Short Introduction to the *Aeneid*

This lesson is meant as to provide a break before readers begin reading the *Aeneid* in earnest in Lesson 34. Readers should use this time to (a) review the historical and literary context below, (b) review and master not only the new core vocabulary in lesson 34 but all core words introduced in the preceding Pliny readings, or perhaps (c) practice scanning epic verse (printable materials are on the website).

Who is Publius Vergilius Maro (70-19 BC)?

70 BC	born near Mantua in northern Italy
42	farm confiscated by Octavian (the 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* (3 lines per day on average)
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. Around the time of the publication of the *Eclogues*, a poem about shepherding, in 37 BC, Vergil gained the financial support of Maecenas, a patron of the arts and close advisor to Octavian. Vergil dedicated the *Georgics*, a work about farming, to Maecenas in 31 BC, and the *Eclogues* and *Georgics* continue to be read today.

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 to 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 Vergil died on his return home in Brundisium, Italy and requested that his unfinished *Aeneid* not be published.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 Caesar Augustus (63 BC – AD 14)?

63-44	called "Gaius Octavius"
43-27	"Gaius Julius Caesar Octavianus" (called "Octavian" by historians)
27-AD 14	"Gaius Julius Caesar Octavianus Augustus" ("Caesar 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 his 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.

Where does Vergil's *Aeneid* fit in the Roman Republic?

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 possesssed the loyalty of all legions and real decision-making power.

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

Books 1-6 imitate the *Odyssey*

1 Juno sends a storm, Aeneas lands in Carthage
2 Aeneas recalls the fall of Troy for Queen Dido
3 Aeneas recalls his travels at sea for Dido
4 Aeneas has a love affair with Dido and leaves
5 Funeral games for father Anchises in Sicily
6 Aeneas visits the Underworld in Italy

Books 7-12 imitate the *Iliad*

7 Aeneas arrives in Latium, Juno incites war
8 Aeneas visits Evander, Shield of Aeneas
9 War: Night raid by Nisus and Euryalus
10 War: Turnus kills Evander's son Pallas
11 War: Pallas' burial, Camilla fights and dies
12 Truce among gods, Aeneas kills Turnus

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 to the Trojan his daughter Lavinia—and the future rule of the Latins. 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. Just as Achilles kills the Trojan Hector to avenge the death of Achilles' friend Patroclus in Homer's *Iliad*, so in Book 12 Aeneas kills Turnus to avenge the death of Aeneas' friend Pallas.

Arma virumque canō, Troiae quī prīmus ab ōrīs 1
Ītaliam, fātō profugus, Lāvīnaque vēnit 2
lītora—multum ille et terrīs iactātus et altō 3
vī superum, saevae memorem Iūnōnis ob īram, 4
multa quoque et bellō passus, dum conderet urbem 5
inferretque deōs Latiō—genus unde Latīnum 6
Albānīque patrēs atque altae moenia Rōmae. 7
Mūsa, mihī causās memorā, quō nūmine laesō 8
quidve dolēns rēgīna deum tot volvere cāsūs 9
īnsignem pietāte virum, tot adīre labōrēs 10
impulerit. Tantaene animīs caelestibus īrae? 11

Albānus, -a, -um; Alban, of Alba Longa, 2
caelestis, -e: celestial; of the gods
canō, -ere, cecinī, cantum: sing, 3
doleō, -ēre, doluī: grieve, feel pain
iactō (1): throw (back and forth), toss, 3
impellō, -ere, -pulī, -pulsum: impel, push, 3
īnferō, -ferre, -tulī: carry/bring on
īnsignis, -e: distinguished, marked
labor, -ōris m.: labor, hardship, 3
laedō, -ere, -sī, -sum: hurt, harm; offend, 3
Latīnus, -a, -um: Latin, of Latin, 3
Lāvīn(i)us, -a, -um: Lavinian, of Lavinium
memorō (1): recall, remember, 2
memor, -oris: mindful, remembering (*gen*), 3
Mūsa, -ae f.: Muse
nūmen, -inis n.: divine power/approval, 3
ob: on account of, because of (*acc*.), 2
pietās, -tātis f.: piety, devotion
profugus, -a, -um: exiled, fugitive
Rōma, -ae f.: Rome, 2
superus, -a, -um: above, higher; *subs.* god, 3
ne (-ne): (indicates a yes/no question), 3
unde: from which, whence, 2

1 **virumque**: et virum; i.e. Aeneas
Troiae…ab ōrīs: abl. from ōra, -ae f. 'shore'
quī prīmus…vēnit: *who was the first to come…*; several groups of Trojans left Troy, and Aeneas' was the first to arrive in Italy
2 **Ītaliam…Lāvīniaque lītora**: *to…*; acc. place to which; Lavinium is a town founded by Aeneas
fātō: *by…*; 'because of…' abl. of cause
profugus: in apposition to nom. sg. quī
3 **multum**: *much*; adverbial acc.
ille: *that one*; i.e. Aeneas
et terrīs…et altō…: *both on…and on…*; abl. place where; for altō, see note below
iactātus (est): 3s pf. pass.
altō: *the sea*; 'the deep,' metonomy: this neut. substantive is often used to mean 'the sea'
4 **vī**: *by force*; abl. of means, irreg. abl. sg. vīs
super(ōr)um: *of (those)…*; gen. pl.; i.e. gods
memorem: transferred epithet: the adj. agrees with īram but logically describes Juno
5 **multa**: *many things*; neut. acc. pl. substantive
bellō: *in...*; abl. place where, parallel to line 3
passus (est): 3s pf. dep. patior: translate active
dum conderet…inferretque: *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
6 **Latiō**: *into…*; dat. of compound verb in-ferret
unde (veniunt): *from where…come…*; ellipsis: add a verb to agree with all three nom. subjects
8 **Mūsa**: voc. dir. address; Vergil calls the muse of epic, Calliope, to tell the epic through him
quō nūmine laesō: *by what the numen having been insulted*; 'because of what...' ind. question in apposition to causās: abl. abs + abl. of cause
9 **quidve dolēns…impulerit**: *or grieving what…*; ind. question with pf. subj. impellō; -ve = 'or'
de(ōr)um: gen. pl. deus
virum insignem pietāte volvere tot cāsūs (et) adīre tot labōrēs: *that a man…*; ind. disc. with anaphora, asyndeton (lack of conjunction 'et')
volvere: *undergo*; 'turn over'
10 **pietāte**: *in…*; abl. of respect with insignem
11 **Tantae-ne animīs caelestibus īrae (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; īrae is often pl. but may be translated as sg.

arma, -ōrum n.: arms; weaspons; tools, 10
bellum, -ī n.: war, 9
fātum, -ī n.: fate, 11
īra, -ae f.: anger, rage; passion, 6
Ītalia, -ae f.: Italy, 5
Iūnō, Iūnōnis f.: Juno, 4
Latium, -ī n.: Latium, 6
moenia, -ium n.: walls; city-walls, 7
pater, -tris m.: father; ancestor, 6
rēgīna, -ae f.: queen, 4
saevus, -a, -um: savage, fierce, 6
tot: so many, 6
Troia, ae f.: Troy, 7
volvō, -ere, -ī, volūtum: revolve, roll, churn, 4

The initial 33 lines of the *Aeneid* are challenging! But do not be discouraged. These lines are dense but very meaningful. Once Vergil finishes the introduction, the narrative will be easier to follow.

Introduction (ll. 1-7) and Invocation (ll. 8-11)

Imitation of the *Iliad* and the *Odyssey*

1. **arma virumque (line 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. 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 fate* 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 its account of the rise of Rome are 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. 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 inferretque deōs…Rōmae (ll. 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.

The entire poem is composed to answer one question: Why must the pious suffer?

5. **Mūsa, mihī 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. **īnsignem pietāte 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 tenuēre colōnī) 12
Karthāgō, Ītaliam contrā Tiberīnaque longē 13
ōstia, dīves opum studiīsque asperrima bellī; 14
quam Iūnō fertur terrīs magis omnibus ūnam 15
posthabitā coluisse Samō: hīc illius arma, 16
hīc currus fuit; hoc rēgnum dea gentibus esse, 17
sī quā fāta sinant, iam tum tenditque fovetque. 18
Prōgeniem sed enim Troiānō ā sanguine dūcī 19
audierat Tyriās ōlim quae verteret arcēs; 20
hinc populum lātē rēgem bellōque superbum 21
ventūrum excidiō Libyae: sīc volvere Parcās. 22

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antīquus, -a, -um: ancient, old, 3
asper, aspera, asperum: harsh, rough
colō, -ere, coluī, cultum: farm, cultivate, 3
colōnus, -ī m.: settler, colonist
currus, -ūs m.: chariot
dīves, dīvitis: rich, wealthy
excidium, -ī n.: fall, destruction
foveō, -ēre, fōvī, fōtum: foster, cherish, caress, 2
Karthāgō, -inis f.: Carthage, 2
Libya, -ae f.: Libya, 2
ōlim: once, once upon a time
ops, -is f.: resources, power, wealth, 3
ōstium, -ī n: mouth, entrance, 2
Parcae, -ārum f.: the Fates (personified)
posthabeō, -ēre, -uī, -itum: hold second/after
prōgeniēs, ēī f.: progeny, offspring
Samos, -ī f.: Samos (an island)
sinō, -ere, sīvī, situm: allow, permit, leave, 2
studium, -ī n.: enthusiasm; study, pursuit, 3
superbus, -a, -um: proud, arrogant, 3
Tiberīnus, -a, -um: of the Tiber
Tyrius, -a, -um: Tyrian, Carthaginian, 3

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: *far*
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 coluisse; the antecedent is fem. sg. Karthāgō
fertur: *is said*; 'is reported,' + pf. inf. cōlō.
omnibus: *than…*; abl. of comparison
16 **posthabitā Samō**: abl. abs.; i.e. the island Samos holds second place in Juno's affection
Hīc illius (fuērunt) arma, hīc currus fuit: *Here…here…*; anaphora and ellipsis: add pf. of sum as a verb; note the macron: hīc 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
regnum: *ruling power*
gentibus: *for (all)…*; dat. of interest
18 **sī quā…sinant**: *if in any way…*; quī, quid is indefinite (some, any) after sī, nisī, num and nē; pres. subj. of subordinate verb in ind. disc.
-que…-que: *both…and…*
19 **sed enim**: *but indeed*; place at first in sentence
Prōgeniem…dūcī: *that…*; first of 3 ind. disc. governed by audi(v)erat; pres. pass. inf. dūcō
20 **Tyriās...quae 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) hinc populum…ventūrum (esse)**: *(and) that ..would.*; asyndeton and ellipsis; ind. disc. with fut. act. inf. veniō governed by audi(v)erat
lātē: adv. lātus with rēgem
rēgem: *ruling*; equiv. to pres. pple reg(ent)em
bellō: *in…*; abl. of respect with superbum
22 **excidiō**: *for…*; dat. of purpose
sīc…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

arx, arcis f.: citadel, (fortifed) hilltop, 6
dea, -ae f.: goddess, 5
gēns, gentis f.: people, clan, 6
hīc: here, in this place, 4
hinc: hence, from this place, 4
rēgnum, -ī n.: kingdom, kingship, rule, 7
rēx, rēgis m.: king, 5
sanguis, -inis m.: blood, 7
sīc: thus, so, in this way, 6
tendō, -ere, -dī, tentum: stretch; extend, strive, 6
Troiānus, -a, -um: Trojan, 5

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 *Poenī* or *Pūnī*, 'Phoenicians.' Since the name *Carthāginiēnsēs* does not fit in epic meter, Vergil refers to the people three times as *Tȳriī*, 'Tyrians,' and once as *Sidōniī*, '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 the 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. *syncoptein*, 'to cut off'). Note three recent examples from our reading:

tenuēre (tenuērunt)	*they held* (I.12)	3p perfect ending -ērunt shortened to –ēre
audierat (audīverat)	*she had heard* (I.20)	-v or -vi omitted from the perfect stem
repostum (repositum)	*having been stored* (I.26)	-i omitted from the perfect passive stem

Syncopated 3p perfect verbs such as tenuēre 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. Tyriī tenuēre colōnī).

Ablative of Respect [18]

There are 18 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.'

īnsignem 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)

After sī, nisi, num and nē, all the ali's go away

Aliquis, aliquid*: some(one/thing), any(one/thing)* is an indefinite pronoun. After the four words in the mnemonic above, the prefix *ali-* (=alius) is omitted. If you encounter *quis*, *quid* after these four words, translate *quis*, *quid* as 'any' or 'some.'

sī quā fāta sinant → sī (alīquā) fāta sinant → *if in any way the fates allow* 1.18

Note quā above is not a relative or interrogative pronoun, "in/by whom" but an indefinite pornoun: "in some/any way" There are seven instances of this in Vergil passages and none in Pliny.

Id metuēns veterisque memor Sāturnia bellī, 23
prīma quod ad Troiam prō cārīs gesserat Argīs 24
(necdum etiam causae īrārum saevīque dolōrēs 25
exciderant animō; manet altā mente repostum 26
iūdicium Paridis sprētaeque iniūria formae 27
et genus invīsum et raptī Ganymēdis honōrēs) 28
hīs accēnsa super iactātōs aequore tōtō 29
Trōās, relliquiās Danaum atque immītis Achillī, 30
arcēbat longē Latiō, multōsque per annōs 31
errābant actī fātīs maria omnia circum. 32
Tantae mōlis erat Rōmānam condere gentem. 33

Achillēs, -is (or -ī) m.: Achilles
arceō, -ēre, -uī: fend or keep off, defend
Argus, -ī m.: an Argive, a Greek
dolor, -ōris m.: pain, grief, 3
errō (1): wander, 2
excidō, -ere, -ī: fall from, perish, 2
forma, -ae f.: form, shape; beauty, 3
Ganymēdēs, -is m.: Ganymede
honor (-os), -ōris m.: honor; offering, 3
iactō (1): throw (back and forth), toss, 3
immītis, -e: pitiless, unmerciful, 1
iniūria, -ae f.: injury, injustice, insult, 2
invideō, -ēre: hate, envy
iūdicium, -ī n.: judgment, decision
memor, -oris: mindful, remembering (*gen*), 3
metuō, -ere, -uī: dread, fear, 3
mōlēs, -is f.: mass, burden
necdum: not yet, nor yet
Paris, -idis m.: Paris
rapiō, -ere, -uī, raptum: snatch, seize; kidnap
relliquiae, -ārum f.: survivors, remains, 2
repōnō, -ere, -suī, -situm: put or place back, 2
Sāturnia, -ae f.: Saturnian one, Juno, 2
spernō, -ere, sprēvī, sprētum: spurn, reject, 2
Trōs, Trōis: Trojan, 3
vetus, -eris: old, former, 2

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(i)tum: 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 invīsum**: *hated race, hated stock*; i.e. the Trojan people
raptī: 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
29 **(Iūno) hīs accēnsa…arcēbat**: *(Juno) having been…*; add a subject for arcēbat; PPP accensō
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 (pfw)
(Troiānī) actī: *(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
erat: *it was*…; condere is the infinitive subject

aequor, -oris n.: sea, the level (sea), 4
cārus, -a, -um: dear, 5
circum: around, about (*acc*.), 5
Danaus, -a, -um: Danaan, Greek, 4

Four 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. **Judgment of Paris (iūdicium Paridis)**: 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. **Hated People (genus invīsum)**: Although the phrase can be translated as the "hated people," it likely means "hated lineage" and refers to one of the founders of the Trojans, Dardanus. 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. **Honors of kidnapped Ganymede (raptī Ganymēdis honōrēs)**: Dardanus' grandson Trōs gave birth to three sons, Ilus, Assaracus, and Ganymede, 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 gave to the young man.

Trojans and Greeks

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

Troiānus, -a, -um: Trojan, 5
Trōs, Trōis: Trojan, 3
Troius, -a, -um: Trojan, 1
Troia, ae f.: Troy, 7

Teucrus, -a, -um: Teucrian, Trojan, 8

Dardanidēs, -ae m.: Dardanian, Trojan, 1

Īliacus, -a, -um: of Ilium, Trojan, 2
Īlium, -ī n.: Ilium, Troy, 2

Argus, -ī m.: an Argive, a Greek, 1
Argolicus, -a, -um: Argive, Greek, 1
Danaus, -a, -um: Danaan (Greek), 4

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 renamed the land Dardania. Dardanus' 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.'
The names Argives and Danaans refer to the Greeks and are frequently used in the *Iliad* and *Odyssey*.

Word Building: Synonyms for "Sea" and "Wave"

aequor, -oris n: sea, level sea, 4
altus, -a, -um: high, tall; deep; the sea (the deep), 18
mare, -is n: sea, 8
pelagus, -ī n.: sea, 1
pontus, -ī m: sea, 2
salum, -ī n.: sea, swelling sea, 1
flūctus, -ūs m.: wave, 5
unda, -ae f.: wave, 6

Ēripiunt subitō nūbēs caelumque diemque 88
Teucōrum ex oculīs; pontō nox incubat ātra. 89
intonuēre polī et crēbrīs micat ignibus aethēr 90
praesentemque virīs intentant omnia mortem. 91
Extemplō Aenēae solvuntur frīgore membra; 92
ingemit et duplicēs tendēns ad sīdera palmās 93
tālia vōce refert: "Ō terque quaterque beātī, 94
quīs ante ōra patrum Troiae sub moenibus altīs 95
contigit oppetere! Ō Danaum fortissime gentis 96
Tȳdīdē! Mēne Īliacīs occumbere campīs 97
nōn potuisse tuāque animam hanc effundere dextrā 98
saevus ubi Aeacidae tēlō iacet Hector, ubi ingēns 99
Sarpēdōn, ubi tot Simoīs correpta sub undīs 100
scūta virum galeāsque et fortia corpora volvit!" 101

Aeacides, -ae m.: Achilles, descendant of Aeacus
aether, -eris m.: aether, (upper) sky, 3
anima, -ae f.: breath, life; soul, 2
beātus, -a, -um: blessed, happy, 3
campus, -ī m.: field, 2
contingō, -ere, contigī: touch, border, 2
crēber, -bra, -brum: frequent, crowded, 2
duplex, -icis: double, twin
extemplō: immediately, 2
frīgus, -oris n.: cold, 2
galea, -ae f.: helmet, 2
Hector, -oris m.: Hector
Īliacus, -a, -um: of Ilium, Trojan, 2
incubō (1): lie on, 2
ingemō, -ere, -uī: groan, sob, sigh
intentō (1): threaten, aim
intonō, -ere, -uī: thunder
membrum, -ī n.: limb, 2
micō (1): flicker, flash
ne (-ne): (indicates a yes/no question), 3
occumbō, -ere, -cubuī: lie (in death)
oppetō, -ere, īvī, ītum: seek (death), encounter
palma, -ae f.: palm, hand, 3
polus, -ī m.: pole, sky, 2
pontus, -ī m.: sea, 2
praesēns, -ntis: present, be in person, 2
quater: four times, 3
Sarpēdon, -ōnis m.: Sarpedon
scūtum, -ī n.: shield
Simoīs, -entis m.: Simois river
subitō: suddenly, 3
ter: thrice, three times
Tȳdīdēs, ae m.: son of Tydeus, Diomedes

88 **caelumque diemque**: *both…and…*; acc. objs. diem here refers to 'daylight'
89 **Teucōrum**: *of the Trojans*; patronymic
pontō: *on*…; dat. of compound verb
90 **intonuēr(unt)**: syncopated 3p pf.
crēbrīs…ignibus: *with*…; i.e. lightning; abl. of cause or means
91 **intentant**: *threaten* (dat) *with* (acc); 'hold (acc) over (dat)' a dat. of compound verb; omnia is nom. subject
92 **solvuntur**: *are loosened*; i.e. his knees buckle
frīgore: *by chilly fear*; i.e. cold shudder of fear; metonomy (shudder suggests fear); abl. cause
93 **ingemit**: Aeneas is subject
94 **tālia**: *such things*; i.e. the following things; neut. acc. pl. substantive
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
95 **quī(bu)s**: *to whom*…; dat. of interest
ōra: *faces*; 'mouths,' synecdoche
contigit oppetere: *it happened to meet (death)* impersonal pf. verb + inf.
96 **Ō…Tȳdīdē**: *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
99 **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 Sarpēdon (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
101 **vir(ōr)um**: of men; syncopated gen. pl.

Aenēās, -ae, *acc.* ān m.: Aeneas, 10
caelum, -ī n.: sky, 6
dexter, -tra, -trum: right (hand), 6
Ō: O! oh! ah!, 6
ōs, ōris n.: mouth; face, 10
sīdus, -eris n.: star, constellation, 10
tālis, -e: such, 9
tēlum, -ī n.: spear, arrow, projectile, 8
Teucrus, -a, -um: Teucrian, Trojan, 8
unda, -ae f.: wave, 6

What we Missed: Summary of Aeneid 1.34-84

The Trojans are sailing around Sicily in 20 ships to Italy. Juno, angry that she cannot destroy the Trojans, approaches Aeolus, whom Jupiter as patron set over the winds. Juno orders Aeolus to release the winds without Jupiter's knowledge, and the Aeolus complies. The result is a storm at sea.

Aeneas' 1st Speech and *Odyssey* Book 5

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 that I had 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, though tumbling in the Simois river after death, Aeneas will most certainly be forgotten drowning at sea.

Tālia iactantī strīdēns Aquilōne procella
vēlum adversa ferit, flūctūsque ad sīdera tollit.
Franguntur rēmī, tum prōra āvertit et undīs
dat latus, insequitur cumulō praeruptus aquae mōns.
Hī summō in flūctū pendent; hīs unda dehīscēns
terram inter flūctūs aperit, furit aestus harēnis.

rēgīna ad templum, formā pulcherrima Dīdō,
incessit magnā iuvenum stīpante catervā.
Quālis in Eurōtae rīpās aut per iuga Cynthī
exercet Dīāna chorōs, quam mīlle secūtae
hinc atque hinc glomerantur Orēadēs; illa pharetram
fert umerō gradiēnsque deās superēminet omnēs
(Lātōnae tacitum pertemptant gaudia pectus):

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aestus, -ūs f.: tide
Aquilō, -ōnis m.: Aquilo wind, north wind, 2
āvertō, -ēre, āvertī, āversum: turn away, 2
chorus, -ī m.: chorus, dance, band
cumulus, -ī m.: heap, mass
Cynthus, -ī m.: Mt. Cynthus in Delos, birthplace of Apollo and Diana
dehīscō, -ere: split open, yawn, gape, 2
Diāna (Dīāna), -ae f.: Diana (Grk. Artemis), 3
Eurōtās, -ae m.: Eurotas river
exerceō, -ēre, -uī: exercise, train (on), 2
feriō, ferīre: strike
forma, -ae f.: form, shape; beauty, 3
frangō, -ere, frēgī, frāctum: break, 2
furō, -ere, -uī: rage, rave, be frantic
gaudium, -iī n.: gladness, joy
glomerō (1): gather, roll together
gradior, -ī, gressus sum: step, walk, proceed, 2
harēna, -ae f.: sand, 2
iactō (1): throw (back and forth), toss, 3
incēdō, -ere, -cessī, -cessum: go, proceed, strut
īnsequor, -sequī, -secūtus sum: follow, ensue
iugum, -ī n.: (mtn) ridge; harness, 2
iuvenis, -is m.: juvenile, a youth, 2
Lātōna, -ae f.: Latona
mīlle pl. **mīlia, ium n.**: thousand, 2
Orēas, -adis f.: nymph, mountain-nymph
pertemptō (1): try; master, possess
pharetra, -ae f.: quiver, arrow-carrier, 3
praeruptus, -a, -um: abrupt, steep, sheer
procella, -ae f.: blast, gust
prōra, -ae f.: prow, bow (front of a ship)
rēmus, -ī m.: oar
rīpa, -ae f.: bank, river bank, 2
stīpō (1): pack around, crowd together
superēmineō, -ēre: tower above
tacitus, -a, -um: silent, 2
templum, -ī n.: temple, 2
vēlum, -ī n.: sail

102 **Tālia**: *such things*; i.e. words; obj. of iactantī
iactantī: *for the (one)…*; i.e. Aeneas; pres. pple iactō and dat. of reference (i.e. point of view); iactō cam mean 'yell' or 'ponder'
103 **adversa**: *straight on*; nom. pred. adj. as adv.
Franguntur…(et) tum…(et) insequitur: asyndeton, marking abrupt action in the storm
104 **dat latus**: a position a wave can overturn
105 **cumulō**: *in…*; abl. of manner
106 **Hī (virī)**: i.e. the men on the ships; nom. pl.
summō: *top of…*; not 'highest'
hīs (virīs): *to these*; dat. of reference/interest
107 **(et) furit**
harēnīs: *with…*; abl. of association; the water and land are mixing
497 **magnā…stīpante catervā**: abl. abs.
iuvenum: gen. pl.
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 secūtae …Orēadēs**: *whom…*; relative clause, quam is obj. of pf. dep. pple sequor: (translate as 'having Xed'), Orēadēs is subject
hinc atque hinc: *here and there*
illa: *that one*; i.e. Diana
501 **(in) umerō**
502 **tacitum…pectus**: neut. acc.

caterva, -ae f.: group, retinue, band, troop, 5
Dīdō, -ōnis f.: Dido, 8
flūctus, -ūs m: wave, 5
pectus, -oris n.: chest, breast; heart, 4
pendeō, -ēre, pependī: hang, hang down, 4
strīdēns, -ntis: screeching, hissing, whisting, 4
umerus, -ī m.: shoulder, 6

Ancient Science: The Storm as Disorder of Natural Elements Note how the disorder stirred up by the winds is depicted as the unnatural mixing of the four primary elements (earth, water, air, and fire) 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 storm passage much more if you notice these details.

What we Missed: Summary of Aeneid 1.107-496

1. **Neptune calms the storm**: Neptune notices Juno's influence and summons the personifed winds. He commands the winds to return to Aeolus and tell him not to interfere with his domain, the sea.
2. **Aeneas recovers 7 of his 20 ships near Carthage**: As the Trojans feed on deer which Aeneas just hunted, Aeneas delivers a famous speech of encouragement—imitating Odysseus in the *Odyssey*.
3. **Dido and Carthage**: Venus, disguised as a Spartan huntress, approaches Aeneas and Achates as they recon the unknown land. Venus explains that Phoenician Dido is sister to Pygmalion, the king of the city of Tyre. Pygmalion had secretly killed Dido's husband, Sychaeus. In a dream Sychaeus tells Dido what happened and reveals a hidden treasure. Dido and her Phoenician followers find the treasure, flee to North Africa, and use the treasure to buy land and found the city of Carthage.
4. **Aeneas and Achates, enveloped in mist of invisibilty by Venus, visit Carthage**: As they admire the city that is being built, they see a mural of the Trojan war and approach a large 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 seem virtuous.

Note **Dido's positive attributes**, which Vergil mentions, even before she meets Aeneas:

(1) shows strong leadership when fleeing from Pygmalion, King of Tyre (1.340-68)
(2) demonstrates piety in building Temple of Juno, under which she now sits (1.505-6)
(3) is likened to the goddess Diana (1.498-503)
(4) dispenses rights and laws to men (1.507)
(5) avoids favoritism by assigning work fairly or even by lottery (1.508)
(6) offers to help 13 lost Trojan ships depart or to rule Carthagians and Trojans as equals (1.569-74)

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

aura, -ae *breeze* [3]	aestās, -tātis *summer* [0]	labor, -ōris *work* [3]	lātus, -a, -um *wide* [5]
aurum, -ī *gold* [2]	aetās, -tātis *age, time* [0]	labōrō, -āre *work* [0]	latus, lateris *side* [3]
auris, -is *ear* [4]	aestus, -ūs *tide* [1]	lābor, lābī *glide, slip* [3]	lateō, -ēre *lie hidden* [1]
mora, -ae *delay* [2]	opera, -ae *effort*	porta, -ae *gate* [1]	volō, velle *want* [7]
mors, mortis *death* [7]	ops, opis *help/resources* [2]	portus, -ūs *harbor* [1]	volō, -āre *fly* [3]
mōs, mōris *custom* [2]	opus, operis *work* [13]	portō, -āre *carry* [1]	vultus, -ūs *face, expression* [3]
ōra, -ae *beach* [4]	sōlus, -a, -um *only* [10]	vīrēs (pl. vīs) *strength* [4]	gēns, gentis *people, race* [5]
ōs, ōris *mouth* [10]	solum, -ī *soil* [2]	vir, -ī, *man* [12]	genus, -eris *kind, birth, people* [4]
ōrō, -āre *plead* [6]	sōl, sōlis *sun* [3]	fātum, -ī *fate* [11]	turbō, turbinis *whirlwind* [2]
os, ossis *bone* [1]	solium, -ī *throne* [1]	for, ārī, fatus *speak* [3]	turba, -ae *crowd* [2] turbō (1) *confuse* [1]

tālis erat Dīdō, tālem sē laeta ferēbat 503
per mediōs instāns operī rēgnīsque futūrīs. 504
Tum foribus dīvae, mediā testūdine templī, 505
saepta armīs soliōque altē subnixa resēdit. 506
iūra dabat lēgēsque virīs, operumque labōrem 507
partibus aequābat iūstīs aut sorte trahēbat: 508
cum subitō Aenēas concursū accēdere magnō 509
Anthea Sergestumque videt fortemque Cloanthum 510
Teucōrumque aliōs, āter quōs aequore turbō 511
dispulerat penitusque aliās āvēxerat ōrās. 512

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accēdō, -ere, -cessī, -cessum: approach, 3
aequō (1): make equal, 3
Antheus, -ī (*acc.* -ea) m.: Antheus
āvehō, -ere, -vexī, -vectum: carry away, 2
Cloanthus, -ī m.: Cloanthus (a Trojan)
concursus, -ūs m.: gathering, running together
dispellō, -ere, -pulī, -pulsum: drive apart, disperse, scatter
foris, -is f.: door, gate, entrance
īnstō, -āre, -stitī: set on, press on, urge on, 3
iūs, iūris n.: justice, law, right, 3
iūstus, -a, -um: just
labor, -ōris m.: labor, hardship, 3
laetus, -a, -um: happy
penitus: within, deeply
saepiō, -īre, -psī, -ptum: hedge in, enclose
Sergestus, -ī m.: Sergestus (Trojan leader)
solium, -ī n.: throne, seat
subitō: suddenly, 3
subnixus, -a, -um: resting/leaning on (*abl.*)
templum, -ī n.: temple, 2
testūdo, testūdinis f.: tortoise
trahō, -ere, trāxī, tractum: drag (out), draw, 2
turbō, -binis m.: whirlwind, 2

503 **Talis…**: *such …*; nom. pred. marking the end of the simile; the relative quālis and demonstrative tālis are correlatives
(et) tālem: *(and) as such...*; acc. pred.; ferēbat here governs a double acc. (obj. and pred.)
laeta: *happily*; nom. adj. as adv.

