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Fig. 1. THREE WORLD-POETS (Dante, Homer, Virgil).
The Students' Series of Latin Classics

VIRGIL'S AENEID

BOOKS I–VI

WITH INTRODUCTION, NOTES, AND VOCABULARY

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οὐ πολλ' ἀλλὰ πολὺ

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PREFACE

The charm of the Aeneid has for nineteen centuries exercised its spell over the minds and hearts of successive generations. Very early it became a school-book, and, strangely enough, it is still as a text-book that it makes its strongest and most general appeal.

The Aeneid fills a larger place in the education of our boys and girls than any other epic. This is a fact of great significance,—a fact which justifies the earnestness and enthusiasm with which editors have striven to so present it as to secure the maximum of return for so much time and attention. Failure to attain this means an economic loss as well as a pedagogic error.

The ideal book must contain enough material to insure an adequate presentation, yet not so much as to dismay the beginner by its amount or to perplex him by its subtlety. It is a question of perspective and proportion which must be adapted to the learner's point of view; he alone is to be considered. The progress of the pupil, not the display of the editor's erudition, must be the constant objective. With this ideal in view we have worked out the details of this book. If in certain respects we have failed to reach it, we shall find ourselves in the best of company; if in some degree we have succeeded, our toil will not have been in vain.

It is far easier to teach over the head of the beginner than to meet him on his own plane of comprehension; and
it is here that he must be met. It is a simple matter to load down a book with a mass of scholarly material which few teachers and fewer pupils are able to use; it is a much more difficult one to present in correct coördination and subordination just the material which the learner will be able with profit to make his own.

We must always remember that it is not what a pupil might do, but what he can and will do, which sets the limits of correct text-book making. The time of the secondary-school pupil is so filled to-day that the number of hours which can be devoted to any one subject is by no means large. Under these conditions it is very easy to miss the mark,—to so direct the pupil that he sees this great epic “through a glass darkly” and not “face to face.” While no book can obviate the inevitable effects of poor teaching, a well-made one greatly increases the efficiency of a real teacher and frequently saves an indifferent one from disaster.

To such demands and to such limitations the present volume has been rigidly subjected at every step of its preparation. While nothing has been admitted that could well be spared, on the other hand no essential has been neglected. A good book could easily be made larger, but a smaller one could not meet the demands of our best secondary schools to-day.

In the process of mastering the Aeneid, the student must first grapple with the linguistic difficulties, and for secondary school purposes no edition is of much use which does not give all necessary assistance in this respect. But it is almost criminal to limit the study of so great a poem to the grammatical side. Professor Woodberry has recently stated that in his opinion “the Aeneid is the greatest single book written by man.” This may be an exaggerated esti-
mate, but in any case the *Aeneid* is a literary masterpiece, one of the great "world-poems," and should be studied as such. It is because of this conviction that we have introduced much of the material to be found in this edition.

Virgil's beautiful personality has been emphasized in the Introduction, and the student is encouraged to look for traces of its influence in the poem. In the Notes the aesthetic side of the poem has received more attention than is usually given to it, and it is hoped that this edition will help to foster a more general study of the poetical means employed to secure artistic effects. In four of the books will be found special notes in small type, which deal mainly with the stylistic features of important paragraphs or sections. It is not intended that these should increase, but rather that they should relieve, the burden both of student and teacher. It is recommended that they be utilized mainly in connection with review work, when a class, after mastering the primary difficulties of the text, may turn with relief to the beauties of form and substance. The teacher must use his own judgment as to the mode of handling them, and in any case they need not receive much attention until the student has acquired some facility in reading the text, and has mastered the elementary principles of Latin verse.

The *Aeneid* occupies a peculiar position in the history of the world's best literature. Much of Homer has been absorbed by Virgil, and in his turn Virgil has exerted incalculable influence on mediaeval and modern literature. A student of the *Aeneid* should not only have his literary taste and judgment awakened, but he should also be introduced to at least Homer, Dante, and Milton. A school library should contain not only copies of the great English poets, but also good translations of the *Iliad, Odyssey*, and the
Divine Comedy, and from time to time a few minutes may well be spent in reading aloud passages from them bearing upon the Aeneid. Thus the Roman epic may become the means of opening the eyes of the young to great literary fields, which otherwise may remain unknown to them.¹

Correspondence with a number of teachers has convinced us that a large majority of our fellow-workers will be glad to find the long vowels marked in Book I. While we believe that such marking soon becomes unnecessary for the well-taught pupil, we also agree with the majority of teachers, who desire at least one book marked thus, as an important adjunct in teaching the fundamentals of versification.

The questions following the notes at the end of each book will be found to demand the exercise of many powers be-

¹ Translations recommended are:

The Iliad of Homer: translated into blank verse, by William Cullen Bryant (Houghton, Mifflin, & Co.).
The Iliad of Homer: done into English prose, by Lang, Leaf, and Myers (Macmillan).
The Odyssey: done into English verse, by William Morris (London, 1887).
The Odyssey of Homer: in English verse, by A. S. Way (Macmillan, 1904).
The Odyssey of Homer: done into English prose, by Butcher and Lang (Macmillan).
The Divine Comedy: translated by Longfellow (Houghton, Mifflin, & Co.).
The Divine Comedy: translated in verse, by E. H. Plumptre (Boston), 2 vols.
sides memory. Investigation, selection, comparison, judgment, — all will need to be used by the student who answers them. As this feature is in line with the best standards of teachers and examiners, its value will be obvious.

No edition of the Aeneid in common use contains a complete and satisfactory list of the figures of speech used in Latin poetry. Scattered in various grammars and dictionaries they may be found, but these aids are often not at hand, frequently incomplete, and so always precarious. The list included in the Introduction will, we trust, be a marked convenience.

Illustrations drawn from many sources have been freely used. The coördination of art and literature and their parallel development are in harmony with the teachings of history and the most advanced pedagogy.

As a vocabulary is the sheet-anchor of a beginner’s Virgil, great care has been taken to make this accurate, adequate, and easy to use. It has not been made an occasion or excuse for philological display. From the immense mass of material which it might contain has been selected what we believe to be the maximum which the pupil of the secondary school will be able to utilize. The different meanings, proceeding in general from the primitive and literal to the figurative and unusual, have been carefully chosen and so grouped as to suggest in very many cases the natural development of the ideas associated with the word. Here all long vowels have been marked. In the marking of hidden quantities we have gone no farther than a decided preponderance of evidence will warrant. No text-book can properly be made the arena in which to settle philological differences. Sufficient mythological, geographical, and historical material has been included to insure an intelligent
reading of the text, in case reference books on these subjects are not available.

The text has been carefully prepared, but no one authority has been uniformly followed. In the comparatively few cases of disputed readings, the evidence of the major Virgilian Mss and ancient commentators, as well as the views of modern scholars, has been carefully weighed before a decision has been reached.

It would be practically impossible to enumerate the many authorities to whom an editor of Virgil is necessarily indebted. One advantage which we have had over previous editors is the use of Heinze’s important work, Virgil’s Epische Technik, and of Norden’s brilliant edition of the Sixth Book. To both of these we are under special obligation. To another recent work, Glover’s Studies in Virgil, our Introduction probably owes some of its color, if not of its actual material.

To the many teachers who have shown an interest in our work we express our deep appreciation. If the book itself shall meet with their approval, our “labor of love,” which has been a pleasure in itself, will have been well repaid.

H. R. F.
S. L. B.

June, 1908.
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INTRODUCTION

1. Publius Vergilius Maro is one of that large company of Roman writers who hail from the provinces. Cisalpine Gaul was not formally annexed to Italy until twenty-one years after the poet’s birth, but Virgil’s natural sympathies, environment and education all tended to make him an enthusiastic Roman. The people of his native district (the township of Andes, near Mantua) were grateful to Julius Caesar, and Virgil¹ shared with the rest in the joy of recently acquired rights of citizenship.

2. Virgil was born in the country, “of rustic parents and brought up in the bush and forest,”² and Melissus, a freedman of Augustus, tells us that he kept his shy rustic manners even at the court. The influence of his early surroundings was never lost; Virgil was a poet of the streams and the woods to the last.³ All his works reveal that love of the land and country scenes, in which the poet must have revelled in his youth, and which he indulged in mature years, when he gladly

¹ The spelling Virgil is due to a Latin form Virgilius, which is less correct than Vergilius. However, the spelling Virgil has been so long in vogue in English, being the form known to all our great poets and prose-writers, that it seems pedantic to insist on Vergil (see Professor Kelsey’s letter in the New York Nation, Sept. 5, 1907, p. 206).

² Rusticus parentibus nato inter silvas et frutices educto (Macrobius, V. 2, 1).

³ Flumina amem silvasque. (Georgics, II. 486.)

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forsook the capital for his villa in that most beautiful region of all Italy, the neighborhood of Naples.

His father was of humble station, but a man of energy and integrity, who prospered in the world by keeping bees and investing in forest land. The second book of the *Georgics* is devoted to trees and their culture; the fourth to bees; while certain passages in the *Aeneid* indicate the poet's interest in his father's employments.

3. Filial love was one of Virgil's chief characteristics, and has left its mark upon his great epic. His father gave him a careful education, and the son repaid him with affection. In a short poem addressed to the little villa of Siron, in which he once took refuge, when driven from his home by armed force, he thus writes: "To thee, I intrust myself, and with me those whom I have ever loved, and above all my father." With such an experience, how much sympathy would Virgil feel for his Aeneas, in that hour when Troy falls, and a refuge must be found for the aged Anchises!

4. To his father Virgil owed much more than his education. He also owed to him his love of simplicity and his purity of character. When, in the *Georgics*, we find him singing the simple virtues of the Italian farmer—his industry, watchfulness, and freedom from envy or sordid ambition—we feel that his heart is in the old home, the true nurse of his genius. The purity of the home and the joy of children's love, the solid comforts and real independence, as well as the simple pleasures of rural life, are all set forth in Virgil's beautiful verse. It

1 *E.g.* VI. 179 ff., 270-2.

2 *Me tibi et hos una mecum, quos semper amavi*, *Commendo, in primisque patrem.* (Catalepton, VIII.)

3 *Georgics*, II. 523 ff.
was after the poet had become the friend of princes, had seen the utmost glory of this world, and known both the joys and the disappointments of the highest fame that he heaved a sigh for the happiness of country life, which he would no longer be allowed to enjoy in peaceful seclusion: “Ah, too fortunate the husbandmen, if they knew their own blessedness! . . . Repose without care is theirs, and a life that cannot disappoint, yet is rich in manifold treasures; yet the peace of broad domains fails them not, with caverns and living lakes, cool vales of Tempe, the lowing of oxen and soft slumbers beneath the trees; there are woodland glades and covers of game, a youth hardy in toil and accustomed to little; the worship of the gods and reverence for age; among them, as she passed from earth, Justice set her last footprints.”

5. The lines just cited suggest one of the chief traits in Virgil’s character,—his simple piety and reverence, which, instilled into him in his early home, he never doffed, even when assailed by the subtle cynicism and cold agnosticism of court circles.

The English word “piety” usually signifies only one aspect of the Latin pietas, and pietas in its larger sense is the virtue which Virgil emphasizes as the chief characteristic of the hero of his Aeneid. Pity and piety are both included in pietas, but the Latin term embraces also tenderness and affectionate regard for one’s relatives, one’s country, and one’s fellow-men in general. Virgil’s own pietas is seen in his reverential attitude toward the gods and the time-

1 Georgios, II. 458 ff.

2 The word “piety” can still be used thus in English; cf. W. D. Howells: “He pulled off his black satin stock—the relic of ancient fashion which the piety of his daughter kept in repair—and laid it on the table.” (A Modern Instance, Ch. XL.)
honored ritual of their celebrations. It is seen, also, in his intense patriotism; still further in his devotion to his father, who became blind; in the story of his grief over the loss of a brother Flaccus; and in the fact that he provided handsomely by will for his half-brother, Valerius Proculus.

In one of his odes, Horace testifies to the pious and affectionate character of Virgil, and the striking, almost passionate, phrase which he elsewhere applies to him, animae dimidium meae, ‘half of my soul,’ illustrates Virgil’s power of inspiring affection in others. It is worth while dwelling on these features of Virgil’s character, because they are all richly exemplified in his work; and in everything that Virgil wrote we can see, not a merely objective narrative, but the poet’s personality and attitude toward life.

6. One of the ancient lives of Virgil tells us that the poet was of large frame, dark complexion, awkward in appearance, and weak in health. He suffered from dyspepsia and perhaps on this account was abstemious in eating and drinking. We have already noted his shyness. Far from courting publicity, he would avoid the throngs that followed and pointed him out by retiring into the nearest house. Horace describes his three friends, Virgil, Plotius, and Varius, as “the whitest souls ever borne by earth,” a beautiful testimony, not only to Virgil’s spotless character, but also to the purity of his social and intellectual circle.

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1 Odes, I. 24. 2 Odes, I. 3, 8.
3 Attributed to Donatus, of the fourth century, but really by Suetonius, a well-known biographer of the first century.
4 He was crudus. (Horace, Satires, I. 5, 49.)
5 animae quals neque candidiores
terra tullit, neque quis me sit devinctior alter. (Satires, I. 5, 41.)
7. Virgil’s education was carefully attended to. He studied at Mantua and Cremona, then at the larger city of Milan (Mediolanum), and lastly at the age of seventeen he passed on to Rome. This was in the year 53 B.C., one year after the death of Catullus and two years after that of Lucretius. Virgil studied under the best masters: Greek under Parthenius, a poet of some note; rhetoric under Epidius, the master of Antonius and Octavius; and philosophy under Siro, a distinguished Epicurean. This last study had great attractions for the youth, and one poem in the Catalepton voices the delight with which, giving up the rhetoricians and grammarians, he turned to philosophy.

