th>
<th>esse, fuī, futūrum: to be</th>
<th>possum, posse, potuī, -- : to be able, can</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pres.</td>
<td>sim</td>
<td>I am</td>
<td>possum</td>
</tr>
<tr>
<td></td>
<td>sīs</td>
<td>I am</td>
<td>potes</td>
</tr>
<tr>
<td></td>
<td>sit</td>
<td>I am</td>
<td>potest</td>
</tr>
<tr>
<td>Impf.</td>
<td>essem</td>
<td>I was</td>
<td>poteram</td>
</tr>
<tr>
<td></td>
<td>essēs</td>
<td>I was</td>
<td>poterās</td>
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<td>esset</td>
<td>I was</td>
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<td>Perf.</td>
<td>fuerim</td>
<td>I will be</td>
<td>poterō</td>
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<td>fuerīs</td>
<td>I will be</td>
<td>poterīs</td>
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<td>fuerit</td>
<td>I will be</td>
<td>poterīt</td>
</tr>
<tr>
<td>Plpf.</td>
<td>fuissem</td>
<td>I have been</td>
<td>potuisīm</td>
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<tr>
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<td>fuissēs</td>
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<td>potuisīti</td>
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<tr>
<td></td>
<td>fuisset</td>
<td>I have been</td>
<td>potuisīt</td>
</tr>
</tbody>
</table>

**Imperative**

|   | xxx | xxx |

**Infinitive**

<table>
<thead>
<tr>
<th></th>
<th>esse</th>
<th>to be</th>
<th>posse</th>
<th>to be able</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perf.</td>
<td>fuisse</td>
<td>to have been</td>
<td>potuisse</td>
<td>to have been heard</td>
</tr>
<tr>
<td>Fut.</td>
<td>futūrum esse*</td>
<td>to be going to be</td>
<td>----</td>
<td>----</td>
</tr>
</tbody>
</table>

* alternative = fore

**sum, esse, fuī, futūrum: to be, 165**
- adsum, -esse, -fuī: be present, assist, 3
- dēsum, -esse, -fuī: be lacking, lack, fail, 6
- intersum, -esse, -fuī: take part in, engage in, 1

**possum, posse, potuī: be able, can, avail, 40**
- praesum, -esse, -fuī: be over, preside over, 2
- subsum, -esse, -fuī: be near, close at hand, 1
### Synopsis: eō, īre

<table>
<thead>
<tr>
<th>Indicative active</th>
<th>translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pres.</strong></td>
<td></td>
</tr>
<tr>
<td>eō</td>
<td>īmus</td>
</tr>
<tr>
<td>īs</td>
<td>ītis</td>
</tr>
<tr>
<td>īt</td>
<td>eunt</td>
</tr>
<tr>
<td><strong>Impf.</strong></td>
<td></td>
</tr>
<tr>
<td>ībam</td>
<td>ībāmus</td>
</tr>
<tr>
<td>ībās</td>
<td>ībātis</td>
</tr>
<tr>
<td>ībat</td>
<td>ībant</td>
</tr>
<tr>
<td><strong>Fut.</strong></td>
<td></td>
</tr>
<tr>
<td>ībō</td>
<td>ībimus</td>
</tr>
<tr>
<td>ībis</td>
<td>ībitis</td>
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<tr>
<td>ībit</td>
<td>ībunt</td>
</tr>
<tr>
<td><strong>Perf.</strong></td>
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</tr>
<tr>
<td>ī</td>
<td>īamus</td>
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<td>īstī</td>
<td>īstitis</td>
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<tr>
<td>īt</td>
<td>īerunt</td>
</tr>
<tr>
<td><strong>Plpf.</strong></td>
<td></td>
</tr>
<tr>
<td>īeram</td>
<td>īerāmus</td>
</tr>
<tr>
<td>īerās</td>
<td>īerātis</td>
</tr>
<tr>
<td>īerat</td>
<td>īerant</td>
</tr>
<tr>
<td><strong>Fut. Pf.</strong></td>
<td></td>
</tr>
<tr>
<td>īerō</td>
<td>īerimus</td>
</tr>
<tr>
<td>īeris</td>
<td>īeritis</td>
</tr>
<tr>
<td>īerit</td>
<td>īerint</td>
</tr>
</tbody>
</table>