504 **per mediōs (virōs/hominēs)**: add a noun
instāns: *pressing on*; + dat. of compound verb

505 **(in) foribus**: abl. of place where
dīvae: *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*; synecdoche
soliō: 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

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. sg. turbō
(in) aequore

512 **(ad) aliās…ōrās**: acc. place to which

lēx, lēgis f.: law, decree, 4 **sors, sortis f.**: lot, luck, 4

Quālis[7] introduces Relative Clauses of Comparison and Similes

Why do we translate *quālis*, 'which sort,' with the words 'such as' or 'just as'?

The adjectives *tālis* and *quālis* are correlatives (demonstrative and relative, respectively), and translate slightly differently when used together than when they are used separately:

tālis *this sort/such* quālis *which sort* tālis…quālis → *this sort which sort* → **such as**

As you see above, when the adj. *tālis* is part of the antecedent in the main clause and *quālis* introduces a relative clause, *tālis* is often translated as 'such' and *quālis* is translated as 'as.' In similes and other clauses of comparison, *tālis* is often missing but understood from context. And so, when we translate the relative *quālis* into English, we assume the antecedent *tālis* to make the translation clearer:

quālis → (tālis) quālis → **such as/just as**

Compare I.498-503 on p. 76-78, where Vergil offers a simile but includes *tālis* and a main clause:

Quālis...exercet Diana chorōs…tālis erat Dīdō *Which sort Diana busies…this sort was Dido*
→ ***just as*** *Diana busies the chorus…such was Dido*

If you are confused, be patient and reread this note as you encounter more similes. For now, use this rule of thumb: translate *quālis* as 'such as/just as' when alone and as 'as' when accompanied by *tālis*.

What Happens Next: Summary of the end of *Aeneid* Book 1

1. **Dido offers Hospitality**: Aeneas and Achates watched unobserved behind the mist of invisibilty as Trojan leaders of the 13 lost ships approach Dido who sits under the Temple of Juno. The Trojan leader Ilioneus requests hosptiality, explains that they are Trojans, praises their lost leader Aeneas, and asks for safe passage to Sicily or their fated destination in Italy. Dido delivers a speech in reply where she assures the Trojans that their suffering is well-known, offers safe passage to Sicily or Italy, and even offers to rule over the Trojans as equals if they wish to stay.
2. **Immediately 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, he reunites with his fellow Trojans. Dido escorts him to the palace for a banquet and arranges to have food sent to the ships.
3. **At this point, Aeneas sends Achates back to the ship with a dual purpose**: (1) to retrieve several gifts for Dido and (2) to bring Aeneas' son Ascanius to the palace for the evening banquet.
4. **Venus intervenes and replaces Ascanius with a disguised Cupid to make Dido fall in love.** Venus puts her grandson Ascanius into a deep sleep and hides him away. We assume that he returns in Book 4 after the banquet ends, but Vergil never tells us. Venus' son Cupid then disguises himself as Ascanius and joins Aeneas and Dido for the banquet. As Book 1 ends, Dido asks Aeneas to tell of his travels, and, as the disguised Cupid sits on Dido's lap, Vergil says 'unlucky Dido was drinking long draughts of love' (*īnfēlīx Dīdō, longumque bibēbat amōrem*, I.749).

Synecdoche is a rhetorical device where the part signifies the whole. *Tectum* is a common example and Pliny has already used it numerous times. Note the use of ferrum as well.

aes 'bronze' → *armor, statue* [2] **ōs** 'mouth' → *face* [1 time]
ferrum 'iron' → *sword* [5] **tēctum** 'roof' → *house, shelter* [9]

Prīmus ibi ante omnēs magnā comitante catervā 40
Lāocoōn ardēns summā dēcurrit ab arce, 41
et procul: “Ō miserī, quae tanta insānia, cīvēs? 42
Crēditis āvectōs hostēs? Aut ūlla putātis 43
dōna carēre dolīs Danaum? Sīc nōtus Ulixēs? 44
Aut hōc inclūsī lignō occultantur Achīvī, 45
aut haec in nostrōs fabricāta est māchina mūrōs, 46
inspectūra domōs ventūraque dēsuper urbī, 47
aut aliquis latet error; equō nē crēdite, Teucrī. 48
Quidquid id est, timeō Danaōs et dōna ferentēs.” 49
Sīc fātus validīs ingentem vīribus hastam 50
in latus inque ferī curvam compāgibus alvum 51
contorsit. Stetit illa tremēns, uterōque recussō 52
insonuēre cavae gemitumque dedēre cavernae. 53

Achīvus, -a, -um: Achaean
aliquis, -qua, -quid: some, any, 3
alvus, -ī m.: belly
āvehō, -ere, -vexī, -vectum: carry away, 2
careō, -ēre, -uī: be lacking, be without (*abl*), 2
caverna, -ae f.: cavern, grotto
cavus, -a, -um: hollow, 2
cīvis, -is m/f: citizen
comitō (1): accompany, attend, 2
compāgēs, -is f.: seam, joint
contorqueō, -ēre, -torsī, -tortum: twist, hurl, 2
curvus, -a, -um: curved, bent
dēcurrō, -ere, -cururrī: to run down
dēsuper: from above
dolus, -ī m.: trick, deceit
dōnum, -ī n.: gift, 3
equus, -ī m.: horse
error, -ōris m.: wandering, straying
fabricor, -ārī, -ātus sum: make, fashion
ferus, -a, -um: wild; *subs*. wild animal, 2
for, fārī, fātus sum: speak, say, tell, utter, 3
hostis, -is m./f.: enemy, 2
inclūdō, -ere, -clūsī, -clūsum: close in, shut in
īnsānia, -ae f.: insanity, madness
īnsonō, -āre, -uī: make sound in/on; resound, 2
īnspiciō, -ere, -spēxī, -spectum: look upon
lateō, -ēre, -uī: lie hidden
latus, -eris n.: side, 3
lignum, -ī n.: wood (material)
māchina, -ae f.: machine, crane, war engine, 3
occultō (1): hide, conceal
procul: from afar, far, at a distance, 2
quisquis, quicquid: whoever, whatever, 2
recūtiō, -īre, -cussī, -cussum: reverberate, strike back
timeō, -ēre, timuī: be afraid, fear, 3
tremō, -ere, -uī: tremble
Ulixēs, -is m.: Ulysses (Lat. for Odysseus)
uterus, -ī m.: belly, 2
validus, -a, -um: strong, sturdy, 2

40 **Prīmus…Lāocoōn…dēcurrit**: i.e. Laocoon is in front of the group ; the adv. prīmum means first in time (e.g. first…then…) while the adj. means that Laocoon was the first to undertake an action
magnā comitante catervā: abl. abs. pres. pple
42 **procul (clāmat)**
Ō miserī…cīvēs: voc. dir. address
quae tanta insānia (est)?: *what…(is this)?*
43 **Crēditis, putātis**: 2p pres.
āvectōs (esse) hostēs: *that*…; ind. disc. with pf. pass. inf. āvehō
ūlla 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
45 **Aut…aut…**: *either…or…*
hōc…lignō: abl. means with PPP inclūsī
Achīvī: *the Greeks*; substantive, nom. subj.
46 **haec…māchina**: nom. subj., i.e. the horse
in nostrōs…mūrōs: *against…*
47 **inspectūra...ventūra**: *intending to…intending to…* ; fut. act. pples expressing purpose, veniō
urbī: *into*…; dat. of direction (~purpose)
48 **nē crēdite**: *Don't*…; neg. imperative employs

nē rather than nōn; crēdō governs a dat. ind obj.
Teucrī: voc. dir. address

49 **Quidquid id est**: *whatever…*; parenthetical
et dona ferentēs: *even (while)…*; pres. pple; et is an adv.; Laocoön mistrusts the Greeks, but even more when they offer gifts

50 **fātus**: pf. dep. pple for, fārī: 'having Xed'
validīs vīribus: abl. means; vīrēs, pl. of vīs, means 'strength'

51 **in-que ferī curvam…alvum**: et in curvam alvum ferī; gen. sg. ferī modifies fem. alvum
compagibus: abl. of means with curvam

52 **stetit**: pf. stō; i.e. stuck
illa: i.e. hasta
uterō recussō: abl. abs.

53 **insonuēr(unt)**: syncopated 3p pf.
dedēr(unt): syncopated 3p pf., dō, dare

hasta, -ae f.: spear, 5
Lāocoön m. Grk. acc. **-onta**: Laocoon, 4
mūrus, ī m.: wall, 5

What we Missed: Aeneas' First-Person Recollection in Books 2 and 3

Books 2 and 3 are Aeneas' first person recollection of the fall of Troy (Book 2) and subsequent travels through the Mediterranean (Book 3). In Book 2 lines 1-39 Dido asks Aeneas to recall his travels at the banquet, and Aeneas begins by telling Dido and fellow banqueters that in the tenth 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. As the Trojans debate on the shore, the priest **Laocoön** emerges from the city gates and yells at the Trojans as he runs closer.

Aeneas recalls Book 2 and 3 in the 1st person with Lots of Foreshadowing

Through most of the *Aeneid*, Vergil is an **omniscient narrator**, who describe events that no human could not know otherwise—the private conversations of the gods, for example. In Books 2 and 3, Aeneas recalls events...

(1) in the 1st person singular (I) and 1st person plural (We Trojans),
(2) in a narrative that is limited to what Aeneas himself witnessed at Troy and at sea,
(3) with foreshadowing and knowledge that Aeneas gained from surviving these events.
(Note how Aeneas will contrast the Trojans' joy with his knowledge of the destruction.)

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

Aeneas' recollection of the fall of Troy (Book 2) and his wanderings at sea (Book 3) during a banquet with Dido is an imitation of *Odyssey* Books 9-12, where Odysseus tells the story of his own travels at sea and famous encounters with monsters at a banquet with the Phaeacian people.

Originality in Greco-Roman Art: Imitation and Variation

Vergil's imitation of the *Odyssey* and *Iliad* 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 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.

Et, sī fāta deum, sī mēns nōn laeva fuisset, 54
impulerat ferrō Argolicās foedāre latebrās, 55
Troiaque nunc stāret, Priamīque arx alta manērēs. 56

Lāocoōn, ductus Neptūnō sorte sacerdōs, 201
sollemnēs taurum ingentem mactābat ad ārās. 202
Ecce autem geminī ā Tenedō tranquilla per alta 203
(horrēscō referēns) immēnsīs orbibus anguēs 204
incumbunt pelagō pariterque ad lītora tendunt; 205
pectora quōrum inter flūctūs arrēcta iubaeque 206
sanguineae superant undās; pars cētera pontum 207
pōne legit sinuatque immēnsa volūmine terga. 208
Fit sonitus spūmante salō; iamque arva tenēbant 209
ardentēs oculōs suffectī sanguine et ignī 210
sībila lambēbant linguīs vibrantibus ōra. 211

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anguis, -is m./f.: snake
āra, -ae f.: altar, 2
Argolicus, -a, -um: Argive, Greek
arrigō, -ere, -rēxī, -rēctum: raise, prick up
autem: however, moreover, 2
cēterī, -ae, -a: the remaining, rest, others, 3
ecce: behold, 3
fiō, fierī, factus sum: become, be made, 2
foedō (1): befoul, make ugly, 3
geminī, -ae, -a: twin, double, two, 3
horrescō, -ēre, -uī; begin to shudder, bristle
immensus, -a, -um: immense, 2
impellō, -ere, -pulī, -pulsum: impel, push, 3
incumbō, -ere, -cubuī,: lie on, lean over, 2
iuba, -ae f.: crest, mane, 2
laevus, -a, -um: left (hand); unfavorable
lambō, -ēre, -ī: lick
latebra, -ae f.: lair, hiding-place
lingua, ae f.: tongue, language, 2
mactō (1): sacrifice, make sacrifice
Neptūnus, -ī m.: Neptune
orbis, -is m.: coil, circle (of a shield); sphere, 3
pariter: equally; side by side, 3
pelagus, -ī n.: sea
pōne: *adv*. behind, after, 2
pontus, -ī m.: sea, 2
Priamus, -ī m.: Priam (king of Troy), 2
sacerdōs, -dōtis m. f.: priest(ess)
salum, -ī n.: sea, swelling sea
sanguineus, a-, -um: bloody
sībilus, -a, -um: hissing
sinuō (1): twist, wind, curve, 1
sollemnis, -e: sollemn, annual
sonitus, -ūs m.: sound, noise, clang, 2
spūmō (1): spume, foam, froth, spit, 2
sufficiō, -ere, -fēcī, -fectum: fill, imbue, steep
superō (1): surpass, be above, 2
taurus, -ī m.: bull, 2
Tenedus (ōs), -ī m.: island Tenedos
tranquillus, -a, -um: tranquil, calm
vibrō (1): vibrate, brandish, shake, 2
volūmen, -inis n.: roll; scroll

54 **sī fāta de(ōr)um (et) sī mēns (deōrum)… fuisset, impulerat...stāret…manērēs**: *if the fates…(and) if the purpose had been..., (the spear) would have impelled (us)...would …would…*; a mixed contrary to fact (sī plpf. subj., plpf. ind. and impf. subj.); plpf. subj. sum stō and maneō; **impulerat** is a vivid plpf. ind., where one expects plpf. subj. the ellipsis and asyndeton reflect Aeneas' heightened emotions
ferrō: abl. means, i.e. the spearpoint
arx alta Priamī: 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
201 **ductus**: *drawn*; as if from a hat; PPP, dūcō
Neptūnō: *for*…; dat. of interest
sorte: abl. means
sacerdōs: nom. in apposition to Lāocoōn
203 **geminī…anguēs**: nom. subject
ā Tenedō: The 1000-ship Greek fleet is hiding behind the island of Tenedos. Some suggest that the serpents symbolize Agamemnon and

Menelaus, the two brothers who led the Greeks to Troy and will capture the city.
alta: *the deep (sea)*; metonomy
203 **horrescō**: Aeneas inserts 1s commentary as he recalls the events
204 **referēns**: *(while) recalling*; i.e. the events
immēnsīs orbibus: *of…*; abl. of quality
205 **pelagō**: *on…*; dat. of compound verb
pariter: *side by side*; 'equally'
206 **pectora quōrum**: *whose chests…*; neut. nom. pl. and gen. pl. relative
arrēcta (sunt): the serpents lift their chests and heads out of the water
pars cētera: i.e. below the serpents' chests
208 **legit**: *skims*; 'traverses'
volūmine: *with…*; abl. manner; i.e. in the form of a corkscrew
209 **fit**: 3s pres., serves as the passive of facere
spūmante salō: abl. abs. with pres. pple
tenēbant: i.e. take hold of; i.e. the serpents
210 **ardentēs oculōs suffectī**: *having filled* + acc.; lit. 'having been filled in respect to…' a PPP + acc. of respect; this acc. of respect, usually with body parts, is more common in Greek than in Latin; cf. 4.216
sanguine et ignī: abl. of means; abl. ignī is a 3rd decl. i-stem noun
211 **sībila ōra**: neut. nom. pl. subject
linguīs vibrantibus: abl. means

arvum, -ī n.: field, arable/cultivated field, 5

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

In 2.54-6 the sentence is a mixed contrary to fact: 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 verb even more vivid to readers:

Sī mēns (deōrum)…**fuisset**, (1) **impulerat**, (2) **stāret**, (3) **manērēs** 2.54-6
*If the purpose of the gods **had been**…,…**would have impelled** (us)…**would stand**… **would remain***

What happens next: Sinon's deceit and Trojan hospitality (2.57-200)

1. From Sinon's deceit, know all the Greeks!: After Laocoon throws the spear at the horse, a deceitful Greek named Sinon is captured and wins the trust of King Priam. Sinon tells King Priam that the Greeks had built the wooden horse to honor Minerva on their journey home. Sinon says that, when the Greeks were told by an oracle to sacrifice a human before they left, Ulysses (Odysseus), who had a private dispute with Sinon, cleverly arranged for Sinon to be the sacrifice. Sinon broke free from his Greek captors and remained hidden until the Trojans found him. Sinon, as we ill learn, is lying.
2. Ulysses is deceitful and untrustworthy Unknown to the Trojans, Odysseus had come up with (a) the idea of the Trojan horse and (b) conspired with Sinon to persuade the Trojans to trust the horse.
3. Trust and Hospitality lead to Troy's downfall. Priam welcomes Sinon and is persuaded that the horse is not a trick but a gift to be protected. It is at this time that the serpents attack Laocoon.

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, when the two serpents come from Tenedos, they symbolize these two Greek leaders and the destruction that they will bring.

Diffugimus vīsū exsanguēs. Illī agmine certō 212
Lāocoönta petunt; et prīmum parva duōrum 213
corpora nātōrum serpēns amplexus uterque 214
implicat et miserōs morsū dēpascitur artūs; 215
post ipsum auxiliō subeuntem ac tēla ferentem 216
corripiunt spīrīsque ligant ingentibus; et iam 217
bis medium amplexī, bis collō squāmea circum 218
terga datī superant capite et cervīcibus altīs. 219
Ille simul manibus tendit dīvellere nōdōs 220
perfūsus saniē vittās ātrōque venēnō, 221
clāmōrēs simul horrendōs ad sīdera tollit: 222
quālis mūgītus, fūgit cum saucius āram 223
taurus et incertam excussit cervīce secūrim. 224

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agmen, -inis n.: column, line, formation, 3
amplector, -plectī, -plexus sum: embrace, enclose, 3
āra, -ae f.: altar, 2
artus, -ūs m.: joint, limb, 2
auxilium, -ī n.: help, aid, assistance, 2
bis: twice, 2
cervīx, -īcis f.: neck, 2
clāmor, -ōris m.: shout, cry, scream, 2
collum, -ī n.; neck, 2
dēpascor, -ī, -pāstus sum: feed/graze from
diffugiō, -ere, -fūgī: flee apart, escape
dīvellō, -ere, -vellī, -vulsum: tear apart/away
duo, duae, duo: two, 3
excutiō, -ere, -cussī: strike/shake off, 2
exsanguis, -e: bloodless; pale
horrendus, -a, -um: horrible, horrendous, 3
ligō (1): tie down, fasten
morsus, -ūs m.: bite
mūgītus, -ūs m.: mooing, bellowing
nātus, -ī m.: son (male born)
nōdus, -ī m.: knot, 2
parvus, -a, -um: small, 3
perfundō, -ere, -fūdī, -fūsum: pour/shed over
saniēs, -ēī f.: blood
saucius, -a, -um: injured, wounded
secūris, -is f.: axe
serpēns, -ntis f.: serpent
simul: at the same time, together, 3
spīra, -ae f.: coil
squāmeus, -a, -um: scaly
subeō, -īre, -īī, itum: go up to, approach, 2
superō (1): surpass, be above, 2
taurus, -ī m.: bull, 2
venēnum, -ī n.: poison
vīsus, -ūs m.: vision, sight
vitta, -ae f.: ribbon, band, fillet

212 **vīsū**: *by…*; 'because of…' abl. of cause
illI: i.e. the serpents, nom. pl.
agmine certō: *in fixed formation*; abl. manner
213 **Lāocoönta**: Grk. acc. sg.
prīmum…post…: *first…afterwards…*; advs.
parva corpora duōrum nātōrum: note the interlocking word word (synchesis), likely reflecting the coiling of the bodies
amplexus: pf. dep. pple: 'having Xed'
215 **morsū**: *with a…*; abl. manner
216 **post**: *afterwards, later*; adv.
(**Lāocoönta) ipsum**: *(Laocoon) himself*
auxiliō: *for*…; dat. of purpose
subeuntem: pres. pple subeō
217 **spīrīs ingentibus**: abl. means
218 **medium**: *his waist*; 'middle of (his body)'
amplexī (sunt): 3p pf. dep.: translate active
collō: *around…*; dat. of compound verb
circum…datī: *having put* (acc) *around* (dat); tmesis for PPP circumdō, 'put around'
capite…altīs: abl. means or absolute
219 **Ille**: i.e. Laocoon
simul…simul*: both…and at the same time*
manibus: abl. means
tendit: *strives* + inf., 'stretches'
220 **perfūsus**: *having soaked*; PPP, reflexive in sense; saniē and venēnō are abl. of means
223 **quālis mūgitus**: *just as*…; 'which sort (of) mooing…' relative adj. introducing a simile
fūgit cum: *when*…; cum fūgit + acc. obj.

i.e. a sacrificial bull when it flees the altar — that is not fatal stirs the bull to flee the altar
224 **excussit**: a sacrificial blow behind the neck — **cervīce**: *from*…; abl. of separation

Interlocking Word Order (Synchesis) and the Entwining of the Snakes and Children

Interlocking word order is a rhetorical device where at least two pairs of words—often noun-adjective pairs—are arranged in an A B A B order that must be unteased when interpreted.

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*, 'cutting up,' (the compound 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 pairs of verbs and a noun-adjective pair.

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* (from sub-eō) means "coming up to" or "approaching," and the verb *subit* is often translated "approaches." It is also worth noting that the adverb *subitō*, "suddenly," literally means "comes up."

The present participle of *eō, īre* (iēns, euntis) is used four times and the gerund (eundī) is used two times. Readers should note that before the letter "u," the stem vowel "i" becomes "e."

	participle [4]			gerund [2]	
Nom.	iēns	euntēs	*going*	--	*going*
Gen.	euntis	euntium		eundī [1]	
Dat.	euntī	euntibus		eundō	
Acc.	euntem [4]	euntēs		eundum	
Abl.	euntī/e	euntibus		eundō [1]	

Word Building: I-, EUNT-, EUND- "go"

eō, īre, iī, itum: go, come, 7	go
abeō, -īre, -iī, itum: go away, 4	+ away from
adeō, -īre, iī, itum: go to, approach, 4	+ to
obeō, -īre, -iī, -itum: go to/against, die, 1	+ to/against
pereō, perīre, periī: pass away, perish, 2	+ through
praetereō, -īre, -iī: go past, pass, 1	+ past
subeō, -īre, -iī, itum: go up to, approach, 2	+ up to, under
trānseō, -īre, -iī, -itus: go across, cross, 1	+ across

The Two Serpents as a Microcosm of the Trojan War: If we assume that the serpents symbolize the two Greek leaders, Agamemnon and Menelaus, why is it appropriate that the Trojan children suffer in front of their father before he dies? How is this scene a microcosm of the Trojan war itself?

At geminī lāpsū dēlūbra ad summa dracōnēs 225
effugiunt saevaeque petunt Trītonidis arcem 226
sub pedibusque deae clipeīque sub orbe teguntur. 227
Tum vērō tremefacta novus per pectora cūnctīs 228
insinuat pavor, et scelus expendisse merentem 229
Lāocoönta ferunt, sacrum quī cuspide rōbur 230
laeserit et tergō scelerātam intorserit hastam. 231
Dūcendum ad sēdēs simulācrum ōrandaque dīvae 232
nūmina conclāmant. 233
Dīvidimus mūrōs et moenia pandimus urbis. 234
Accingunt omnēs operī pedibusque rotārum 235
subiciunt lāpsūs, et stuppea vincula collō 236
intendunt: scandit fātālis māchina mūrōs 237

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accingō, -ere, -cinxī, cinctum: belt, gird; equip
clipeus, -ī m.: (round) shield, 3
collum, -ī n.; neck, 2
conclamō (1): cry out together, shout
cūnctus, -a, -um: all, whole, entire
cuspis, -idos f.: point, spearpoint, 2
dēlūbrum, -ī n.: temple, shrine, 2
dīvidō, -ere, -vīsī, -vīsum: divide, 2
dracō, -ōnis m.: serpent; dragon
effugiō, -ere, -fūgī: flee away, escape
expendō, -ere, -pendī: pay, expend, weigh out
fātālis, -e: deadly, fatal; fated, 3
geminī, -ae, -a: twin, double, two, 3
īnsinuō (1): insinuate, twist/wind/bend into
intorqueō, -ēre, -torsī, -tortum: hurl, twist, 2
laedō, -ere, -sī, -sum: hurt, harm; offend, 3
lāpsus, lapsūs m.: gliding, sliding, slipping, 2
māchina, -ae f.: machine, crane, war engine, 3
mereō, -ēre, -uī: deserve, merit, earn, 3
nūmen, -inis n.: divine power/approval, 3
orbis, -is m.: coil, circle (of a shield); sphere, 3
pandō, -ere, -ī, passum: expand, spread
pavor, pavōris m.: pale fear, panic, terror, 2
rōbur, ōris n.: hard wood; oak wood, 2
rota, -ae f.: wheel
scandō, -ere, scandī: climb
scelerātus, -a, -um: wicked, criminal, 2
scelus, sceleris n.: wickedness, crime
simulācrum, -ī n.: image; ghost, likeness, 2
stuppeus, -a, -um: made of rope
subiciō, -ere, -iēcī: throw/place under, 2
tegō, -ere, texī, tectum: cover, protect
tremefaciō, -ere, -fēcī, -factum: make tremble
Trītōnis, -idis: Tritonian (one), Athena

225 **geminī dracōnēs**: nom. subj.
lapsū: *with…*; abl. of manner
dēlūbra ad: ad dēlūbra summa; anastrophe
226 **saevae Trītonidis**: *of savage Minerva*;; gen. sg. patronymic; in one tradition, Minerva was the daughter of Neptune and Tritonis, who was in turn the daughter of the god Triton
227 **sub pedibusque**: Athena is often represented in statues as clothed in armor and holding the top edge of a clipeus (circular shield) in her left hand with the bottom of the shield on the ground. Images of serpents were often placed between the thin shield and legs of Minerva to make the base of the statue structurally sound. Vergil has his serpents assume the same position under the shield in lines 226-7.
228 **cūnctīs**: *for…*; dat. of interest
229 **scelus expendisse…Lāocoönta**: *that Laocoon had paid for…*; ind. disc. with pf. act. inf.; Lāocoönta is Greek acc. subject
merentem: *deservingly*; 'deserving,' the pres. pple here is predicative and behaves as an adv.
230 **ferunt**: *they say*; 'they report'
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) expressing necessity or obligation
234 **moenia**: likely refers to 'defenses' in general
235 **accingunt**: *put on their belts*; i.e. prepare themselves by putting on belts
operī: *for…*; dat. of purpose
pedibus: *under…*; dat. of compound verb
236 **lapsūs rōtārum**: acc. pl. obj.; note that the motion of the horse is the same as that of the serpents (serpent motif)
237 **collō**: *on…*; dat. of compound verb

at, ast: but; at least, 4
pēs, pedis m.: foot, 5
sacer, -cra, -crum: sacred, holy; sacrifice, rite, 4

Why do the Serpents Seek the Statue of Athena (Tritonis)?

1. Athena is the goddess of victory. This resting place symbolizes how victory favors the Greeks.

2. Vergil is being artistically clever. Athena is often represented in statues and figurines as clothed in armor and holding the top edge of a circular shield in her left hand with the bottom of the shield on the ground. Since a stone shield is fragile, sculptors often placed a stone serpent between Athena's feet and the shield to support the weight of the shield at its base. Vergil has the serpents find refuge in the very spot where his fellow Greeks and Romans would expect to find a serpent on Athena's statue.

Review of Gerundive [12]

A **gerundive** is a future passive participle (stem + nd + 2-1-2 decl. endings) and, just as any adjective, agrees with a noun in case, number, and gender. It can be translated (a) "going/about to be written," but the most common translations are (b) 'worthy to be written,' (i.e. writable) and (c) 'to be written.'