8. The poem just referred to is composed in a peculiar metre much used by Catullus, to whom, in the sixth Aeneid, Virgil paid marked homage, for the line

*Invitus, regina, tuo de litore cessi,*

is taken directly from an elegiac poem by the earlier writer. Virgil, then, studied Catullus, and thus, perhaps, secured not a little of the precision, delicacy, and artistic finish for which Catullus is famous.

But if Virgil is indebted to Catullus, much greater is his debt to another famous poet, Lucretius. Catullus could teach form and style, but Lucretius could widen the horizon of his spirit. In a certain passage of the Georgics, Virgil pays a remarkable tribute to the author of the great poem

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1 No. 5. The term Catalepton (κατά λεπτὸν, i.e., ‘small’) is applied to a group of 14 short poems attributed to Virgil. Some, at least, of these are genuine.

2 The seazon or limping iambic.

3 VI. 460.

4 Catullus, 66, 39.

5 Georgics II. 475 ff.
On Nature. He is anxious to sing, as Lucretius had done, of the marvels of the physical universe, yet he realizes that his genius is of a humbler kind, and he must be content to utter his "native woodnotes wild."

This ambition to become a natural philosopher stayed with Virgil to the end. We find the philosophic coloring frequently in the Aeneid, and Suetonius tells us that after putting the finishing touches to his epic, the poet had intended to devote the rest of his life to philosophy.¹

The style of Lucretius—vigorous, independent, almost careless, and closely akin to that of the early writers like Ennius²—is very different from the studied precision of Catullus. In moulding his style, Virgil is undoubtedly influenced by both of these great poets, and in his hexameters we find that in numerous details, as in general effect, he strikes a happy mean between the easy freedom of the one and the labored finish of the other.

9. From 53 B.C., when he first went to Rome, ten years of Virgil's life are a blank, but this period was doubtless spent in hard study and numerous poetical essays.³ In 42 B.C., the year of Philippi, we find him once more at his old home. The victorious triumvirs, in providing for the settlement of the great armies which had been raised during the civil war, confiscated lands in the Cremona district, and "Mantua, alas! too near unhappy Cremona"⁴

¹ Ut reliqua vita tantum philosophiae vacaret. The term philosophia is here used mainly of so-called 'natural philosophy in its broadest sense.'
² Ennius, called the "father of Roman poetry," lived from 239-169 B.C.
³ Besides the Catalepton, there are extant five minor poems that have been attributed to Virgil, viz. the Culex, Ciris, Copa, Moretum, and Aetna, but very few scholars believe that any of these are genuine.
⁴ Mantua vae miserae nimium vicina Cremonae. (Eclogues, IX. 28.)
suffered as well. The poet, like his neighbors, was dispossessed of his farm and, attempting resistance, barely escaped with his life. But the momentary misfortune was a wonderful blessing in disguise. Virgil found a friend in the noble Asinius Pollio, administrator of the province, and secured the patronage of two distinguished men, Cornelius Gallus and Alfenus Varus, both of whom had been his fellow-students in Rome. Through them he was introduced to Octavius, and either recovered his farm or received in compensation an estate in Campania.

10. The poems, in which Virgil records his experience at this trying time, are the ten Eclogues, written at various times after 43 B.C., and published in their present order in 38 B.C. The two which are mainly concerned with his expulsion from the farm are the first and ninth, but at least three, viz. the second, third, and fifth (and probably the seventh as well), preceded the first in point of time, and, like it, were written in the poet's native district. The sixth and ninth were composed at Siron's villa; the remainder, viz. the fourth, eighth, and tenth, were written in Rome. Pollio, Gallus, and Varus are all sung in the Eclogues, but the first of the poems doubtless won its place in the series because of the honor there paid to Octavius, who before 38 B.C. had become sole ruler in Italy.

The Eclogues are permeated with an air of tender and romantic sentiment, of love of home and friends and country, of the dolce far niente of Italian life, of happy communion with nature in her many phases. Their fragrant atmosphere and rich melodiousness have commended them to the choice spirits of many generations. Milton, Coleridge, and Words-

1 See § 3 above.
worth loved them, and Macaulay liked them best of all Virgil’s works.

11. To Virgil’s contemporaries, the note struck in the *Eclogues* meant the beginning of a new era for Roman literature. The poet’s success was at once recognized by prince and people alike, and in that age of reform the first statesman of the day, Maecenas, sought to secure his genius for the noble work of reconstructing the state. Hence the four books of the *Georgics*, upon which Virgil spent seven years, and which, published in 29 B.C., two years after the battle of Actium, are the first, as they are also the most brilliant, of the literary productions of the Empire.

The dominant tone of the *Georgics* is happiness and joy, with but a slight undercurrent of that sadness which is never far away in Virgil. They are in fact a eulogy, a rhapsody, almost, upon the farmer’s life, and from first to last thrill with the poet’s ardent love of his subject. “The glorification of labor” is Merivale’s characterization of the *Georgics*. It would be almost as fitting to call them a glorification of Italy. “Hail, thou land of Saturn, mighty mother of harvests, mighty mother of men! It is for thee I venture upon an ancient art of high renown.”¹ It is for Italy that Virgil sings of the husbandman’s labor. Previous poets had sung for Rome; Virgil was the first to sing for a united Italy.

12. If the *Eclogues* won general applause for Virgil, the *Georgics* placed him on a pinnacle of splendid isolation, and he was everywhere acknowledged as Rome’s greatest poet. It is little wonder,

¹ *Salve, magna parens frugum, Saturnia tellus, Magna virum; tibi res antiquae laudis et artis Ingredior.* (Georgics, II. 173 ff.)
therefore, that everybody looked forward with the greatest 
interest to the next achievement of his muse. The ancient 
biographer\(^1\) tells us that "almost before the \textit{Aeneid} was 
begun, expectation was so keen that the poet Propertius did 
not hesitate to make this prediction: 'Give place, all 
writers of Rome and Greece; a work greater than the \textit{Iliad} 
is coming to its birth.'"

13. In 27 B.C. the title of Augustus was conferred on 
Octavius, and in the following year the emperor wrote en-
treating, almost threatening, letters from Spain, 
begging the poet to send him either the first 
draft or at least some portion of the new work. It was very much later, however, when Virgil 
read to the emperor three books, the second, fourth, and 
sixth,—the three, it may be noticed, which are almost 
always regarded as the finest of the \textit{Aeneid}. We are told 
that Virgil's reading was wonderfully sweet and fascinating, 
one of several respects in which he and Tennyson resembled 
each other.\(^2\) The young Marcellus, the hope of the Empire, 
had died in 23 B.C., and when in his recitation the poet 
reached that exalted and pathetic passage near the end of 
the sixth book, in which the sad event is foreshadowed,— 
the passage including those thrilling words which Dante 
long afterwards heard the blessed chanting in Paradise,— 
Octavia, the heart-broken mother, fainted away:

\begin{quote}
"Heu miserande puer, si qua fata aspera rumpas,
Tu Marcellus eris! Manibus date lilia plenis." \(^3\)
\end{quote}

14. After spending eleven years on the composition of the 
\textit{Aeneid}, Virgil set out in 19 B.C. for Greece and Asia, where

\(^1\) Suetonius (Donatus). See note 1, p. III.
\(^3\) \textit{Aeneid}, VI. 882.
he intended to spend the next three years in putting the finishing touches to his epic. At Athens, however, meeting Augustus on his homeward journey from the East, he was induced to return with the emperor to Italy. A fever, contracted at Megara, grew worse during the voyage, and ended in his death at Brundisium, a few days after landing, in the fifty-first year of his age.

15. Before leaving Italy, Virgil had made his friends, L. Varius and Plotius Tucca, his residuary legatees and literary executors, directing them to publish nothing which had not already been edited by him. This request had special reference to the Aeneid, which he had begged Varius to burn in the event of his death. So anxious was he to have this done that in his last hours he vainly called for his manuscript, so as to destroy it with his own hands. It is pathetic to think of the dying poet thus keenly sensitive to imperfections in his work, and it cannot but increase our admiration for his genius to learn that nothing satisfied him short of absolute perfection. We are told that Varius had refused to give his promise to destroy the poem. Be that as it may, Augustus issued orders to have it published, directing the executors to edit it, and prescribing that while they were at liberty to remove superfluities, yet they were to make no additions. The corrections made were very slight.

1 Vario ac simul Tuccae scripta sua sub ea condicione legavit ne quid eaderent quod non a se editum esset.
2 Egerat cum Vario, priusquam Italia decederet, ut si quid sibi accidisset Aeneida combureret.
3 Augustus vero, ne tantum opus periret, Tuccam et Varium hac lege iussit emendare ut superflua demerent, nihil adderent tamen. (From Servius.)
4 Summatim emendata.
16. In Suétôniius and Servius only two examples are cited of passages omitted by the original editors. One is the proemium of four lines, the personal introduction to the Aenèid. This is certainly out of keeping with epic tone, drawing the attention as it does to the poet rather than to his lofty theme, though not unlike the closing lines of the Georgics. The original is given on page 187, and may be translated thus: “I am he who once tuned my song on a slender reed, and then, quitting the woodland, constrained the neighboring fields to serve the husbandmen, however grasping—a work dear to farmers; but now the bristling arms of Mars I sing. . . .” Virgil may well have written these verses in the experimental stage of composition, but it is quite unlikely that he would have retained them in his published work.

17. The other passage belongs to the Helen episode in the second book, and though omitted from all the best manuscripts cannot be excluded without injuring the context to a serious extent. It was probably dropped by Varius and Tucca in deference to the poet’s expressed dissatisfaction with the scene. The passage was apparently known to others, and was possibly published later by some one who regretted its omission. Indeed, the very fact of its omission from the first complete edition would bring it into notice, much as rejected poems of modern writers are not infrequently published by their biographers and reviewers.

18. Suétôniius throws some interesting light on the methods of work pursued by Virgil. We are told that when he was writing the Georgics, he would con over and dictate in the early morning a large number of verses, and then spend the whole day in cor-
recting and reducing them to the smallest compass,\textsuperscript{1} the poet humorously comparing himself to a she-bear “licking her cub into shape.”

It has been estimated that the length of time, seven years, given to the \textit{Georgics} would mean an average of less than one line daily. No wonder that the poem reveals such exquisite finish in details, and that the \textit{Aeneid}, a work between four and five times as long and left unrevised by its author, should in this respect suffer by comparison. As to the later poem, we are told\textsuperscript{2} that Virgil “first drafted the \textit{Aeneid} in prose, and having arranged it in twelve books, proceeded to compose it bit by bit, just as the fancy took him, without attacking subjects in due order. And that nothing might stay his inspiration, he allowed some passages to remain imperfect, while others he bolstered up, as it were, with mediocre lines, which he jestingly declared were inserted as props to support the structure, until the solid columns arrived.” During the composition, Virgil on certain occasions read his work to others, though not often, generally confining himself to passages about which he was in doubt, that he might have the benefit of his hearers’ judgment. It is easy to see from this statement how it was that Virgil’s closest literary friends, Varius and Tucca, — both of them critics whose approval Horace proudly claims, and one of them, Varius, himself a tragic and epic poet of distinction,—were, in all probability, thoroughly familiar

\textsuperscript{1} Cf. Tennyson:

\begin{quote}
“Old poets foster’d under friendlier skies,
Old Virgil, who would write ten lines, they say,
At dawn, and lavish all the golden day
To make them wealthier in his readers’ eyes.”
\end{quote}

\textsuperscript{2} \textit{Aeneida prosa prius oratione formatam digestamque in XII. libros particulatim componere instituit.}
with the poet's sentiments and conceptions, and peculiarly well qualified to act as the editors of his posthumous work. These personal details should not be overlooked when we form our estimate of Virgil's *Aeneid*, one of the most ambitious poetical attempts in the history of literature, and yet the offspring of a shy, diffident spirit, conscious of lofty aims and ideals, but wholly devoid of self-assertion or self-complacency.

19. One test of lofty art, whether in painting, music, architecture, sculpture or poetry, is the power it possesses, in the way, not of actual expression, but of suggestion and spiritual stimulation. This is something which we all recognize in the noblest of the Psalms of David, in the best scenes of the *Iliad* and *Odyssey*, in the brilliant choruses of the *Agamemnon* of Aeschylus or the *Antigone* of Sophocles, in Dante, Shakespeare, and Milton, and last, but not least, in many moving passages in the *Aeneid*.

20. If such a power were not inherent in Virgil, how could we account for the fact that in European literature he has played a part second only to that of the Bible itself? His successors in Latin literature, Martial, Juvenal, Tacitus, Seneca, and the rest, were all nurtured on Virgil. Martial and Silius kept his birthday sacred. He was the main subject of study in the schools of rhetoric throughout the Empire, and Comparetti\(^1\) assures us that "the use which the grammarians made of Virgil is so extensive that, if all the manuscripts of him had been lost, it would be possible, from the notices given us by the ancients of the Virgilian poems, and

\(^1\)Domenico Comparetti: *Virgil in the Middle Ages*, translated from Italian into English by E. F. M. Benecke (The Macmillan Co., 1895).
the passages quoted from them by the grammarians alone to reconstruct practically the whole of the *Eclogues*, the *Georgics*, and the *Aeneid*. . . . The authority of Virgil was supreme, and his poetry was, so to speak, the Bible of the ancients; it was the first of all scholastic books, and was always in everybody's hands." From the time of Hadrian on, the so-called "lots of Virgil" were consulted by the superstitious, even as the faithful in like manner had recourse to the sacred Scriptures. In the sixth century people still crowded Trajan's Forum to hear the *Aeneid* recited, and a churchman like Jerome, on hearing of the fall of Rome when stormed by Alaric the Goth, gives utterance to his grief in words taken partly from the *Aeneid*, and partly from the *Psalms*. Many Christian poems or Biblical themes were but *centos* made up of lines from Virgil's works.