| Subjunctive | | |
| Pres. | eam | eāmus | same as indicative |
| | eās | eātis | |
| | eat | eant | |
| **Impf.** | | |
| īrem | īrēmus | |
| īrēs | īrētis | |
| īret | īrent | |
| **Perf.** | | |
| īerim | īerimus | |
| īeris | īeritis | |
| īerit | īerunt | |
| **Plpf.** | | |
| īssem | īssēmus | |
| īssēs | īssētis | |
| īssett | īssent | |

| Imperative | | |
| ī | īte | |

| Participle | | |
| Pres. | īēns (euntis) | going |
| Perf. | --- | |
| Fut. | itūrus, -a, -um | *going to go* |

| Infinitive | | |
| Pres. | īre | *to go* |
| Perf. | īsse | *to have gone* |
| Fut. | ītūrum esse | *to be going to go* |

### Compound verbs
- adeō, -īre, īiī, itū: go to, approach, 2
- eō, īre, īī, itum: to go, come, 10
- abeō, -īre, īī, ītus: go away, 2
- redeō, -īre, -īvī: go back, return, 1
- subeō, -īre, -īii, -ītum: approach, undergo, 6

---
# Popular Uses of the Subjunctive Identified in College Vergil

<table>
<thead>
<tr>
<th>How to identify</th>
<th>special translation</th>
<th>example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Purpose, adverbial</td>
<td>ut/nē + pres./impf.</td>
<td>may/might</td>
</tr>
<tr>
<td>Purpose, relative</td>
<td>quī, quae, quod + pres./impf.</td>
<td>may/might would</td>
</tr>
<tr>
<td>2. Result, adverbial</td>
<td>tam, tantus, sīc, ita + ut/ut nōn</td>
<td>none</td>
</tr>
<tr>
<td>3. Cum-Clauses</td>
<td>cum + subjunctive</td>
<td>none</td>
</tr>
<tr>
<td>4. Indirect Question</td>
<td></td>
<td>none</td>
</tr>
<tr>
<td>5. Indirect Command</td>
<td>verb of commanding + ut/nē</td>
<td>none</td>
</tr>
<tr>
<td>6. Relative Clause of Characteristic</td>
<td>quī, quae, quod + subj.</td>
<td>none/would</td>
</tr>
<tr>
<td>7. Subordinate Verb in Ind. Disc.</td>
<td>quī, quae, quod in an acc. + inf. or ut clause</td>
<td>none</td>
</tr>
<tr>
<td>8. Deliberative Subj.</td>
<td>main verb (interrogative) often in 1s or 1p</td>
<td>am I to X are we to X</td>
</tr>
<tr>
<td>8. Anticipatory Subj.</td>
<td>dum + subj.</td>
<td>none</td>
</tr>
<tr>
<td>9. Subj. of Wish (Optative subj.)</td>
<td>often utinam/ut + main verb (neg. nē)</td>
<td>Would that… Utinam eōs mittat? Would that he may see</td>
</tr>
<tr>
<td>10. Jussive Subj.</td>
<td>main verb (neg. nē) often in 3s or 3p</td>
<td>let/should</td>
</tr>
<tr>
<td>11. Future Less Vivid</td>
<td>sī pres. subj., pres. subj.</td>
<td>should/would</td>
</tr>
<tr>
<td>12. Pres. Contrary to Fact</td>
<td>sī impf. subj., impf. subj. Condition</td>
<td>were/would</td>
</tr>
<tr>
<td>13. Past Contrary to Fact</td>
<td>sī plpf. subj., plpf. subj. Condition</td>
<td>had/would have</td>
</tr>
<tr>
<td>14. Mixed Contrary to Fact</td>
<td>sī impf. or plpf. subj Condition</td>
<td>if were/had</td>
</tr>
<tr>
<td>15. Past (unreal) Potential</td>
<td>plpf. subj. not a condition</td>
<td>would have</td>
</tr>
</tbody>
</table>
Rhetorical Devices

Below is a list of the rhetorical devices, otherwise known as “rhetorical figures” or “stylistic devices,” readers will discover in the text and commentary. As you encounter these devices in the readings, consider how each one enhances the poetry and what would be lost if the device were removed.