(1) **A Gerundive as Adjective [8]** can mean 'worthy/able to be Xed' or simply 'Xable.'

scrībenda	*worthy to be written*	→	*writable*	p. 2
legenda	*worthy to be read*	→	*readable*	p. 2
mīranda	*worthy to be amazed at*	→	*amazing*	p. 24
horrenda/ōs/um	*worthy to be shuddered at*	→	*horrible*	pp. 26, 84, 94
īnfandum	*not worthy to spoken*	→	*unspeakable*	p. 90
miserandae	*worthy to be pitied*	→	*pitiable*	p. 130

(2) **Passive Periphrastic [4] (gerundive + sum)** expresses necessity and governs a dative of agent. Note the raw and polished (must/has to/had to/will have to) translations below:

	raw		**polished**	
nōscendum erat	*it was to be learned*	→	*it had to be learned*	p. 6
pars agenda erit	*part will be to be carried out*	→	*part will have to be carried out*	p. 52
simulācrum ducendum est	*the likeness is to be led*	→	*the likeness must be led*	p. 86
nūmina ōranda sunt	*the gods are to be prayed to*	→	*the gods must be prayed to*	p. 86

The Serpent Motif: Words for "sliding" and "twisting"

Vergil deliberately applies the imagery of "sliding" and "twisting" that characterize the serpents to other objects that will contribute to the fall of Troy. Note, for example, that the "panic" (pavor) that leads Trojans to misjudge the purpose of the horse "twists" (insinuat) into their hearts in 2.229, and the horse itself has "slippings" (lāpsūs, 2.236) of wheels and "slips" (īnlābitur, 2.240) into the city. The Trojans are unaware that the panic and horse are as destructive as the serpents themselves.

lābor, -ī, lapsus sum: glide, slide, slip, 2
dīlābor, -ī, -lapsus sum: slip/glide apart, 1
inlābor, -ī, lapsus sum: slip/glide on, 1
lāpsus, lapsūs m.: gliding, sliding, slipping, 2
sinuō (1): twist, wind, curve, 1
īnsinuō (1): insinuate, twist/wind/bend into
sinus, -ūs m.: bay, curve; bosom, lap, 2

fēta armīs. Puerī circum innūptaeque puellae 238
sacra canunt fūnemque manū contingere gaudent: 239
illa subit mediaeque mināns inlābitur urbī. 240
Ō patria, Ō dīvum domus Īlium et incluta bellō 241
moenia Dardanidum! Quater ipsō in līmine portae 242
substitit atque uterō sonitum quater arma dedēre; 243
instāmus tamen immemorēs caecīque furōre 244
et mōnstrum īnfēlīx sacrātā sistimus arce. 245
Tunc etiam fātīs aperit Cassandra futūrīs 246
ōra deī iussū nōn umquam crēdita Teucrīs. 247
Nōs dēlūbra deum miserī, quibus ultimus esset 248
ille diēs, festā vēlāmus fronde per urbem. 249

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caecus, -a, -um: blind; hidden
canō, -ere, cecinī, cantum: sing, 3
Cassandra, -ae f.: Cassandra
contingō, -ere, contigī: touch, border, 2
Dardanidēs, -ae m.: Dardanian, Trojan
dēlūbrum, -ī n.: temple, shrine, 2
festus, -a, -um: festive
fētus, -a, -um: pregnant, teeming
frons, frondis f.: leaf, foliage
fūnis, -is m.: rope, cord
furor, -ōris m.: rage, fury, madness
gaudeō, gaudēre, gāvīsus sum: enjoy, rejoice, 2
Īlium, -ī n.: Ilium, Troy, 2
immemor, -oris: unmindful, forgetful, 2
inclutus, -a, -um: famed, renowned
inlābor, -ī, lapsus sum: slip/glide on
innūptus, -a, -um: unmarried
īnstō, -āre, -stitī: set on, press on, urge on, 3
minor, -ārī, -ātus sum; menace, threaten, tower
mōnstrum, -ī n.: monster, 3
patria, -ae f.: fatherland, country, 3
porta, -ae f.: gate
puella, -ae f.: girl
quater: four times, 3
sacrō (1): make sacred, make holy
sistō, -ere, -stitī: stand, stop, 2
sonitus, -ūs m.: sound, noise, clang, 2
subeō, -īre, -īī, itum: go up to, approach, 2
substō, -āre, -stitī: stand firm
ultimus, -a, -um: farthest, extreme, last, 2
umquam: ever, 2
uterus, -ī m.: belly, 2
vēlō (1): veil, cover, 2

238 **circum (eam)**: *around (it)*; i.e. machina
239 **sacra**: *sacred (songs)*
manū: *with a hand*; abl. means
240 **illa**: *that one*; i.e. the horse as fem. machīna
mediae…urbī: *into*…; dat. of compound verb
Ō patria, Ō dīv(ōr)um domus…moenia: voc. direct address; apostrophe (turning off to address someone not present); dīvum is gen. pl.; Ilium is an alternative name for Troy and is in apposition to domus
241 **bellō**: *in*…; abl. of respect with incluta
242 **Dardanidum**: gen. pl.
ipso in līmine: in līmine ipsō, i.e. there was a slight rise in the pavement stone as the Trojans pull the wheeled horse from the dirt outside the city over the gateway and into the city
substitit: the horse as subject
243 **(in) uterō**
dedēr(unt): syncopated 3p pf. dō, dare
244 **immemorēs caecīque**: both nom. pl.
245 **mōnstrum īnfēlīx**: neut. acc. sg.
(in) sacrātā…arce
246 **etiam**: *also*
fātīs…futūrīs: *for future*…; dat. of purpose with fut. act. pple sum
247 **ōra**: *her mouth*; the neut. plural suggests repeated action: 'repeatedly opens…'
deī iussū: *by*…; 'because of…' abl. of cause and gen. sg.; Apollo gave Cassandra the gift of prophecy but, when she would not love him in return, he brought it about that no one believed Cassandra's prophecies
crēdita: PPP with ōra
Teucrīs: *for…*; dat. of interest
248 **Nōs…miserī**: nom. pl.; the adj. foreshadows the destruction that Aeneas knows will come

dēlūbra de(ōr)um: acc. obj. of velāmus
quibus…esset: *for whom that day was the last*; causal relative of characteristic + impf. subj. sum (quibus=cum nōbīs, 'since for us...')
festā…fronde: abl. means; i.e. garlands

īnfēlīx, -īcis: unlucky, unfortunate, 4

The Trojans' Triumphant Joy vs. Aeneas' Knowledge of Impending Doom

Throughout Aeneas' account of the horse being brought into the city (2.234-49), scenes of Trojan joy are juxtaposed with Aeneas' knowledge that the Trojans are creating their own destruction. Note the many ways Aeneas uses **diction** (word choice) to foreshadow the fall of Troy.

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

Word Building: MINA- "threaten," "tower" or "project out"

minor, -ārī, -ātus sum; menace, threaten, tower, 1
immineō, -ēre: tower over, menace over, 3
superēmineō, -ēre: tower above, 1
minae, -ārum f.: towers; threats, menaces, 1

Note that common derivatives include menace, imminent, eminent, and prominent.

What Happens Next: Outline of Book 2

Throughout Book 2, Aeneas wavers—often frantically—between fight and flight. Again and again Aeneas is urged to protect the gods and his family and yet impulsively rushes off to fight to his death. The details can be overwhelming, but the pattern of wavering between flight and fight is very clear:

Roman heroic ideal (*pietas*)		**Traditional epic ideal (*gloria*)**
1. Hector in a dream urges flight and hands over Vesta and Penates (city gods) to Aeneas (289-95)	→	Aeneas wakes up to see Troy is being sacked and 'mindlessly' rushes to fight (298-317)
2. The priest Panthus meets Aeneas in the street and entrusts the Penates to him, urges flight (318-335)	→	Aeneas gives the Penates (city gods) to his father Anchises, rushes to fight: 'Let us die' (336-437)
3. On a rooftop Aeneas sees King Priam killed in a courtyard below, sets out to family (438-566)	→	Aeneas spots Helen hiding in Temple of Vesta, and sets out to kill her in a rage (567-87)
4. Venus appears, stops Aeneas from killing Helen, reveals the gods' roles, and urges flight (588-633)	→	Aeneas returns, but father Anchises refuses to leave, and Aeneas dutifully obeys (634-78)
5. Divine signs (comet and son Ascanius' hair catches fire) convince flight from Troy (679-704)	→	Aeneas carries father, leads son by hand from city, loses his wife Creusa in flight (735-74)

6. Aenas returns to find Creusa. Creusa's ghost urges flight. Aeneas obeys and flees with family (775-804)

How do we make sense of Aeneas' behavior?

Some scholars believe that Aeneas is making a transition in Book 2 from a traditional Homeric epic hero, who strives though brave deeds to achieve immortal glory, to Vergil's ideal of the Roman epic hero, who embodies *pietās*, devotion to family, community, and the gods. This transition is gradual and imperfect. On this interpretation Vergil contrasts these views of heroism in Book 2 in order to draw attention to the role that *pietās* (devotion to family, community, and gods) plays in the epic.

Nunc media Aenēān sēcum per moenia dūcit, 74
Sīdoniāsque ostentat opēs urbemque parātam; 75
incipit effārī, mediāque in vōce resistit; 76
nunc eadem lābente diē convīvia quaerit, 77
Īliacōsque iterum dēmēns audīre labōrēs 78
exposcit, pendetque iterum narrantis ab ōre. 79
Post, ubi dīgressī, lūmenque obscūra vicissim 80
lūna premit suādentque cadentia sīdera somnōs, 81
sōla domō maeret vacuā, strātīsque relictīs 82
incubat, illum absēns absentem auditque videtque; 83
aut gremiō Ascanium, genitōris imāgine captā, 84
dētinet, īnfandum sī fallere possit amōrem. 85

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absēns, absentis: absent, 2
Ascānius, -ī m.: Ascanius, 2
cadō, cadere, cecidī: fall
convīvium, -ī n.: banquet, feast
dēmēns, -ntis: out of (her) mind, mindless
dētineō, -ēre, -uī: hold back, detain, 3
dīgredior, -ī, -gressus sum: step away, depart
effor, -ārī, -ātus sum: speak out, say
exposcō, -ere, -poposcī: ask, request, demand
fallō, -ere, fefellī, falsum: deceive, 1
genitor, -ōris m.: begetter, father, 2
gremium, -ī n.: lap
Īliacus, -a, -um: of Ilium, Trojan, 2
incubō (1): lie on, 2
īnfandus, -a, -um: unspeakable, 2
iterum: again, 3
lābor, -ī, lapsus sum: glide, slide, slip, 3
labor, -ōris m.: labor, hardship, 3
lūna, -ae f.: moon, 2
maereō, -ēre: grieve, mourn
obscūrus, -a, -um: dim; dark; obscure 3
ops, -is f.: resources, power, wealth, 3
ostentō (1): show, point out
parō (1): prepare, 3
quaerō, -ere, quaesīvī, -sītum: search, ask, 2
resistō, -ere, -stitī: resist (dat); stop, stand still
Sīdōnius, -a, -um: Sidonian, Carthaginian
suādeō, -ēre, -āsī, -āsum: persuade, urge
vacuus, -a, -um: empty, purposeless, 2
vicissim: in turn, in turns

74 **media...per moenia**: i.e. around the city
Aenēān: Greek acc. sg. ending
sēcum: cum sē
(Dīdō) dūcit
75 **Sīdoniās...opēs**: i.e. Carthaginian; Sidon and Tyre are both Phoenician cities. 'Sidonian' is here a synonym for 'Carthaginian'
76 **(Dīdō) incipit effārī**: complementary inf.; pres. dep. inf. effor: translate as active
mediā in vōce: i.e. just as she begins to speak
77 **eadem...convīvia**: i.e. Dido requests again and again the same sort of banquet as the one in which Aeneas sat and recalled the fall of Troy and subsequent travels in Books 2 and 3
lābente diē: *(as)..., (while)...*; abl. abs.
78 **Īliacōs...labōrēs**: i.e. fall of Troy and travels
79 **narrantis ab ōre.**: *of (the one)...*; gen. sg., pres. pple; i.e. Dido hangs on Aeneas' words and does not pay attention to others
80 **Post**: *afterwards*; here, adv. equiv. to posteā
ubi dīgressī (sunt): *when,...*; 3p pf. dīgredior
lūmen (suum): neut. acc. obj.
81 **cadentia sīdera**: neut. pl. subject; i.e. the rotation of the fixed stars as night passes
somnōs: poetic pl.: translate as singular
82 **(Dīdō) sōla**
domō...vacuā: *in...*; abl. place where
strātīs relictīs: *on abandoned bedcoverings*; i.e. the couch that Aeneas lay on at banquet; dat. of compound verb; strātum, 'the thing laid out,' is a noun formed from PPP of sternō
83 **absēns absentem**: *(the one) absent...(the one) absent*; juxtaposition; i.e. Dido and Aeneas; Dido is mentally absent and fantasizing about Aeneas, who is physcially absent
auditque videtque *both...and...*; i.e. fantasies
84 **genitōris imāgine captā**: abl. abs., by holding Ascanius, Dido holds a likeness of Aeneas
85 **sī...possit**: *as if she is able...*; sī + pres. in implied ind. disc.; īnfandum modifes amōrem

amor, -ōris m.: love, 10 **capiō, -ere, cēpī, captum:** take, seize, catch, 5

Final note on Aeneas' Wavering in Book 2

The interpretation of Book 2 on p. 89 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 Aeneas as an imperfect man 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 Greek 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 *pietas* will allow Aeneas not merely to rival but surpass his predecessors.

What We Missed: Book 3 – an Imitation of Odysseus' Wanderings

In Book 3 Aeneas gives Dido and the banqueters an account of the seven years that he and the Trojans wandered the eastern Mediterraean, where he frequently settled in one place only to receive a divine omen that he and the Trojans must keep moving. Eventually, the gods reveal the Trojans' destination in Italy. The Trojans had just visited King Acestes, a Trojan ally, in Sicily at the end of Book 3, when the storm mentioned in Book 1 sent the twenty Trojan ships off course to Carthage.

Importantly, Dido is listening as Aeneas recalls the divine omens in Book 3, and so she is **well aware** that Aeneas and the Trojans think they are fated to settle in Italy and not to stay in Carthage.

What We Missed: *Aeneid* 4.1-73

After the banquet ends at the beginning of Book 4, Dido confesses to her sister Anna that she feels the spark of the old flame of love. When Anna advises Dido to seek the gods' approval, Dido renews animal sacrifices all day—evidence that the gods do not give her the approval that she seeks. Dido, however, becomes even more enflamed by love and continues to keep her love a secret.

The Negative Effects of Love in 4.75-89

Love is not always a positive emotion. In Vergil and many Latin and Greek authors love is a destructive force that leads to a loss of self control and, in Dido's case, to the loss of her reputation, life, and kingdom . Note the various ingenious ways that Vergil fills lines 4.74-89 with examples that show how Dido, the once strong and just leader from Book 1, is losing control to love and becoming obsessed with Aeneas.

Word Building: sternō, -ere, strāvī, strātum: lay (low/out), layer, 4

Derivatives include "street" (laid out pavement) and "stratification." In this book **sternō** is used twice to describe people "laid out" on the ground and twice to describe bedding "laid out" on a bed/couch:

nē in viā **strātī**...obterāmur	*lest we **having been laid out** on the street be trampled*	p. 28
iubet **sternī**	*he orders (a bed) **to be laid out***	p. 42
strātīsque relictīs	*on abandoned **laid out** (coverings)*	p. 90
quem vulnere Turnus **strāverat**	*whom Turnus **had laid low** with a wound*	p. 140

Word Building: QUAER-, QUIR-, "search for" "ask"

quaerō, -ere, quaesīvī, -sītum: search, ask, 2	search/ask for
adquīrō, -ere, -quīsīvī, -quīsītum: acquire, 1	+ and attain to
requīrō, -ere, -sī, -sītum: search/seek/ask for, 3	+ back

Nōn coeptae adsurgunt turrēs, nōn arma iuventus 86
exercet, portusve aut prōpugnācula bellō 87
tūta parant; pendent opera interrupta, minaeque 88
mūrōrum ingentēs aequātaque māchina caelō. 89

Spēluncam Dīdō dux et Troiānus eandem 165
dēveniunt. Prīma et Tellūs et prōnuba Iūnō 166
dant signum; fulsēre ignēs et cōnscius aethēr 167
cōnubiīs, summōque ululārunt vertice nymphae. 168
Ille diēs prīmus lētī prīmusque malōrum 169
causa fuit; neque enim speciē fāmāve movētur 170
nec iam furtīvum Dīdō meditātur amōrem: 171
coniugium vocat, hōc praetexit nōmine culpam. 172

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assurgō, -ere, assurrēxī: rise, 3
aequō (1): make equal to (dat), 3
aether, -eris m.: aether, (upper) sky, 3
coniugium, -ī n.: marriage
conscius, -ī m.: witness, fellow-knower
cōnubium, -iī n.: marriage, wedlock, 3
culpa, -ae m: blame, fault
dēveniō, -īre, -vēnī, -ventum: arrive
dux, ducis m./f.: leader, guide, 2
exerceō, -ēre, -uī: exercise, train (on), 2
fulgeō, -ēre, -fulsī: flash, shine, 2
furtīvus, -a, -um: hidden, secret, concealed
interrumpō, -ere, -rūpī: interrupt, break in
iuventūs, -ūtis f.: the youth, 2
lētum, -ī n.: death, destruction
māchina, -ae f.: machine, crane, war engine, 3
meditor, -ārī, meditātus sum: consider
minae, -ārum f.: menaces, towers, threats
nympha, -ae f.: nymph, 3
parō (1): prepare, 3
portus, -ūs m.: port, harbor
praetegō, -ere, -xī, -ctum: cover over
prōnuba, -ae f.: bridesmaid
prōpugnāculum, -ī n.: rampart, defence
signum -ī n.: signal, gesture, 3
species, -ēi f.: appearance, sight, 2
spēlunca, -ae f.: cave
turris, -is f.: turret, tower, 2
tūtus, -a, -um: safe, secure
ululō (1): howl, ululate

86 **coeptae**: PPP coepī with nom. subject turrēs; nōn modifies adsurgunt
87 **(nōn) portusve aut prōpugnācula...tūta**: *and neither...or...*; '(not) either...or,' -ve and aut are correlatives and together mean 'either...or,' both portus and prōpugnācula tūta and the mīnae and māchīna are subject of pendent
bellō: *for*...; dat. of purpose
88 **pendent**: i.e. remains unfinished
opera: neut. pl. subject
interrupta: pf. pass. pple, interrumpō
mīnae mūrōrum: *towers of the walls*; mīnae refer to things towering or menacing above
165 **aequāta**: PPP aequō + dat. of special verb
165 **iuventus**: nom. sg. subject

A storm drives Dido and Aeneas to the same cave

165 **eandem**: acc. sg. īdem modifying spēluncam
166 **Prīma Tellūs**: *First Earth*; i.e. primeval earth
167 **fulsēr(unt)**: syncopated 3p pf. fulgeō
ignēs: i.e. lightning
cōnscius (erat): nom. pred., supply verb
168 **conūbiīs**: *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
169 **ille diēs (fuit)** ~~**prīmus**~~ **prīma (causa) lētī et** ~~**prīmus**~~ **prīma causa malōrum fuit**: *that day (was)...*; prīmus logically agrees with fem. causa but is attracted into the masc. by masc. diēs: translate as prīma causa (pred. 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
(et) hōc…nōmine: *and*…; asyndeton; abl. of means: this comment is Vergil's own opinion

fāma, -ae f.: fame, rumor, reputation, 4
neque: nor, and not: **neque...neque**, neither…nor, 4
nōmen, -inis n.: name, 5
tellūs, -ūris f.*:* land, earth (~terra), 4

Dido, now in Love, Stops Building and Leading Carthage

Lines 86-89 are far more significant when we contrast them with passages that readers did not read in Book 1. Aeneas, enveloped in a mist of invisibility by Venus but not yet having met Dido, marvels at the work of the Carthaginians in designing and building their entire city at once (just as Romans build their own colonies!) (1.418-29); and in a famous simile Vergil likens the work of the Carthaginians which Aeneas admires to the harmonious common purpose of a hive of bees (1.430-40).

Dido's love has now stopped all that construction which Aeneas admired when he first arrived.

What Happened Next: 4.90-164

When Juno notices that Dido is distraught with love, she proposes to Venus an alliance of marriage between Dido and Aeneas. Juno secretly believes that this action will shift future power from Rome to her beloved Carthage. Venus agrees—as long as Juno seeks Jupiter's approval—and Juno says that she will seek Jupiter's approval but never does. While the Trojans and Carthaginians gather for a hunt, Juno brings a storm, which sends everyone running for shelter. At this time, Dido and Aeneas find shelter alone in the same cave.

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 Hymen 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 processsion 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 symbolic value similar to wedding rings today.

Are Aeneas and Dido legitimately married? Dido says "yes" but Aeneas and Vergil say "no"

1. Note how each aspect of the narrative in 4.165-8 corresponds 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) cōnūbiīs
   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, according to Vergil? Is this a positive outcome?
3. What does Dido call her love in 172? What does Vergil say that she is covering up with that word?

Extemplō Libyae magnās it Fāma per urbēs,
Fāma, malum quā nōn aliud vēlōcius ūllum:
mōbilitāte 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
prōgenuit pedibus celerem et pernīcibus ālīs,
monstrum horrendum, ingēns, cui quot sunt corpore plūmae,
tot vigilēs oculī subter (mīrabile dictū),
tot linguae, totidem ōra sonant, tot subrigit aurēs.
Nocte volat caelī mediō terraeque per umbram
strīdēns, nec dulcī dēclīnat lūmina somnō;

adquīrō, -ere, -quīsīvī, -quīsītum: acquire
ala, -ae f.: wing
attollō, -tolle, attulī, allātum: raise, lift up
aura, -ae f.: breeze, wind, air, 3
celer, -eris, -ere: swift, quick, 3
Coeus, -ī m.: Coeus, Titan father of Latona
dēclīnō (1): turn down, decline
Enceladus, -ī m.: Enceladus
extemplō: immediately, 2
horrendus, -a, -um: horrible, horrendous, 3
ingredior, -ī, -gressus sum: step in, enter, 2
inrītō (1): incite, stir up
Libya, -ae f.: Libya, 2
lingua, ae f.: tongue, language, 2
mīrābilis, -e: wonderful, amazing, marvelous
mōbilitās, -tātis f.: mobility
mōnstrum, -ī n.: monster, 3
nūbilum, -ī (pl. **nūbila)**: cloud, 2
parvus, -a, -um: small, 3
perhibeō, -ēre, -uī: assert, maintain, hold
pernix, -īcis: nimble, swift, quick
plūma, -ae f.: feather
prōgignō, -ere, -genuī: bring forth
quot: how many
solum, -ī n.: soil; ground, 2
sonō, -āre, -uī: sound, resound, roar, 2
soror, -is f.: sister
subrigō, -ere, -rēxī: raise, straighten up
subter: beneath, below
totidem: as many, so many
vēlox, vēlocis: swift, rapid, 2
vigeō, -ēre: grow vigorous/strong
vigil, vigilis: watchful
volō (1): fly, 3

173 **Fāma**: *Rumor*; personification; Rumor is personified as a flying monster.
174 **Quā nōn ūllum 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
eundō: abl. means, gerund (-ing) for eō, īre
176 **parva (est)**: *(it is)…*
metū: *because of…*; abl. of cause
prīmō…mōx: *at first…(but) soon*; abl. as adv.
177 **ingreditur**: pres. dep.
solō: *on…*; dat. of compound or abl. place where, solum, -ī n.
178 **Illam**: *that one*; i.e. Fāma; lines 178-80 explain the mythological origins of Fama
Terra parēns…prōgenuit
extrēmum…sorōrem: in apposition to illam
ut perhibent: *as they say*; i.e. as people say
Coeō Enceladōque: *to…*; dat. of interest
pedibus…et pernīcibus ālīs: *in…*; abl. of respect
celerem: modifies illam
181 **monstrum**: in apposition to illam in l. 178
cui…sunt: *who has…*; 'to whom are…' dat. of possession
quot…tot…tot…totidem: *as many…so many …so many…just as many…*; demonstrative tot and relative quot are correlatives; the monster has as many as the people who spread rumors
181 **(in) corpore**
182 **mīrabile**: neut. sg. modifying the entire passage

dictū: *to speak of*; a supine; in the abl. a supine behaves as an abl. of respect: 'in respect to speaking'

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 (I.102) and hissing air leaving Dido's lungs (IV.689)
lūmina: *eyes*; 'lights,' metonomy

185 **lūce**: *in…*; abl. time when, in contrast to nocte above
custōs: *as…*; in apposition to the subject

dulcis, -e: sweet, pleasant, 4
extrēmus, -a, -um: farthest, outermost, 4
umbra, -ae f.: shade, shadow; ghost, 5

Fama Personified as a Monster (4.173-97)

Note line by line all the various ways that the monster Fama corresponds to the qualities of an uncontrollable *fama*, "rumor." Although Vergil acknowledges the power of rumor by personifying it as a monster, does rumor possess an positive qualities for those who receive it?

The Steady Progression of Cause and Effect in Book 4

Every event in Book 4 follows from the preceding event. The passages in Book 4 that are read in this commentary are highlighted in boldface. Note that the spread of Fama about Aeneas and Dido will lead to Aeneas' decision to depart and a very emotional encounter between Dido and Aeneas.

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.

A **Supine** [1] 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. There is only one supine in the entire commentary:

mīrabile dictū *amazing to speak of (in speaking)* 4.182

lūce sedet custōs aut summī culmine tectī
turribus aut altīs, et magnās territat 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, fovēre
rēgnōrum immemorēs turpīque cupīdine captōs.
Haec passim dea foeda virum diffundit in ōra.
Prōtinus ad rēgem cursūs dētorquet Iarbān
incenditque animum dictīs atque aggerat īrās.

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aggerō (1).: heap up, pile
canō, -ere, cecinī, cantum: sing, 3
crēscō, -ere, crēvī, crētum: grow, 3
culmen, -minis n.: peak, rooftop
cupīdō, -dinis f.: desire, longing
custōs, -ōdis m. (**f.**): guard, guardian, 2
dētorqueō, -ēre, -rsī, -tum: twist off, turn from
diffundō, -ere, -fūdī, -fūsum: pour/spread out, 2
dignor, -ārī, -ātus sum: deem worthy
foedus, -a, -um: foul, ugly
foveō, -ēre, fōvī, fōtum: foster, cherish, caress, 2
gaudeō, gaudēre, gāvīsus sum: enjoy, rejoice, 2
hiems, hiemis f.: winter, storm
Iarbās, -ae m.: Iarbas, 2
immemor, -oris: unmindful, forgetful, 2
incendō, -ere, -ī, -ēnsum: kindle, burn, 2
infectus, -a, -um: not done, unfinished
iungō, -ere, iunxī, iunctum: join, 2
lūx, lūcis f.: light
luxus, -ūs m.: luxury, extravagance
multiplex, multiplicis: multiple
nūntia, -ae f.: messenger
pariter: equally; side by side, 3
passim: here and there, to and fro
prāvus, -a, -um: wrong, depraved
prōtinus: immediately, instantly
repleō, -ēre: fill up, fill again
sedeō, -ēre, sēdī: sit, 3
tam: so, such, 2
tenāx, tenācis: tenacious, holding, clinging
territō (1): terrify, keep terrifying
turpis, -e: shameful, ugly
turris, -is f.: turret, tower, 2

186 **aut (in) culmine…aut (in) turribus**: *either…or…*; abl. place where
188 **tam…tenāx quam nuntia**: *as tenacious a messenger of…as of…*; tam…quam are correlatives and quam introduces a clause of comparison; nuntia, 'messenger,' is fem. sg.
189 **haec**: *this one*; i.e. Fama
multiplicī 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
192 **cui…virō**: *to whom, as a husband*; or 'to which man,' dat. of interest with iungere and dat. apposition or just dat. of interest
dignētur: 3s pres. dep. subj. of subordinate verb (relative clause) in ind. disc.: make active
193 **hiemem...(eōs) fovēre**: *that (they)…*; ind. disc., assume the acc. subject
hiemem: *for…*; acc. duration of time
inter sē: *one another*; 'between themselves'
(tam longam) quam longa (hiems est): *as long as (the winter is)*; '(as long) as (the winter is) long' clause of comparison as often with heavy ellipsis; see note on quam below
194 **immemorēs…captōs**: acc. modifying the understood acc. subj. of fovēre (eōs)
turpī cupīdine: abl. of means; 3rd decl i-stem
195 **haec**: *these things*; neuter acc. obj.
dea foeda: nom. subj., i.e. Fama
vir(ōr)um: gen. pl. with ōra
ōra: acc. pl. ōs
196 **ad rēgem Iarbān**: Grk. acc. Iarbas

197 **animum**: i.e. of Iarbas **dictīs**: *with*…; abl. means, substantive

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 Antony 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 in 44, power in Rome was divided among three men, who formed what we call the **Second Triumvirate**: Marc Antony, Octavian, and Lepidus. Julius Caesar adopted his 17-year old 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, 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 Cleoptra, 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 in order to join Cleopatra's cause.

Aeneas' dilemma in Book 4 is similar to Antony's—Aeneas must choose between (a) building the kingdom of his new love or (2) fulfilling his duty to Italy and the future of Rome. While Marc Antony, according to the propaganda of Octavian and his supporters, chose love and luxury, Vergil's Aeneas decisively chooses duty.

Who is Iarbas in 4.196?

Iarbas is a Northern African king and a son of Jupiter, who asked Dido to marry him and was rejected. When he learns from rumor about Aeneas and Dido, he prays to his father Jupiter to intercede.