21. In the Middle Ages Virgil was known among the people as a magician and a saint, and on the threshold of modern literature he is Dante's guide to lead him into Paradise. And if Virgil had no other claim to distinction, this fact, that he is the acknowledged "master and author" of Dante, the only source of his "noble style," at a time when Greek had not yet come to its hour of resurrection, would surely be enough to win for him the reverence and affection of all.

22. On English literature Virgil has had an enormous influence in both a direct and an indirect way. In Celtic tales the voyage of Aeneas gave birth to the voyage of Brutus, who founds in Albion a new Troy or London. In the twelfth century Geoffrey of Monmouth makes much of this story in his history, and after him it is found in many forms.

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1 Emperor of Rome from 117–138 A.D.  
Geoffrey's work gave birth to a French poem, upon which was founded Layamon's *Brut*. The myth was generally accepted down to the middle of the seventeenth century and Milton records it in his history. The literature of the Elizabethan age is filled with allusions to it.

To deal adequately with Virgil's direct influence on our literature would be a gigantic task, and here we can merely suggest how far-reaching it has been. In the *Hous of Fame* Chaucer gives an outline of the *Aeneid*, dwelling mainly on the Dido episode, a story of peculiar fascination for all the Elizabethan writers. Nash and Marlowe dramatized it, and Shakespeare refers to it many times. Bacon calls Virgil "the chastest poet and royallest, that to the memory of man is known."

Most of our later poets have confessed their indebtedness to Virgil. For Dryden he is his divine master. Cowper counted it

"An effort vain
To sweeten more sweet Maro's matchless strain."

In Wordsworth's eyes the Bay of Naples was sacred to Virgil:

"That delicious Bay
Parthenope's Domain — Virgilian haunt;
Illustrated with never dying verse,
And by the Poet's laurel-shaded tomb,
Age after age to pilgrims from all lands
Endeared."

At Naples, too, Matthew Arnold can think only of the "sweet, tender Virgil." William Morris gave striking evidence of his fondness for the poet by translating the long *Aeneid* into English verse, and so we may pass down the

1 *Memorials of a Tour in Italy.*
list of immortals to Tennyson, who shows not only by his glorious tribute,¹

"Light among the vanished ages;
   star that gildest yet this phantom shore,"

but also by his countless Virgilian echoes and references, that he is "the most Virgilian of modern poets."²

It is with good reason, then, that Professor MacMechan³ has said: "Beginning the Aeneid is like setting out upon a broad and beaten highway, along which countless feet have passed in the course of nineteen centuries. It is a spiritual highway, winding through every age and every clime."

23. Not ephemeral are books like this; they put us in touch with the culture of former ages. Their roots have run down deep into humanity, and to tear them out would be impossible. Thus it is that the words of Virgil come to us charged with the emotions of the centuries past, and these emotions cluster as thick about them as about the trumpet calls of Isaiah or the soft music of the Twenty-third Psalm. "The Aeneid," says Woodbury,⁴ "shows that characteristic of greatness in literature which lies in its being a watershed of time; it looks back to antiquity in all that clothes it with the past of imagination, character and event, and forward to Christian times in all that clothes it with emotion, sentiment and finality to the heart."

24. There are, of course, some obvious defects in the

¹ To Virgil. Written at the request of the Mantuans for the nineteenth centenary of Virgil’s death. See page lx.


³ Professor of English Literature in Dalhousie College, Halifax. The extract is from a published lecture on Virgil.

⁴ Professor of Comparative Literature in Columbia University, New York. See his Great Writers, p. 136 (McClure Co., N.Y., 1907).


The spell of Homer is too strong at times, and
Virgil, with the *Iliad* and *Odyssey* before him,
made the *Aeneid* too lengthy and brought in too
many scenes of battle and bloodshed. The hero
is not, first and foremost, a warrior, and it is a mistake that
in certain passages Virgil has given him too strong a resemblance to Achilles, when we know that in essentials he is more like Virgil himself. But Homer was the only model worthy of Virgil, and we, realizing the solidarity of classical literature and the sense of continuity running through it all, are sometimes surprised to find how original and independent, for all his indebtedness to Homer, Virgil can be. We no longer regard the *Iliad* and the *Aeneid* as epics of the same type. The world of the Augustan age was not the same world as in the old Homeric days, and we have learnt that the later epic is as truly representative of an age of culture and art, of wealth and imperial power; as the earlier is the product of an age of artlessness, simplicity, and open-eyed wonder.

25. As a truly national work, the *Aeneid* draws upon all the best stores in the previous literature of Rome,¹ and it is in a somewhat similar way that the later epic draws upon Homer. The Homeric poems were familiar to all Romans who could boast of any education whatever. They had become absorbed

¹ Notably the epics, especially the *Annales* of Ennius (239-169 B.C.) and the *Punic War* of Naevius (240-202 B.C.). The *Annales* of Ennius was a poetic chronicle of historical incidents from the earliest days of the city to the poet's own time. The work was regarded with veneration by all Romans, and the *Aeneid* is saturated with its influence. Naevius, in his epic, had handled the mythical history of both Rome and Carthage, and thus provided Virgil with some of the material used in the first four books. The tragedies of Pacuvius (219-129 B.C.) and Accius (170 to about 90 B.C.) had also no little influence on Virgil.
into the intellectual life of Rome, just as much of Hebrew literature has been absorbed into ours. Not only, therefore, are these epics bound to show their influence in the Aeneid, but that influence must logically be paramount. Virgil had already become the Theocritus and the Hesiod of Rome; now that he was entering upon the epic field he must strive to become the Homer of Rome as well.

26. But to become another Homer, it was necessary to do far more than simply transfer Homeric verses to his pages. Suetonius tells us that some critics of Virgil reproached him for taking too freely from the Greek. The poet retorted by declaring that if they would try to do what he had done, they would find it easier to take the club from Hercules than a verse from Homer. And there is no doubt that Virgil himself and almost all of his contemporaries regarded his reproductions of Homer much as we look upon Landor’s echoes of Roman classics or Matthew Arnold’s copies from Greek tragedy. The thoughts please because they are appropriate, and if we know the original, we read the imitation with all the greater satisfaction. It is thus that Voltaire very justly remarked on one occasion that “if Homer is the creator of Virgil, Virgil is certainly the finest of his works.”

27. The Aeneid is such a comprehensive work that it may be approached by many avenues and studied from many points of view. It is a storehouse of the literature of the past; it is a compendium of Roman antiquities and Roman customs; it is an epitome of Roman history; it is a eulogy of Roman imperialism; it

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1 In the Eclogues.
2 In the Georgics.
3 Facilius esse Herculi clavam quam Homero versum subripere.
4 Walter Savage Landor (1775–1864). His works reveal a remarkable knowledge of Latin literature.
5 E.g. his tragedy of Merope.
INTRODUCTION

is a splendid paean of Roman patriotism. A recent writer finds its 'grandest phase' in the fact that "it is a medita-
tion upon life," and it certainly is the loftiest expression ever heard of Roman spirituality. It is the striking
contrast between the deeply religious Virgil and the irre-
ligious atmosphere in which he lived that we should
recognize, if we are to appreciate this great poet as he
deserves.

28. This spiritual note is heard above all others in the Ec-
logues, as in the Pollio poem, a beautiful dream of a golden
age, when "a little child shall lead" the world into righteousness and peace. It is heard again in the Georgics, where ora et labora, "work and
pray," is the constant theme. And again we find it echo-
ing through the long Aeneid. In the First Book, the hero
resigns himself to fate and the will of the gods; in the Sec-
ond, the mist is taken from his eyes, and he sees the gods
themselves uprooting Troy; in the Third, he wanders to and
fro, seeking guidance from above; in the Fourth, he forgets
for a brief space his high mission, but responds at once to
the divine call, sinking self and sentiment when duty de-
mands the sacrifice; in the Fifth, he engages in the most
pious of devotional acts, the sacrifices and games in honor
of a dead father; in the Sixth, he essays to pierce the veil
which hides the unseen world, and wins that revelation of
life immortal which has enthralled the fancy of the greatest
Christian poets of mediaeval and modern times. In the
light of that revelation, Aeneas throughout the second half
of the Aeneid calmly pursues his divinely ordered way,
working out the destiny of his race and country with all
the serene confidence inspired by perfect faith in a divine

1 Woodberry, Great Writers, p. 140,
blessing. Herein we see embodied the soul of Rome herself, as she is revealed in her majestic development.

29. But it is in the Sixth, and central, Book of the twelve that Virgil breathes his highest spiritual aspirations. This life of human effort, of vain longing, of love unsatisfied—has it no fruition, no fulfilment in the world beyond? Is Lucretius right when he leads us down to the gloom of the grave, and leaves us to an immortal death? This is the question with which the poet grapples in this wonderful book, and in the answer we have (next to Plato's *Phaedo*) the noblest spiritual utterance of pagan thought. For out of all that the legends, traditions, poetry, mysteries, religion, and philosophy of Greece and Rome could teach, Virgil has gathered up the noblest elements and made one supreme effort to catch a vision of the world beyond the grave.

30. The *Aeneid* is an epic in twelve books, the first half dealing with the hero's wanderings from his old home in Troy, and the second half with his wars, incurred in making a new home for his people. The poem thus becomes at once an *Odyssey* and an *Iliad*.

The story opens, in true epic fashion, not with the beginning of the hero's wanderings, but in the seventh year after the fall of Troy. The subject is briefly stated, and then we have "a view of the supernatural machinery by which it is to be worked out." While sailing from Sicily, the Trojans encounter a storm raised by Aeolus (god of the winds) at the request of Juno, who, in her hatred of the Trojan race, would gladly destroy its last remnants and so prevent the founding of Rome. The Trojans are wrecked off the African coast, where Aeneas, son of Venus and Anchises, is hospitably received by Queen Dido, who is
founding the Phoenician city of Carthage. Thus the poet skilfully contrives to bring into association the two peoples, Romans and Carthaginians, who at a later time were to dispute the supremacy of the western Mediterranean. This, then, is one feature of the historical background provided for the narrative.

Dido, who, by the help of Venus, has become enamoured of Aeneas, gives a grand banquet to the Trojan leader, at which she invites him to tell the story of Troy’s fall and his subsequent wanderings.

In the Second Book Aeneas tells the thrilling story of the capture and destruction of Troy by the Greeks, the subsequent massacre, and the escape from the city of himself with his father and young son Iulus (or Ascanius), together with a small band of citizens.

The Third Book contains the main narrative of the wanderings of Aeneas, who is endeavoring to found a city and carry his gods to a new land.

At the outset he is quite in the dark as to his goal. Thus he sails to Thrace, but listening to the supernatural warning of the murdered Polydorus, he steers his course to Delos. Here a divine voice bade him seek his ancient motherland. Anchises interprets this as meaning Crete, the ancient home of Teucer, but a pestilence drives the would-be settlers from the Cretan shores.

Again, in a dream, Aeneas is assured by the Penates that he should seek Hesperia. Once more the Trojans put to sea, but are forced to take refuge from a storm on one of the Strophades, where they are cursed by Celaeno, a Harpy. After spending a winter at Actium they pass on to Buthrotum, and visit the kingdom of Helenus, who, inspired by Apollo, instructs Aeneas as to the rest of his journey.
Avoiding the eastern coast of Italy, they pass on to Sicily, where, on reaching Drepanum, Anchises dies. On resuming the voyage they encounter the storm already described,¹ as a result of which they land, not in Italy, but in Africa. Thus we are brought back to the beginning of Book I.

The Fourth Book is the story of the hero’s great temptation and of the tragedy of Dido. Aeneas lingers on in the pleasant land of Carthage, enthralled by the charms of the queen, and forgetful of his lofty mission. As for Dido, her love for Aeneas becomes an overmastering passion, and though, on the loss of her husband Sychaeus, she had vowed never to wed again, she lends a willing ear to her sister Anna, who urges her to unite herself to Aeneas in marriage. Aeneas, however, is recalled to a sense of his duty by a divine warning, and, notwithstanding Dido’s pleading and upbraiding, determines to leave Carthage. The deserted queen, after praying that between her people and his there may be eternal hatred, mounts her funeral pyre and stabs herself with her lover’s sword.

In the Fifth Book Aeneas returns to Sicily on the anniversary of his father’s death, in whose honor he celebrates funeral games. While these are in progress, the women, incited by Juno, set fire to the ships, hoping thus to bring their journeying to an end. Rain, coming in answer to the prayer of Aeneas, quenches the flames, and then, leaving some of his followers behind, the hero sets sail for Italy.

In the Sixth Book Aeneas lands at Cumae, in Campania, where he invokes the aid of Apollo and the Sibyl. With the latter’s help he discovers the

¹ In I. 81 ff.
'golden bough,' which enables him to pass into the lower world, accompanied by the Sibyl. There he finds Anchises, who enlightens him on the future of the Trojan race, and points out the souls of the famous Romans, to be born in later times.