**allegory**: an extended metaphor, prolonged use of an image to express meaning

**alliteration**: repetition of consonant sounds at the beginning of a series of words

*Peter Piper picked a peck of pickled peppers.*

*Vastōs vulvunt ad litora flūctūs* (I.86)

**anaphora**: repetition of a word or words at the beginning of successive clauses

*We shall go on to the end. We shall fight in France, we shall fight on the seas…* (Winston Churchill)

*Mīrātur mōlem Aenēās…mīrātur portās* (I.421)

**anastrophe**: inversion of usual word order (i.e. prepositions and objects)

*Up the hill went Jack and Jill.*

*María omnia circum. “around all seas”* (I.32)

**apophasis**: breaking off in the middle of a sentence

*I am so angry. Oh, you can go to…*

*Quos ego ---! Sed motos praestat componere fluctus. (Aeneid I.135)*

**apostrophe**: sudden turn to address a person or object who is present or absent

*Twinkle, twinkle, little star. How I wonder what you are.*

*O patria, O divum domus Ilium! (Aeneid 2.241)*

**asynedeton**: omission of conjunctions

*But in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground…(Lincoln)*

*Saevus ubi Aeacidae tēlō iacet Hector, (et) ubi ingēns Sarpedon, (et) ubi tot Simoīs… (I.99-101)*

**chiasmus**: an “a-b-b-a” arrangement of words, often used with pairs of nouns and adjectives

*Ask not what your country can do for you, ask what you can do for your country*

*Nāvem in cōnspectū nūllam, trēs lītore cervōs (noun, adj., adj. noun) I.184)*

**ecphrasis**: extended description of a work of art or scene of nature

**ellipsis**: omission of words easily understood in context

*She is enrolled in Latin; he, in Spanish.*

*Haec sēcum (dīxit)...“(she said) these things with herself”* (I.37)

**enjambment**: continuation of a clause beyond the end of one line and into the beginning of the next

*litora, multum ille et terris lactatus et alto vi superum,* (I.3-4)

**golden line**: synchesis (interlocking word order) with a verb in the middle

*Tantane vos generis tenuit fiducia vestri?* (I.132)

**hendiadys**: expressing a single idea with two nouns joined by a conjunction

*It sure is nice and cool today! (for “nicely cool”)*

*Molem et montes (for “mass of mountains”) (Aeneid I.61)*

**hyperbaton**: distortion of normal word order (e.g. separation of words meant to be together)

*This I must see!*

*Omnen miscet agēns tēlīs nemora inter frondae turbam* (I.190-1)

**hyperbole**: exaggeration

*I must have translated a million lines today.*

*Clamores simul horrendos ad sidera tollit “he raised horrible shouts to the stars”* (2.222)
hysteron proteron: reversal of the natural order of events
   Put your shoes and socks on!
   summersāsque obrue puppēs “rush over the sunken ships” (I.69)

interlocking word order (synchesis): ABAB order often used with pairs of nouns and adjectives
   saevae memorem Iunonis ob iram (Adj.1 – Adj.2 – Noun1 – Noun2) (I.4)

litotes: use of a negative (often, a double negative) to express something positive
   She is not a bad singer. (i.e. She’s a good singer.)
   Neque enim ignari sumus., “We are not ignorant of evils…” (1.198)

metaphor: expression of meaning through another image
   Don’t count your chickens before they’re hatched!
   spumas salis aere ruēbant “they turned over the foam of the sea with bronze” (i.e. ships are plows, I.35)

metonymy: the use of one noun or image to suggest another
   The pen is mightier than the sword. (the pen suggests discourse; the sword suggests violence.)
   Arma virumque cano. (arma suggests war) (I.1)

onomatopoeia: use of words that sound like their meaning
   click, clack.
   magno cum murmure montis (I.55)

personification: attribution of human characteristics to something not human
   Mother nature cares for us all.
   Fāma…ingrediturque solo et caput inter nubila condit (4.173-94)

pleonasm: the use of superfluous words to enrich the thought
   I saw the UFO with my own eyes. (as opposed to someone else’s eyes?)
   Āmēns animī “mindless in his mind” (4.203)

polysyndeton: use of more conjunctions (Gr. syndeton) than are needed
   He ran and laughed and jumped for joy.
   Eurusque Notusque ruunt creberque procellis Africus (I.85-6)

simile: explicit comparison using words “like” or “as” (sicut, similis, velut, quàlis, quam)
   Just as the sands in the hourglass, so are the days of our lives.
   quàlis apēs…exercet labor… “just as work busies the bees” (I.430-6)

synecdoche: the use of the part to express the whole, a type of metonymy
   I drove a new set of wheels off the lot today. (wheels = car)
   summersāsque obrue puppēs “rush over the sunken ships” (decks suggest ships, I.69)