"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?
Quīn etiam hībernō 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 peterētur classibus aequor?

aliēnus, -a ,-um: of another, another's, 3
antīquus, -a, -um: ancient, old, 3
Aquilō, -ōnis m.: Aquilo wind, north wind, 2
classis, -is f.: fleet, 3
crūdēlis, -e: cruel, bloody, 3
dēcēdō, -ere, -cessī, -cessum: depart; die, 2
dissimulō (1):, hide, dissimulate disguise
fūnus, fūneris n.: burial; death, 2
hibernus, -a, -um: of winter, wintry
ignōtus, -a, -um: unknown
mōlior, -īrī, -ītus sum: move, set in motion
morior, morī, mor(i)tuus sum: die, 3
nefās: unrighteous, unlawful, wrong, 3
perfidus, -a, --um: traitorous; *subs*. traitor
properō (1): hasten, hurry, 3
quīn: nay (even), (but) that
quondam: formerly, previously, 2
spērō (1): hope (for), expect, 2
tacitus, -a, -um: silent, 2
undōsus, -a, -um: wavy, full of waves

Dido confronts Aeneas who is planning to sail away with the Trojans but has not told Dido.

305 **spērā(vi)stī…posse**: *Did you…*?; 2s pf. spērō and inf. possum; dissimulāre is a complementary inf. governed by posse
perfide: voc. dir. address
tantum nefās: neut. obj. of dissimulāre
306 **tacitus**: nom. adj.: translate as an adv.
meā…terrā: *from…*; abl. of separation
307 **Nec tē…nec tē…nec (tē)**: *Neither…nor… nor…*; anaphora
dextera: *pledges*; neut. nom. ; metonomy: marriages pledges given with the right hand
308 **moritūra…Dīdō**: fut. act. pple morior
tenet: 3s verb of all three subjects
crūdēlī fūnere: *with…*; abl. of manner; 3rd decl. i-stem adj.
309 **Quīn etiam**: *Nay…even, but rather…even*
hībernō sīdere: *in…*; abl. time when; Dido says that it is the winter/storm season, when it is too dangerous to sail safely.
mōlīris: 2s pres. dep.: translate as active
310 **(in) mediīs Aquilōnibus**
īre: complementary inf. eō following properās
per altum: *through the deep sea*; metonomy
311 **crūdēlis**: either voc. direct address, 'cruel one' or nom. predicative adj., "cruelly'
312 **Quid**: *Why*?
Sī…peterēs…et…manēret…peterētur: *if you were…and…were…,…would be…*; a pres. contrary to fact (sī impf. subj., impf. subj.)
313 **per undōsum aequor**: *over…*
classibus: abl. means

What We Missed: 4.197-304

When rumor about the relationship between Aeneas and Dido comes to Iarbas, a North Africa King who had recented been rejected by Dido, Iarbas prays to Jupiter for help. Jupiter in response sends Mercury to encourage Aeneas to leave for fated Italy. When Mercury appears and speaks to Aeneas, Aeneas is startled and immediately makes secret plans with the Trojans to depart. **While he hesitates to approach Dido,** Dido realizes what the Trojans are planning and confronts the Trojan leader.

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 *hībernus*, which can refer to 'winter' or more generally 'storm season.'

We know from Ilioneus' mention of *adsurgēns Orīōn* in Book 1.535 that the Trojans arrived in mid-June, when the storm season begins. If Dido's mention of 'hībernō 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 'hībernō sīdere' refers to the winter, then Aeneas may be leaving in early spring of the following year.

Contrary to Fact (Contrafactual) Conditions

As we saw earlier, 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 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.*

The sentence in 4.311-4 is a present contrary to fact condition:

sī…peterēs et Troia antīqua manēret,	Troia…peterētur?
If you were seeking…were remaining/remained…,	*would Troy be sought…?*

Mēne fugis? Per ego hās lacrimās dextramque tuam tē 314
(quandō aliud mihi iam miserae nihil ipsa relīquī), 315
per cōnūbia nostra, per inceptōs hymenaeōs, 316
sī bene quid dē tē meruī, fuit aut tibi quicquam 317
dulce meum, miserēre domūs lābentis et istam, 318
ōrō, sī quis adhūc precibus locus, exue mentem. 319
Tē propter Libycae gentēs Nomadumque tyrannī 320
ōdēre, infensī Tyriī; tē propter eundem 321
exstīnctus pudor et, quā sōlā sīdera adībam, 322
fāma prior. Cui mē moribundam dēseris,—hospes 323
(hoc sōlum nōmen quoniam dē coniuge restat)? 324
Quid moror? An mea Pygmaliōn dum moenia frāter 325
dēstruat aut captam dūcat Gaetūlus Iarbās? 326

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bene: well, 2
cōnūbium, -iī n.: marriage, wedlock, 3
dēstruō, -ere, -uī: destroy, ruin, tear down, 2
exstinguō, -ere, -nxī, -ctum: exstinguish, 3
exuō, -ere, -uī, -ūtum: take off, put off
frāter, -tris m.: brother, 3
Gaetūlus, -ī m.: Gaetulian
hospes, -itis m.: guest/host, stranger
hymenaeus, -ī m.: wedding, 2
Iarbās, -ae m.: Iarbas, 2
īnfensus, -a, -um: hostile, aggressive
iste, ista, istum: that, those (of yours), 3
lābor, -ī, lapsus sum: glide, slide, slip, 3
Libycus, -a, -um: Libyan, of Libya, 2
mereō, -ēre, -uī: deserve, merit, earn, 3
misereor, -ērī: pity, have compassion for, 2
moribundus, -a, -um: dying, deadly
ne (-ne): (indicates a yes/no question), 3
Nomas, Nomadis m./f.: Nomads; Numidians
ōdī, -isse: hate
precēs, -um: prayer, entreaty
prior, prius: earlier, before, 3
propter: on account of, because of, 3
pudor, -ōris m: shame, proper sense of shame
Pygmaliōn, -ōnis m.: Pygmalion
quandō: when, since
quisquam, quae-, quic-: any(one), any(thing)
quoniam: seeing that, 2
restō, -āre, -stiti: remain, survive, 2
tyrannus, -ī m.: tyrant, ruler
Tyrius, -a, -um: Tyrian, Carthaginian, 3

314 **Mē-ne fugis?**: -ne begins a yes/no question
per…tē…(et) per…(et) per…ōrō: *I beg you by… and by...and by…*; hyperbaton (distortion of normal word order) likely reflecting Dido's emotional state; translate ōrō tē first; per 'by' + acc. marks the reasons for the begging
315 **quando…ipsa relīquī**: *since I myself…*; 1s
aliud…nihil: acc. obj.
mihi iam miserae: *for…*; dat. of interest
317 **sī bene…meruī, (aut) fuit…meum…**: *if I...* the protasis (if-clause) of a mixed condition
quid: *anything*; indefinite after sī
fuit aut: *or was…*; aut fuit
quicquam…meum: *anything of mine*; subject
318 **miserēre**: imperative sg. dep. governs a gen.
lābentis: *collapsing*; pres. pple
istam…mentem: *that purpose of yours*; 'that thought of yours,' obj. of imperative exue
319 **sī quis…locus (est)**: *if any…*; ellipsis: supply a linking verb; quis is an indef. adj.
precibus: *for…*; dat. of purpose
exue: sg. imperative
320 **Tē propter…Tē propter**: *because of... because of...*; propter tē…propter tē…; anastrophe (inverted order) and anaphora
321 **ōdēr(unt mē)**: syncopated 3p pf.; add obj. ōdī is a defective pf.: translate as present
Tyriī (sunt)
eundem: acc. sg. īdem modifying tē
exstīnctus (est): 3s pf. pass. with 3p subject
322 **pudor (meus)**: *my sense of shame*
quā…adībam: *by which…*; the antecedent is fāma; abl. means, 1s impf. adeō
(ad) sīdera
323 **fāma prior**: *my earlier reputation…*; second subject of 3s exstīnctus est

Cui: *for…?*; dat. of interest
hospes: voc. direct address
324 **hoc sōlum nōmen quoniam…**: *since…*
dē : *from…*; he is not a coniunx but hospes
325 **Quid**: *Why…?*
An…dum…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

lacrima, -ae f.: tear, 4

Dido's Disordered Speech reflects a Disordered Mind

This speech is difficult to read precisely because it reflects Dido's heightened emotional state, and emotion is often identified with disorder. Below is a sample of the rhetorical devices Vergil employs:

Mēne fugis? Per **ego** hās lacrimās dextramque tuam **tē** 314
(quandō aliud mihi iam miserae nihil ipsa relīquī), 315
per cōnūbia nostra, per inceptōs hymenaeōs, 316
sī bene quid dē tē meruī, fuit aut tibi quicquam 317
dulce meum, miserēre domūs lābentis et istam, 318
ōrō, sī quis adhūc precibus locus, exue mentem. 319

1. **Mēne fugis?** A rhetorical question can express anxiety. Dido does not wait for a response.
2. **Ego...tē...ōrō** Hyperbaton (distortion of normal word order) reflects a lack of continuity in Dido's thinking. Even a native Latin speaker would find this very difficult to follow (it's six lines apart!).
3. **Per...Per...Per...** Anaphora (repetition), asyndeton (lack of conjunctions) and parallelism elsewhere would be pleasing to experience but in this context reflect how Dido's agitated state affects her rushed thinking: People who are caught up in emotion often repeat themselves over and over.
4. **(quandō...relīquī)** Parentheses (insertion that interrupts normal word order) and exaggeration Dido's interruption reflects her fragmented thinking. Is it really true that the queen has nothing left?
5. **istam...mentem** Hyperbaton reinforces the previous example and supports the view that there is lack of linearity and order in Dido's thinking. Dido responds out of emotion.

Tē propter Libycae gentēs Nomadumque tyrannī 320
ōdēre, infensī Tyriī; **tē propter eundem** 321
exstīnctus pudor et, quā sōlā sīdera adībam, 322
fāma prior...

6. **Tē propter...tē propter eundem** Anastrophe (inversion of normal word order) and anaphora (repetition) in light of the earlier examples of hyperbaton reflect a disordered mind and emphasize Dido's accusatory tone. Dido's vulnerability at times becomes anger.
7. **infensī (sunt)...exstīnctus (est)** Asyndeton and ellipsis (omission), though common in Vergil, here highlight the rapid flood of accusations. Dido hurredly lists topics that deserve lengthier reflection.

Pudor et Prior Fāma, "A Sense of Shame and Prior Reputation"

Pudor, "an appropriate sense of shame" is a virtue valued in men and women alike but often emphasized as a virtue in women in contrast to **virtūs**, "courage" or "manliness," in men. **Pudor** is not a "feeling of shame" but rather a "proper sense of right and wrong" that allows a Roman to avoid shameful actions. **Pudor** is the most important word in this speech.

As for **fāma**, "reputation," recall that after the cave scene Vergil said that because of love Dido "is motivated neither by appearance nor by reputation" (*neque...speciē fāmāve movētur*, 4.170). With these words Dido admits that her love for Aeneas made her less motivated (a) to act with a proper sense of shame and (b) to react properly when her reputation faltered.

saltem sī qua mihī dē tē suscepta fuisset 327
ante fugam subolēs, sī quis mihi parvulus aulā 328
lūderet Aenēās, quī tē tamen ōre referret, 329
nōn equidem omnīnō capta ac dēserta vidērer." 330
Dīxerat. Ille Iovis monitīs immōta tenēbat 331
lūmina et obnixus cūram sub corde premēbat. 332
Tandem pauca refert: "Ego tē, quae plūrima fandō 333
ēnumerāre valēs, numquam, rēgīna, negābō 334
prōmeritam; nec mē meminisse pigēbit Elissae 335
dum memor ipse meī, dum spīritus hōs regit artūs. 336
Prō rē pauca loquar. Neque ego hanc abscondere furtō 337
spērāvī (nē finge) fugam, nec coniugis umquam 338
praetendī taedās aut haec in foedera vēnī. 339

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abscondō, -ere, -ī, -itum: hide away, conceal, 2
artus, -ūs m.: joint, limb, 2
aula, -ae f.: hall, palace
cor, cordis n.: heart
Elissa, -ae f.: Elissa (i.e. Dido)
ēnumerō (1): reckon, count up, enumerate
foedus, -eris n.: treaty, agreement, 2
for, fārī, fātus sum: speak, say, tell, utter, 3
furtum, -ī n.: theft; deceit, stealth; *furtō*, secretly
immōtus, -a, -um: unmoved, motionless
loquor, -ī, locūtus sum: speak, say
lūdō, -ere, -sī, -sum: play, mock
meminī, -isse: remember, recall, 3
memor, -oris: mindful, remembering (*gen*), 3
monitum, -ī n.: warning, advice
negō (1): deny, say that…not; refuse (dat.), 3
numquam: never, 3
obnitor, -nitī -nixus sum: struggle, strive
omnīnō: altogether, wholely, entirely
parvulus, -a, -um: very little, very small
paucī, -ae, -a: few, 3
piget, -ēre, -guit: it disgusts, it causes regret
plūrimus, -a, -um: very many, most, 2
praetendō, -ere, -tendī: extend/stretch in front, 2
prōmereor, -ērī, prōmeritus sum: merit, deserve
rēs, reī f.: thing, matter, affair, 2
saltem: at least
spērō (1): hope (for), expect, 2
subolēs, is f.: sprout, shoot, offspring
suscipiō, -ere, -cēpī, -ceptum: undertake, take up, 2
taeda, -ae f.: torch; pine wood
umquam: ever, 2

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 esset but stresses the completion of the action; impf. subj. videor, 'seem'
qua…subolēs: *some offspring…*; nom. subject qua becomes indefinite following sī
mihi: *for…*; dat. of interest
dē tē: *from…*
328 **quis…parvulus…Aenēās**: *some very small Aeneas*; i.e. a child; quis is indefinite after sī
329 **quī…referret**: *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,' metonomy
obnixus: *struggling*; dep. 'having struggled,'
333 **pauca**: *a few things/words*; neut. substantive
refert: *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) memor…**: *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…*

337 **prō rē**: *for (on behalf of) this matter*
pauca: *a few things/words*; ironically, Aeneas has many things to say
loquar: 1s fut. dep.
hanc…fugam: acc.
furtō: *secretly, with stealth*; abl. as an adv.

338 **nē finge**: *Don't…*; neg. imperative

339 **taedas coniugis**: i.e. marriage-torches, symbolizing the wedding and marriage just as wedding rings do today; see note on p. 93
aut: *nor*…; include the negative from nec
in haec foedera: *into…*; i.e. marriage pacts

Iuppiter, Iovis m.: Jupiter, 4

Dido's Unfulfilled Wish (Contrary to fact condition)

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…*

Dum [6] (while/as long as, 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 (e.g. 4.325-6), while the imperfect anticipatory subj. is translated with modal 'would,' 'might,' or 'could' (e.g. 1.5-6).

Aeneas' Speech Part 1: Does Aeneas seem Cold and Unfeeling?

Some scholars criticize Aeneas' response and suggest that it is possible for Aeneas to be pious, depart for Italy, and yet to show far greater empathy, gratitude, and even *pietas* toward Dido than he does. Note a few of the features that make Aeneas appear unfeeling toward Dido.

1. **Vergil says Aeneas kept holding his eyes fixed on the ground** (4.331): Eye contact demonstrates compassion and intimacy, and Aeneas denies Dido this gesture.

2. **Vergil says Aeneas kept suppressing his true feelings** (4.332). We expect the same in the speech.

3. **Prō rē pauca loquar**, "I will speak a few words on this matter" Aeneas uses formulaic speech that seems more appropriate for an orator in a lawcourt that an intimate exchange between loved ones.

4. **Aeneas lies to Dido (4.337-8)** Aeneas denies that he is hiding his departure from her, but Vergil has already said that Aeneas delayed telling Dido while he made plans to leave with the Trojans.

5. **Dido later criticises Aeneas for being unfeeling in her reply to this speech** (4.365-370):

6. **When Aeneas meets Dido in the Underworld in Book 6, Dido will keep her eyes fixed on the ground and show no feeling, while Aeneas cries and calls out to her to stay** (6.450-76). Vergil has Dido show the same lack of feeling to Aeneas that he shows to her in this speech in Book 4.

`Mē sī fāta meīs paterentur dūcere vītam
auspiciīs et sponte meā compōnere cūrās,
urbem Trōiānam prīmum dulcēsque meōrum
relliquiās colerem, Priamī tecta alta manērent,
et recidīva manū posuissem Pergama victīs.
Sed nunc Ītaliam magnam Grȳnēus Apollō,
Ītaliam Lyciae iussēre capessere sortēs;
hic amor, haec patria est. Sī tē Karthāginis arcēs
Phoenissam Libycaeque aspectus dētinet urbis,
quae tandem Ausoniā Teucrōs cōnsīdere terrā
invidia est? Et nōs fās extera quaerere rēgna.

Apollo, Apollinis m.: Apollo
aspectus, -ūs m.: sight, view, 2
Ausonia, -ae f.: Ausonia, Italy, 2
auspicium, ī n.: auspices; will, power
capessō, -ere, -īvī, -ītum: seize, take up
colō, -ere, coluī, cultum: farm, cultivate, 3
compōnō, -ere, -suī: put together; calm, 2
cōnsīdō, -ere, -sēdī, -sessum: settle, sit down, 2
dētineō, -ēre, -uī: hold back, detain, 3
exterus, -a, -um: outward; foreign, strange
fās: right, righteous; **fās (est)**, it is right
Grȳnēus, -a, -um.: Grynean
invidia, -ae f.: envy, hatred, 2
Karthāgō, -inis f.: Carthage, 2
Libycus, -a, -um: Libyan, of Libya, 2
Lycius, -a, -um: Lycian, of Lycia (Apollo), 2
patria, -ae f.: fatherland, country, 3
Pergama, -ōrum n.: Pergama (Troy's citadel)
Phoenissa, -ae f.: Phoenician (woman), 2
pōnō, -ere, posuī, positum: put, place (aside), 2
quaerō, -ere, quaesīvī, -sītum: search, ask, 2
recidīvus, -a, -um: repeating, returning
relliquiae, -ārum f.: survivors, remains, 2
sponte: of one's own will, voluntarily, 2
vīta, -ae f.: life, 3

340 **sī…paterentur,…colerem…manērent…**
posuissem: *if…allowed…,…would…would…would have…*; mixed contrary to fact condition (sī impf., impf./impf./plpf. subj.)
meīs…auspiciīs: *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.
meōrum: *of my own (people)*
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 capessere)**
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.
iussēr(unt mē): syncopated 3p pf.
347 **Hic (est) amor (meus)**
Haec patria (mea) est: add possessive
Sī…dētinet, quae….invidia est?: *if…, what envy is there…?*; simple present condition (sī pres. ind. pres. ind.) Aeneas draws attention to how the Trojans and Phoenicians share a similar history
arcēs…aspectus: two subjects of 3s verb
(in) Ausoniā terrā: i.e. in Italy
Teucrōs cōnsīdere: *that*…; ind. disc.
350 **fās (est)**: *it is right* + inf.; impersonal verb
nōs…quaerere: *that*…; ind. disc.

Aeneas' Speech Part 2: He Responds Directly to Dido's Complaints

This speech is the longest which Aeneas makes in the entire *Aeneid*. Unlike Dido, Aeneas devotes several hexameter lines lines to each topic and responds directly to Dido's speech:

1. **Hiding my departure?**: 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. **Is this a marriage?:** What does Aeneas say in 338-9 in response to Dido's claim that they are bound by marriage?

3. **Unfulfilled wishes?**: 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. **Obligation toward the gods during travels**: What two groups in 345-6 urge Aeneas to seek Italy?

5. **Obligation toward the Trojans**: How does Aeneas suggest that by the Carthaginians' own example the Trojans are right to pursue Italy? (348-50).

Aeneas' Unfulfilled Wish (Contrary to Fact Condition)

Lines 4.311-4 are a mixed contrary to fact condition and Aeneas' unfulfilled wish. But while Dido's unfulfilled wish expresses a wish to be with Aeneas, Aeneas' wish sets up that expectation and then surprisingly admits that Aeneas would rather be back at Troy than be with Dido!

sī…paterentur…et…,	colerem (et)…tecta manērent, et…posuissem	4.311-4
If…allowed (were allowing)…	*I would….would…would have been…*	

Negative Imperatives [4]

Vergil uses ***nē* + imperative** rather than ***nōlī*/*nōlīte* + infinitive** to express a negative command.

nē crēdite	*Don't trust*	(2.48)	nē finge	*Don't make it up*	(4.338)
nē subtrahe	*Don't withdraw*	(6.465)	nē tende	*Don't extend*	(12.938)

Word Building: Synonyms for "allow"

Patior, "suffer" + complementary infinitive is often translated as "allow." **Licet**, "it is allowed," is translated only as "although" in this book. **Sinō** is best translated "allow," while the compound verb **dēsinō** means "cease."

patior, -ī, passus sum: suffer, endure; allow, 7
licet: it is allowed or permitted, although, 2
sinō, -ere, sīvī, situm: allow, permit, leave, 2
dēsinō, -ere: cease, leave off, 2

Mē patris Anchīsae, quotiēns ūmentibus umbrīs 351
nox operit terrās, quotiēns astra ignea surgunt, 352
admonet in somnīs et turbida terret imāgō; 353
mē puer Ascanius capitisque iniūria cārī, 354
quem rēgnō Hesperiae fraudō et fātālibus arvīs. 355
Nunc etiam interpres dīvum Iove missus ab ipsō 356
(testor utrumque caput) celerēs mandāta per aurās 357
dētulit: ipse deum manifestō in lūmine vīdī 358
intrantem mūrōs vōcemque hīs auribus hausī. 359
Dēsine mēque tuīs incendere tēque querēlīs; 360
Ītaliam nōn sponte sequor." 361

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admoneō, -ēre, -uī, -itum: warn, advise, admonish, 2
Anchīsēs, -ae (*acc*. ēn) m.: Anchises, 2
Ascānius, -ī m.: Ascanius, 2
astrum, ī n.: star, constellation
aura, -ae f.: breeze, wind, air, 3
celer, -eris, -ere: swift, quick, 3
dēferō, -ferre, -tulī, -lātum: report, offer, 3
dēsinō, -ere: cease, leave off, 2
fātālis, -e: deadly, fatal; fated, 3
fraudō (1): defraud from, cheat from (abl.)
hauriō, -īre, hausī: drain, exhaust, 3
Hesperia, -ae f.: Hesperia, Italy
igneus, -a, -um: fiery, of fire, 2
incendō, -ere, -ī, -ēnsum: kindle, burn, 2
iniūria, -ae f.: injury, injustice, insult, 2
interpres, -pretis m./f.: messenger
intrō (1): enter, go into
mandō (1): mandate, order, command
manifestus, -a, -um: manifest, visible
operiō, -īre, -uī: cover, conceal, 3
querēla, -ae f.: complaint, complaining
quotiēns: how many times; as many times as, 2
sponte: of one's own will, voluntarily, 2
terreō, -ēre, -uī, -itum: terrify
testor, -ārī: attest, bear witness, 2
turbidus, -a, -um: cloudy, muddy
ūmens (hūmens), ūmentis: moist

351 **patris Anchīsae…turbida imāgō**: hyperbaton (distortion of normal word order for emphasis); turbida imāgō patris Anchīsae 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
353 **in somnīs**: *in dreams*
354 **mē puer Ascanius -que iniūria capitis cārī (mōvērunt)**: ellipsis and metonomy; caput Here refers to 'life' (e.g. per capita); gen. sg.
355 **regnō Hesperiae…et fātālibus arvīs**: *from*…; abl. of separation governed by verb fraudō
fātālibus: *fated*; i.e. ordained by the fates
356 **dīv(ōr)um**: i.e. deōrum, gen. pl.
Iove…ab ipsō: *by*…; abl. of agent, Iuppiter
357 **utrumque caput**: *on both of our heads*; 'on each head (of ours)' i.e. lives, metonomy
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…*
tuīs querēlīs: 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

Aeneas' Speech Part 3: Obligations to his father, his son, and the gods

Aeneas continues to devote several hexameter lines lines to each topic and responds directly to Dido's speech:

1. **Obligations toward Anchises:** What reminds Aeneas of his obligations toward his father in 351-3? Is there a message or does the repeated appearance urge Aeneas to act?

2. **Obligations toward Ascanius:** What does Aeneas think that he owes to his son in 334-5?

3. **Obligations to the gods at present** Which god visited Aeneas? Who sent that god? (Although we did not read this selecton in Book 4, what is the message that urged Aeneas to depart?)

4. **Obligations toward Dido:** As the speech ends, does not Aeneas acknowledge the hospitality that Dido and the Carthaginians have offered to the Romans. Does he acknowledge the personal cost to Dido?

What Happens Next: the end of Book 4

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 (a very Epicurean point of view!), and finally curses Aeneas as she sends him off.

After Dido sends her sister Anna to convince Aeneas to stay and Aeneas refuses, Dido tells Anna that she plans to bring closure to the relationship by building a bonfire and burning all of Aeneas' possessions, including his bed and a *gladius*, which she had given to him but he had left behind. Anna, unaware of Dido's plan to commit suicide, agrees to help and arranges the bonfire. 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. This curse presages the Punic Wars (261-143 BC).

Dido climbs on top of Aeneas' bed which is on top of the bonfire, and falls on the sword which Aeneas left behind—to the horror of all in the courtyard of her house. This form of suicide involves placing the hilt on the bed with the point below the ribcage so that it strikes the heart. The victim falls on the sword and allows her weight to drive the sword to her heart. Dido, however, does not die immediately because the sword strikes her lungs. Dido's sister Anna, distraught, climbs the bonfire and comforts Dido.

Juno sends Iris, goddess of rainbows and messenger of the gods, to perform the ritual of cutting Dido's hair so that Dido can finally perish.

Below is the final part of the outline of Book 4 first presented on p. 95:

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.

Inter quās Phoenissa recēns ā vulnere Dīdō
errābat silvā in magnā; quam Trōius hērōs
ut prīmum iuxtā stetit agnōvitque per umbrās
obscūram, quālem prīmō quī surgere mense
aut videt aut vīdisse putat per nūbila lūnam,
dēmisit lacrimās dulcīque adfātus amōre est
"Īnfēlīx Dīdō, vērus mihi nuntius ergō
vēnerat exstinctam ferrōque extrēma secūtam?
Fūneris heu tibi causa fuī? Per sīdera iūrō,
per superōs et sī qua fidēs tellūre sub īmā est,
invītus, rēgīna, tuō dē lītore cessī.
Sed mē iussa deum, quae nunc hās īre per umbrās,
per loca senta sitū cōgunt noctemque profundam,
imperiīs ēgēre suīs; nec crēdere quīvī
hunc tantum tibi mē discessū ferre dolōrem.

adfor, -fārī, -fātus sum: address, speak to
agnōscō, -ere, -nōvī, -nōtum: recognize, 2
cēdō, -ere, -cessī: go (away), withdraw; yield, 2
cōgō, cōgere, coēgī, coāctum: collect; compel, 2
dēmittō, -ere, -mīsī, -missum: drop, sink
discessus, -ūs m.: departure, departing
dolor, -ōris m.: pain, grief, 3
ergō: therefore, then, 2
errō (1): wander, 2
exstinguō, -ere, -nxī, -ctum: exstinguish, 3
fidēs, eī f.: loyalty, trust, belief, 2
fūnus, fūneris n.: burial; death, 2
hērōs, -hērōis m.: hero
heu: alas! ah! ah me!
īmus, -a, -um: lowest (part) of, bottom
invītus, -a, -um: unwilling, 2
iūrō (1): to swear, take an oath
iuxtā: close by, near
lūna, -ae f.: moon, 2
mensis, -is m.: month
nūbilum, -ī (pl. **nūbila)**: cloud, 2
nūntius, -ī m.: messenger, 2
obscūrus, -a, -um: dim; dark; obscure 3
Phoenissa, -ae f.: Phoenician (woman), 2
profundus, -a, -um: profound, deep
queō, quīre, quīvī: be able
recēns, -ntis: fresh, recent, 2
sentus, -a, -um: rough, harsh
silva, -ae f.: woods
situs, -ūs m.: situation, position
superus, -a, -um: above, higher; *subs.* god, 3
Troius, -a, -um: Trojan

450 **inter quās**: *among these*; 'among whom,' a connective relative is often translated as a demonstrative; the quās refers to souls who have committed suicide out of love
quam Trōius hērōs…ut prīmum…: *whom as soon as…*; 'whom when first…' ut introduces a temporal clause and prīmum is an adv.; quam is within this temporal clause
453 **obscūram**: modifies acc. quam
quālem surgere …lūnam: *just as a moon someone sees…*; 'which sort of moon…,' simile; ind. disc. with videt and vīdisse putat
prīmō…mense: *at the first of…*; abl. time when; the first of the month is a new moon, when the moon does not reflect any light
quī: *someone*; indefinite (ali)quī
454 **vīdisse**: *to…*; object of putat or ind. disc. with missing acc. subject sē: 'that (one) has seen…'
455 **dulcī…amōre**: *with*…; abl. of manner; 3rd decl. i-stem adj.
adfātus est: 3s pf. adfor: translate active
456 **nūntius**: *message*; elsewhere 'messenger'
457 **(tē) exstinctam (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 **fuī?**: *Was I*…?; pf. sum; a question without an interrogative often indicates surprise
tibi: *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
460 **invītus**: *unwillingly*; nom. adj. as adv.
cessī: *I departed*; 'went (away),' pf. cēdō
461 **iussa**: *orders*; 'things ordered,' PPP
de(ōr)um: gen. pl.
quae…(mē) īre…cogunt: *which compel…*; relative; supply mē as acc. object of cogunt
has…per umbrās: per hās umbrās
462 **(et) per loca**
senta situ: *thorny with neglect*; 'because of neglect,' abl. of cause
463 **ēgēr(unt)**: *drove*; iussa de(ōr)um is subject
imperiīs suīs: abl. means
quīvī: *I was able*; 1s pf. queō, = potuī
464 **hunc…mē...ferre**: *that I…*; ind. disc. with mē as acc. subject; irreg. inf. ferō, 'bring'
tibi: *to…*; dat. ind. obj.
discessū: *because of…*; abl. of cause

vulnus (volnus), -eris n.: wound, 4

What We Missed: Book 5 and 6.1-449

In Book 5 Aeneas and the Trojans travel to Sicily and celebrate funeral games on behalf of Aeneas' father Anchises. In a dream Anchises summons Aeneas to Italy to visit his father in the Underworld.