The last six books have been called Virgil's Iliad, because in these the poet describes the hero's warfare on Italian soil. Lavinia, daughter of Latinus, king of VII-XII. Laurentum, had been betrothed to Turnus, a Rutulian chieftain, but an oracle having declared that she should wed a foreign prince, Latinus pledged her to Aeneas. Turnus rouses the Latins to war, and Aeneas forms an alliance with Evander, who reigns in Pallanteum, on the site of the later Rome. The resulting conflict, which involves Italian tribes and legendary heroes, is concluded by the death of Turnus in single combat with Aeneas.

31. Like a tragedy, an epic demands unity, and Virgil's Aeneid was probably the first Roman epic to secure unity in the proper sense of the word. The Punic War of Naevius¹ and the more ambitious Annales of Ennius were probably deficient in this respect, for being verse chronicles of historical events, they could not have had a really organic unity such as the epic properly demands. Any unity which the Annales could claim must have been due to the central idea of Rome's greatness or Rome's destiny. True unity, however, is secured by the action. This should be complete in itself, with beginning, middle, and end; and the parts of which the epic is composed should be truly integral, so that no one can be withdrawn without affecting the whole. In this respect, the Aeneid

¹ See § 25.
show much higher unity than the *Iliad*, which destructive critics have so often pulled to pieces.

The *Aeneid* takes its name from the hero, yet it is not he but the action which gives unity, viz. the new settlement of the Trojans or the transfer of the Penates from Troy to Latium. The opening words, *arma virumque*, indicate the subject, with the hero’s purpose,

"dum conderet urbem
Inferretque deos Latio,"

and the result finally achieved,

"genus unde Latinum
Albanique patres atque altae moenia Romae."

The narrative concludes, not with the foundation of a city, but with the death of Turnus, because, as this removes the last hindrance which stood in the way of a definite settlement, the poetic interest here closes. No need is there for a Roman poet to tell his readers that Lavinia will do what every Roman daughter would do, obey her father and marry the man of his choice. Jupiter himself, moreover, a true *deus ex machina*, promises the union of the two peoples. Rome’s future is assured.

32. The story of the *Aeneid* begins with the fall of Troy, for herein lies the origin of the hero’s mission, viz. to carry the Trojan Penates to Latium. Heinze has pointed out how the author was confronted with a serious initial difficulty. Aeneas, the ancestor of the Roman people, had fled from his fatherland, driven out by a victorious enemy. To a Roman, Rome was what Troy was to Aeneas, but could a Roman turn his back on a falling Rome and not perish with her? Could the gods of

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1 *Aeneid*, XII. 834 ff.
2 Virgil's *Epische Technik*, pp. 3 ff.
Rome be carried to a foreign land? In Livy 1 (a contemporary of Virgil), we may still read the fervid speech of Camillus, in which the patriot shows how no true Roman could entertain the idea of removing from Rome to Veii after the destruction of the city by the Gauls.

In the case of Aeneas, therefore, Virgil’s first aim must have been to secure him against the reproach of weakness, cowardice, and disloyalty. He had to arouse sympathy for the fallen, and rob the Greeks of the glory which attends success. And yet the story of Troy’s fall was familiar from tradition, and it would have been unwise, if not impossible, to depart seriously from the well-known narrative. Thus it is that early in the epic the poet shows not only that it was through no lack of valor that Troy fell, but also that the abandonment of the city was a duty imposed by fate on the hero, who was to be the saviour of his kindred, his countrymen, and his country’s gods. Hence that triumph of poetic art, the brilliant narrative of the Second Book, one of the most moving stories in the literature of the world.

33. It has often been pointed out that the personality of Aeneas, whether satisfactory or not, is essentially an original creation of Virgil’s. In the Homerian poems, though playing an honorable part, he yet enjoys no special distinction, and, outside of Homer, such legends as clung to him were exceedingly vague and involved no striking features. He was, however, the most suitable person to choose as the mythical hero of an epic on Rome, for he not only figured in both Trojan and Italian traditions, but he was the reputed ancestor of

1 Titus Livius, 59 B.C.-17 A.D. Of his History of Rome, 35 out of 142 books have come down to us. The speech of Camillus is given in Book V., ch. 51 ff.
the Julian line, and in the Julian Augustus was centred all the vast power of the Roman Empire.

Many disconnected traditions linked the name of Aeneas or of Troy with a variety of places on the Mediterranean coasts. Dionysius of Halicarnassus¹ (a Greek who lived in Rome at the time of Virgil) cites the story that Aeneas died in Thrace, but he is also familiar with traditions which made him die in Arcadia and Italy. His tomb, indeed, was found in so many places that the writer fears the fact may prove a puzzle. "But let people reflect," he adds, "that this difficulty is common to many heroes, especially those who have had remarkable fortunes and have lived lives of wandering, and let them learn that, while only one place receives the actual body, memorials have been raised in many places from good-will for kindness rendered, especially if any of the hero's race have survived, or because the hero founded the particular city, or stayed there a long time and was a benefactor." And in this way Dionysius accounts for the tombs of Aeneas in Ilium, Bebrycia, Phrygia, Pallene, Arcadia, Sicily, and "many other places" where, after death, "he was honored with mounds and much building of tombs."

Tradition also connects Aeneas closely with the worship of Venus (or Aphrodite). Thus he is said to have founded temples in her honor at Pallene, Cythera, Zacynthos, and Buthrotum, while at Leucas and Actium, as well as on the river Elymus, in Sicily, the temples had the names of both Aeneas and Aphrodite. There was also a town of Aeneia in Pallene, a shrine of Aeneas in Ambracia, and an island of Aenaria near Cumae, while near the Sicilian Eryx, where

¹ He came to Rome about 30 B.C., and published his Early History of Rome about 8 B.C.
the Aphrodite cult was strong, there were temples associated with Aeneas. All this indicates a close connection between Aeneas and Venus, summed up in the current belief that Aeneas was the son of the goddess.

As to the founding of Rome, there was a great variety of traditions. One myth made Romus, a son of Ulysses, its founder. Dionysius, however, cites several authorities in support of the tale that Aeneas founded Rome. This story received special emphasis at the time of the war between Pyrrhus, king of Epirus, and Rome,¹ because Pyrrhus claimed to be a descendant of Achilles, and the Romans, as descendants of Aeneas, were naturally hereditary enemies. At the end of the First Punic War, the Acharnianians applied to Rome for aid against the Aetolians, on the ground that their ancestors had not joined in the war against Troy. Rome, therefore, was believed to have a Trojan origin.

As Rome developed a literature, the poets took up the matter, and Naevius traced the quarrel of Rome and Carthage back to Aeneas and Dido. Ennius made Romulus the son of Ilia and grandson of Aeneas, but it was soon discovered that this did not allow enough time to elapse between Aeneas and Romulus. According to a constant tradition, Rome had had but seven kings before 509 B.C., when her first consuls were appointed, and reckoning one king to a generation of thirty-five years, it was easy to reach the date 754 B.C. for the founding of the city. But as Troy, according to Greek chronology, had fallen some three centuries earlier, it was necessary to fill in the intervening time between Aeneas and Romulus. Hence Aeneas was made to found not Rome itself but Lavinium, and was followed by a line of Alban kings, leading up to Romulus, the actual founder of Rome.

¹ 280–275 B.C.
Thus we see that when Virgil undertook his epic, he had to work into some sort of harmony a vast number of miscellaneous stories about Troy, the Mediterranean towns, Italy, and Rome, and the easiest way to join these together was to take as the centre of interest Aeneas, the reputed ancestor of the imperial family. It is interesting to learn that the head of Venus appears on coins of the Julii in the middle of the second century B.C., and that Julius Caesar, in the speech delivered at the funeral of his aunt, the widow of Marius, claimed descent from Iulus, the son of Aeneas. In Rome, too, there were certain other families which claimed a Trojan descent, and Virgil has given some of these the recognition they doubtless craved.

In dealing with what we may call the Odyssey of his work, Virgil has endeavored—and with great success—to include as many of these disconnected traditions as could be embraced in a rational and connected account. Hence the Third Book, which, in view of its subject, was probably one of the most difficult to write, and which, therefore, Virgil seems to have reserved to a late hour for composition. Hence, too, certain inconsistencies between the Third Book and the rest of the narrative, which had already been framed without reference to the plan or details of this book. Such inconsistencies Virgil would doubtless have rectified, had he lived long enough to revise his work.

34. Though Aeneas thus figured in many traditions, his characterization in the epic is Virgil’s own. Aeneas is the Character of Virgil’s hero. He is above all pius,¹ the humble servant of the gods, and the sympathetic friend of man. He is also brave, even though the first time we see him he is

¹ See above, § 5.
plunged in despair.\(^1\) He has known much suffering, and, as the founder of a race, bears the burden of a heavy responsibility, being ever concerned with weighty problems.\(^2\) He is a statesman and a prince, to whom the welfare of his people is of supreme moment, and in his portrayal we should recognize not only a glorified Augustus, but also an embodiment of those great moral qualities which won for Rome her world-wide supremacy.

As a representative of the cultivated and complex Augustan age, too closely identified, perhaps, with abstract ideas, Aeneas does not evoke among Virgil's readers the same enthusiasm as is felt for a hero of a simpler, more concrete type, such as Achilles. If, however, we keep in view the main idea, that Aeneas has a divine mission,—the establishment of a city which is to rule and civilize the world,—we may understand something of the intense interest with which a Roman audience contemplated the hero of the _Aeneid_.

Though modern sympathy with Aeneas may never be very strong, yet only in one episode is it in danger of turning to conscious disapproval. This is in the tragedy of Dido, where our romantic ideas often make us condemn the hero for faithlessness, blinding us to the fact that here was a crisis when Aeneas had to decide between personal affection and a stern sense of duty.\(^3\) He hearkened to the divine call to leave Carthage, and this _pietas_ to the gods involved his duty to his country, his kindred, and his far-off posterity.\(^4\) In such a conflict between Love and Duty Aeneas

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\(^1\) I. 92 ff.
\(^2\) "He is perhaps the most solitary figure in literature." (Glover, _Studies in Virgil_, p. 204.)
\(^3\) See IV. 393-396.
\(^4\) See IV. 351-361.
could not have decided otherwise than he did and yet have remained a hero.

36. In reading the Aeneid it is important to bear in mind that it is a national epic, and was written at a remarkable period in the history of Rome. The battle of Actium had closed a century of terrible civic strife, and established the beneficent authority of one who brought security, peace, and a sense of national unity to an agitated, exhausted, and disunited Roman world. It was “the culminating point of all the past history of Rome and the starting-point of a greater future,” and the poet, realizing the significance of the event, surveys with pride Rome's steady progress from small beginnings, and confidently looks forward to the glories yet to be.

The Aeneid, indeed, is a splendid expression of genuine and exalted patriotism. This is seen, not merely in the general conception and design of the poem, but also in many details, such as the frequent references to traditional and historical events, in Jupiter's prophecy of the future greatness of Rome,\(^1\) in the roll-call of Roman heroes in Book VI.,\(^2\) and in the many sympathetic allusions to ancient customs and institutions, as well as to the various Italian towns and peoples, and to the many rivers, lakes, and mountains which figured in the national history. “Virgil's epic,” says Schuckburgh,\(^3\) “is Roman history on the highest plane.”

The central figure of the new age ushered in by Actium was Augustus, for whom Virgil entertained a sentiment of enthusiastic admiration. He was the saviour of Rome, the founder of her Empire, and the idol of her citizens. The Aeneid is at once a glorification of Rome and of Augustus.

\(^1\) Aeneid, I. 261-296.  
\(^2\) ll. 756 ff.  
\(^3\) Augustus, p. 285.
But the epic is also an expression of the best religious sentiment of Rome. This great Empire had been built up by men who put their trust in the gods; nay, it was the work of the gods themselves. Virgil had a deeply religious nature and fully recognized man's dependence on a supernatural, divine Power. This Power is often designated as Fatum or Fata or Fortuna, and all beings are subject to it, whether men or the gods of popular belief. Of the latter, Jupiter (called omnipotens) appears at times as practically on a par with the Fates, though he is rather to be regarded as their viceroy, executing their will. Among the other gods Apollo plays a conspicuous part. He may be regarded as the spokesman or prophet of Jupiter, and just as he figures prominently in Plato's ideal state, so we find Augustus, paying him special honor in his attempt to put fresh life into the religious ritual of Rome. This effort is reflected in the Aeneid.¹

As to many of the gods who figure in the Aeneid, it is not necessary to suppose that the enlightened poet really believed in their positive and individual existence. They were creations of the popular fancy of earlier days. They had figured in all the literature of the past, and for a national poet to disregard them would have been unnatural and indeed impossible. Even Lucretius, whose De Rerum Natura is a protest against superstition, invokes Venus at the opening of his great poem, and the poet who sings the glories of the Julian family could not but give special prominence to the goddess from whom, according to popular tradition, that family was descended. Venus, indeed, and Juno, Neptune, Mercury, and other gods are skilfully

¹ As far as Apollo is concerned, the student may note his prominence in Books III. and VI.
employed by Virgil in the machinery of his epic, and it should be noticed that, as far as the characterization of these supernatural beings goes, they testify largely to Virgil's originality of conception. But it is certainly not in them that we find "the main evidence of the religious character of the epic. "We must never forget, if we would understand Augustus and his age, that the real theme of the Aeneid is the victory of pietas, of the sense of duty and discipline, over wanton barbarism and individual passion. . . . If we ask why the Aeneid may truly be called a great religious poem, the answer is that after generations of crime and civil war a great poet could reflect the feeling of the best men of his time; that the sense of duty to the gods, the State, and the family is the one thing wanting to make Rome once more happy and prosperous." 1

36. The Augustan age is famous for the efforts made by the emperor and his ministers to beautify Rome and make it worthy of its position as capital of the Empire. Before his death Augustus could boast that he had found a city of brick, but was leaving one of marble, an allusion to the splendid and costly buildings and works of sculpture which were due to him. Many passages in Virgil indicate the poet's interest in this side of the emperor's activity, and we may be sure that, as a thoroughly cultivated man, he was as familiar with the artistic monuments of his time, as he was with the religious ritual and legendary lore which figure so conspicuously in his poems.