synthesis (interlocking word order): ABAB order often used with pairs of nouns and adjectives
   saevae memorem Iunonis ob iram (Adj.1 – Adj.2 – Noun1 – Noun2) (I.4)

tmesis: the separation of a compound word into two parts
   I didn’t want that comic book any-old-how.
   Bis collo squamea circum terga dati. (=circumdati) (2.218-19)

transferred epithet (enallage): the transfer of an adjective from its proper object to a related object
   saevae memorem Iunonis ob iram (Juno, not the anger, is mindful) (1.4)
Éclatant almanach vocabulaire (5 ou plus de fois)

La liste alphabetisée comprend toutes les 275 mots du choix de Vergile qui apparaissent cinq fois ou plus. Le nombre indiqué à la fin de chaque entrée indique combien le mot apparaît dans le choix. Ces mêmes entrées dans le dictionnaire dictionnaire sont trouvées dans un ordre alphabétique list dans l’introduction.

a, ab, abs: (away) from, by, 25
accipió, -ere, -cēpī, -ceptus: receive, take, 7
ad: to, toward, at, near (acc.) 29
adversus, -a, -um: facing, opposite, straight on, 5
Aenēas, -ae, acc. -ān m.: Aeneas, 23
Aeolus, -ī m.: Aeolus (king of the winds), 5
aequor, -oris n.: sea, the level (sea), 11
agmen, -inis n.: column, formation (of troops), 5
agō, -ere, ēgī, ēactus: drive, lead, do, 9
aiō, ais, ait; aiunt: say, speak; assert, 7
alius, -a, -ud: other, another, else, 9
altus, -a, -um: high; deep; altum, ī n.: (deep) sea, 28
amor, -ōris m.: love, 9
anchises, -ae, acc. -ēn m.: Anchises 8
anima, -ae f.: breath, life; soul, spirit, 5
animus, -ī m.: mind; spirit; courage; anger, 19
annus, -ī m.: year, 5
ante: before, in front of (acc.); before, previously, 10
antrum, -ī n.: cave, 5
aperiō, -īre, -ūi, apertus: open; reveal, 5
āra, -ae f.: altar, 8
ardeō, -ere, arsē, arsus: burn, be eager to (inf.), 8
arma, -ōrum n.: arms; weapons and armor, 18
arx, arcīs f.: citadel, (fortified) hilltop, 12
aspiciō, -ere, spexi, spectus: to look at, see, 9
at, ast: but, yet, however, at least, 10
āter, ātra, ātrum: dark, black, 7
atque, ac: and; as, 38
aura, -ae f.: breeze, air, 6
aut: or; aut...aut: either...or, 31
bellum, -ī n.: war, 11
caelum, -ī n.: sky, 13
capiō, -ere, -cēpī, captus: take, seize, catch, 5
caput, -itis n.: head; life, 10
causa, -ae f.: reason; cause; for the sake of (gen), 7
celer, -eris, -ere: swift, quick, 6
circum: around (acc.), 12
clámor, -ōris m.: shout, noise, 5
classis, -is f.: fleet, 8
comes, -itis m./f.: companion; comrade, 5
coniunctus, -ius m.: companion; comrade, 5
cordis n.: heart, 5
corpus, -oris n.: body, 11
corripiō, -ere, -ūi, -reptus: snatch (up), 6
crēdō, -ere, -didī: believe, trust, 5
crūdēlis, -e: cruel, bloody, 6
cum: with; when, since, although, 23
cūncus, -a, -um: all, whole, entire, 5
cūra, -ae f.: care, concern; worry, anxiety, 7
cursus, -ūs m.: course, running; haste, 6
danaus, -a, -um: Danaan (Greek), 7
dē: (down) from; about, concerning, 10
dea, -ae f.: goddess, 7
dēmittō, -ere, -mīsī, -missum: drop, sink, 5
dēsero, -ere, -ruī: desert, forsake, abandon, 6
deus, -ī m.: god, 19
dexter, -tra, -trum: right (hand), favorable, 9
dīcō, -ere, dīxi, dictus: say, speak, tell, 18
Dīdō, -ōnis f.: Dido, 11
dīvus, -a, -um: divine; noun, god, goddess, 12
dō, dare, dēdī, datum: give; grant, allow, 27
dolor, -ōris m.: pain, grief, 6
domus, -ūs f.: home, house(hold); 8
dōnum, -ī n.: gift, offering, prize, 6
dūcō, -ere, dūxi, ductus: lead, draw; consider, 9
dulcis, -e: sweet, pleasant, fresh, 7
dum: while, as long as, until; provided that, 6
eō, īre, īi, itus: go, 10
errō (1): wander, 10
et: and; also, even, too, 173
etiam: also, even, 7
extrēmus, -a, -um: farthest, outermost, 5
faciō, -ere, fēcī, factum: do, make, 7
fāma, -ae f.: fame, rumor, reputation, 9
fātum, -ī n.: fate, 18
ferō, ferre, tulī, lātus: bear, endure, carry, report, 25
ferrum, -ī n.: iron; sword, weapon, tool, 7
finis, -is m./f.: end, border; territory 5
flamma, -ae f.: flame, 8
flūctus, -ūs m.: wave, 11
fors, fārī, fātus sum: speak, say, tell, 7
fortis, -e: strong, brave, 5
fuga, -ae f.: flight; haste, 5
fugō, -ere, fugī: flee, escape; avoid, 5
furō, -ere, -uī: rage, rave, seethe, 7