When the Trojans arrive in the Bay of Naples in Italy, Aeneas goes to the Temple of Apollo at Cumae, where he meets the Sibyl, a priestess of Apollo. Aeneas requests to see his father in the Underworld, and after Aeneas completes two tasks—(1) he buries a comrade Misenum and (2) obtains a golden bough/branch—Sibyl escorts Aeneas through the Underworld to meet Anchises at the end of their journey in the Elysian Fields.

Aeneas and Sibyl meet Charon, cross the river Styx, and pass Cerberus. Before the path splits into Tartarus, where souls are punished, and Elysium, where souls are reward, they pass the land of the Untimely Dead. Here, Aeneas and Sibyl walk through woods (there are woods in the Underworld!!) where there are souls who commit suicide out of love, and Aeneas sees Dido walking in the woods.

Outline 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/Branch**
  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 passed afer Sibyl drugs him (417-425)
  King Minos judges; Untimely Dead (426-547)
  Dido, untimely dead because of love (450-476)
  Deiphobus, last Trojan husband to Helen (477-547)
Tartarus on the left: souls are punished (548-627)
  House of **Dis** and **Proserpina** (628-636)
Elysium (**Elysian Fields**) on the right (637-665)
  Anchises reveals destiny of Rome (666-892)
    Future heroes of Rome wait along the river **Lethe**
    Romulus and **Augustus**
    Rome will spare the weak and war down the proud
    Marcellus, heir to Augustus
Gate of Ivory and **Gate of Horn** (893-901)

Dido as a Dimly Lit Moon

Vergil's decision to liken Dido to a dimly lit moon may seem very strange, but the moon is sacred to the goddess Diana. When Aeneas first sees Dido as a strong and just leader in Book 1, she is likened to Diana surrounded by a throng of supporters (1.498-502). This new simile, therefore, invites readers to revisit the comparison to Diana in Book 1 and witness how much Dido has changed between then and now as a result of love: what once was brilliant is now a shadow of its former self.

Siste gradum tēque aspectū nē subtrahe nostrō. 465
Quem fugis? Extrēmum fātō quod tē adloquor hoc est." 466
Tālibus Aenēās ardentem et torva tuentem 467
lēnībat dictīs animum lacrimāsque ciēbat. 468
Illa solō fīxōs oculōs āversa tenēbat 469
nec magis inceptō vultum sermōne movētur 470
quam sī dūra silex aut stet Marpēsia cautēs. 471
Tandem corripuit sēsē atque inimīca refūgit 472
in nemus umbriferum, coniūnx ubi prīstinus illī 473
respondet cūrīs aequatque Sychaeus amōrem. 474
Nec minus Aenēās cāsū concussus inīquō 475
prōsequitur lacrimīs longē et miserātur euntem. 476

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adloquor, -ī, -locūtus sum: address, speak to, 2
aequō (1): make equal, 3
aspectus, -ūs m.: sight, view, 2
āvertō, -ēre, āvertī, āversum: turn away, 2
cautēs, -is m.: sharp rock
cieō, -ēre, cīvī, citum: arouse, stir up
concutiō, -ere, -cussī, -cussum: shake, strike, 2
dūrus, -a, -um: hard, harsh, stern, 2
fīgō, -ere, fīxī, fīxum: fix, fasten
gradus, -ūs m.: step, 3
inimīcus, -a, -um: unfriendly, hostile, 3
inīquus, -a, -um: unjust, not fair
lēniō, -īre, -īvī: soothe, soften, 2
Marpēsius, -a, -um: Marpesian
miseror, -ārī, -ātus sum: pity, commiserate, 3
prīstinus, -a, -um: former, pristine
prōsequor, -ī, -secūtus sum: pursue, escort, 2
refugiō, -ere, -fūgī: flee back
silex, -icis m./f.: flint
sistō, -ere, -stitī: stand, stop, 2
solum, -ī n.: soil; ground, 2
subtrahō, -ere, -trāxī: draw away, withdraw
Sychaeus, -ī m.: Sychaeus
torvus, -a, -um: grim, fierce, gloomy
tueor, tuērī: look on, watch, 2
umbrifer, -a, -um: shady, shade-bearing
vultus, -ūs m.: face, expression, 3

465 **Siste**: imperative + acc.
aspectū nostrō: *from…*; abl. of separation;
nē…subtrahe: *Don't…*; neg. imperative
466 **Extrēmum…hoc est**: *this is the last (time)*
fātō: *by…*; 'because of…' abl. cause
quod tē adloquor: *that…*; relative clause with neut. inner acc.
467 **Tālibus…dictīs**: *with…*; abl. of means; marking the end of the speech
ardentem et torva tuentem…animum: *the spirit (of Dido)…*; pres. pples with animum
torva: *grimly, fiercely*; nom. adj. as adv.
468 **lēni(e)bat…ciēbat**: *tried to…and tried to…*; conative impf.; Aeneas tries but does not succeed at these tasks
469 **Illa**: i.e. Dido
(in) solō
tenēbat: *was holding* (x) (y); governs a double acc. (obj. and pred.)
470 **nec magis…quam**: *and not more…than…*; quam introduces a clause of comparison
inceptō…sermōne: abl. abs., PPP incipiō
vultum: *in…*; acc. of respect
471 **sī…stet**: *if…should stand there*; pres. subj.; The Greek Mt. Marpesus was known for its quarries of marble, a hard and durable stone
472 **corripuit sēsē**: i.e. moved abruptly; Dido is the subject; sēsē is an emphatic form for sē
inimīca: nom. adj.: translate as an adv.
473 **ubi coniūnx prīstinus**: *where…*; i.e. Sychaeus, Dido's previous husband
illī: *that one's*; i.e. Dido's; dat. of possession modifying cūrīs
474 **cūrīs**: dat. ind. obj. of respondet
Nec minus: *and no less*; comparative adv.
cāsū…iniquō: abl. means
concussus: PPP concutiō
476 **prōsequitur**: pf. dep. pple: translate active
lacrimīs: *with…*; abl. of manner
longē: *far*; adv.
miserātur: pf. dep. pple: translate active
euntem: *(the one)…*; pres. pple eō, īre

nemus, -oris n.: wood, forest, grove, 4

The Tables have Turned: Aeneas Cries and Chases after an Unresponsive Dido!

Aeneas' encounter with Dido in Book 6 mirrors the conversation between the two in Book 4. While Dido pleaded with Aeneas emotionally to stay in Book 4, Aeneas kept his eyes fixed and showed little feeling. Here, Aeneas tearfully pleads with Dido to stay, but Dido keeps her eyes fixed on the ground and is not responsive. These and other verbal similarities between the speeches,--e.g. use of rhetorical question (*Quem fūgis?)* and anaphora (*per...per...per*)—suggest Vergil is encouraging the comparison.

The Conative Imperfect is named after the verb *cōnor, cōnārī: attempt, try*. While most imperfects are actions not yet completed but eventually will be, a conative imperfect is an action that is not yet completed and will likely fail. The imperfects indicate that Aeneas did not succeed as he wished:

lēnībat dictīs animum	*he tried to soothe her spirit with such words*
lacrimāsque ciēbat.	*and he tried to incite tears*

Who is Sychaeus? Recall from p. 77 that Sychaeus was Dido's first husband. Pygmalion, King of Tyre and brother of Dido, killed Sychaeus secretly for his money. Sychaeus revealed all to Dido in a dream, and Dido was able to leave with her followers and a hidden treasure to found Carthage.

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 metaphysical 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

Aeneas' encounters with Dido and Anchises are included in this book, but it 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 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.

"Hūc geminās nunc flecte aciēs, hanc aspice gentem 788
Rōmānōsque tuōs. Hīc Caesar et omnis Iūlī 789
prōgeniēs magnum caelī ventūra sub axem. 790
Hīc vir, hic est, tibi quem prōmittī saepius audīs, 791
Augustus Caesar, dīvī genus, aurea condet 792
saecula quī rūrsus Latiō rēgnāta per arva 793
Sāturnō quondam, super et Garamantas et Indōs 794
prōferet imperium: iacet extrā sīdera tellūs, 795
extrā annī sōlisque viās, ubi caelifer Atlās 796
axem umerō torquet stēllīs ārdentibus aptum. 797

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aciēs, -ēī f.: battleline; sword-edge; pupil, eye, 2
aptus, -a, -um: fitting, suitable
aspiciō, -ere, spexī, spectum: look at, see
Atlās, Atlantis m.: Atlas
Augustus, -ī m.: Augustus
aureus, -a, -um: golden, of gold
axis, -is m.: (revolving) axis, sky, 2
caelifer, -a, -um: sky-carrying, sky-bearing
Caesar, -aris m.: Caesar, 2
extrā: outside; beyond, outside of (acc), 2
flectō, -ere, -xī, -ctum: bend, turn, 3
Garamantēs, -um m.: Garamantes (people)
geminī, -ae, -a: twin, double, two, 3
hūc: to this place, hither, 2
Indī, -ōrum m.: Indians (people)
Iūlus, -ī m.: Iulus (another name for Ascanius)
prōferō, -ferre, -tulī, -lātus: bring forth
prōgeniēs, ēī f.: progeny, offspring
prōmittō, -ere: promise, send forward; let go, 2
quondam: formerly, previously, 2
rēgnō (1): reign, rule as a king
saeculum, -ī n.: age; generation, 3
saepe: often, 3
Sāturnus, -ī m.: Saturn, 2
sōl, sōlis m.: sun, 3
stella, -ae f.: star
via, -ae f.: way, road, path, 2

Anchises speaks to Aeneas about future Romans, whose souls wait by the river Lethe to be reborn

788 **geminās...aciēs**: *(your) twin eyes*; via metonymy; Anchises turns Aeneas' attention to future Roman lives; hūc and hīc suggest Anchises is pointing as he speaks
(et) hanc aspice gentem: i.e the Romans

789 **Hīc (sunt)**: *Here (are)...*; hīc is an adv.
Caesar: it is unclear whether this refers to Julius Caesar or Caesar Augustus
Iūlī: *of Iulus*; Caesar and his Julian family claimed that Ascanius was their ancestor, and Ascanius' alternate name was Iulus; Iulius is a patronymic: 'son/descendant of Iūlus'

790 **ventūra**: fut. pple modifying prōgēniēs
sub magnum axem caelī: i.e. the world of the living above the underworld; the axis refers to the point or pole that the stars revolve around in the sky

791 **Hīc (est) vir, hic est...**: *Here (is) the man, this is...*; adv. hīc means 'here,' and hic means 'this one' Metrically, the second hic must be short (short -i) and interpreted as 'this'
quem...audīs...: *(the one) whom you hear is promised...*; the missing antecedent is nom. pred. of est; quem is acc. subject of pres. pass. inf. prōmittere, 'promise'
saepius: *rather often*; comparative adv.

792 **Augustus Caesar**: nom. sg. in apposition
Dīvī genus: *son of a god*; 'offspring of a god,' nom. apposition; Julius Caesar had been deified, and Augustus was his adopted son
aurea condet...quī...: *who will found a golden age...*; a relative clause with Augustus Caesar as antecedent; fut. condō, 'put together'
(in) Latiō: abl. place where with condet

793 **rēgnāta...quondam**: PPP with arva

794 **Satūrnō**: *by...*; a rare dat. of agent with PPP
(et) super et...et: *(and) over both...and...*; power will extend beyond these people

795 **prōferet**: fut. prōferō
iacet..tellūs,: *(his) land lies...*; i.e. his power will extend beyond the known limits

796 **annī sōlisque viās**: *the courses of the year and sun*; i.e. the yearly course of the sun;
(in) umerō

797 **stēllīs ārdentibus aptum**: *suitable for...*; modifies axem with dat. of special adj.

What We Missed: 6.477-788

After Aeneas leaves Dido, he walks among heroes who have died before their time and encounters **Deiphobus**, who, as noted earler, was a son of Priam and last Trojan husband to Helen. 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 commited crimes against the gods or against other humans. From there, the two proceed on the right 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 the **Elysian Fields** (also named "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.

Iulus [1], Ascanius [2], 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 Iūlus was their ancestor (Iūlius is a patronimic and means 'son or descendant of Iūlus') and therefore that the family descended from Aeneas and ultimately from Venus. When Vergil uses the name Iūlus, he offers readers an opportunity to connect Aeneas directly with the emperor and his family.

Who is Caesar Augustus (63 BC – AD 14) mentioned in line 792?

63-44 named "Gaius Octavius"
43-27 named "Octavian" (Gaius Julius Caesar Octavianus)
27- AD 14 named "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 his 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, "Venerable" or "Enricher" (from augeō, "increase"). 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.

Huius in adventum iam nunc et Caspia rēgna 798
respōnsīs horrent dīvum et Maeōtia tellūs, 799
et septemgeminī turbant trepida ōstia Nīlī." 800

"Excūdent aliī spīrantia mollius aera 847
(crēdō equidem), vīvōs dūcent dē marmore vultūs, 848
ōrābunt causās melius, caelīque meātūs 849
dēscribent radiō et surgentia sīdera dīcent: 850
tū regere imperiō populōs, Rōmāne, mementō 851
(hae tibi erunt artēs), pācisque impōnere mōrem, 852
parcere subiectīs et dēbellāre superbōs." 853

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adventus, -ūs m.: arrival, approach
aes, aeris n.: bronze, copper, 2
ars, artis f.: art, skill
Caspius, -a, -um: of the Caspian sea
dēbellō (1): war down, conquer
dēscribō, -ere, -psī, -ptum: describe, represent
excūdō, -ere: strike out, hammer out, 2
impōnō, -ere, -posuī, -positum: place on, 2
Maeōtius, -a, -um: Maeotian (Black sea region)
marmor, -oris n.: marble
meātus, -ūs m.: motion, course, path, 2
melior, melius: better, superior
meminī, -isse: remember, recall, 3
mollis, -e: soft, 2
mōs, mōris m.: custom, way, 2
Nīlus, -ī m.: Nile river
ōstium, -ī n: mouth, entrance, 2
parcō, -ere, pepercī: spare (dat)
pāx, pācis f.: peace, 3
radius, -ī m.: measuring-rod, compass
septemgeminus, -a, -um: seven-fold
spīrō (1): breathe
subiciō, -ere, -iēcī: throw/place under, 2
superbus, -a, -um: proud, arrogant, 3
trepidus, -a, -um: trembling, agitated
turbō (1): disturb, confuse
vīvus, -a, -um: living, alive
vultus, -ūs m.: face, expression, 3

796 **huius**: *of this one*; i.e. of Caesar; gen. sg. hic
et Caspia rēgna...et Maeōtia tellūs: *both the Caspian kingdoms and Maeotian land*...; nom. subj.; i.e. Augustus will rule ver far-off places. The Maeotian lands are identified as bordering the Sea of Azov (North and Northeast region of the Black Sea) and the Caspian sea is the large sea east of the Black sea in central Asia (a northern border for modern Iran)
797 **respōnsīs...dīvum**: *by the responses of the gods*; abl. of cause and alternate gen. pl. dīvus
septemgeminī...Nīlī: of...; gen. sg. modifying nom. pl. trepida ōstia
turbant: i.e. grow muddy and overflow

<u>Anchises points out to Aeneas the future excellence of the Greeks and then the Romans</u>

847 **excūdent**: 3p fut., Anchises is describing the future to Aeneas and uses many future verbs
aliī: *some, others*; i.e. the Greeks
spīrantia…aera: i.e. lifelike bronze statues; neut. acc. pl., pres. pple
mollius: *more*…; comparative adv.
848 **dūcent**: *will draw out*; 3p fut.
vīvōs vultūs: again, in statues
849 **ōrābunt causās**: *will plead cases*; an idiom, Anchises refers to the Greek art of oratory
melius: comparative adv. bonus
850 **dēscribent…dīcent**: 3p fut.
radiō: abl. of means; a radius is here a mechanical compass used to draw circles
surgentia sīdera: neut. acc. pl. and pres. pple
dīcent: *will predict*
851 **tū…Rōmāne**: voc. direct address; Anchises addresses his son Aeneas as a Roman
imperiō: 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
subiectīs: *the subjected*; i.e. those conquered by Rome; PPP and dat. obj. of parcere

The Future Excellence of the Greeks and Romans (6.847-853)

Beginning at line 847, Anchises contrasts the excellence of others—whom we can assume are the Greeks—with the primary excellence of the Romans. Note that all of the verbs are in the future tense, because Anchises is talking about the future consequences of Aeneas' efforts to settle in Italy.

Rōmāne

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 'Troiānus 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.

Outline of Book 6 Revisited and the End 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/Branch**
  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 passed afer Sibyl drugs him (417-425)
  King Minos judges; Untimely Dead (426-547)
  Dido, untimely dead because of love (450-476)
  Deiphobus, last Trojan husband to Helen (477-547)
Tartarus on the left: souls are punished (548-627)
  House of **Dis** and **Proserpina** (628-636)
Elysium (**Elysian Fields**) on the right (637-665)
  Anchises reveals destiny of Rome (666-892)
    Future heroes of Rome wait along the river **Lethe**
    Romulus and **Augustus**
    Rome will spare the weak and war down the proud
    Marcellus, heir to Augustus
Gate of Ivory and **Gate of Horn** (893-901)

Rēx arva Latīnus et urbēs	45/46
iam senior longā placidās in pāce regēbat.	46
Hunc Faunō et nymphā genitum Laurente Marīcā	47
accipimus, Faunō Pīcus pater isque parentem	48
tē, Sāturne, refert, tū sanguinis ultimus auctor.	49
fīlius huic fātō dīvum prōlēsque virīlis	50
nūlla fuit prīmāque oriēns ērepta iuventā est.	51
Sōla domum et tantās servābat fīlia sēdēs,	52
iam mātūra virō, iam plēnīs nūbilis annīs.	53
Multī illam magnō ē Latiō tōtāque petēbant	54
Ausoniā. Petit ante aliōs pulcherrimus omnēs	55
Turnus, avīs atavīsque potēns, quem rēgia coniūnx	56
adiungī generum mīrō properābat amōre;	57
sed variīs portenta deum terrōribus obstant.	58

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adiungō, -ere, iunxī, iunctum: join, attach
atavus, -ī m.: great-great-grandfather; ancestor
auctor, -is m.: author, source
Ausonia, -ae f.: Ausonia, Italy, 2
avus, -ī m.: grandfather, 3
Faunus, -ī m.: Faunus (Greek god Pan), 2
fīlia, -ae f.: daughter
fīlius, -ī m.: son
gener, -ī m.: son-in-law
gignō, -ere, genuī, genitum: beget; *pass*. be born
iuventa, -ae f.: youth, age of youth
Latīnus, -ī m.: Latinus (king of the Latins)
Laurēns, -entis m./f.: Laurentian, of Laurentia
Marīca, -ae f.: Marica (a nymph)
mātūrus, -a, -um: mature; timely, early
mīrus, -a, -um: miraculous, amazing, 2
nūbilis, -e: marriageable, nubile, grown up
nūllus, -a, -um: not any, no, 3
nympha, -ae f.: nymph, 3
obstō, -āre: stand in the way, oppose, 2
orior, -īrī, ortus sum: rise; be born, 2
pāx, pācis f.: peace, 3
Pīcus, -ī m.: Picus (grandfather of Latinus)
placidus, -a, -um: placid, peaceful, calm
plēnus, -a, -um: full, full of
portentum, -ī n.: omen, portent
potēns, -entis: powerful, 2
prōlēs, -is f.: offspring
properō (1): hasten, hurry, 3
rēgius, -a, -um: of a king/queen, royal, 2
Sāturnus, -ī m.: Saturn, 2
senior: older (comp. of senex); aged, ole
servō (1): save, perserve, keep
terror, -is m.: terror, 2
ultimus, -a, -um: farthest, extreme, last, 2
varius, -a, -um: various, 3
virīlis, -e: of a man, masculine

Book 7: the origin of Latinus, King of the Latins

45 **arva...et urbēs...plācidās**: acc. obj.
46 **iam senior**: *now elderly, now old*; 'older' a common translation for this comparative adj.
47 **Hunc genitum**: *this one...*; Latinus, PPP gignō
Faunō et nymphā...Marīcā: *from...*; abl. of source; parents of Latinus; Marica is a nymph
Laurente: *Laurentian*; adj. modifying Marica
accipimus: *we...*; i.e. we learn from tradition
48 **Faunō (est)**: dat. of possession: 'to Faunus is' or 'Faunus has' and make subject the obj.
isque: *et he...*; i.e. Picus, Latinus' father
49 **Saturne**: voc. dir. address; father of Picus
refert: *reports (x) (y)*; verb governs a double acc. (obj. and pred.); tē is the obj.
Tū (es)...auctor: *you (are)...*
50 **fīlius (nūllus)...prōlēsque virīlis nūlla**: both denote the same single subject; Latinus did not have a male heir to his throne
huic...fuit: dat. of possession: 'to this one \ was' or 'this one had...' i.e. to King Latinus
fātō dīvum: *by fate of the gods*; abl. of cause
51 **prīmā...iuventā**: *in earliest youth*; time when
oriēns erepta...est: *(while) being born was snatched away*; pf. pass. ēripiō; Latinus and Amata's son died during childbirth
sōla...fīlia: i.e. Lavinia, Latinus' daughter
53 **virō**: *for a husband*; dat. of interest

plēnīs..annīs: *with full years*; abl. of quality; i.e. at a marriageable age
54 **Multī...petēbant**: *many...*; i.e. in marriage
55 **pulcherrimus**: *most handsome*; superlative
56 **avīs atavīsque potēns**: *powerful in grandfathers and forefathers*; abl. of respect
quem...: *whom...*
56 **rēgia coniūnx**: i.e. Amata, Latinus' wife
57 **generum**: *as a...*; predicative acc.
mīrō...amōre: *with...*; abl. of cause
58 **variīs...terrōribus**: *with...*; abl. of means
i.e. the gods do not want Turnus as husband

Turnus, -ī m.: Turnus, 5

Brief Outline of Book 7

1-285 **Latinus**, king of the Latins, welcomes the Trojans to Laurentum, a coastal city in Latium, south of Rome. In response to divine signs Latinus gives his daughter **Lavinia** to **Aeneas** in marriage. The marriage signifies that Aeneas will rule both the Trojans and the Latins.

286-474 **Juno** sends the fury **Allecto** to enflame **Amata**, wife of Latinus, and **Turnus**, king of the Rutulians, a Latin tribe, against the marriage. Turnus was engaged to Lavinia and had hoped to succeed Latinus as king of the Latins, but now he has lost both Lavinia and the kingship.

475-end While Amata and Turnus rally the Latins against the Trojans, war breaks out when young **Ascanius** kills a deer, which unknowingly was a favorite pet and sacred to the Latins. **Juno** opens the Gates of Janus as an indicator of war, and both sides prepare to fight.

Books 7-12 are an Imitation of Homer's *Iliad*

1. War arises between the Trojans and Latins, when **Aeneas** is accused of stealing **Lavinia** from the Rutulian King **Turnus**, just as war arises between the Trojans and Greeks when **Paris** is accused of stealing **Helen** from the Greek King **Menelaus**.

2. **Aeneas** befriends and fights alongside a young **Pallas**, son of a local Greek leader Evander, just as **Achilles** befriends and fights alongside **Patroclus**. **Turnus** will kill young **Pallas** and puts on parts of his armor, just as the Trojan hero **Hector** kills **Patroclus** and puts on parts of his armor/

3. **Aeneas** and **Turnus** fight a duel, and Aeneas kills Turnus because of the death of **Pallas** , just as **Achilles** and **Hector** fight a duel, and Achilles kills Hector because of the death of **Patroclus**. Just as **Hector's death** leads to the fall of Troy. so **Turnus' death** marks the end of the war in Italy.

What to Take away from Lesson 58: Latinus has no male heirs.

1. King Latinus is the great-grandson of **Saturn** (Saturn-Picus-Faunus-Latinus) and rules peacefully.
2. Since Latinus has no male heirs, he must pass his kingship not to his daughter **Lavinia** but to the husband whom Latinus chooses for Lavinia. Many, including **Turnus**, seek marriage with her.
3. **Portents and omens** (*portenta*, l. 58) stand in the way. Latinus will later marry her off to Aeneas.

Word Building: GENE-, GIGN- "beget" "give birth to" "bring forth"

Gene- and **gign-** refer to (a) "birth" or "source" but also to (b) "humans of the same origin" (i.e. race or people) or (c) "things of the same origin" (i.e. kinds). For this reason, the noun **genus** can mean "birth" or "lineage" but often refers to "people" or "kinds." (Compare 'kin' and 'kind' in English.)

gēns, gentis f.: people, clan, 6
genus, -eris n.: birth, lineage; people, kind, 4
genitor, -ōris m.: begetter, father, 2
gener, -ī m.: son-in-law, 1
gignō, -ere, genuī, genitum: beget, *pass*. be born, 1
prōgignō, -ere, -genuī: bring forth, 1
prōgeniēs, ēī f.: progeny, offspring, 1

Ipse inter prīmōs praestantī corpore Turnus 783
vertitur arma tenēns et tōtō vertice suprā est. 784
Cui triplicī crīnīta iubā galea alta Chimaeram 785
sustinet, Aetnaeōs efflantem faucibus ignēs: 786
tam magis illa fremēns et trīstibus effera flammīs, 787
quam magis effūsō crūdēscunt sanguine pugnae. 788
At lēvem clipeum sublātīs cornibus Iō 789
aurō īnsignībat, iam saetīs obsita, iam bōs 790
(argūmentum ingēns), et cūstōs virginis Argus 791
caelātāque amnem fundēns pater Īnachus urnā. 792

Aetnaeus, -a, -um: Etnean, of Mt. Etna,
amnis, -is m: stream; river, 2
argūmentum, -ī n.: subject, topic; proof
Argus, -ī m.: Argus (100-eyed monster)
aurum, -ī n.: gold, 3
bōs, bovis m. f.: cow, ox, bull
caelō (1): engrave, carve, chisel
Chimaera, -ae f.: Chimera (monster)
clipeus, -ī m.: (round) shield, 3
cornū, -ūs n.: horn
crīnītus, -a, -um: crested, long-haired
crūdēscō, -ere: become cruel or violent
custōs, -ōdis m. (f.): guard, guardian, 2
efferus, -a, -um: very wild (ē + ferus)
efflō, -āre, -flāvī, -flātus: blow out
faucēs, -ium f.: throat, gullet; narrow pass
fremō, -ere, -uī, -itum: roar, 2
fundō, -ere, -fūdī, fūsum: pour (out), lay low
galea, -ae f.: helmet, 2
Īnachus, -ī m.: Inachus (river and father of Io)
īnsigniō, -īre, -iī, -ītum: mark on, distinguish
Īō, -ūs f.: Io (human, daugher of Inachus)
iuba, -ae f.: crest, mane, 2
levis, -e: light, 3
obserō, -ere, -sēvī, -situm: sow or plant upon
praestāns, -ntis: outstanding, standing in front
saeta, -ae f.: a bristle; stiff hair
suprā: above, over (*acc.*)
sustineō, -ēre, -uī: hold up, sustain, endure, 3
tam: so, such, 2
triplex, triplicis: three-fold, triple
trīstis, -e: sad
urna, -ae f.: urn, vessel

Turnus' appearance, helmet, and shield described

783 **inter prīmōs**: *among the first (fighters), among the foremost*; i.e. the leaders
praestantī corpore: *of...*; abl. of quality

784 **vertitur**: *turns himself about*; pass. 'is turned (by himself)' is here reflexive in sense
tōtō vertice suprā: *above by an entire head*; i.e. taller by a whole head; suprā is here an adverb with abl. of degree of difference

785 **Cui**: *Whose*; 'to whom,' dat. of possession
triplicī...iubā: *with...*; abl. of means following alta; triplicī is a 3rd-decl. i-stem abl. adj.
sustinet: *holds (the image of)...*; the image is engraved on the helmet

786 **Aetnaeōs...ignēs**: *fires of Mt. Etna*; Chimera is the name of a monster but also the name of a volcanic mountain in Asia Minor just like Mt. Etna, the well-known volcano in Sicily
efflantem: pres. pple modifying Chimaeram
faucibus: *from...*; dat. of compound verb; this word can refer to a throat or narrow mtn. pass

787 **tam magis frēmēns...quam magis crūdēscunt...**: *the more...the more...*; 'so much more...as much more,' tam...quam, 'so/as...as' are correlative advs., and quam introduces a clause of comparison; in English idiom, we can leave tam...quam untranslated
illa: *that one*; nom. subj. modifed by two adjs.
trīstibus...flammīs,: *with...*; abl. of means

788 **effūsō...sanguine**: *with effusive blood*; either abl. means with PPP as an adj. or abl. abs. with PPP effundō, 'pour/shed out'

789 **At**: =sed; the narrative moves on to the shield
sublātīs cornibus Īō īnsignībat: *with horns lifted, Io marks...*; i.e. Io was turned into a cow by Juno and is represented as such on the shield (see p. 119); abl. of quality, PPP tollō

790 **aurō**: *with...*; abl. means, embossed on front
Iam...obsita, **iam bōs**: *already overgrown with hair, already a cow*; in apposition to Īō

791 **argūmentum ingēns**: *a huge representation*; in apposition to nom. subj.; argūmentum here

denotes the 'subject' or 'theme' of the work
et...Argus...-que...Inachus: *and Argus...and Inachus...*; both are subjects parallel with Io; 3p subject of 3s verb 'clipeum īnsignībat;' Argus is the hundred-eyed monster guarding Io, and the river-god Inachus is Io's father (for more, see below)
792 **caelātā...urnā**: *from...*; abl. of source, as if the river-god derives its stream from an engraved pot

pugna, -ae f.: fight, 4 **virgō, virginis f.**: maiden, unmarried woman, 6

What Happened Next: A Catalogue of Italian Fighters Ends with Turnus and Camilla

Book 7 ends with a catalogue, i.e. list, of Italian warriors that culminates with detailed descriptions of two heroes: **Turnus** and the female warrior **Camilla**. Turnus is king of the Rutulians, a minor Latin tribe in Ardea, a town 7 miles southeast of King Latinus' city Laurentum. Turnus lost both a marriage with Lavinia and the future kingship of the Latins because of Aeneas, and Turnus will lead the Rutulians and allied Italians against the Trojans in Books 7-12. Camilla, leader of the Volscians, a non-Latin Italian tribe south of Ardea, is a unique female hero whose life and death will be the focus of readings in Lessons 61 through 65 in Book 11.