One of the most beautiful architectural works of Augustus was the temple of Apollo on the Palatine, which was richly

adorned with sculptures. To such artistic embellishments we have a reference in the Sixth Aeneid, where Virgil dwells at length upon the sculptured scenes on the doors of Apollo's temple at Cumae, and in the First Book, where he describes the sculptures of Juno's temple in Carthage. Similar references are found in the Eighth Aeneid and in the Georgics.

A vast number of noble productions of Greek art were secured by Augustus to adorn his public buildings. All the great masters of earlier days were represented, and contemporary artists were also employed. One of the latter was Arcesilas, who made a statue of Venus for the forum of Julius Caesar. This statue,¹ unlike most representations of Venus, was a fully draped figure, and Virgil seems to have been thinking of it when he wrote his most detailed description of the goddess (I. 402 ff.). Note especially the words pedes vestis defluxit ad imos (I. 404). Similarly in I. 315 ff., Virgil has in mind statues of Diana, who is often represented in short hunting attire, with the knees left bare. In the Diana of Versailles² the drapery is actually turned back above the left knee, as if to display the latter fully to view (nuda genu, 320).

The passage in Aeneid, V. 817 ff., where Neptune, attended by his varied train, glides over the stormy seas and quiets them, and that in the same book (240 ff.), where Cloanthus is heard by the choir of the Nereids and of Phorcys, by Panopea and Portunus, remind us of a famous work of Scopas, which, about 30 B.C., was taken from Bithynia and set up in the temple of Neptune in Rome. This work showed Thetis carrying the body of Achilles over the sea, and attended by Neptune himself; besides Nereids on dol-

¹ See Fig. 9, p. 27. ² See Fig. 8.
phins, hippocamps, the train of Phorcys, and other sea monsters.

In referring to attributes of the gods, Virgil often has his eye upon their forms in art. Thus we have Pallas with nimbus and Gorgon (II. 615); Apollo, Arquitenens (iii. 75); his flowing locks encircled with leafy chaplet and band of gold (IV. 147); Mercury, with golden sandals and caduceus (IV. 239); Iris, with her saffron wings (IV. 700) and bow (V. 609); the winged god Sleep (V. 838); Liber in his car, driving his tigers, the reins festooned with vine leaves (VI. 804); Aurora, with her roseate chariot (VI. 535).

Portrait sculpture was very popular among the Romans, and in Virgil's day the central figure in such art must have been Augustus. His giant statue in the Vatican is a contemporary work, which furnishes a good commentary on the poet's idealization of the emperor. In this statue the cuirass is adorned with reliefs suggesting heroic and mythological associations, while the accompanying Cupid on a dolphin indicates the descent of the Julian family from Venus.

37. On the subject of Latin versification in general, and the ordinary principles of prosody, the student should consult the school grammars.

The verse used throughout the Aeneid is known as the Dactylic Hexameter, and consists of six feet, the first four of which are either dactyls (_—he_ _he_) or their equivalent spondees (_—_—_—). The fifth foot is regularly a dactyl, but occasionally a spondee, in which case the verse is called spondaic. The last foot is always a dissyllable, and the

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1 See Fig. 7.
2 On the representations of rivers and mountains in art, see p. 374.
3 A useful little book is Richardson's Helps to the Reading of Classical Latin Poetry (Ginn and Co., 1907).
second syllable may be either long or short (*syllaba anceps*). The following, therefore, is the scheme:

\[ \text{verse pattern} \]

The fact that either dactyls or spondees may be used in the verse allows the poet to group these feet with considerable variety, and in this variety of grouping we see one side of the poet's technical and artistic skill. A preponderance of dactyls gives to the verse a comparatively light and rapid movement; one of spondees, a comparatively heavy and slow movement. Contrast, for example, the following verses:

(a) *fert uamero gradiensque deas supereminet omnis* (I. 501);  
(b) *iamque asceudebant collem, qui plurimus urbi* (I. 419).

Rapid movement accords with joy, excitement, and passion, while slow movement harmonizes with solemnity, sadness, weariness, and kindred ideas. Virgil's thought is beautifully reflected in his metrical combinations, and the student is urged to study the most important passages in the poem from this point of view.

The hexameter may also be varied by means of the *caesurae* and *diaereses*. A caesura is produced when a word ends within a foot; a diaeresis, when the end of a word coincides with the end of a foot. The principal caesura, commonly called the caesura, falls in the middle of the verse, either in the third or the fourth foot. Thus:

arma virumque cano, || Troiae qui primus ab oris (I. 1);  
inferretque deos Latio, || genus unde Latinum (I. 6).

The caesura, again, may be either *masculine* or *feminine*, according as it falls after the first syllable of the foot, or after the first short syllable of the dactyl. The principal

1 Technically called *penthemimeral* and *hephemimeral* respectively.
caesura in a Virgilian line is usually masculine; the feminine, however, is occasionally employed, with a lighter effect. Thus:

\[ \text{dis geniti potuere.} \parallel \text{Tenent media omnia silvae (VI. 131).} \]

Diaereses are much more sparingly used than caesurae, and often serve to emphasize special turns of thought. Thus:

\[ \text{volvitur in caput;} \parallel \text{ast illam ter fluctus ibidem (I. 116).} \]

A diaeresis after the fourth foot is called a bucolic diaeresis, or (less correctly) a bucolic caesura, \textit{e.g.}:

\[ \text{insidat quantus miserae dens.} \parallel \text{At memor ille (I. 719).} \]

Besides the principles of verse construction already indicated, Virgil makes liberal use of other means to secure harmony of sound and sense. Thus the very words used may imitate sound, as in:

\[ \text{exoritur clamorque virum clangorque tubarum (II. 313).} \]

This is called onomatopoeia. For other examples, see I. 87; II. 770; IV. 463.

More frequent than distinct onomatopoeia is assonance, \textit{i.e.} the recurrence of similar sounds. Thus, \textit{cura recursat} (I. 662), \textit{horresco referens} (II. 204), \textit{clamores horrendos} (II. 222).

Still more common is alliteration. This metrical ornament, inherited from the earlier literature, is artistically used by Virgil to aid in effectiveness of expression. The alliteration in a verse may be single, double, or even triple; and where there is more than one instance, we may have a variety of order, \textit{e.g.} \textit{aabb, abba, abab}.\(^1\)

But there are other ways in which the verse of the \textit{Aeneid}

\(^1\) \textit{a} and \textit{b} represent the repeated letters.
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shows that Virgil was a master of all the subtleties of musical language. He knew the relative values of the several consonants and vowels in producing melodious or discordant effects, and to their artistic use is due much of the power or beauty of individual lines. For illustrations, see I. 694; VI. 573; and the paragraph notes on I. 1–7, 102–123; II. 730–795.

Special attention will be called in the notes to peculiarities of Virgil's style. Here it will be sufficient to give, for convenience of reference, lists of figures of syntax and rhetoric. To these we add a number of terms of prosody.

38. (a) FIGURES OF SYNTAX.

Anacoluthon: a change of construction in a sentence, the first part being left grammatically incomplete.

Anastrophe: the placing of a preposition after the word governed; e.g. I. 348.

Asyndeton: the omission of conjunctions; e.g. I. 240, 249, 250.

Archaism: the use of old or obsolete forms of expression.

Ellipsis: the omission of one or more words necessary for the sense; e.g. haec secum (dicit), I. 37.

Enallage: the substitution of one part of speech, or of one form, for another; e.g. I. 21 (regem = regnantem).

Grecism: an idiom or peculiarity of the Greek language; e.g. I. 320; II. 650.

Hendiadys: the use of two nouns, connected by a conjunction, instead of a single modified noun; e.g. I. 61, 78; II. 116.

Hypallage: the interchange of grammatical constructions; e.g. dare classibus Austros (= dare classis Austris), III. 61.
Hypotaxis: the use of the subordinate construction.

Hysteron proteron: a reversal of the natural or logical order of ideas. It is really a variety of parataxis; e.g. II. 353.

Parataxis: a primitive style of sentence-structure, by which propositions are placed side by side, without regard to logical relation; e.g.:

arma amens capio, nec sat rationis in armis (II. 314)
(= cum non sat rationis in armis sit, arma amens capio).

Pleonasm: the use of superfluous words; e.g. I. 669.

Polysyndeton: the use of unnecessary copulative conjunctions; e.g. I. 85; IV. 438.

Prolepsis (anticipation): the use of a word (usually an epithet) before the action makes it logically appropriate; e.g. submersas obrue, I. 69; furentem incendat, I. 659.

Tmesis (cutting): the separation of the two parts of a compound word; e.g. I. 412, 610.

Zeugma (joining): the use of a word in two or more connections, though strictly applicable only in one; e.g. II. 259, 321.

(b) Figures of Rhetoric.

Alliteration: the recurrence at short intervals of the same initial letter;¹ e.g. I. 124; IV. 238–239.

Anadiplosis: the repetition of one or more of the closing words of a clause at the beginning of the next; e.g. II. 319, 406.

Anaphora: the repetition of one or more words at the beginning of successive clauses or phrases; e.g. I. 709, 717; II. 29, 30.

¹The letter in question may begin an accented syllable, as well as a word. Alliteration may be vocalic, as well as consonantal.
Aposiopesis (silence): an abrupt pause in a sentence; e.g. I. 135; II. 100.

Assonance: the close recurrence of similar sounds; e.g. I. 399.

Chiasmus: the arranging of pairs of words in opposite order; e.g. I. 611, 634, 635.

Epiphanadiplosis: the use of the same word at the beginning and end of a verse; e.g. III. 435.

Epizeuxis: the repetition of a word with vehemence or emphasis; e.g. VI. 86.

Euphemism: a mild and more agreeable expression of a painful or repulsive thought; e.g. I. 219.

Litotes: a denial instead of the opposite affirmative; e.g. V. 284; VI. 392.

Metaphor: a condensed or implied simile.

Metonymy: the use of one name in place of another which it suggests; e.g. I. 177.

Onomatopoeia: the adaptation of sound to sense in the use of words; e.g. I. 55; II. 418, 419.

Oxymoron: the combination of apparently contradictory words; e.g. III. 383.

Simile: an illustration by formal comparison; e.g. I. 148.

Synecdoche: the use of the part for the whole or the reverse; e.g. II. 23.

(c) Terms of Prosody.

Arsis: the unaccented part of a foot.

Caesura (cutting): the ending of a word within a metrical foot.¹

Diaeresis (dividing): the coincidence of the end of a foot with the end of a word.¹

¹ On caesura and diaeresis see p. li.
Diastole: the lengthening of a short syllable in the thesis of a foot; e.g. III. 91.

Elision: the slurring together of a final vowel or diphthong (or final m and its preceding vowel) with the first syllable of a following word beginning with a vowel or h.

Hexameter: a verse of six metrical feet.

Hiatus: the meeting of two vowels without contraction or elision; e.g. I. 405.

Ictus: the stress of voice given to syllables at regular intervals in a metrical system.

Semihiatuse: the giving of half its value (i.e. the value of a short syllable) to a long final vowel or diphthong; e.g. III. 211.

Synaloepha: the same as elision.

Synizesis (setting together): the coalescence of two distinct vowels (or a vowel and a diphthong) so as to form one syllable; e.g. Oilei, I. 41; dehinc, I. 131.

Synapheia: elision between two verses; e.g. I. 332; II. 745.

Systole: the shortening of a long syllable; e.g. II. 774; III. 681.

39. Chronological Table.

First period, 70–43 (minor poems).

B.C.
70. Birth of Virgil.
69. Cicero's aedileship.
66. Cicero's praetorship.

1 Also called prosodic hiatus.
2 Often called synaeresis.
60. First Triumvirate (Julius Caesar, Pompey, and Crassus).
58. Cicero goes into exile. Caesar begins the conquest of Gaul.
57. Cicero recalled.
55. Virgil assumes the *toga virilis*. Death of Lucretius. Caesar invades Britain.
54. Virgil studies in Milan. Death of Catullus.
52. Cicero’s *Pro Milone*.
51. Cicero proconsul in Cilicia.
49. Julius Caesar bestows Roman citizenship on the towns of Gallia Transpadana.
44. Assassination of Caesar. Cicero’s Philippics.

**Second period, 43–37 (the *Eclogues*).**
42. Battles of Philippi. Overthrow of Brutus and Cassius.
40. Virgil restored to his estate.
37. Publication of the *Eclogues*. Phraates becomes king of Parthia.
36. Antonius invades Parthia.

**Third period, 37–29 (the *Georgics*).**
33. Phraates attacks Armenia and Media.
29. Octavius returns from the East and celebrates a triple

Fourth period 29–19 (the Aeneid).

27. Octavius receives the title of Augustus.
23. Death of Marcellus. Virgil reads portions of the Aeneid to Augustus.
20. Expedition of Augustus to the East. The Parthians restore the standards taken at Carrhae.