gemitus, -ūs m.: groan, lament, sob, 5
gēns, gentis f: race, people, clan, 11
genus, -eris n: birth, lineage, family, race; kind, 7
gērō, -ere, gessis, gestus: carry (on), wage, 5
gravis, -e: heavy, serious, severe 5
harēna, -ae f: sand, 6
heu: hail! hey! (to grab attention); alas! ah! 7
hic, haec, hoc: this, these, 73
hic: here, 13
hinc: from here, hence, from this place, 7
huc: to this place, hither, 5
iactō (1): to throw (back and forth), toss, 7
imposuī, posse, potuī: be able, can, 5
mare, -is n: sea, 5
medius, -a, -um: middle (part) of, middle, 12
metus, -ūs f.: dread, fear, 5
meus, -a, -um: my, mine, 10
mōrō, -āri, -ātus sum: wonder, be amazed at, 5
misceō, -ère, -uī, mīxītum: mix (up), 7
miser, -era, -rum: miserable, wretched, 6
moenia, -iūnum n: walls; defense, city-walls; 7
mōlēs, -is f: mass, structure; burden, 5
mōns, montis m: mountain, 5
morior, morī, mortuus sum: die, 5
moveō, -ere, mōvī, mōtus: move, upset, 7
multus, -a, -um: much, many, 9
mūrus, iūnum m: wall, 8
nam, namque: for; indeed, truly, 6
nātus, -īn m: son (male having been born) 8
nāvis, -is f: ship, 11
nē: lest, that not, so that not; no, not, 5
-nē: indicates a yes/no question; whether, or, 9
nec: nor, and not; nec…nec: neither…nor, 30
nōmen, -inis n: name, name, renown 5
nōn: not, 22
noster, -ra, -rum: our, ours, 10
nox, noctis, f: night, 7
nūbēs, -ārum n: cloud, 6
nūlīus, -a, -um: not any, no(one, thing), 6
nūmen, -inis n: divine power, approval, 7
nunc: now, 15
Ō: O! oh!, 14
oculus, -ī m: eye, 12
omnis, -e: all, every, whole, entire, 27
ōra, -ae f: shore, coast, border, 5
ōrō (1): plead, beg; pray for, entreat, 8
ōs, ōris n: mouth, face, 10
parēns, -entis m./f: parent, 6
pars, -itis f: part, side, direction; some…others, 5
pater, -tris m: father; ancestor, 13
patria, -ae f: fatherland, country, 8
pectus, -oris n: chest, breast, heart, 12
per: through, over, by, 45
pēs, pedis m: foot, 5
petō, -ere, -īvi: seek, head for; ask, 14
pietās, -tātis f: piety, devotion, 6
poena, -ae f: punishment, penalty, 5
pōnō, -ere, posuī, posītum: put, place (aside), 5
pontus, -ī m: sea, 9
populus, -ī m: people, 6
porta, -ae f: gate, 6
possim, posse, potuī: be able, can, 5
post: after, behind (acc.), later, 5
premō, -ere, pressā, pressum: (sup)press, control, 5
primus, -a, -um: first; leading, 23
prior, prius: earlier, before, 6
puer, -i m.: boy, child, 6
pulcher, -cha, -chrum: beautiful, pretty; noble, 5
puppēs, -is f.: deck, ship, 5
quaerō, -ere, quaesīvī, -situs: search for, ask, 5
quālis, -e: which/what sort; such as, just as, like, 7
que: and, 273
qui, qua, quod (quis? quid?): who, which, what, that; after sī: any, some, 136
rapiō, -ere, rapū, raptum: snatch, seize; kidnap, 7
referō, -ere, -tuī, -lātus: carry back; report, say, 5