Vergil's decision to list the warriors with short descriptions is a convention of epic poetry. Homer devotes Book 2 of the *Iliad* to a catalogue of the Greek warriors who sailed their ships to Troy, and Vergil appears to be imitating the *Iliad* or epic convention with this catalogue of Italian warriors.

Turnus' Helmet 7.785-8: Is Chimera a Mountain or a Monster?

The **Chimera** is represented as a monster on the helmet, but it is described as both a mountain and a monster in lines 785-8. **Mt. Chimera,** located in Asia Minor (modern Turkey), is not an active volcano but produces methane and other gases that burn constantly and give the mountain the reputation for being fire-breathing. It is this reputation that likely gave rise to the myth of the **monstrous Chimera**, a fire-breathing monster from the same region, which is the form of a lion with a goat's neck and head protruding from its back and with a serpent's neck and head as its tail.

Lines 785-6 hint at Chimera's origin as a mountain and go so far as to compare its fires to the fires of Mt. Etna, an active volcano well-known to Romans on the eastern coast of Sicily. But lines 787-8 clearly identify Chimera as the monster, which roars (*fremēns*) like a lion, is wild (*effera*), breathes fire (*flammīs*), and foments bloody battles (*effusō sanguine*).

The symbolism suggests that Turnus is as fierce a fighter as the monstrous Chimera.

Turnus' Shield 7.789-92: Io, Argus, and Inachus

Io symbolizes Juno's wrath. Jupiter once had an affair with the human Io, a priestess of Juno. When Juno was about to discover the affair, Jupiter turned Io into a cow to hide her. Juno noticed the deceit and sent a **gadfly** to sting and torture the cow Io continuously and ordered **Argus**, a one-hundred-eyed monster, to guard her night and day to prevent Jupiter from approaching her.

Io and her father Inachus, the river god mentioned in 792, are ancestors of Turnus himself (see 7.373ff.). And so, while some readers may see Io as a symbol of the wrath that Juno will heap upon Aeneas through Turnus, others see Io as a symbol of history repeating itself: just as Juno provoked Turnus' ancestor Io with the gadfly, so Juno provokes Io's descendant Turnus with the fury **Allecto**.

There is truth to this second reading. Turnus, while angry about losing Lavinia, is initially unwilling to foment a war. It is only when Juno sends the fury **Allecto** to instill *fury* in Turnus' heart that Turnus incites violence. While Turnus sees his ancestors on his shield, we readers see something else.

The symbolism hints that Turnus, a fierce fighter, is also a victim of Juno's intervention.

Hōs super advēnit Volscā dē gente Camilla 803
agmen agēns equitum et flōrentēs aere catervās, 804
bellātrīx, nōn illa colō calathīsve Minervae 805
fēmineās adsuēta manūs, sed proelia virgo 806
dūra patī cursūque pedum praevertere ventōs. 807
Illa vel intāctae segetis per summa volāret 808
grāmina nec tenerās cursū laesisset aristās, 809
vel mare per medium flūctū suspēnsa tumentī 810
ferret iter celeris nec tingueret aequore plantās. 811
Illam omnis tēctīs agrīsque effūsa iuventūs 812
turbaque mīrātur mātrum et prōspectat euntem, 813
attonitīs inhiāns animīs, ut rēgius ostrō 814
vēlet honōs lēvēs umerōs, ut fībula crīnem 815
aurō internectat, Lyciam ut gerat ipsa pharetram 816
et pāstōrālem praefīxā cuspide myrtum. 817

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adsuēscō, -ere, -ēvī: accustom oneself to (dat.)
adveniō, -īre, -vēnī, -ventum: arrive
aes, aeris n.: bronze, copper, 2
ager, agrī m.: field, land
agmen, -inis n.: column, line, formation, 3
arista, -ae f.: head of grain, head of wheat
attonitus, -a, -um: thunder-struck, astonished, 2
aurum, -ī n.: gold, 3
bellātrix, -icis f.: warrior, female warrior
calathus, -ī m.: basket, workbasket
celer, -eris, -ere: swift, quick, 3
cōlus, -ī m.: distaff (for weaving)
crīnis, -is m.: locks, hair
cuspis, -idos f.: point, spearpoint, 2
dūrus, -a, -um: hard, harsh, stern, 2
eques, equitis m.: equestrian, horseman
fēmineus, -a, -um: womanly, of a woman
fībula, -ae f.: fibula, pin
flōrēns, -entis: flowering
grāmen, -inis n.: grass
honor (-os), -ōris m.: honor; offering, 3
inhiō (1): stand agape (mouth open); yawn
intāctus, -a, -um: untouched, intact
internectō, -ere: connect, bind together
iter, itineris n.: journey, route
iuventūs, -ūtis f.: the youth, young, 2
laedō, -ere, -sī, -sum: hurt, harm; offend, 3
levis, -e: light, 3
Lycius, -a, -um: Lycian, of Lycia (Apollo), 2
Minerva, -ae f.: Minerva, Athena
mīror, -ārī, -ātus sum: wonder, be amazed at
myrtus, -ī m.: myrtle tree
ostrum, -ī n.: purple, purple (dye, cloth)
pāstōrālis, -e: pastoral, of a shepherd
pharetra, -ae f.: quiver, arrow-carrier, 3
planta, -ae f.: sole of a foot, foot, 2
praefīgō, -ere, -fīxī, -fīxum: fix in front
praevertō, -ere: go/turn before, surpass
proelium, -iī n.: battle, 3
prōspectō (1): look out at, look at
rēgius, -a, -um: of a king/queen, royal, 2
seges, segitis f.: crop, harvest, field of grain
tener, -a, -um: tender, soft, delicate, 3
tinguō, -ere, tīnxī, tīnctum: tinge, wet, dye
tumeō, -ēre, -uī: swell
turba, -ae f.: crowd, mob, 2
vēlō (1): veil, cover, 2
ventus, -ī m.: wind, 2
volō (1): fly, 3
Volscus, -a, -um.: Volscian (Italian tribe)

803 **Hōs super**: *in addition to these*; 'on top of...' suprā means 'above,' super is 'on top of'
804 **agēns**: *leading...*; 'pres. pple with two objs.
aere: *with...*; i.e. bronze arms; with flōrentēs
805 **nōn illa...adsuēta**: *that one not having been accustomed to...*; appositive; PPP governs a dat. of compound verb or abl. of association
fēmineās...manūs: *in (her)...*; acc. of respect common with PPP adsuēta (reflexive in sense)
Minervae: gen.; i.e. the goddess of weaving
806 **virgō (adsuēta)**: *but a maiden having been accustomed to...*; + infs.; pres. dep. inf. pātior

807 **patī...praevertere**: *to endure...and to surpass*
cursū...pedum: *in...*; abl. of respect + gen. pl.
808 **Illa vel...volāret...nec...laesisset**: *that one either could fly...and would not have harmed*
potential subj. impf. volō and plpf. laedō
vel...vel...: *either...or...*; correlatives
intāctae segetis: *of...*; i.e. not yet harvested
809 **cursū**: *with her running*; abl. of means
810 **vel (illa)... ferret iter...nec tingueret**: *or (that one) could bear a journey ...and would not touch...*; potential subj. impf. subj. ferō and tinguō; iter is acc. obj. of ferret
mare per medium: per mare medium
flūctū...tumentī: *on..*; abl. place where, pres. pple tumō as a 3rd decl. i-stem adj. in the abl.
suspēnsa: nom. sg. PPP
811 **celeris**: *swiftly*; nom. fem. adj. as an adverb
(in) aequore: *on...*; abl. place where
812 **illam**: *that one*; i.e. Camilla
omnis...iuventūs turbaque...matrum: *a crowd of all the youth and mothers*; nom. subj. and partitive gens.; the youth are young men
tectīs agrīsque: *from...*; dat. compound or abl. pfw with nom. sg. PPP effūsa
effūsa: *having poured out*; 'having been poured (by themselves),' this PPP is reflexive in sense and should be translated actively
euntem: pple pple eō, īre with illam
813 **attonitīs...animīs**: *their minds thunderstruck*; abl. abs. or abl. of attendant circumstances
814 **ut rēgius ostrō vēlet honōs lēvēs umerōs**: *how royal honor...*; three ind. exclamatory sentences introduced by ut, 'how' + pres. subj. (Verbs in indirect exclamatory sentences use subj. in the same way indirect questions do.)
ostrō: *with...*; abl. means
815 **ut fībula crīnem..aurō internectat**: *how her fibula...*; second exclamatory sentence with ut, 'how' + pres. subj.
816 **Lyciam ut gerat...**: *(and) how she wears...*; third ind. exclamatory sentence; ut, 'how' + pres. subj.; Lyciam modifies pharetram
817 **praefīxā cuspide**: *of...*; abl. of quality; PPP praefīgō

Camilla, -ae f.: Camilla, 4

Camilla, the Female Warrior

Turnus' armor characterizes Turnus through **contrasting imagery**: he is both a fierce fighter like the Chimera and a victim of Juno's provocations like his ancestor Io.

Camilla, the last warrior mentioned in the catalogue, is also described through **contrasting imagery.** The list below is not comprehensive but meant to encourage readers to read with contrasts in mind:

she leads troops flowering...	but flowering with bronze
a warrior unaccustomed to weaving...	but an unmarried woman who endures war
she could graze the tops of grain and waves...	but she has not done so in reality
young men marvel at her...	but older mothers marvel at her
decorated in gold and royal purple...	but equipped with an arrow-quiver and spear
men marvel at a warrior wearing gold & purple...	but mothers marvel at a woman bearing arms
a quiver is for hunting, a staff for shepherding	but she carries these as weapons of war

This juxtaposition of contrasting images is called **antithesis**. The Greeks and Romans viewed female warriors as unique and oddly paradoxical, and Vergil ingeniously uses **antithesis** again and again to highlight that uniqueness and prepare us for the much greater role Camilla will play in Book 11.

Camilla recalls Penthesilea, Harpalyce, and Atalanta!

Vergil likely modeled Camilla after several female warriors known in myth. The **Amazon queen Penthesilea** led female warriors at Troy in the lost Greek epic *Aethiopis* and was killed by no other than Achilles himself. **Harpalyce** was a famous, swift-footed hunter, who was left motherless and raised by her father as a warrior, just as Camilla will be described in Book 11. There is also swift-footed **Atalanta**, the sole female Argonaut, who outran every man in races and could not be beaten without deceit. Camilla seems to embody characteristics of all three of these mythical figures.

Vēlōcem intereā superīs in sēdibus Ōpim, 532
ūnam ex virginibus sociīs sacrāque catervā, 533
compellābat et hās trīstis Lātōnia vōcēs 534
ōre dabat: “Graditur bellum ad crūdēle Camilla, 535
Ō virgō, et nostrīs nēquīquam cingitur armīs, 536
cāra mihi ante aliās. Neque enim novus iste Diānae 537
vēnit amor subitāque animum dulcēdine mōvit. 538
Pulsus ob invidiam rēgnō vīrēsque superbās 539
Prīvernō antīquā Metabus cum excēderet urbe, 540
īnfantem fugiēns media inter proelia bellī 541
sustulit exsiliō comitem mātrisque vocāvit 542
nōmine Casmillae mūtātā parte Camillam. 543

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antīquus, -a, -um: ancient, old, 3
Casmilla, -ae f.: Casmilla (Camilla’s mother)
cingō, -ere, cinxī, cinctum: belt, gird; equip, 3
compellō (1): address, accost, speak to
crūdēlis, -e: cruel, bloody, 3
Diāna (Dīāna), -ae f.: Diana (Grk. Artemis), 3
dulcedō, -inis f.: sweetness, 2
excēdō, -ere, cessī, -cessum: go out, depart, 2
exsilium, -iī n.: exile
gradior, -ī, gressus sum: step, walk, proceed, 2
intereā: meanwhile, in the meantime, 2
invidia, -ae f.: envy, hatred, 2
iste, ista, istum: that, those (of yours), 3
Lātōnia, -ae f.: Diana, daughter of Latona, 2
Metabus, -ī m.: Metabus (father of Camilla), 2
nēquīquam: in vain, to no purpose
ob: on account of, because of (*acc.*), 2
Ōpis, -is (acc. **Ōpim**) **f.:** Opis (nymph of Diana)
ops, -is f.: resources, power, wealth, 3
pellō, -ere, pepulī, pulsum: drive, push
Prīvernum, -ī n.: Privernum (Volscian town)
proelium, -iī n.: battle, 3
socius, -a, -um: allied
subitus, -a, -um: sudden, 2
superbus, -a, -um: proud, arrogant, 3
superus, -a, -um: above, higher; *subs.* god, 3
trīstis, -e: sad, sullen, dreary, 3
vēlox, vēlocis: swift, rapid, 2

Bk 11: Diana tells the nymph Opis about Camilla

532 **superīs in sēdibus**: *in dwellings above, in homes on high*; i.e. of the gods on Olympus
533 **ūnam ex virginibus...catervā**: in apposition to Ōpim; lengthy object of preposition ex
534 **compellābat..Lātōnia**: *Diana...*; patronymic: ‘the Latonian one,’ Latona is mother of Diana
tristis: *sadly*; translate nom. pred. as an adv.
hās...vocēs: i.e. words, the speech that follows
535 **ōre**: *from...*; abl. of source, ōs
graditur: *is walking/going*; pres. progressive
536 **Ō virgō**: voc. direct address; i.e. Opis
536 **nostrīs...armīs,**: *with my weapons*; means; i.e. weapons like mine; the royal we: gods often use the 1p for 1s for emphasis
nēquīquam: Diana knows she is fated to die
cingitur: *is equipped*; ‘is fit with a belt with’
537 **cāra mihi**: modifies Camilla; dat. of interest
ante aliās: i.e. compared to other followers
538 **Neque enim...mōvit**: *nor indeed has a new love for you come and moved the mind of Diana*; iste, ‘that (of yours);’ Diana has long loved Camilla and this is not a sudden
549 **Pulsus**: PPP pellō with the father Metabus
ob invidiam... superbās: *on account of...*
rēgnō: *from...*; abl. of separation with Pulsus
540 **cum excēderet...**: *when...*; cum clause with impf. subj. excēdō: translate as impf.
Prīvernō antīquā urbe: *from...*; abl. pfw
541 **īnfantem**: *an infant*; i.e. Camilla
media inter proelia bellī: *between the middle of...*; i.e. the war to oust King Metabus
542 **exsiliō**: *in...*; abl. place where with comitem
comitem: *as a...*; acc. pred.
vocāvit (īnfantem): *called (the infant)*; add the acc. obj. from above
matris...Casmillae: *of (her)...*; gen. modifying nōmine; Casmilla is Camilla’s mother
543 **nōmine**: abl. of means
mūtātā parte: abl. abs.; Part of the name, i.e. the letter ‘s,’ is removed and the name Camilla remains;

What We Missed: Book 8 (Aeneas visits Rome) as Imitation of the *Iliad*

At the beginning of the war in Book 8 Aeneas sets out to find allies and, guided by the river god **Tiberinus** (Tiber), comes to the future site of Rome. There, he meets the Greek **King Evander** and takes a tour of the future site of Rome, which at that time was a Greek settlement called **Pallanteum**. Evander agrees to help Aeneas and sends Greek soldiers along with his young son **Pallas**, who will be important in the final scene of the epic.

While Aeneas visits Evander, **Venus** asks **Vulcan** to prepare a shield for Aeneas. This request is a clear imitation of Book 18 of the *Iliad*, where Achilles' mother Thetis asks Hephaestus to make divine armor for Achilles to wear against Hector. Vulcan's **Shield of Aeneas** depicts figures and events in Roman history including Romulus and Remus, the Gallic sack of Rome, Catiline, and Cato. The centerpiece depicts **Caesar Augustus'** victory at Actium over Marc Antony and Cleopatra in 31 BC and his triple triumph in 27 BC. The depiction suggests that the events that led to Augustus' rule as emperor were fated by the gods. Aeneas receives the armor but does not understand the imagery.

What We Missed: Book 9 (Nisus and Euryalus) as Imitation of the *Iliad*

While Aeneas is away, Turnus and the Italians besiege the Trojan camp, just as Achilles and the Greeks besieged the Trojans in the *Iliad*. **Nisus** and **Euryalus**, two close Trojan soldiers, sneak out of the camp and carry out a night raid. They kill many unsuspecting soldiers and seize a lot of loot, but when Euryalus takes a gleaming Rutulian helmet, he draws the attention of the Italians, and the two Trojans are killed. This night raid is a clear imitation of Book 10 of the *Iliad*, where Diomedes and Odysseus perform a night raid to recover the horses of Rhesus.

What We Missed: Book 10 (Pallas and Mezentius) as Imitation of the *Iliad*

In Book 10, when Aeneas, Pallas, and the Greek soldiers return to the Trojan camp, fighting ensues. **Aeneas** becomes the foremost fighter among the Trojans and succeeds in killing **Mezentius**, the hated king of the Etruscans. **Pallas**, whom Aeneas agreed to protect, is killed by **Turnus**. Turnus takes the **war belt** off of Pallas and wears it on his own body, just as Hector kills Patroclus and takes his armor.

What We Missed: First Half of Book 11 (Defense of the City Laurentum)

In the first half of Book 11, there is a 12-day truce, and the Trojans bury and mourn **Pallas**. When the Trojans split up into two forces to attack the city Laurentum, **Turnus** and **Camilla** agree to divide up leadership. Turnus leads away Italians to ambush the force led by Aeneas, while Camilla defends the city from the second Trojan force. Camilla is treated as an equal to Turnus in leadership and in battle.

Diana tells the nymph Opis the story of Camilla's childhood over the next four lessons.

Diana (*Latonia*, l. 534) addresses the nymph **Opis** and tearfully reveals that **Camilla**, dear to Diana beyond others, will die in battle. Diana then recalls Camilla's childhood. **Metabus**, Camilla's father, was expelled as Etruscan king of the Volscian city **Privernum** and escapes with Camilla as an infant. Since Camilla's mother, **Casmilla**, died giving birth to Camilla, Metabus raises his daughter alone.

Who are the Volscians?

The Volscians (or Voslci) are an Italian tribe who lived on the western shore of Italy south of Latium. Both the city **Privernum** and river **Amasenus**, mentioned on the next page, are located in this region.

Metabus, his wife Casmilla, and daughter Camilla are **Etruscans**, an Italian people living in twelve major cities north of Rome. Metabus was therefore a foreign king when he was ousted from ruling the Volscians. His daughter Camilla regained the throne and is leading the Volscans in battle in Book 11.

Ipse sinū prae sē portāns iuga longa petēbat
sōlōrum nemorum: tēla undique saeva premēbant
et circumfūsō volitābant mīlite Volscī.
Ecce fugae mediō summīs Amasēnus abundāns
spūmābat rīpīs: tantus sē nūbibus imber
rūperat. Ille, innāre parāns, īnfantis amōre
tardātur cārōque onerī timet. Omnia sēcum
versantī subitō vix haec sententia sēdit.
Tēlum immāne manū validā quod forte gerēbat
bellātor, solidum nōdīs et rōbore coctō,
huic nātam, librō et silvestrī sūbere clausam,
implicat atque habilem mediae circumligat hastae;
quam dextrā ingentī lībrāns ita ad aethera fātur:

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abundō (1): overflow from, flow over
aether, -eris m.: aether, (upper) sky, 3
Amasēnus, -ī m.: Amasenus river
bellātor, -is m.: warrior, male warrior
circumfundō -ere, -fūdī, -fūsus: spread around
circumligō (1): tie or bind around
claudō, -ere, -sī, -sum: close (in), 3
coquō, -ere, coxī, coctum: cook, bake
ecce: behold, 3
for, fārī, fātus sum: speak, say, tell, utter, 3
forte: by chance, 3
habilis, -e: easily handled
imber, imbris m.: rain
immānis, -e: immense, huge
innō (1): swim or float in
iugum, -ī n.: (mtn) ridge; harness, 2
librō (1): balance; poise, aim
mīles, mīlitis m.: soldier
nāta, -ae f.: daughter (female born), 2
nōdus, -ī m.: knot, 2
onus, oneris n.: burden, load
parō (1): prepare, 3
portō (1): carry
prae: in front of, before (abl)
rīpa, -ae f.: bank, river bank, 2
rōbur, ōris n.: hard wood; oak wood, 2
rumpō, -ere, rūpī, ruptum: burst, break in, 2
sedeō, -ēre, sēdī: sit, 3
sententia, -ae f.: feeling, opinion
silvestris, -e: wooded, woodland
sinus, -ūs m.: bay, curve; bosom, lap, 2
solidus, -a, -um: solid, dense; a solid (coin)
spūmō (1): spume, foam, froth, spit, 2
sūber, -is n.: cork
subitō: suddenly, 3
tardō (1): slow, hinder
timeō, -ēre, timuī: be afraid, fear, 3
undīque: from all sides
validus, -a, -um: strong, sturdy, 2
versō (1): turn over, think over, reflect
vix: scarcely, hardly, with difficulty, 2
volitō (1): flitter (about), flutter (about), fly
Volscus, -a, -um.: Volscian

544 **Ipse (Metabus)**: *(Metabus) himself*
(in) sinū: *on his chest*; 'in the curve (of his body);' elsewhere 'the lap;' abl. place where
portāns (Camillam): pres. pple
545 **sōlōrum nemorum**: *of solitary woods*
546 **circumfūsō...mīlite**: abl. abs.; i.e. soldier(s)
volitābant: i.e. patrolling here and there
547 **fugae mediō**: *in...*; abl. time when and gen.
summīs rīpīs: *from...*; dat. of compound verb or abl. of separation (pfw) with abundāns
548 **nūbibus**: *from...*; abl. pfw or place where
549 **Ille**: *that one*; i.e. Metabus
infantis: *for...*; objective gen. with amōre
amōre: *by..., because of...* abl. of cause
550 **cārō onerī**: *for his...*; i.e. infant; dat. interest
Omnia...versantī: *to (the one)...*; i.e. thinking over; pres. pple versō and dat. of interest
sēcum: cum sē
551 **haec sententia**: i.e. the plan that follows
sēdit: *set in*; i.e. fixed itself
552 **Tēlum immāne (erat)**: *(there was)...*; ellipsis
nōdīs et rōbore coctō: *of...*; abl. of quality with solidum or tēlum; PPP coquō: fire-hardening wood removes moisture for strength

554 **huic nātam...implicat**: *on this (spear) he entwines his daughter*; dat. of compound verb; i.e. placed the spear vertically along her body
librō et silvestrī sūbere: *in bark of a woody cork*; 'bark and woody cork,' hendiadys (two terms denoting one object); abl. if means
clausam: *enclosed*; PPP claudō with nātam; i.e. the infant was enclosed in the bark as a cushion; the spear and bark are tied together
555 **habilem mediae circumligat hastae;**: *ties (her), easy to handle, around the middle of the spear*; dat. of compound verb, habilem is predicative and modifies nātam understood
556 **quam...lībrāns**: *brandishing which...*; or 'brandishing this...' hasta is the antecedent; pres. pple lībrō; he plans to throw the spear with the infant across the river but prays first
dextrā ingentī: abl. of means; i-stem abl.
fātur: pres. dep. for, fārī: translate as active
ad aethera: i.e. to the gods in Olympus

Metabus Dedicates his Daughter Camilla to Diana and Escapes Across a River

Diana continues to tell Opis about Metabus' escape with Camilla. When Metabus is chased by Volscians and comes to the river **Amasenus**, he ties the infant Camilla around a spear (*iaculum*). After vowing that Camilla will be a servant to the goddess Diana, he throws the spear and Camilla safely across the river and then swims across to join his daughter and flee into the wilderness.

Word Building: PELL-, PUL-, PULS- "drive" or "push"

pellō, -ere, pepulī, pulsum: drive (out), push, 1
dēpellō, -ere, -pulī, -pulsum: drive out/off, 1
dispellō, -ere, -pulī, -pulsum: drive apart, disperse, scatter, 1
impellō, -ere, -pulī, -pulsum: impel, push, 3
repellō, -ere, -pulī, -pulsum: drive back, repulse, 1
compellō (1): address, accost, speak to, 1 "drive (someone) to act" = address

Word Building: PLIC-, PLECT-, PLEX- "fold" or "bend"

duplicō (1): duplicate, double, 1
implicō, -āre, -uī, -itum: enfold, entwine, 4
multiplex, multiplicis: multiple, 1
duplex, -icis: double, twin, 1
triplex, triplicis: three-fold, triple, 1
septemplex, -icis: seven-fold, 1
supplex, -icis: suppliant (one begging), 2
amplector, -plectī, -plexus sum: embrace, enclose, 3
complector, -ī, complexus sum: embrace, 1

Word Building: LIG- "tie" vs. LEG- "pick out"

1st conj. **ligāre** verbs mean "tie," while 3rd conjugation **ligere** are compound verbs of **legere**, "pick."

ligō (1): tie down, fasten, 1
circumligō (1): tie or bind around, 1
obligō (1): bind up, 1

legō, -ere, lēgī, lectum: read; pick out, 7
colligō, -ere, -lēgī, -lēctum: gather, collect, 3
dīligō, -ere, -lexī, -lectum: love, esteem, 1 i.e. pick out and value
ēligō, -ere, ēlēgī, ēlectum: choose, pick out, 1

Derivatives of **ligāre** include ligament and ligature. Derivatives of **legere** include collect and elect.