40. Translation of Aeneid, I. 1–33.¹

Of Arms I sing, and of the Man, who first from the coasts of Troy, exiled by Fate, came to Italy and Lavinian shores; much buffeted he on sea and land by force of powers above, through cruel Juno’s unforgiving wrath and much too enduring in war also, till he should build a city and bring his gods to Latium: whence came the Latin race, the lords of Alba, and the walls of lofty Rome.

Tell me, O Muse, the cause; wherein thwarted in will or wherefore angered, did the Queen of Heaven drive one so excellent in goodness to traverse so many perils, to face so many toils. In heavenly breasts can such resentments dwell?

There was an ancient city, the home of Tyrian settlers, Carthage, over against Italy and the Tiber’s mouths afar,

¹ These verses are selected for translation because, though they are the first encountered by the student, yet, owing to the subject-matter, the indirect narration, and the long parenthesis, they are among the most difficult in the whole poem to render into English.
rich in wealth and stern in war's pursuits. This, 'tis said, Juno loved above all other lands, holding Samos (itself) less dear. Here was her armor, here her chariot; that here should be the capital of the nations, should the Fates perchance allow it, was even then the goddess's aim and cherished hope. Yet she had heard, indeed, that a race was rising from Trojan blood, to overthrow some day the Tyrian towers; from it a people of wide rule and proud in war should come forth for Libya's downfall: such was the circling course of Fate. The daughter of Saturn, fearful of this, and mindful of the old war which erstwhile she had fought at Troy for her beloved Argos,—not yet, too, had the grounds of her wrath and her bitter sorrows faded from her mind: deep in her heart lie stored the judgment of Paris and her slighted beauty's wrong, the hateful race and honors paid the exalted Ganymede,—infamed hereby yet more, she tossed on the wide main the Trojan remnant, left by the Greeks and pitiless Achilles, and held them far from Latium; and many a year they, wandered, driven by the Fates o'er all the seas. So vast a work was it to found the Roman race.¹

¹ The following verse translations of the *Aeneid* are recommended for school libraries: viz., those by Dryden, John Conington (Crowell, New York), William Morris (Longmans, Green & Co., New York), James Rhoades (Longmans, 2 vols.), and Charles J. Billson (Edward Arnold, London, 2 vols.).

41. Tennyson’s Tribute to Virgil.

TO VIRGIL.

WRITTEN AT THE REQUEST OF THE MANTUANS FOR THE NINETEENTH CENTENARY OF VIRGIL’S DEATH.

I.

Roman Virgil, thou that singest
Ilion’s lofty temples robed in fire,
Ilion falling, Rome arising,

wars, and filial faith, and Dido’s pyre;

II.

Landscape-lover, lord of language
more than he that sang the Works and Days,
All the chosen coin of fancy
flashing out from many a golden phrase;

III.

Thou that singest wheat and woodland,
tilth and vineyard, hive and horse and herd;
All the charm of all the Muses
often flowering in a lonely word;

IV.

Poet of the happy Tityrus
piping underneath his beechen bowers;
Poet of the poet-satyr
whom the laughing shepherd bound with flowers;
v.
Chanter of the Pollio, glorying
in the blissful years again to be,
Summers of the snakeless meadow,
unlaborious earth and oarless sea;

vi.
Thou that seest Universal
Nature moved by Universal Mind;
Thou majestic in thy sadness
at the doubtful doom of human kind;

vii.
Light among the vanish’d ages;
star that gildest yet this phantom shore;
Golden branch amid the shadows,
kings and realms that pass to rise no more;

viii.
Now thy Forum roars no longer,
fallen every purple Caesar’s dome—
Tho’ thine ocean-roll of rhythm
sound for ever of Imperial Rome—

ix.
Now the Rome of slaves hath perish’d,
and the Rome of freemen holds her place,
I, from out the Northern Island
sunder’d once from all the human race,

x.
I salute thee, Mantovano,
I that loved thee since my day began,
Wielder of the stateliest measure
ever moulded by the lips of man.
Fig. 3. Juno.
The poet's theme.

Arma virumque cano, Troiae quiprimus ab oris
Italiam fato profugus Laviniaque vexit
Itora, multum ille et terris iactatus et alto
vi superum saevaememorem Iunois ob Iram,
nulta quoque et bell o passus, dum conderet urbem
inferretque deos Latium; genus unde Latium
Albanique patres atque altae moenia Romae.

Invocation.

Musa, mihi causas memor, quod numine laes o
quidve dolens regina deum tot volvere casus
insignem pietate virum, tot adire labores
mpulerit. Tutaene animis caelstibus irae?

Juno's hatred of the Trojans.

Urbs antiqua fuit (Tyri tenuere coloni)
Karthag, Italiam contra Tiberinaque longe
istia, dives opum studiisque asperrima bell i;
quem Iuno fertur terris magis omnibus unam

1. Troiae: with i consonantal, as often.
2. Laviniaque: with i consonantal in third syllable.
posthabitā coluisse Samō; hic illius arma, hic currus fuit, hoc rēgnum dea gentibus esse, sī quā fāta sinant, iam tum tenditque foventque. Prōgeniem sed enim Trōianō a sanguine dūci audierat, Tyriās ōlim quae verteret arcēs; hinc populum lātē rēgem bellōque superbum ventūrum excidīō Libyae: sīc volvere Parcās.

**FIG. 4. THE JUDGMENT OF PARIS.**

Id metuēns veterisque memor Sāturnia belli, prīma quod ad Trōianī prō càris gessērat Argis—
(neculum etiam causae frārum saevique dolōres exciderant animō; manet alta mente repostum iūdicium Paridis sprētaeque iniūria fōrmæ, et genus invisum et raptī Ganymēdis honōris)—his accēnsa super, iactātōs aequore tōtō Trōas, reliquiās Danaum atque immītīs Achillī,

1. Samō | hic: hiatus.
arcēbat longe Latīō; multōsque per annōs errabant, actī fatīs, maria omnia circum. Tantae mōlis erat Rōmānam condere gentem.

She plans their destruction.

Vix e conspectū Siculae tellūris in altum vēla dabant lacte et spūmās salis aere rūebant, cum Iūnō, aeternum servāns sub pectore volnus, haec sēcum: 'Mēne inceptō désistere victam nec posse Ἱταλία Teucrōrum avertere rēgem! Quippe vetor fātis. Pallasne exūrere clāsem Arvīvum atque ipsōs potuit submergere pontō unius ob fōxam et fūlīas Alācis Oileī1?
Ipsa Iovis rapidum iaculāta ē nubibus ignem disicioitque rates ēvertitque aequōra ventīs; illum exspīrante transfixō pectore flammas tūrnīe cōripit scopulōque īnfixit acūto; ast ego, quae dīvum incēdio rēgina, Iovisque et soror et coniūnx, ūnā cum gente tot annōs bella gerō. Et quisquam nūmen Iūnōnis adōrat praeterea aut supplex āris impōnet honōrem?'

Her visit to Aeolus.

Tālia flammatō sēcum dea corde volūtāns nīmbōrum in patriam, loca fēta furentibus Austrīs, Aeoliam venit. Hic vāstō rēx Aeolus antō lūctantīs ventōs tempestātēsque sonōras imperiō premit ac vincīs et carcere frēnat. Illī indignantēs magnō cum murmure montīs

1. Oileī.
circum claustra fremunt; celsa sedet Aeolus arce
cseptra tenens, mollitque animós et temperat Irás;
ní faciat, maria ac terrás caelumque profundum
quippe ferant rapidí sécum verrantque per aurás.
Sed pater omnipoténs spélunctís abdidit átrís,
hóc metuēns, môlemque et montís insuper altós
imposuit rēgemque dedit, qui foedere certō
et premere et laxás scìret dare iussus habēnās.
Ad quem tum Iūnō supplex hīs vōcipus ësa est:

_Aeolus promises her his aid._

‘Aeole, namque tibi dīvum pater atque hominum rēx
et mulcēre dedit fluctūs et tollere ventō,
gēns inimīca mīhi Tyrrhēnum nāvīgat aequor,
Iīlium in Ítaliām portāns victōsque Penētīs:
iníctē vim ventīs submersāsque obrue puppīs,
aut age diversōs et disīce' corpore pontō.
Sunt mīhi bis septem prāestantī corpore Nymphae:
quārum quae fōrmā pulcherrima Dēiopēa,
cōnūbīo iiungam stabili propriamque dicābō,
omnīs ut tēcum meritīs prō tālibus annōs
exigat et pulchrā faciat tē próle parentem.’

_Aeolus haec contrā:_ ‘Tuus, ō rēgīna, quid optēs,
explōrāre labor; mīhi iussa capessere fās est.
Tu mīhi quodcumque hōc rēgnī, tū scēptra Iovemque
conciliās, tū dās epulīs succumbere dīvum,
nimbōrumque facis tempestātumque potentem.’

1. *disīce:* pronounced _disyice_, with the first syllable long.
2. *conūbīo:* with consonantal i.
The shipwreck.

Tālia iactantī stridēns Aquilōne procēlla velum adversa ferit fluctūsque ad sidera tollit; franguntur rēmī; tum prōra āvertit et undīs dat latus; īnsequitur cumulō prāeruptus aquae mōns.
Hi summó in fluctū pendent, hís unda dehiscēns terram inter fluctūs aperit; furit aëstus harēnīs. Trīs Notus abreptās in saxa latentia torquet (saxa vocant Italī, mediīs quae in fluctibus, Āras, dorsum immāne mari summō), trīs Eurus ab altō in brevia et syrtīs urget (miserābile vīsū) inlīditque vadīs atque aggerre egress harēnae. E ūnam, quae Lyciōs fīdumque vehēbat Orontēn, ipsius ante oculōs ingēns a vertice pontus in puppetim ferit; excutitur prōnusque magister volvitur in caput; ast illam ter fluctus ibīdēm torquet agēns circum et rapidus vorat aequore vertex. Appārent rārī nantēs in gurgite vastō, arma virum tabulaeque et Trōia gaza per undās. Iam validam Ílionem1 nāvem, iam fortis Achātae, et quā vectus Abās et quā grandaevus Alētēs, vīcit hiēms; laxis laterum compāgibus omnēs accipiunt inimīcum imbrem rīmīsque fatiscunt.

*Neptune reduces the winds.*

Interea magnō miscēri murmure pontum emissamque hiemem sēnsit Neptūnus et īmis stāgna rēfūsa vādīs, graviter commōtus; et altō prōspiciēns, summā placidum caput extulit undā. Disiectam Aeīnēae tōtō videt aequore classem, fluctibus oppressōs Trōas caelīque ruīnā. Nec latuēre dolī frātem Iūnōnis et īrae. Eurum ad sē Zephyrumque vocat, dehinc2 tālia fātur: 'Tantane vōs generis tenuit fīdūcia vestrī?

1. *Ilioneī.*  
2. *dehinc.*
Iam caelum terramque meō sine nūmine, ventī,
miscēre et tantās audētīs tollere mōlēs?
Quōs ego —! sed mōtōs praestat compōnere fluctūs:
post mihi nōn similī poenā commīssa luētīs.
Maturāte fugam rēgique haec dicite vestrō:
nōn illī imperiūm pelagi saevumque tridentem,
sed mihi sorte datum. Tenet ille immānia saxa,
vestrās, Eure, domōs; illā sē iactet in aulā
Aeolus et clausō ventōrum carcerē rēgnet.’

He stills the waves.

Sic ait, et dictō citius tumida aequora placat
collēctāsque fugat nūbēs sōlemque redūcit.
Cūmothē simul et Trītōn adnīxus acūtō
dētrūduit nāvīs scopolō; levat ipse tridentī
et vāstās aperit syrtīs et temperat aequor
atque rotīs summās levibus perlābitur undās.
Ac velūtī magnō in populō cum saepe coorta est
sēditiō, saevītque animīs ignōbile volgus,
iamque facēs et saxa volant (furor arma ministrat),
tum pietāte gravem ac mēritīs si forte virum quem
cōnspexēre, silent arrēctīisque auribus adstant;
ille regit dictīs animōs et pectora mulcet:
sic cūnctus pelagi cecidit fragor, aequora postquam
prōspiciēns genitor caeloque infectus apertō
fleçtit equōs currūque volāns dat lōra secundō

The landing in Africa.

Défessī Aeneadae, quae proxima lītora, cursū
contendunt petere et Libyae vertuntur ad ōrās.

Aeneas slays deer.

Aeneās scopulum intereā conscendit et omnem prōspectum lātē pelagō petit, Anthea sī quem iactātum ventō videat Phrygīasque bīrēmis, aut Capyn, aut celsīs in puppibus arma Calci. Nāvem in conspectū nullain, trīs lītore cervōs prospicit errantīs; hōs tūta armenta sequuntur a ārgō et longum per vallīs pāscitur agmen.
Constitit híc arcumque manu celerísque sagittas corripuit, fidus quae têla gerebat Achátès, díctóresque ipsós primum, capita alta ferentís cornibus arboreís, sternit, tum voélus et omnem miscet agens têlis nemora inter frondea turban; nec prius absistit, quam septem ingentia victor corpora fundat humi et numerum cum návibus æquet. Hinc portum petit et sociós partitur in omnís. Vina bonus quae deinde cadis onerârat Acestês litore Trinacriô dederatque abeuntibus hérôs, dividit, et díctis maërentia pectora mûcet:

'O soci (neque enim ignári sumus ante malórum),
o passi gravíora, dabit deus hís quoque finem.
Vós et Scyllaeam raôrem penitusque sonantís accésitis scópulós, vós et Cyclopía saxa expertí; revocáte animós maëstûmque timórem mittite; fóròs et haec Òlim memínisse iuvábít.
Per variós cáusús, per tot discrimína rérum tendímus in Latium, sédés ubi fâta quiétás ostendunt; illí à fás regna resurgére Tróiae.
Dúræte et vos nótem rébus serváte secúndis.'