rēgāna, -ae f.: queen, 10
rēgnō, -ī n.: kingdom, kingship, rule, 14
regō, -ere, rēxi, rectus: rule, lead, direct, 13
rēs, reī, f.: thing, matter, affair; circumstance, 11
rupā, -ae f.: bank, 8
Rōmānus, -a, -um: Roman, 5
ruō, ruere, -ī: rush (over), fall; plow, 8
sacer, -crā, -crum: sacred, holy; rite, ritual, 5
saevus, -a, -um: savage, fierce, 7
sanguis, -saevus, -sacrum, -sacrum: sacred, holy; rite, ritual, 5
dinēs, -is f.: seat; home, dwelling, foundation, 7
servō (1): save, persevere, keep, 6
sī: if, whether, 26
sīc: thus, so, in this way, 17
sīdus, -eris n.: star, constellation, 7
simul: at the same time, together, 7
socīus, -i m.: comrade, ally, 6
sōlus, -a, -um: alone, only, sole, 5
somnus, -i m.: sleep; dream 5
soror, sorōris f.: sister, 5
sors, sortis f.: lot; lottery; luck, 5
spēs, -ēi f.: hope, expectation, 6
stō, -āre, stēfi, status: stand, stop, 6
sub: under; beneath; near, 13
subēō, -ere, -ēi, ītus: go up to, approach, 6
sum, esse, fūr, futūrus: be, 55
summus, -a, -um: top of, highest, 9
surgō, -ere, -rēxi, -rēctus: raise, rise up, surge, 5
tacitus, -a, -um: silent, speechless, still, 5
tālis, -e: such, 15
tandem: finally; at length, pray, 5
tantus, -a, -um: so great, so much, so many, 18
tectum, -i n.: roof; shelter, house, building, 6
tellūs, -īris f.: land, earth, 6
tēlum, -ī n.: spear, arrow, projectile, 6
tempūlum, -ī n.: temple, 5
tendō, -ere, -dī, tēntus: stretch; strive, hasten, 8
teneō, -ere, -uī, -tus: hold; grab, 11
tergum, -ī n.: back (part of the body), rear, 5
terra, -ae f.: land, ground, earth, 20
Teucrius, a, um: Teucrian, Trojan, 10
tollō, -ere, sustulī, sublātus: raise, lift up; destroy, 5
torquō, -ere, tōrī, tōrtum: twist, turn, 5
tot: so many, 8
tōtus, -a, -um: total, entire, whole, 8
Troia, ae f.: Troy, 13
Trōs, Trōis: Trojan, 5
tū, tuī (pl. vōs, vestrum): you, 44
tum, tunc: then, at that time; 18
tuus, -a, -um: your, yours, 11
Tyrius, -a, -um: Tyrian, of Tyre; Carthaginian, 8
ubi: where; when, 10
ullus, -a, -um: any(one, thing), 5
umbra, -ae f.: shade, shadow, ghost, 12
unda, -ae f.: wave, 14
ūnus, -a, -um: one, alone; ūnā, together, 10
urbs, urbēs f.: city, 27
ut: so that, that; as, when; how, 11
varius, -a, -um: various, 5
vastus, -a, -um: vast, enormous, 7
ve, vel: or (either or both options hold true), 8
veniō, -ere, vēni, ventus: come, go, 14
ventus, -ī m.: wind, 11
vertex, -icīs m.: peak; whirlpool, 5
vēstēr, -ra, -rum: your, yours, 5
vīdēō, -ēre, vīdī, vīsus: see; videor, seem, 24
vincō, -ere, vīcī, victus: conquer, 5
vir, -ī m.: man, husband, 22
vīs, vis f.: force, power; pl. virēs, strength, 7
vocō (1): call; name; summon, 8
vōx, vocēs f.: voice, utterance; word, 8
vulnus, -eris n.: wound, injury, 7
vultus, -ūs m.: expression, face, 6