‘Alma, tibi hanc, nemorum cultrīx, Lātōnia virgō, 557
ipse pater famulam voveō; tua prīma per aurās 558
tēla tenēns supplex hostem fugit. Accipe, testor, 559
dīva tuam, quae nunc dubiīs committitur aurīs.’ 560
Dīxit et adductō contortum hastīle lacertō 561
immittit: sonuēre undae, rapidum super amnem 562
īnfēlīx fugit in iaculō strīdente Camilla. 563
At Metabus, magnā propius iam urgente catervā, 564
dat sēsē fluviō atque hastam cum virgine victor 565
grāmineō dōnum Triviae dē caespite vellit. 566
Nōn illum tēctīs ūllae, nōn moenibus urbēs 567
accēpēre neque ipse manūs feritāte dedisset: 568
pāstōrum et sōlīs exēgit montibus aevum. 569

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addūcō, -ere, -dūxī, -ductum: draw/lead to, 2
aevum, -ī n.: time, lifetime, life, (old) age, 2
almus, -a, -um: nourishing, kind
amnis, -is m: stream; river, 2
aura, -ae f.: breeze, wind, air, 3
caespes, -pitis m.: turf, clump (of grass)
committō, -ere: commit, commence, arrange, 3
contorqueō, -ēre, -torsī, -tortum: twist, hurl, 2
cultrix, -icis f.: cultivator, inhabitant
dōnum, -ī n.: gift, 3
dubius, -a, -um: doubtful, wavering, uncertain, 3
exigō, -ere, -ēgī, -āctum: drive, urge; spend, 3
famula, -ae f.: handmaid, maid-servant
feritās, -tātis f.: wildness, fierceness
fluvius, -iī m.: river, stream
grāmineus, -a, -um: grassy, of the grass
hastīle, -is n.: spear-shaft; spear
hostis, -is m./f.: enemy, 2
iaculum, -ī n.: javelin, thrower, 2
immittō, -ere, -mīsī, -missum: send on
lacertus, -ī m.: upper arm, arm
Lātōnia, -ae f.: Diana, daughter of Latona, 2
Metabus, -ī m.: Metabus (father of Camilla), 2
pāstor, pāstōris m.: shepherd
propius: nearer, closer (*comp*. prope), 3
rapidus, -a, -um: swift, grasping
sonō, -āre, -uī: sound, resound, roar, 2
supplex, -icis: suppliant (one begging), 2
testor, -ārī: attest, bear witness, 2
Trivia, -ae f.: Diana, goddess of the three roads
urgeō, -ēre, ursī: drive, push, 2
vellō, -ere, vellī, vulsum: pluck, seize
victor, -ōris m.: victor
voveō, -ēre: vow, pray

Metabus invokes Diana before throwing the spear

557 **Alma...cultrīx, Lātōnia virgō**: *Nourishing (one)...*; voc, dir. address; i.e. Diana; Alma and Lātōnia may be adjs. or nouns (substantives)
hanc: *this one*; i.e. the infant Camilla
558 **ipse pater**: *I myself, the father*; 1s subject
famulam: *as a...*; acc. pred.
tua...tēla tenēns: *(She)...*; the infant is holding on to the spear to which she is tied
prīma: *(she) for the first time*; adj. as adv.
559 **supplex**: *as a suppliant*; nom. pred.
testor: 1s pres. dep.: translate as active
560 **dīva**: *goddess*; = dea; voc. direct address
tuam (famulam)
dubiīs...aurīs: *to...*; dat. ind. object, pl. aura
561 **adductō lacertō**: *arm drawn (back)*; abl. abs.
contortum: PPP contorquō
562 **sonuēr(unt)**: 3p syncopated pf. sonō
564 **magnā...urgente catervā**: abl. abs.; enemies
565 **dat sēsē fluviō**: i.e. enters the water; sēsē is just an emphatic reflexive sē with dat. ind. obj.
566 **dōnum Triviae**: *as a gift to Diana*; acc. in apposition to hastam and dat. of interest
grāmineō...dē caespite: de caespite grāmineō
567 **illum**: *that one*; i.e. Metabus
(in) tectīs...(in) moenibus: abl. place where
ūllae...urbēs: nom. subj.
568 **accēpēr(unt)**: 3p syncopated pf.
manūs...dedisset: *nor would he have given up*; past contrary to fact (past unreal potential) plpf. subj. dō; ‘manūs dare’ means ‘give up’
feritāte: *from...*; abl. of separation
569 **exēgit...aevum**: *spent his life*
sōlīs...montibus: *in the solitary mountains*

Camilla and Famula are Synonyms

Camilla is a synonym for the word "famula" (11.558). In Latin, the nouns "camillus" and "camilla" refer to servants who assist in certain sacred rites. They are priests. Compare how we today use the word "minister." And so, while Metabus appears in historical records before the *Aeneid* and is based on a historical figure, Vergil likely made up the character **Camilla** with a name fitting for someone dedicated to be a servant (i.e. priestess) to Diana.

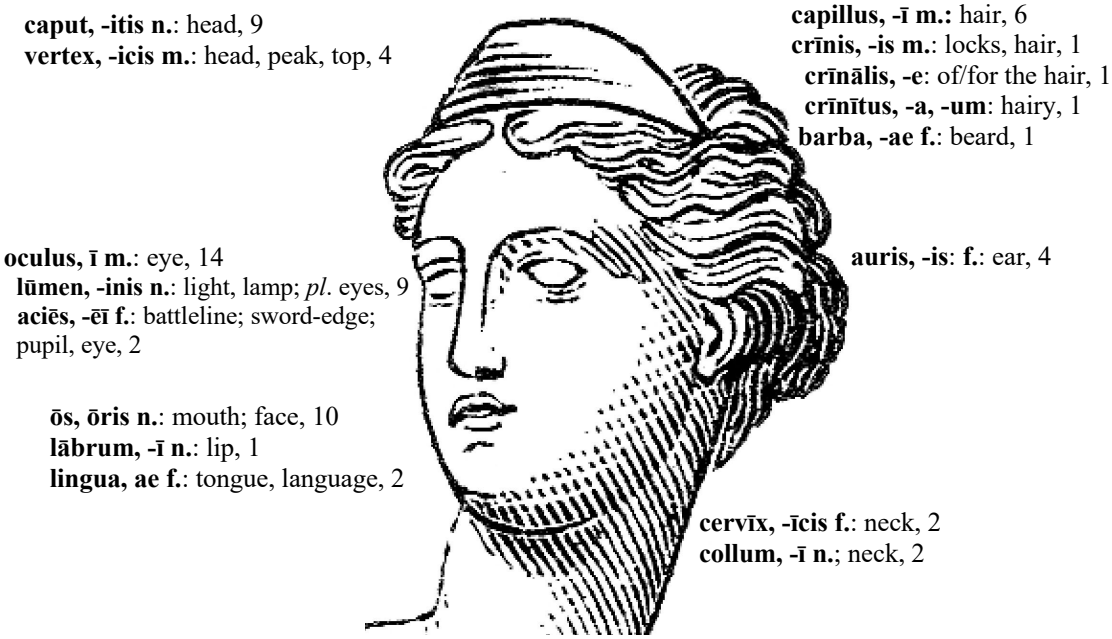


Fig. 4 Head from Diana of Versailles

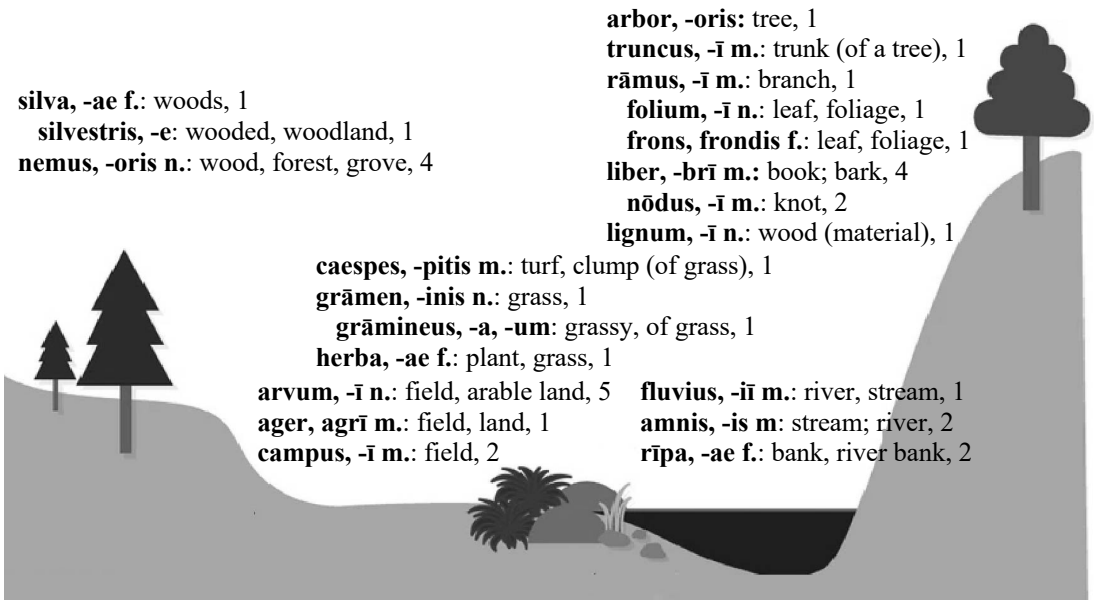


Fig. 5 Woods, Trees, Fields, Grasses, and Rivers

Hic nātam in dūmīs interque horrentia lustra 570
armentālis equae mammīs et lacte ferīnō 571
nūtrībat, tenerīs immulgēns ūbera labrīs. 572
Utque pedum prīmīs īnfāns vestīgia plantīs 573
īnstiterat, iaculō palmās armāvit acūtō 574
spīculaque ex umerō parvae suspendit et arcum. 575
Prō crīnālī aurō, prō longae tegmine pallae 576
tigridis exuviae per dorsum ā vertice pendent. 577
Tēla manū iam tum tenerā puerīlia torsit 578
et fundam teretī circum caput ēgit habēnā 579
Strȳmoniamque gruem aut album dēiēcit olōrem. 580

ācer, ācris, ācre: sharp; fierce, 3
albus, -a, -um: white, 2
arcus, -ūs m.; arch; bow, 2
armentālis, -e: of a herd
armō (1): to arm
aurum, -ī n.: gold, 3
crīnālis, -e: of/for the hair
dēiciō, -ere, -iēcī, -iectum: throw down
dorsum, -ī n.: back
dūmus, -ī m.: thorn-bush, bramble
equa, -ae f.: mare, female horse
exuviae, -ārum f.: skin, armor (that taken off), 2
ferīnus, -a, -um: wild, of a wild animal
funda, ae f.: sling-stone, sling bullet
grus, gruis m.: crane
habēna, -ae f.: leather strap or strip; rein
iaculum, -ī n.: javelin, thrower, 2
immulgō, -ere: milk into, draw milk into
īnstō, -āre, -stitī: set on, press on, urge on, 3
lābrum, -ī n.: lip
lac, lactis n.: milk
lustrum, -ī n.: wood, forest; haunts, dens
mamma, -ae f.: breast
nāta, -ae f.: daughter (female born), 2
nūtriō, -īre, -īvī, -ītum: nourish, feed
olor, olōris m.: swan
palla, -ae f.: mantle
palma, -ae f.: palm, hand, 3
parvus, -a, -um: small, 3
planta, -ae f.: sole of a foot, foot, 2
puerilis, -e: of/for a child, of/for a boy
spīculum, -ī n.: sharp point; arrow
Strȳmonius, -a, -um: Strymonian
tegmen, tegminis n.: cover, covering
tener, -a, -um: tender, soft, delicate, 3
teres, teretis: smooth, rounded off
tigris, tigridis f.: tigress, wild cat
ūber, ūberis n.: udder, teat, breast

570 **Hic**: *this one*; i.e. Metabus
inter horrentia lustra: *amid bristling woods,* i.e. amid uncultivated woods; horrēre means "to stand up or stick out," which is what foliage does when not cut back by humans; Camilla does not grow up near cultivated land
571 **armentālis equae**: gen. sg.; a female horse who is breeding and therefore producing milk
mammīs et lacte ferīnō: *with wild milk from...*; abl. of source and means respectively
573 **tenerīs...labrīs**: *into...*; i.e. of the infant Camilla; dat. of compound verb
573 **Utque...vestigia īnstiterat**: *and when...had set up footprints*; 'as...' temporal + plpf. indic.
pedum prīmīs...plantīs: *with...*; abl. of means and gen. pl.; i.e. her first footsteps
574 **iaculō...acūtō**: abl. means
575 **spīcula**: *arrows*; 'sharp points,' metonymy
parvae: *of the small (one)*; i.e. Camilla wore them even when young
576 **Prō crīnālī aurō**: *in place of gold for the hair*; i.e. a golden hair-pin via metonymy; 3rd decl. i-stem abl.
prō longae tegmine pallae: *in place of the cover of...*; appositional (explanatory) gen.
577 **per dorsum**: *over (her)...*
578 **tēla...puerīlia**: i.e. proper size for a child
manū...tenerā: abl. of means
tōrsit: *she hurled*; pf. of torqueō; spears are thrown with a twist to improve accuracy
579 **fundam...ēgit**: *drove her sling-stone*
circum caput: i.e. around and above her head before she releases the sling
teretī...habēnā: abl. of means; i-stem abl.
580 **aut**: *or...*; joining the two acc. objects
dēiēcit: *cast down*; i.e. shot down and caught

The Development of Camilla's Character

1. Women were conspicuously absent in Camilla's upbringing

a. **lacte ferīnō, "wild milk" (11.571)**: It was not uncommon for a relative or a slave, known as a "wet nurse," to breastfeed a child in place of a mother. The fact that Camilla is fed by a female horse indicates that there is no other woman to breastfeed and serve as a role model in her childhood. The lack of sheep or goat milk reveals that she is hunting and not shepherding flocks.

b. **tigridis exuviae, "skins of a wild cat" (11.577)**: It was traditionally the task of women to weave clothing from wool, and so the fact that Camilla wears a tiger skin indicates not only that she is a fierce hunter but more importantly that there were no women to teach her to weave or to make her clothing. Since there were no tigers in Italy, *tigris* likely refers to wild cats found in ancient Italy.

2. Camilla rejects marriage, the traditional role for women

c. **sōlā contenta Diānā, "content with Diana alone" (11.582)**: In the next lesson Vergil will add that many mothers hoped to have Camilla as a daughter-in-law. Why does Vergil add this detail? If Camilla had never been asked to marry, her devotion to virginity and Diana would seem less noble. The fact that she had many opportunities to marry highlights her rejection of **this traditional role.**

3. Camilla was taught the weapons of hunting before she could walk

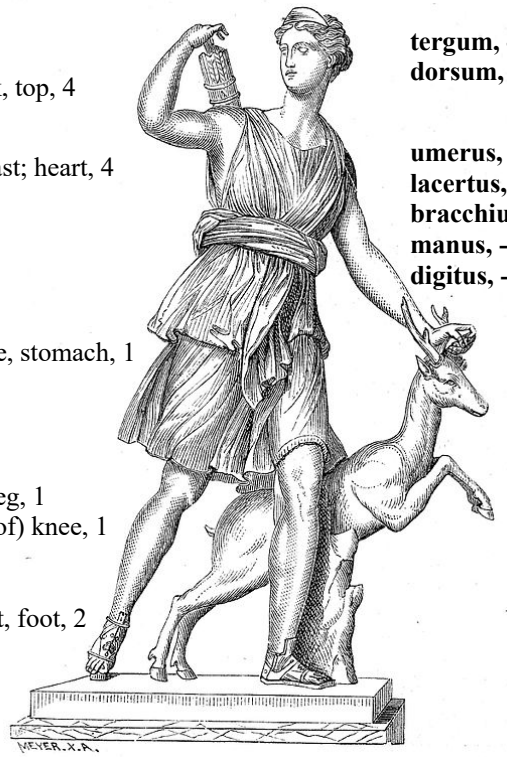
Vergil's remark that Camilla held a spear when she was taking her **prīmīs plantīs**, "first steps," (11.573) suggests that hunting and its weapons were part of her character. These weapons include **iaculum acutum**, "a sharp javelin" (11.574), **tēla puerila**, "javelins suited for a child" (578), **arcus et spīcula**, "bow and arrows" (575), and **funda**, "sling bullets" (579).

corpus, -oris n.: body, 14
caput, -itis n.: head, 9
vertex, -icis m.: head, peak, top, 4

pectus, -oris n.: chest, breast; heart, 4
mamma, -ae f.: breast, 1
cor, cordis n.: heart, 1
sanguis, -inis m.: blood, 7
os, ossis n.: bone, 1

stomachus, -ī m.: windpipe, stomach, 1
uterus, -ī m.: belly, 2

femur, femoris n.: thigh, leg, 1
poples, poplitis m.: (back of) knee, 1
crūs, -ūris n.: leg, shin, 1
pēs, pedis m.: foot, 5
planta, -ae f.: sole of a foot, foot, 2



tergum, -ī n.: back, rear; hide, 4
dorsum, -ī n.: back, 1

umerus, -ī m.: shoulder, 6
lacertus, -ī m.: upper arm, arm, 1
bracchium, -ī n.: arm, lower arm, 0
manus, -ūs f.: hand, 14
digitus, -ī m.: finger, 1

Fig. 6 Diana of Versailles

Multae illam frūstrā Tyrrhēna per oppida mātrēs
optāvēre nurum: sōlā contenta Diānā
aeternum tēlōrum et virginitātis amōrem
intemerāta colit. Vellem haud correpta fuisset
mīlitiā tālī, cōnāta lacessere Teucrōs:
cāra mihī comitumque foret nunc ūna meārum.
Vērum age, quandōquidem fātīs urgētur acerbīs,
lābere, nympha, polō fīnēsque invīse Latīnōs,
trīstis ubi īnfaustō committitur ōmine pugna.
Haec cape et ultrīcem pharetrā dēprōme sagittam:
hāc quīcumque sacrum violārit vulnere corpus,
Trōs Italusque, mihī pariter det sanguine poenās.
Post ego nūbe cavā miserandae corpus et arma
īnspoliāta feram tumulō patriaeque repōnam."

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acerbus, -a, -um: bitter, sharp
aeternus, -a, -um: eternal, everlasting, 2
cavus, -a, -um: hollow, 2
colō, -ere, coluī, cultum: farm, cultivate, 3
committō, -ere: commit, commence, arrange, 3
cōnor, cōnārī, cōnātus sum: try, attempt
contentus, -a, -um: content, satisfied, 2
dēprōmō, -ere, -psī: draw out
Diāna (Dīāna), -ae f.: Diana (Grk. Artemis), 3
ferus, -a, -um: wild; *subs*. wild animal, 2
fīnis, -is m.: end; border, territory, 3
frūstrā: in vain, in frustration
haud: by no means
īnfaustus, -a, -um: unfortunate
īnspoliātus, -a, -um: not despoiled/stripped
intemerātus, -a, -um: unviolated, chaste, virgin
invisō, -ere: see, look upon, visit
Italus, -a, -um: Italian, 2
lābor, -ī, lapsus sum: glide, slide, slip, 3
lacessō, -ere, -īvī: provoke, harass
Latīnus, -a, -um: Latin, of Latin, 3
mīlitia, -ae f.: military service, warfare, war
miserandus, -a, -um: pitiable; miserable,
nurus, -ūs f.: daughter-in-law
nympha, -ae f.: nymph, 3
ōmen, -inis n.: omen, auspices
oppidum, -ī n.: town, 2
optō (1): desire, choose, hope for
pariter: equally; side by side, 3
patria, -ae f.: fatherland, country, 3
pharetra, -ae f.: quiver, arrow-carrier, 3
poena, -ae f.: punishment, penalty, 2
polus, -ī m.: pole, sky, 2
quandōquidem: since indeed
quīcumque, quae-, quod-: whosoever
repōnō, -ere, -suī, -situm: put or place back, 2
sagitta, -ae f.: arrow
trīstis, -e: sad
Trōs, Trōis: Trojan, 3
tumulus, -ī m.: mound, hill
Tyrrhēnus, -a, -um: Etruscan, Tyrrhenian
ultrix, ultrīcis f.: avenging
urgeō, -ēre, ursī: drive, push, 2
violō (1): violate
virginitās, -tātis f.: maidenhood, viginity

581 **illam**: *that one*; i.e. Camilla
optāvēr(unt): 3p syncopated pf.
582 **nurum**: *as a daughter-in-law*; acc. pred.
sōlā...Diānā: *with...*; abl. cause with contenta
583 **tēlōrum et virginitātis**: *for...*; objective gen.
584 **Vellem (ut) haud correpta fuisset**: *Would that she had not been seized...*; 'I would wish that...' Vellem introduces a subj. of wish (optative subj.), here, plpf. pass. subj. corripiō; vellem (1s impf. subj. volō) is itself a potential subj. apodosis in a contrary to fact condition with an omitted protasis: '(if I were making wishes) I would wish that...' ut is sometimes omitted. Translate as "Would that..."
585 **mīlitiā tālī**: *by...*; abl. means, i-stem abl.
cōnāta: dep. PPP: translate as 'having Xed'
586 **foret nunc**: *she would now be...*; contrary to fact (pres. unreal potential); foret=esset, impf. subj. sum; fore by itself is an alternative form for fut. inf. futūrum esse, but fore + endings is

equivalent to impf. subj. sum (i.e. esset)
comitum...ūna meārum: i.e. one of the nymphs that accompanies Diana

587 **Vērum**: *but*; adv. (adverbial acc.)
age: *come now!*; a common imperative of agō to grab attention before another imperative
urgētur: assume Camilla as subject

588 **lābere**: *slip down*; dep. sg. imperative lābor, which is formed from a syncopated 2s (lāberis → lābere)
nymph: voc. direct address; i.e. Ōpis
polō: *from...*; i.e. Mt. Olympus; abl. place from which
invīse: sg. imperative

589 **ubi...committitur**: *when...is commenced*; i.e. is begun; 'pugnam/proelium committere' is an idiom for 'to commence/begin a fight/battle'
īnfaustō...ōmine: *with...*; abl. of attendant circumstance or abl. abs. (add 'being' as pple)

590 **haec**: *these things*; i.e. weapons noted below
cape...dēprōme: imperatives
pharetrā: *from...*; abl. place from which

591 **hāc**: *with this (arrow)*; abl. means with det
quīcumque...violā(ve)rit: *whosoever violates* 'will have violated' a syncopated 3s fut. pf.; translate this fut. pf. as present or pf. ('has violated') with fut. sense: the fut. pf. is a future but completed relative to the verb det.
sacrum...corpus,: i.e. Camilla's
Trōs Italusque: i.e. whether Trojan or Italian; in apposition to the quīcumque relative clause; it does not matter to Diana who kills her
mihi: dat. ind. obj. or dat. of interest

592 **det**: *let him...*; jussive pres. subj. of dō; dare poenās is an idiom for 'pay the penalty'

593 **post**: *afterwards, later*; adv.
ego...feram...repōnam: 1s fut., ferō, repōnō
nūbe cavā: *in...*; Camilla will be concealed from human view
miserandae: *of the one (worthy) to be pitied, of the pitiable one*; i.e. Camilla; gen. sg. gerundive, with several acceptable translations

594 **(in) tumulō**: abl. place where

595 **patriae**: *back to...*; dat. of compound verb the patria here is the land of the Volsci, south of Latium along the western coast

Diana Blames Camilla for her own Death

In lines 584-5 Diana expresses an unfulfilled wish in which Camilla could have kept herself alive:

Vellem haud correpta fuisset	*Would that she had by no means been seized by such*
mīlitiā tālī, cōnāta lacessere Teucrōs	*military service, having attempted to provoke the Trojans*

(1) Diana notes that, although Camilla is a hunter and the favorite of Diana, goddess of the hunt, she allowed herself to be caught up by **mīlitiā** which is neither Camilla's nor Diana's domain of power and strength. (2) When Diana adds that Camilla attempts **lacessere**, "to provoke" the Trojans, Diana emphasizes that Camilla chose to be an aggressor and could have avoided war and death altogether.

Diana, unlike Juno, does not Attempt to Hinder Fate

Unlike Juno, who defies fate by sending the Trojans off course to Carthage in Book 1, stirs up war against the Trojans in Book 7, and intervenes on numerous occasions until the end of Book 12, Diana acknowledges the bitter fate of Camilla (*fātīs urgētur acerbīs*, 11.587) and does not defiantly resist it.

Instead, Diana finds ways within the limits of fate to honor Camilla (a) by calling on Opis to punish Camilla's killer and (b) by promising to envelope Camilla's body in a mist of invisibility so that her body will not be mistreated and she can receive a honorable burial in her homeland.

What Happens Next: Camilla's *Aristeia* and Death on the Battlefield (11.666-831)

An **aristeia**, "moment of excellence," is a descriptive scene in epic where a hero achieves his or her peak performance in battle. Soon after Diana sends Opis, Camilla's **aristeia** begins. When Turnus is away from battle, Camilla swiftly kills twelve (12) Trojan warriors with her javelin and battle-axe. While she is distracted by another foe, the enemy Arruns sneaks up unnoticed and kills her with his javelin. As if to show that she is the equal of Turnus, Vergil describes her death exactly as Turnus' in 12.952: "and with a groan her life fled indignant under the shades" (*vītaque...umbrās,* 11.831).

Iūnōnem intereā rēx omnipotentis Olympī 791
adloquitur fulvā pugnās dē nūbe tuentem: 792
"Quae iam fīnis erit, coniūnx? Quid dēnique restat? 793
indigetem Aenēān scīs ipsa et scīre fatēris 794
dēbērī caelō fātīsque ad sīdera tollī. 795
Quid struis? Aut quā spē gelidīs in nubibus haerēs?" 796

"Ventum ad suprēmum est. Terrīs agitāre vel undīs 803
Troiānōs potuistī, īnfandum accendere bellum, 804
dēformāre domum et lūctū mīscēre hymenaeōs: 805
ulterius temptāre vetō." Sīc Juppiter orsus; 806
sīc dea submissō contrā Sāturnia vultū: 807
"Ista quidem quia nōta mihī tua, magne, voluntās, 808
Iuppiter, et Turnum et terrās invīta relīquī; 809

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adloquor, -ī, -locūtus sum: address, speak to, 2
agitō (1): drive (repeatedly); chase, hunt
dēformō (1): deform, misshape; form, shape
dēnique: lastly, finally, 2
fateor, -ērī, fassum: confess, acknowledge
fīnis, -is m.: end; border, territory, 3
fulvus, -a, -um: yellow, tawny
gelidus, -a, -um: cold, icy cold
haereō, -ēre, haesī: cling, stick, adhere to (dat), 2
hymenaeus, -ī m.: wedding, 2
indigēs, -etis: native (god), deified hero
īnfandus, -a, -um: unspeakable, 2
intereā: meanwhile, in the meantime, 2
invītus, -a, -um: unwilling, 2
iste, ista, istum: that, those (of yours), 3
lūctus, -ūs m.: grief, lamentation
misceō, -ēre, -uī, mīxtum: mix, 3
Olympus, -ī m.: Mt. Olympus
omnipotēns, -entis: all-powerful
ordior, -īrī, -sum: begin, undertake
restō, -āre, -stiti: remain, survive, 2
Sāturnia, -ae f.: Saturnian one, Juno, 2
spēs, -ēī f.: hope, expectation, 3
struō, -ere, strūxī, structum: build, draw up
submittō, -ere, -mīsī: send down, lower, let go, 2
suprēmus, -a, -um: last; topmost, highmost
temptō (1): attempt; try, 2
tueor, tuērī: look on, watch, 2
ulterior, -ius: further; farther, 2
vetō, -āre, -uī, -itum: forbid, prevent
voluntās, -tātis f.: will, permission
vultus, -ūs m.: face, expression, 3

Bk 12: Jupiter and Juno reconcile to end the war
791 **fulvā...dē nūbe**: *down from...*;
pugnās...tuentem: *(while)...*; pres. pple
792 **Quae...**: *What...*; interrogative with fut. sum
794 **indigetem (esse) Aenēān**: *that Aeneas (is)...*; ind. disc., indigetem is the acc. pred.
ipsa: *you yourself*; 2s intensive
(tē) scīre: *that...*; ind. disc., add tē as acc. subj.
fatēris: 2s pres. dep. fateor: translate as active
795 **(Aenēān) dēbērī caelō...tollī**: *that (Aeneas) is owed to the sky...*; ind. disc.; pass. inf. debeō and tollō; i.e. owed to Olympus; dat. ind. obj.
fātīs: *by...*; abl. of cause
796 **quā spē...haerēs**: *with what hope...?*; Interrogative adj. with spē and abl. of cause
Jupiter continues to speak to Juno
803 **Ventum est**: *It has come*; 'we have come,' impersonal pf. pass.: translate as active
ad suprēmum: *to the end*; lit. 'to the last'
terrīs vel undīs: *on...or on...*; abl. place where
804 **potuistī**: 2s pf. possum; i.e. Juno
accendere, dēformāre et miscēre: all complementary infs. parallel with agitāre and governed by potuistī
lūctū: *with...*; abl. of means
806 **(tē) temptāre**: *that you...*; ind. disc. with vētō
orsus (est): *began*; pf. dep. ordior (not orior!)
807 **submissō...vultū**: abl. abs.; she looks down
contrā (dīxit): *in reply*; assume a main verb
808 **Ista quidem quia nōta (est)...voluntās**: *because that will of yours (is) known...*; quia introduces the entire line; pf. pass. nōscō
mihī: *to...*; dat. of interest
magne...Iuppiter: voc. dir. address
809 **et...et...**: *both...and...*
invīta: *unwillingly*; translate pred. adj. as adv.

What We Missed: Book 12.1-790

Turnus asks King Latinus to arrange a duel with Aeneas. The Rutulians and Trojans agree to settle the war with that final contest, but **Juno** intervenes yet again and urges **Juturna**, goddess of fountains and divine sister of Turnus, to help her brother. The fighting resumes. When Queen **Amata** hangs herself in despair, Turnus resolves to meet Aeneas. During the final duel, Turnus' sword breaks when he strikes Aeneas' shield, and Aeneas chases after Turnus. When Aeneas' spear misses and becomes stuck in a tree, Juturna uses the opportunity to provide Turnus with a sword. Venus also intervenes and helps free Aeneas' spear. It is at this point—while gods on both sides intervene to help Turnus and Aeneas—that Juno and Jupiter meet to reconcile their differences on Mt. Olympus.

Aeneas is Deified

The adjective **indiges** is rare, and the origin of the word remains in dispute, but it clearly refers to heroes who are deified and regarded as gods in their native land after death. The word is likely related to **indi-genus**, "native" or "born in," from which we get the English word "indigenous."

This is another example of **political propaganda**. Caesar Augustus and the Julian clan can claim ancestry not only from the goddess Venus but from Aeneas—who is himself worshiped as a god.