The Trojans partake of food and mourn for the lost.
Tália vôce refert, cúrisque ingentibus aeger spem volúti simulat, premit altum corde dolorém.
Illí sē prædæae accingunt dâpibusque futúris;
sérgorâ deripiunt costís et viscera nudánt
pars in frusta secánt veribusque trémientia figunt,
litóre aëna locánt alíi flammásque ministránt.
Tum victū revocant viris, fūsique per herbam implentur veteris Bacchī pinguisque ferinae.
Postquam exempta famēs epulīs mēnsaeque remotae, amissōs longō sociōs sermōne requirunt, spēque mētumque inter dubii, seu vivere crēdant sive extremā pati nec iam exaudire vocātōs.
Praetipue plus Aenēas nunc acris Orontī, nunc Amycī ċāsum gemit et crūdēlia secum fāta Lycī fortemque Gyān fortemque Cloanthum.

Venus appeals to Jupiter.

Et iam finis erat, cum Iuppiter aethere summō despiciēns mare vēlivolum terrāsque iacentis litoraque et lātōs populōs, sic vērtīc calēi consītit et Libyae défixīt lūmina rēgniā. Atque illum ċālis iāctāntem pectore cūrās trīstior et lacrimis oculōs suffūsa nitentīs adloquitur Venus: 'O qui rēs hominumque deumque aeternīs regis imperiīs et fulmine terrēs, quid meus Aenēas in tē committere tantum, quid Trōes potuēre, quibus tot funera passis cūntus ob Italiam terrārum clauditur orbis? Certē hinc Rōmānōs ōlim volventibus annīs, hinc fore ductōres, revocātō à sanguine Teucrī, qui mare, qui terrās omnīs dicoēne tenērent, pollicitas. Quae tē, genitor, sententia vertit? Hoc equidem occāsum Trōiae tristiisque ruīnas sōlabar, fātis contrāria fāta repondēns; nunc eadem fortūna virōs tot cāsibus āctōs
FIG. 5. JUPITER OTRICOLI.
Insequitur. Quem dás finem, réx magne, labórum? Anténon potuit, mediís èlapsus Achívis, 
illyricós penetráre sinús atque intima tútus
régna Liburnórüm et fontem superáre Timávì, unde per ora novem vástó cum murmure montis
it mare pròruptum et pelágō premit arva sonánti. 
Híc tamen ille uríem Pataví sédésque locávit
Teúcrórum et gentī nómēn dedit armaque fixi
Tróía; nunc placídā compostus pácē quiéscit
nós, tua prògeniés, caéli quibus adnúis arcem,
návibus (infaundum!) ámissis únús ob íram
pródímur atque Itálís longē disiungimus óris.
Híc pietátes honós? Síc nós in scéptra repónis

Jupiter prophesies the future of the Trojan race.

Ollí subrídēns hominum sátor atque déorum
voltū, quó caelum tempestátēsque serénát,
ósúla libavit nátæ, dehinc tálía fātur:
'Parce metū, Cytherëa; maúnt imímōta tuōrum
fāta tibī; cernēs uríem et prōmissa Lāvīni
moenia, sublímemque fērēs ad sídera caelī
magnanimum Aenēán; neque mē seutentia vertit.
Híc tibi (fábōr enim, quándō haec té cūra remórdet,
longius et volvēns sātorum árcānā movēbō)
bellum ingēns geret Itālia populósque ferōcēs
contundet mōrēsque virīs et moenia pōnet,
tertia dum Latiō régnántem vīderit aestās
ternaque trānsierint Rutulís hīberna subāctīs.
At puer Ascaniús, cui nunc cognōmen Iúlō

1. dehinc.
additum (Ilus erat, dum rēs stetit Ilia rēgnō),
triginta magnōs volvendōs mēnsibus ārbīs
imperīō explēbit rēgnōnumque ab sēde Lavīnī
transferet et longam multā vi mūniet Albam.
Hīc iam ter centum tōtōs rēgnābitur annōs
gente sub Hectoreā, dōnec rēgina sacerdōs
Mārtē graviōs ĝeminam partū dabīt Ilia prōlem.

Inde lupae fulvō nūtrīcis tegmine laetus
Rōmulus excipiet gentem et Māvortia condet
moenia Rōmānōsque suō dē nōmine dīcet.
His ego nec mētās rērum nec tempora pōnō;
imperium sine fine dēdī. Quīn aspera Iūnō,
quae mare nunc térrāsque metū caelumque fatīgat,
cōnsilia in melius referet mēcumque fōvēbit
Rōmānōs, rērum dominōs, gentemque togātam.
Sic placitum. Veniet lūstrīs lābentibus aētās,
cum domus Assaracī Phthiām clārāsque Mycēnās
FIG. 7. AUGUSTUS.
servitio premet ac victis dominabitur Argis.
Nāscetur pulchra Trōianus origine Caesar,
imperium Oceanō, famam qui terminet astrīs,
Iūlius, a magnō dēmissum nōmen Iūlō.
Hunc tū ōlim caelō, spoliis Orientis onustum,
accipiēs sēcūra; vocābitur hic quoque vōtīs.
Aspera tum positīs mītēscunt saecula bellīs;
cāna Fidēs et Vesta, Remō cum frātre Quirīnus,
iūra dabunt; dīrae fērō et compāgibus artīs
claudentur Bellī portae; Furor impius intus
saeva sedēns super arma et centum vinctus aēnīs
post tergum nōdis fremet horridus ōre cruentō.'

Mercury's mission to Carthage.

Haec ait et Māiā genitum dēmittit ab altō,
ut terrae utque novae pateant Karthāginis arcēs
hospitiō Teurcīs, nē fātī nescia Dīdō
finibus arcēret. Volat ille per āera magnum
rēmigiō ālārum ac Libyaē citus adstītit ārīs.
Et iam iussa facit, pōnuntque ōrōcia Poeni
corda volente deā; in primīs rēgīna quiētum
accipit in Teurcōs animum mentemque benignam.

Aeneas meets Venus.

At pius Aeņēas, per noctem plūrīma volvēns,
ut prīmum ĥūx almā data est, exīre locōsque
explōrāre novōs, quās ventō accesserit ōrās,
quī teneant (nam inculta vidēt), hominēsne feraene,

1. Iūlius: the initial i consonantal: cf. Iulo.
2. Māiā: with consonantal i.
quaererem constituit sociisque exacta referre.  
Classem in convexo nemorum sub rupe cavat
aboribus clausam circum atque horrentibus umbritis
occultit; ipse unō graditur comitatus Achāte,
bīna manū lātō crispāns hastīlia ferrō.
Cui māter mediā sēsē tulit obvia silvā,
virginis ōs habitumque gerēns et virginis arma,
Spartāneae, vel quālis equōs Thrēissa fatigat
Harpalyce volucremque fugā praeventitur Hebrum.
Nāmque umerīs dē mōre habilem suspenderat arcum
vēnātrīx dederatque comam diffundere ventīs,
nūda genū nōdōque sinūs collecta fluentīs.

Ac prior 'Heus,' inquit, 'iuvenes, mōnstrāte, meārum
vidistis si quam hīc errantem forte sorōrum;
succinctam pharetrā et maculōsae tegmine lyncis,
aut spūmantis aprī cursum clamōre prementem.'

Sic Venus, et Veneris contra sic filius ārōris:
'Nūlla tuārum audīta mihi neque vīsa sorōrum,
ō—quam tē memorem, virgō? Nāmque haud tībi voltus
mortālis, nec vōx hominem sonat; ō dea certē!
An Phoebī soror? An Nymphārum sanguinis ūna?
Sīs fēlicit nostrumque levēs, quaecumque, labōrem,
et quō sub caelō tandem, quibus orbis in ēris
factēmur, doceās; ignāri hominumque locōrumque
errāmus, ventō hūc vāstīs et fluctibus āctī;
multa tibi ante ārās nostrā cadet hostia dextra.'

1. locorumque: with -que hypermetric.
FIG. 8. DIANA.
The story of Dido.

Tum Venus: 'Haud equidem tālī mē dignor honōre; 335
virginibus Tyriīs mōs est gestāre pharetram
purpureōque altē sūrās vincēre cothurnō.
Pūnica rēgna vidēs, Tyriōs et Agēnorīs urbēm;
se[d f]i[nēs L]ibycī, genus intrāctābile bellō.
Imperium Didō Tyriā regit urbe profecta,
γermānūm fugiēns. Longā est iniūria, longae
ambāgēs; sed summa sequar fastī gia rērum.
Huic coniūnx Sychaeus erat, dītissimīs agrī
Phoencicum et magnō miserae dilēctus amōre,
cui pater intāctam dederat prīmisque iugārāt
ōminibus. Sed rēgna Tyriī germānūs habēbat
Pygmalīōn; scelere ante aliōs innānior omnīs.
Quōs inter medius vēnit furor. Ille Sychaeum
impius ante ārās atque aurī caecus amōre
clām ferrō incautum superat, sēcūrus amōrum
germānāe; factumque diū celāvit et aegrām
multā malūs simulāns vānā spē lūsit amantem.
Ipsa sed in somnis inhumātī vēnit imāgo
coniugis; ōra modīs attollēns pallida mīrīs
crūdēlis ārās trāiectaquē pectora ferrō
nūdāvit caecumque domūs scelus ōmne retēxit.
Tum celerāre fugam patriāque excēdere suādet
auxiliumque viae veterīs tellūre recludīt
thēsaurōs, ignōtum argentī pondus et aurī.
Hīs commōta fugam Didō sociōsque parābat.
Conveniunt, quibus aut odium crūdēle tyrannī
aut metus ācer erat; nāvīs, quae forte parātæ,
corripiunt onerantque aurō; portantur avāri
Pygmaliōnis opēs pelagō; dux fēmina factī. Dēvēnēre locōs, ubi nunc ingentia cernīs moenia surgentemque novae Karthāginis arcēm, mercātīque solum, factī dē nōmine Byrsam, taurīnō quantum possent circumdare tergō. Sed vōs qui tandem, quibus aut vēnītis ab ōris, quōve tenētis iter? Quaerentī tālibus ille suspīrāns ūmōque trahēns a pectore vōcem:

Aeneas narrātes his misfortunēs.

'Ō dea, sī prīmā repetēns ab origine pergam, et vacet annālis nostrōrum audīre labōrum, ante diēm clauśō compōnēt Vesper Olympō. Nōs Trōiaē antiquā, sī vestrās forte per aurīs Trōiae nōmen ōt, diversa per aequora vectōs forte suā Libycīs tempestās appulīt ōris. Sum pius Aenēas, raptōs qui ex hoste Penātīs classe vehō mēcum, fāmā super aetherā nōtus. Italiam quāerō patriam et genus ab Iove summō. Bis dēnīs Phrygium cōnscentī nāvibus aequor, mātre dēa mōnstrante viam, data ōtā secūtus; vix septem convolsae undīs Eurōque supersunt. Ipsa ignōtus, egēns, Libyae déserta peragrō, Eurōpā atque Asīā pulsus.' Nec plūra queren tem passa Venus mediō sīc interfāta dolōre est:

Venus, interrupting, assures him of his comrades' safety.

'Quisquis es, haud, crēdō, invisīs caelestibus aurās vitalīs carpis, Tyriam quī advēneris urbem.
Perge modo atque hinc tē rēgīnae ad limina perfer.
Nāmque tibi reducēs sociōs classemque relātām
nāntīā in tūtum versīs Aquilōnibus āctam,
nī frustrā augurium vānī docuēre parentēs.
Aspēc bēs sēnōs laetantīs agmine cycnōs,
aetherīa quōs lápsa plagā lovis āles apertō
ταρβάβατ ταλο; nunc terrās ārdine longō
ant capere aut captās iam déspectāre videntur.
Ut reducēs illī lūdunt strīdentibus ālis
et coctū cinxēre polum cantūsque dēdēre,
haud alter puppēsque tuae pūbēsque tuōrum
aut portum tenet aut plēnō subīt Āstia vēlō.
Perge modo et, quā tē dúcit via, dīrige gressum.'

The goddess reveals herself, then disappears.

Dixit et āvertēns roseā cervīce refulsit
ambrosiaeque comae divīnum vertice odōrem
spīrāvēre; pedēs vestis dēfluxit ad īmōs,
et vēra āncessū patuit dea. Ille ubī mātre
adgnōvit, tāli fugientem est vōce secūtūs:
'Quid nātum totiēns, crūdēlis tū quoque, falsīs
lūdis imaginibus? Cūr dextrae iun gere dextram
nōn datur ac vērās audīre et reddere vōces?'
Tālibus incūsat gressumque ad moenia tendit.
At Venus obscurō gradientīs aëre saepsit
et multō nebulae circum dea fūdit amīctū,
cernere nē quis eōs nec quis contingere posset
mōlitō moram aut veniendi postere causās.
Ipsa Paphum sublimis abit sedēsque revisit.
laeta suas, ubi templum illi centumque Sabaeō ture calent araee sertisque recentibus halant.

_Aeneas enters Carthage._

Corripuère viam interea, quâ semita mônstrat. Iamque ascendēbant collem, qui plurimus urbi immīnet adversāsque aspectat désuper arcēs. Mirātur mōlem Aeneās, māgālia quondam, mirātur portās strepītumque et strāta viārum. Instant ārdentēs Tyrī, pars dūcere mūros mollīque arcem et manibus subvolvere saxā, pars optāre locum tēctō et conclūdere sulu; iūra magistrātūsque legunt sāctumque senātum; híc portūs alīi effodiunt, híc alta theātri fundāmenta locant alīi immānīisque columnās rūpibus excidunt, scaenīs decora alta futūrīs.