Reasons for Juno's Anger and the Conditions for Peace

Reconciliation with Jupiter allows Juno to address some, but not all, of her earlier grievances against the Trojans. Recall the reasons for Juno's anger from Book 1.22-33:

1. the future destruction of Carthage through the descendants of Troy
2. the judgment of Paris, which insulted Juno
3. the hated People (ancestors born from Jupiter's affairs)
4. the honors of kidnapped Ganymede, who rivaled Juno for Jupiter's affections

Juno must allow the descendants of Troy to destroy her beloved Carthage (#1), and she cannot change grievances #2-4, which are part of the mythical past. But, by requesting that all signs of Trojan identity—their language, their culture, and their memory—be erased over time as the Trojans intermarry with the Latins and assimilate to Latin culture, Juno offers a condition that Jupiter can readily accept and still allows Juno to preserve her honor. Since the new people will not technically be Trojans, Juno has no reason to punish them for past grievances #2-4.

nec tū mē āeriā sōlam nunc sēde vidērēs 810
digna indigna patī, sed flammīs cincta sub ipsā 811
stārem aciē traheremque inimīca in proelia Teucrōs. 812

Et nunc cēdō equidem pugnāsque exōsa relinquō. 818
Illud tē, nūllā fātī quod lēge tenētur, 819
prō Latiō obtestor, prō maiestāte tuōrum. 820
cum iam cōnubiīs pācem fēlīcibus (estō) 821
compōnent, cum iam lēgēs et foedera iungent, 822
nē vetus indigenās nōmen mutāre Latīnōs 823
neu Trōās fierī iubeās Teucrōsque vocārī 824
aut vōcem mutāre virōs aut vertere vestem. 825
Sit Latium, sint Albānī per saecula rēgēs, 826
sit Rōmāna potēns Italā virtūte propāgō: 827
occidit, occideritque sinās cum nōmine Trōia." 828

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aciēs, -ēī f.: battleline; sword-edge; pupil, eye, 2
āërius, -a, -um: of air, airy
Albānus, -a, -um; Alban, of Alba Longa, 2
cēdō, -ere, -cessī: go (away), withdraw; yield, 2
cingō, -ere, cinxī, cinctum: belt, gird; equip, 3
compōnō, -ere, -suī: put together; calm, 2
cōnubium, -iī n.: marriage, wedlock, 3
cūnctus, -a, -um: all, whole, entire
exodī, -isse, exōsus: completely hate
fēlīx, -īcis: happy, fortunate
fiō, fierī, factus sum: become, be made, 2
foedus, -eris n.: treaty, agreement, 2
indigena, -ae (adj.): native
indignus, -a, -um: unworthy, 2
inimīcus, -a, -um: unfriendly, hostile, 3
Italus, -a, -um: Italian, 2
iungō, -ere, iunxī, iunctum: join, 2
Latīnus, -a, -um: Latin, of Latin, 3
maiestās, -tātis f.: majesty
neu (neve): nor, and not
nūllus, -a, -um: not any, no, 3
obtestor, -ārī: ask, entreat; attest, bear witness,
occidō, -ere, -cidī, -cāsum m.: fall, die, perish, 3
pāx, pācis f.: peace, 3
potēns, -entis: powerful, 2
proelium, -iī n.: battle, 3
propāgō, -inis f.: offspring, propagation
saeculum, -ī n.: age; generation, 3
sinō, -ere, sīvī, situm: allow, permit, leave, 2
trahō, -ere, trāxī, tractum: drag (out), draw, 2
Trōs, Trōis: Trojan, 3
vestis, -is f.: clothing
vetus, -eris: old, former, 2
virtūs, -ūtis f.: valor, virtue, courage

810 **nec...vidērēs...stārem...traherem**: *and you would not see...I would stand...and I would draw out...*; pres. contrary to fact (pres. unreal potential) with 2s and 1s impf. subjunctive; Juno clarifies what would be happening if Jupiter's will was not known (nōta) to her
(in) āeriā...sēde: abl. place where; i.e. Mt. Olympus
mē...patī: *that I...*; ind. disc. with pres. dep. inf. patior (translate active) following vidērēs
811 **digna (et) indigna**: *things..(and) things....*; neut. acc. pl. substantives and objs. of patī
flammīs cincta: *(I)...;* PPP cingō, nom. sg. modifying Juno, the 1s subject of stārem
sub ipsā aciē: *near...*
812 **inimīca in proelia**: *into..*; acc. place to which
Juno continues her speech to Jupiter
818 **cēdō equidem**: *I for my part yield/withdraw*
exōsa: *(although) hating (it)*; concessive PPP: exodī is a defective verb: translate as pres.
819 **Illud tē...obtestor**: *I ask you that thing...*; obtestor governs a double acc.
quod...tenētur: *which...*; relative with illud as the antecedent
820 **prō...prō...**: *on behalf of...*; or 'for...'
tuōrum: *of your (people)*; recall that Saturn is the ancestor of Latinus and thus the Latins
821 **cum...compōnent (et) cum...iungent**: *when they will...*; i.e. both Trojans and Latins, cum clauses with 3p fut. indicative verbs

cōnubiīs...fēlīcibus: abl. means
estō: *let it be*; 3s fut. imperative sum

823 **nē...mutāre (iubeās) neu iubeās**: *you should not...nor should you...*; neg 2s jussive subj.
vetus: 3rd decl. neut. acc. adj. with nōmen
indigenās mutāre Latīnōs...fierī...vocārī: *that the native Latins...*; ind. disc. with many infs. governed by iubeās; indigenās is an unusual 1st decl. adj. modifying the masc. pl. acc. subject Latīnōs

825 **aut...mutāre virōs aut vertere**: *or that the men...or...*; ind. disc. governed by iubeās but with virōs as acc. subject; vertere = mutāre
vocem: *language*; the Trojan language and style of dress will not be adopted

826 **Sit...Sint...Sit**: *Let there be...let there be... let... be...*; i.e. exist; jussive pres. subj. sum
Italā virtūte: *in...*; abl. of respect

828 **occidit...Trōia**: *Troy fell, Troy perished*; 3s pf. (the pres. and pf. stems are identical)
occideritque sinās...: *and you should allow (that) it stay fallen...*; '(that) it fell,' 2s jussive pres. subj. sinō governing an ind. command with pf. subj. and missing 'ut;' Juno wants the the name and culture of Troy to die along with the physical city

Jussive Subjunctives in 12.824-8

Jussives are (a) in the present subjunctive and (b) express a command with "let" or "should."

iubeās	*You should order...*
sinās	*You should allow...*
sit, sint	*Let...be...*
occiderit	*Let...fall already*

The perfect subj. is unusual but emphazies that it has already happened and Juno wishes it to continue to happen in the present (i.e. Troy has fall and let it remain fallen).

Word Building CING-, CINCT- "belt" "equip"

cingō, -ere, cinxī, cinctum: belt, gird; equip, 3
accingō, -ere, -cinxī, cinctum: belt, gird; equip, 1
cingula, -ae f.: belt, 1
balteus, -ī m.: belt, 1 (synonym)

The verb **cingere** means "put on a belt," or "gird (oneself)" but also includes the associated activities of "tucking in clothes," "preparing" to complete a task, and "equipping" oneself with items tied to the belt such as swords and weapons. Consider the English expression "let's pull up our belts and get to work!" That is the activity **cingere** can express. Notice that the examples below

accingunt omnēs operī	*all prepare for the work* lit. "all put on their belts, tuck in, and prepare for the work"	2.235
nostrīs nēquīquam cingitur armīs	*she is equipped with our weapons to no purpose* lit. "she has put on a warbelt attached with our weapons"	11.536
(ego) flammīs cincta	*I, having been equipped with flames.* lit. "having put on a warbelt attached with flames as weapons"	12.811

Classics scholars often use the translation "gird (oneself)" for cingere (e.g. "all girded themselves for the work" or "she was girded with our weapons"), but if "gird" is not a word that you will remember, "put on a belt" "prepare" and "equip" are the alternatives.

Notice that derivatives **suscinct**, "clearly and concisely expressed," from **suscingō** "tuck up under the belt," and **cinch**, "encircle or fasten with a belt" are ways to remember this stem.

Cingula and **balteus** are used as synonyms to describe Pallas' warbelt and are both used with great significance in the final lines of the *Aeneid*.

Cūnctantī telum Aenēās fātāle coruscat, 919
sortitus fortūnam oculīs, et corpore tōtō 920
ēminus intorquet. Mūrālī concita numquam
tormentō sīc saxa fremunt nec fulmine tantī 922
dissultant crepitūs. Volat ātrī turbinis īnstar 923
exitium dīrum hasta ferēns ōrāsque reclūdit 924
lōricae et clipeī extrēmōs septemplicis orbēs; 925
per medium strīdēns transit femur. Incidit ictus 926
ingēns ad terram duplicātō pōplite Turnus. 927
Cōnsurgunt gemitū Rutulī totusque remūgit 928
mōns circum et vōcem lātē nemora alta remittunt. 929

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clipeus, -ī m.: (round) shield, 3
concieō, -ēre, -īi, -cītum: rouse, stir up
cōnsurgō, -ere, -rēxī, -rēctum: rise up
coruscō (1): brandish, move quickly
crepitus, -ūs m.: crackle, crack, clatter, crash
cūnctor, -ārī, -ātus sum: delay, hesitate, 3
dīrus, -a, -um: dire, dreadful, 2
dissultō (1): jump, from, leap from
duplicō (1): fold in two, duplicate, double
ēminus: at a distance, out of hand's reach
exitium, -ī n.: destruction, ruin
fātālis, -e: deadly, fatal; fated, 3
femur, femoris n.: thigh, leg
fortūna, -ae f.: fortune, chance, luck, 2
fremō, -ere, -uī, -itum: roar, 2
fulmen, -inis n.: thunderbolt, lightning bolt
iciō, -ere, icī, ictum: strike, hit
incidō, -ere, -cīdī: fall, fall upon, 3
īnstar n.: image, likeness; like + gen.
intorqueō, -ēre, -torsī, -tortum: hurl, twist, 2
lōrīca, -ae f.: lorica (breastplate+backplate)
mūrālis, -e: of a wall, mural
numquam: never, 3
orbis, -is m.: coil, circle (of a shield); sphere, 3
poples, poplitis m.: knee, (back/hollow of) knee
reclūdō, -ere, reclūsī: open, disclose, reveal
remittō, -ere, -mīsī: send back, let go, 2
remūgiō, -īre: bellow/moo/echo back
Rutulī, -ōrum m.: Rutuli, Rutulians (Latin tribe)
saxum, -ī n.: rock
septemplex, -icis: seven-fold
sortior, -ī, sortītus sum: obtain (by luck or lot)
tormentum, -ī n.: catapult
trānseō, -īre, -iī, -itus: go across, cross, pierce
turbō, -binis m.: whirlwind
volō (1): fly, 3

Aeneas and Turnus engage in a final duel

919 **Cunctantī**: *for (the one)...*; i.e. Turnus; dat. of interest
telum fatāle: i.e. a hasta, "spear" (see l. 924)
920 **sortitus**: dep. PPP, translate as 'having Xed'
fortūnam: *good fortune*; i.e. a good spot on Turnus' body to strike with the spear
oculīs: abl. of means
corpore tōtō: i.e. with all of his strength; abl. of means
921 **(telum) intorquet**: weapons are hurled with a twist or spiral to make them fly straight and more accurately
mūrālī...tormentō: *by...*; abl. of means
a catapult designed to throw rocks at walls
concita: PPP concieō with saxa
Numquam...sīc: *never in this way, never thus*; advs. modifying fremunt and dissultant
922 **fulmine**: *from...*; abl. of source
tantī...crepitūs: nom. pl. subject
923 **ātrī turbinis instār**: *like* + gen.; or 'in the image of' + gen.
924 **hasta**: *the spear*; subject of volat and reclūdit
ōrās loricae: *borders of the lorica*; i.e. edges of the body armor; Vergil notes the impact on the body armor before the impact on the shield
925 **extrēmōs...orbēs**: *the outermost of the circular layers*; i.e. the outer rim of the shield or (b) 'the furthermost layer,' i.e. the spear pierced through all the multiple layers of the shield and out the back to strike Turnus
926 **per medium...femur**: neut. acc.
ictus: PPP iciō modifying Turnus
927 **duplicātō pōplite**: abl. abs., i.e. his knees buckle and he falls to his knees
928 **gemitū**: *with...*; abl. of manner
929 **circum**: *around*; adv.
lātē: adv. from lātus

What We Missed: 12.889-919

Jupiter accepts Juno's condition that the Trojan name, language, and culture be erased as the Trojans intermarry and assimilate with the Latins. In one final intervention, Juno has Juturna, goddess of fountains and sister of Turnus, refrain from helping Turnus and remove herself from the battlefield.

In the duel, Turnus throws an immense boulder which barely misses Aeneas. Aeneas in the facing page throws his spear and strikes Turnus in the thigh.

The Final Simile of the *Aeneid* in 12.921-3

When Aeneas hurls the spear that strikes Turnus, Aeneas' throw is likened to the (1) propelling of a rock from a siege machine against a city-wall and (2) the throwing of a thunderbolt.

Cūnctantī telum Aenēās fatāle coruscat, 919
sortitus fortūnam oculīs, et corpore tōtō 920
ēminus intorquet. **Mūrālī concita numquam** 921
tormentō sīc saxa fremunt nec fulmine tantī 922
dissultant crepitūs. 923

Note how appropriate these similes are. Aeneas' killing of Turnus occurs (a) while the Trojans beseige the Latin city of Laurentum and (b) after Jupiter has reconciled with Juno in Aeneas' favor. Aeneas' throw symbolizes the fall of Laurentum and the approval of thunderbolt-throwing Jupiter.

What's that Sound?

Below are words denoting sound in the commentary. Six of those words (*)—an unusually high number—are found in 12.919-29 on the facing page.

crepitus, -ūs m.: crackle, crack, clatter, crash, 1 *
fremō, -ere, -uī, -itum: roar, 2 *
gemitus, -ūs m.: groan, sob, lament, 4 *
  ingemō, -ere, -uī: groan, sob, sigh, 1
remūgiō, -īre: bellow/moo/echo back, 1 *
  mūgītus, -ūs m.: mooing, bellowing, 1
strīdēns, -ntis: whirring, hissing, screeching, 4 *
vōx, vocis f.: voice, word, 9 *
conclamō (1): cry out together, shout, 1
  clāmor, -ōris m.: shout, cry, scream, 2
fragor, -ōris m.: crash, fall
quirītātus, -ūs m.: scream, wail, 1
sībilus, -a, -um: hissing, 1
sonō, -āre, -uī: sound, resound, roar, 2
  sonitus, -ūs m.: sound, noise, clang, 2
strepitus, -ūs m.: noise, uproar, 1

Word Building: Armor and Weapons

arma, -ōrum n.: arms; weapons; tools, 10
  exuviae, -ārum f.: skin, armor (that is taken off), 2
galea, -ae f.: helmet, 2
lōrīca, -ae f.: lorica (breastplate+backplate), 1

clipeus, -ī m.: (round) shield, 3
scūtum, -ī n.: shield, long shield, 1

tēlum, -ī n.: spear, arrow, projectile, 8
hasta, -ae f.: spear, 5
  hastile, -is n.: spear-shaft; spear, 1
  cuspis, -idos f.: point, spearpoint, 2
iaculum, -ī n.: javelin, thrower, 2

arcus, -ūs m.; arch; bow, 2
sagitta, -ae f.: arrow, 1
  spīculum, -ī n.: sharp point; arrow, 1
pharetra, -ae f.: quiver, arrow-carrier, 3

gladius, -ī m.: sword, 0
  ferrum, -ī n.: iron; sword, 5

Ille humilis supplex oculōs dextramque precantem 930
prōtendēns “Equidem meruī nec dēprecor” inquit: 931
“Ūtere sorte tuā. Miserī tē sī qua parentis 932
tangere cūra potest, ōrō (fuit et tibi tālis 933
Anchīses genitor) Daunī miserēre senectae 934
et mē, seu corpus spoliātum lūmine māvīs, 935
redde meīs. Vīcistī et victum tendere palmās 936
Ausoniī vīdēre; tua est Lāvīnia coniūnx, 937
Ulterius nē tende odiīs.” Stetit ācer in armīs 938
Aenēās volvēns oculōs dextramque repressit; 939

ācer, ācris, ācre: sharp; fierce, 3
Anchīsēs, -ae (*acc*. ēn) m.: Anchises, 2
Ausoniī, -ōrum m.: Ausonians, Italians
Daunus, -ī m.: Daunus (father of Turnus)
dēprēcor, -ārī, -ātus sum: pray/beg against
genitor, -ōris m.: begetter, father, 2
humilis, -e: on the ground; humble, 2
Lāvīnia, -ae: Lavinia (King Latinus’ daughter)
mālō, mālle, māluī: prefer, 2
mereō, -ēre, -uī: deserve, merit, earn, 3
misereor, -ērī: pity, have compassion for, 2
odium, -iī n.: hatred
palma, -ae f.: palm, hand, 3
precor, -ārī, -ātus sum: pray, beg, 2
prōtendō, -ere, -dī: stretch forth, extend
reddō, -ere, -didī, -ditum: give back, 3
reprimō, -ere, -pressī: repress, restrain
senecta, -ae f.: old age
seu (sīve): whether, or if, 3
spoliō (1): despoil, plunder
supplex, -icis: suppliant (one begging), 2
tangō, -ere, tetigī, tactum: touch
ulterior, -ius: further; farther, 2
ūtor, -ī, ūsus sum: use; enjoy, employ (*abl*.), 3

930 **Ille**: *that one*; i.e. Turnus
humilis: *on the ground*; nom. sg. adj.; humus is a common word for ‘ground’ in Latin
supplex: *as a suppliant*; nom. pred.
dextram precantem: *his right hand praying*; pres. pple; i.e. gesturing for all to see

931 **Equidem meruī**: *I for my part...*; supply a vague object, e.g. “it”
dēprēcor: this verb is used for prayers or begging that something not happen. Turnus here claims that he is not begging to dissuade Aeneas

932 **Ūtere**: sg. dep. imperative ūtor here ‘enjoy’ or ‘employ’ governing an abl. obj.
sorte tuā: *your lot*; i.e. your fate as victor
sī qua...cūra: *if any concern...*; after sī, nisi, num, and nē the indefinite pronoun aliquī, aliquae ‘any’ or ‘some’ loses the prefix alī-: qua is here an indefinite adj. modifying cūra
miserī...parentis: *for...*; objective gen. modifying cūra

933 **ōrō**: *I beg (you)*
fuit: pf. sum.
et: *also*; adv.
tibi: dat. of interest or possession

934 **miserēre**: *take pity on* + gen.; pres. sg. dep. imperative misereor governs a gen. obj.

935 **seu...māvis**: *or if...*; = sī-ve; 2s pres. mālō, which is a compound of magis + volō, velle; the first imperative suggests that Turnus be returned alive, while the second option asks that, if killed, he be returned for burial
spoliātum: PPP with 3rd decl. neut. corpus
lūmine: *from light (of life)*; metonymy and abl. of separation

936 **redde**: sg. imperative + acc. **mē** above
meīs: *to my own (people)*; i.e. family and community; dat. ind. obj.
Vīcistī: 2s pf. vincō
(mē) victum tendere palmās: *that (I)...*; ind. disc. governed by vīdēr(unt); PPP vincō modifies the understood acc. subject mē. Extending one’s hand is a gesture of surrender.

937 **vīdēr(unt)**: 3p syncopated pf.
tua est Lāvīnia coniūnx: the war was fought, in part, to decide who would marry Lavinia and *de facto* become king of the Latins

938 **nē tende**: *Don’t...*; a negative imperative; ulterius is a comparative adv. of adj. ulterior
odiīs: *with...*; abl. of manner

939 **stetit**: pf. stō, stāre

Turnus Surrenders Publicly and Pleads for his Life

After Turnus speaks, Aeneas restrains his right hand and hesitates from killing him. Turnus' speech proves to be effective and deserves a careful reading. Note that the hand gestures, "dextram precantem" in 12.930 and "victum tendere palmās" in 12.936, signal to the Rutulians and Trojans who are watching the duel that Turnus has publicly surrendered, and the acknowledgement "tua est Lāvīnia coniūnx" proves that Turnus no longer poses any threat to Aeneas.

Aeneas as Achilles, Turnus as Hector

Vergil imitates the *Iliad* throughout Books 7-12, and this final duel is no different. This exchange between Turnus and Aeneas recalls a similar scene after the duel between **Hector** and **Achilles** in Book 22 of the *Iliad*. Achilles had just stabbed Hector with a spear in the neck, and as Hector lies dying, he pleads with Achilles to return his body to his parents for burial. Achilles refuses and, after Hector perishes, ties Hector's body behind his chariot and drags it around the walls of Troy daily.

Word Building: PREC- "pray"

precor is translated as "pray" or "beg" depending on whether the person addressed is a god or a human. **dēprecor** means to **pray** that something not happen. Note the concentration of three verbs of prayer in the first four lines 12.930-33.

precor, -ārī, -ātus sum: pray, beg, 2 *
  dēprēcor, -ārī, -ātus sum: pray/beg against, 1 *
  precēs, -um: prayer, entreaty, 1
ōrō (1): plead, beg; pray for, 6 *
voveō, -ēre: vow, pray, 1

"Pray" and "self-deprecating" are common derivatives that will help you retain the verb **precor**.

Deponent Imperatives

Deponent imperatives use the present tense 2nd person sg. and pl. forms, but in the singular the final -is (e.g. ūteris, miserēris) is shortened to -e. The form looks like an infinitive but it is not.

ūtor, ūtī	**ūtere**	**ūtemini**	*enjoy/use (abl.)!*	12.932
lābor, lābī	**lābere**	**lābemini**	*slip/glide down*	11.588
misereor, miserērī	**miserēre**	**miserēmini**	*take pity on (gen)!*	12.934

Deponent imperatives are used 4 times in this commentary. **Miserēre** is also used in 4.318 (p. 100).

Word Building: VOL-, VUL- "want"

mālō, "prefer," is formed from **magis** + **volō**, "want more." **Māvīs** is 2nd sg. present (māgis + vīs).

volō, velle, voluī: want, wish, be willing, 7
  mālō, mālle, māluī: prefer, 2
  nōlō, nōlle, noluī: not want, 0

Volō and its compound verbs have an irregular present tense.

	volō, velle: want		**mālō, mālle**: prefer (want more)	
1st	vōlō	volumus	mālō	mālumus
2nd	vīs	vultis	māvīs	māvultis
3rd	vult	volunt	māvult	mālunt

Et iam iamque magis cūnctantem flectere sermō
coeperat, īnfēlīx umerō cum apparuit altō
balteus et nōtīs fulsērunt cingula bullīs
Pallantis puerī, victum quem vulnere Turnus
strāverat atque umerīs inimīcum īnsigne gerēbat.
Ille, oculīs postquam saevī monimenta dolōris
exuviāsque hausit, furiīs accensus et īrā
terribilis: “Tūne hinc spoliīs indūte meōrum
ēripiāre mihi? Pallās tē hōc vulnere, Pallās
immolat et poenam scelerātō ex sanguine sūmit.”
Hoc dīcēns ferrum adversō sub pectore condit
fervidus; ast illī solvuntur frīgore membra
vītaque cum gemitū fugit indignāta sub umbrās.

appareō, -ēre, -uī, -itum: appear, 3
balteus, -ī m.: belt
bulla, -ae f.: button, knob, stud (on belt)
cingula, -ae f.: belt
cūnctor, -ārī, -ātus sum: delay, hesitate, 3
dolor, -ōris m.: pain, grief, 3
exuviae, -ārum f.: skin, armor (that taken off), 2
fervidus, -a, -um: glowing hot, fiery, raging
flectō, -ere, -xī, -ctum: bend, turn, 3
frīgus, -oris n.: cold, 2
fulgeō, -ēre, -fulsī: flash, shine, 2
furia, -ae f.: madness, fury
hauriō, -īre, hausī: drain, exhaust, 3
immolō (1): sacrifice, immolate
indignor, -ārī, -ātus sum: be indignant/resentful
induō, -ere, -duī, -dūtum: put on, clothe, 3
inimīcus, -a, -um: unfriendly, hostile, 3
īnsigne, -is n.: mark, sign
membrum, -ī n.: limb, 2
monimentum (monumentum), -ī n.: reminder
ne (-ne): (indicates a yes/no question), 3
Pallās, Pallantis m.: Pallas (male), 3
poena, -ae f.: punishment, penalty, 2
postquam: after, 2
scelerātus, -a, -um: wicked, criminal, 2
spolium, -ī n.: spoils, plunder
sūmō, -ere, sumpsī, sumptum: take, spend, 2
terribilis, -e: terrible, terrifying, 2
vīta, -ae f.: life, 3

940 **iam iamque**: *just now*; or ‘again and again’ the repetition of iam makes it emphatic
magis cunctantem: *the (one)...*; i.e. Aeneas,
941 **(in) umerō...altō**: *on...*; i.e. Turnus’
cum apparuit...: *when...*; temporal cum clause
942 **nōtīs...bullīs**: *with its well-known knobs*; abl. means; bronze knobs recognizable as Pallas’
943 **Pallantis puerī**: gen. modifying bullīs
victum quem...strāverat...: *whom...*; relative clause with plpf. sternō and PPP vincō
944 **strāverat**: *had laid low*; plpf. sternō
(in) umerīs
gerēbat: *(Turnus) was wearing*
945 **Ille**: *that one*; i.e. Aeneas
postquam hausit: *after he consumed*; i.e. saw
946 **furiīs**: abl. means; furia, ‘madness,’ or ‘fury’ is often contrasted directly with piētās, ‘piety’ or ‘devotion’ throughout the epic
accensus: PPP accendō
īrā: *with...*; abl. of cause with terribilis
947 **Tūne...ēripiār(is)**: *Are you to be...*; deliberative subj. with syncopated 2s pres. pass. subj.; ēripiō means ‘snatch away’ but is often, as here, interpreted as ‘rescue’
spoliīs: *in...*; dat. of compound verb
indūte: *having been clothed*; PPP induō, and voc. dir. address
meōrum: *of my own (people)*; i.e. Pallas
948 **mihi**: *from...*; dat. of compound verb with ēripiār(is)
hōc vulnere: abl. means, the wound to come
949 **poenam....sūmit**: *exacts punishment*
950 **Hoc**: i.e. the words quoted above; neut. acc.
condit: *buries*; the verb means ‘puts away’ or ‘buries’ in addition to ‘found’ or ‘establish’
951 **ast**: *but*; adversative, equiv. to the word ‘at’
illī: *that one’s*; i.e. Turnus’; dat. of possession
solvuntur: *are loosened*; i.e. grow slack

The Signficance of the Armor: an Imitation of the *Iliad*

In the *Iliad*, young Patroclus puts on Achilles' armor and joins the battle when Achilles, angry at the Greek King Agamemnon, refuses to fight. Both Trojans and Greeks think that Patroclus is Achilles, until Patroclus is killed, and his identity is revealed. After Hector kills Patroclus in Book 16, he puts Achilles' armor on himself and wears it for the remainder of the *Iliad*. And so, when Achilles finally rejoins the battle with the sole purpose of killing Hector and avenging young Patroclus, the armor that Hector wears in the duel (Book 22) serves as a provocation for Achilles' murderous rage.

Pallas' belt (**balteus**, **cingula**) serves a similar purpose for Aeneas.

Turnus' Death is not a Predictable Imitation of the *Iliad*

As we mentioned on p. 81, Vergil's imitation of the *Odyssey* and *Iliad* 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 variations or twists to distinguish their own work from what came before. Vergil uses the imitation not only to embed the *Aeneid* in the tradition of Homer's epics but also to make intelligible how the *Aeneid* rivals and surpasses its predecessors.

Turnus's death was not predictable for Vergil's readers. Those familiar with the *Iliad* know that the duel between Hector and Achilles in Book 22 is not the end of the epic. In Book 24, the Trojan King Priam sneaks through the Greek camp at night to Achilles' tent to plead for the return of Hector's body. In a very moving conversation between Priam and Achilles, both men recognize their common suffering as fathers and sons (Priam lost Hector; Achilles will never see his father Peleus). Achilles shows respect by sending King Priam off safely with Hector's body, and the last line of the epic describes Hector's burial.

In short, the *Iliad* ends with **reconciliation** and the **recognition of common suffering between enemies**. Turnus' speech hints at this possible ending when he asks Aeneas to take pity on his father Daunus and reminds Aeneas of his own father Anchises. And so, readers of the *Iliad* have some expectation that Aeneas will show the same restraint and respect that Achilles shows toward Priam.

Furia vs. Pietās

Furia, often translated as "madness," "rage," or simply "fury," is an unrestrained emotion that leads to a lack of self control and actions that are the opposite of ***pietas***, "a devotion to family, community, and the gods." *Furia* and *pietas* are key terms in the *Aeneid*, but are surprisingly rare in the selections chosen for this commentary. *Pietas* is a defining feature for Aeneas as a Roman epic hero, while *furia* frequently leads individuals in the epic—whether it is Dido, Juno, Turnus or even Aeneas—to behave in ways contrary to *pietas*.

It is not surprising, therefore, to see the word *furia* or *pietas* appear in the closing of the epic. The sight of the belt leads Aeneas to be motivated by *furia* before he offers a final speech and kills Turnus:

furiīs accensus et īrā terribilis *enflamed by madness and terrible in anger* 12.946

Furia is not just a synonym for "very angry." By giving into *furia*, Vergil is suggesting that Aeneas is acting contrary to the ideal of *pietas* that Aeneas has attempted to uphold throughout the epic.