Qualis apēs aestāte novē per florea rūra exērcet sub sōle labor, cum gentis adultōs edūcunt fētūs, aut cum līquentia mella stipant et dulci distendunt nectare cellās, aut onera accipiunt venientum, aut agmine factō ignāvum fūcōs pecūs ā praesēpibus arcent; fervet opus redolentque thymō fragrantia mella. ‘O fortūnātī, quōrum iam moēnia surgunt!’ Aeneās ait et fastīgia suspicīt urbīs. Infert sē sæptūs nebula (mīrabile dictū) per mediōs miscetque virīs neque cernitur  állī.

_Juno's temple, with the scenes depicted on its walls._

Lūcus in urbe fuit mediā, laetissimus umbrae, quō primum iactātī undīs et turbine Poenī
effodere loco signum, quod regia Iuno
monstrat, caput acris equi; sic nam fore bellum
egregiam et facilem victu per saecula gentem.

Hic templum Iunoni ingens Sidonia Didó
condebat, domis opulentum et numine divae,
aerea cui gradibus surgebant limina nexaeque
aere trabes, foribus cardo stridebat aenis.

Hoc primum in luco nova res obleata timorem
lenit, hic primum Aeneas sperare salutem
ausus et adflictis melius confidere rebus.

Namque sub ingenti luzrat dum singula templó,
régiam opperiéns, dum, quae fortuna sit urbi,
artificiumque manús inter sé operumque laborem
miratūr, videt Iliacas ex ordine pugnás
bellaque iam fámá totum volgáta per orbem,
Atridás Priamumque et saevum amóbóbus Achille
Constitit et lacrimánś, 'Quis iam locus,' inquit, 'quae
regió in terris nostris non pléna labóris?'

En Priamus! Sunt hic etiam sua praemia laudi,
sunt lacrimae rérum et mentem mortália tangunt
Sólvé metús; feret hác aliquam tibi fámá saluti
Sic ait, atque animum pictūrá pásceit ináni
multa gemés, largóque ûmetcat flúmine voltum.

Namque vidébat, uti bellantés (Pergáma circun)
hác fugerent Gráí, premeret Tróiana 2 iuventús,
hác Phryges, instáret currú cristátatus Achilles.
Nec procul hinc Rhési niveís tentória vélís
adgnoscit lacrimánś, primó quae pródita somnó
Tydídēs multá vastábat caede cruentus,

1. nexaeque: with -que hypermetric. 2. Troiana: with i consonantal.
ardentisque avertit eos in castra, prīusquam pābula gustāssent Trōiae Xanthumque bibissent. Parte aliā fugiēns āmissīs Trōilus armīs, infīlix puer atque impār congressus Achilli, fērtur equīs currūque haeret resupīnus iānī, tōrā tenēns tamen; huic cervīxque comaeque trahuntur per terram et versā pulvis inscribitur hāstā. Interea ad templum nōn aequāe Pallādis ībant crīnibus Iliades passīs peplumque ferebant, suppliciter trītēs et tūnsae pectora palmīs; diva solō fixōs oculōs āversa tenēbat. Ter circūm Ilīacōs raptāverat Hecōra mūrōs examinumque aurō corpus vēndēbat Achillēs. Tum vērō ingentem gemitum dat pectore ab īmō, ut spolīa, ut currūs, utque ipsum corpus amīci tendentemque manūs Priamum conspexit iernīs. Sē quoque prīcipibus permixtum adgnōvit Achīvis, Éōāque aciēs et nigrī Memnonis arma. Dūcit Amāzonidum lūnātīs agmina peltīs Penthesilēa furēns mediīisque in mīlibus ārdet, aurea subnectēns exsertae cingula manimae, bellātrīx, audetque virīs concurrere virgō. 

_Dido enters, and later the comrades of Aeneas appear._

_Haec dum Dardauīō Aenēae miranda videntur, dum stupet obtūtūque haeret dēfixus in ūnō, rēgīna ad templum, fōrmā pulcherrima Didō, incessit, magna iuvenum stipante catervā. Quālis in Eurōtae rīpīs aut per iugā Cynthī_
exercet Dīāna chorōs, quam mille secūtae
hinc atque hinc glomerantur Orēades; illa pharetram
fert umerō gradiēsque deās superēminet omnīs;
Lātōnae tacitum pertemptant gaudia pectus:
talis erat Dīdō, tālem sē laeta ferēbat
per mediōs, īnstāns operī régnīsque futūrīs.
Tum foribus divae, mediā testūdine templī,
saepa armīs solīisque altē subnīxa resēdit.
Iūra dabat légēsque virīs, operumque labōrem
partibus aequābat īūstīs aut sorte trahēbat,
cum subītō Aenēās concursū accēdere magnō
Anthea Sergestumque videt fortemque Cloanthum
Teucrōrumque aliōs, āter quōs aequare turbō
dispulerat penitusque aliās āvexerat ōrās.
Obstipuit simul ipse, simul percussus Achatēs
laetitiāque metūque; avidī coniungere dextrās
ārdēbant, sed rēs animōs incognīta turbat.
Dissimulant et nūbe cavā speculantur amīctī,
quae fortūna virīs, classem quō lītore līquānt,
quid veniant; cūntīs nam lēctī nāvibus ībant
ōrāntēs veniam et templum clāmōre petēbant.

Ilioneus pleads for the Trojans.

Postquam intrōgressī et cōrām data cōpia fandi,
maximus Ilioneus placidō sīc pectore coepit:
‘Ō rēgīna, novam cuī condere Iuppiter urbēm
iūstitiāque ēdīt gentīs frēnāre superbās,
Trōes tē miserī, ventīs maria omnia vectī,
ōrāmus: prohibē ņīfandōs ā nāvibus ignīs,
pare piō generī et propius rēs aspiçe nostrās.
Nōn nōs aut ferrō Libycōs populāre Penātīs
vēnimus aut raptās ad lītora vertēre praeđās;
nōn ea vīs animō nec tanta superbia victīs.
Est locus, Hesperiam Grāī cognōmine dīcunt,
terra antiqua, potentēs armīs atque ūbere glaebae;
Oenōtrī coluēre virī, nunc fāma minōrēs
Ītāliam dīxisse ducis dē nōmine gentem.
Hīc cursus fuit,
cum subitō adsurfēns flunctū nimbōsus Οrīōn
in vada caeca tulit penitusque procāciōbus Austrīs
perque undās superānte salō, perque inviā saxa
displuit; hūc pauci vestrīs adnāvimus ōrīs.
Quod genus hōc hominum? Quaeve hunc tam barbarā mōrem
permittit patria? Hospitiō prohībēmur harēnae;
bella cīent prīmāque vetant cōnsistere terrā.
Sī genus hūmānum et mortālia temnitis arma,
at spērāte deōs memorēs fandi atque nefandi.
Rēx erat Aēnēas nōbīs, quō iūstior alter
nec pietāte fuit nec bellō māior et armīs.
Quem sī fāta virum servant, sī vescītūr aūrā
aetheriā neque adhūc crūdēlibus occubat umbrīs,
nōn metus, officiō nec tē certāsse priōrem
paeniteat. Sunt et Siculīs regiōnibus urbēs
arvaque, Trōiānōque ā sanguine clārus Acestēs.
Quassātām ventīs liceat subdūcere classem
et silvis aptāre trabēs et stringere rēmōs,
sī datur Italiam sociīs et rēge receptō
tendere, ut Italiam laeti Latinumque petāmus;
sīn absūmpta salūs, et tē, pater optime Teuctrum,
pontus habet Libyae neq spēs iam restat Iūlī,
at freta Sicaniae saltem sēdēsque parātās,
unde hūc adventī, régemque petāmus 'Acestēn.'
Tālibus Ilioneus; cūncī simul ōre fremēbant
Dardanidae.

Dido dismisses their fears.

Tum breviter Didō voltum démissa profātur:
'Solvite corde metum, Teurcī, sécludite cūrās.
Rēs dūra et régnī novitās mē tālia cōgunt
mōlīrī et lātē finīs cūstōde tuērī.'
Quis genus Aeneadum, quis Trōiae nesciat urbem
virtūtēsque virōsque aut tantī incendia bellī?
Nōn obtūsa adeō gestāmus pectora Poeni,
nec tam āversus equōs Tyriā Sōl iungit ab urbe.
Sen vōs Hesperiam magnam Sāturniaque arva
sīve Erycis finīs rēgemque optātis Acestēn,
auxiliō tūtōs dīmittam opibusque iuvābō.
Voltis et hīs mēcum pariter cōnsidere régnīs?
Urbem quam statuō vestra est; subdūcite nāvis;
Trōs Tyriusque mihi nūllō discrimine agētur.
Atque utinam rēx ipse Notō compulsus eōdem
adforet Aeneās! Equidem per lītora certōs
dīmittam et Libyae lūstrāre extrēma iūvēbō,
sī quibus éiectus silvīs aut urbibus errat.'

Aeneas stands revealed.

Hīs animum arrectī dictīs et fortis Achātēs
et pater Aeneās iamdūdum ērumpere nūbem
ārdēbant. Prior Aeneān compellat Achātēs:
'Nāte deā, quae nunc animō sententia surgit?
Omnia tūta vides, classem sociōsque receptōs.  
Unus abest, mediō in fluctū quem vidimus ipsī  
submersum; dictis respondent cētera mātris.’  
Vix ea fātus erat, cum circumfūsa repente  
scindit sē nūbēs et in aetherā pūrgat apertum.  
Restitit Aenēās clārāque in lūce refulsit,  
ōs umerōsque deō similis; namque ipsa decōram  
caesariem nātō genetrix lūmenque inventae  
purpureum et laetōs oculīs addārat honōrēs;  
quāle manūs addunt eborī decus, aut ubi flāvō  
argentum Pariusve lapis circumsdatur aurō.  
Tum sīc rēgīnam adloquitur cūntīisque repente  
imprōvisus ait: ‘Cōram, quem quaeritis, adsum  
Trōius Aenēās, Libycīs ēreptus ab undīs.  
Ō sōla infandōs Trōiae miserāta labōrēs,  
quae nōs, rēliquīs Danaum, terraeque marisque  
omnibus exhaustōs iam cāsibus, omnium egēnōs,  
urbe, domō sociās, grātēs persolvere dignās  
nōn opis est nostrae, Didō, nec quidquid ubīque est  
gentis Dardaniae, magnum quae sparsa per orbem.  
Di tībi, si qua piōs respectant nūmina, si quid  
ūquam iūstitia est et mēns sibi cōnscia rēctī,  
praemia digna ferant. Quae tē tam laeta tūlērunt  
saecula? Qui tantī tālem genuēre parentēs?  
In freta dum fluvīī current, dum montibus umbrae  
lūstrābunt convexa, polus dum sīdera pāscet,  
semper honōs nōmenque tuum laudōsque manēbunt,  
quae mē cumque vocant terrae.’ Sīc fātus, amīcum  
Ilionēā petit dextra laevāque Serestum,  
post aliōs, fortēmque Gyān fortēmque Cloanthum.
Dido gives the Trojans a royal reception.

Obstipuit prīmō aspectū Sidōnia Dīdō,
cāsū deinde\(^1\) virī tantō, et sīc āre locūta est:
‘Quis tē, nāte dēā, per tauta perīcula cāsus
īnsequitur? Quae vīs immānibus applicat ōris?
Tūne ille Aenēās, quem Dardaniō\(^2\) Anchīsae
alma Venus Phrygiī genuīt Simoentīs ad undam?
Atque equidem Teucrūm memīnī Sidōna venīre
finibus expulsūm patriīs, nova rēgna petentem
auxiliō Bēlī; genitor tum Bēlus ōpīmam
vāstābat Cyprum et victor diciōne tenēbat.
Tempore iam ex illō cāsus mihi cognitus urbīs
Trōiānae nōmeuque tuum rēgēsque Pelasgi.
Ipse hostīs Teurcōsīnsignī laude ferēbat
sēque ortum antiquā Teurcrōrum ab stirpe volēbat.
Quārē agite, ō tēctīs, iuvenēs, succēdite nostrīs.
Mē quoque per multōs similīs fortūna labōrés
iactātām hāc dēmum voluit cōnsistere terrā.
Nōn ignāra mali miserīs succurrere discō.’
Sīc memorat; simul Aenēān in rēgia dūcī
tēctā, simul dīvum templīs indicīt honōrem.
Nec minus interéa sociīs ad lītora mittit
vīgintī taurōs, magnōrum horrentia centum
terga suum, pinguis centum cum mātribus agnōs,
mūnera laetitiamque diī.
At domus interior rēgālī splendīda lūxū
instruitur, mediīsque paraut convīvia tēctīs:
arte labōrātae vestēs ostrōque superbō,
ingēnīs argentūm mēnsīs, caelātaque in aurō

1. deinde. 2. Dardanio | Anchīsae: hiatus.
fortia facta patrum, seriēs longissima rērum
per tot ducta virōs antiquā ab origine gentis.

_Aeneas gives presents to Dido._

_Aenēās (neque enim patrius cōnsistere mentem
passus amor) rapidum ad nāвис praemittit Achātēn,
Ascaniō ferat haec ipsumque ad moenia dūcat;
omuis in Ascaniō cāri stat cūra parentis.
Mūnera praeterea, Íliacīs ērepta ruīnis,
ferre iubet, pallam signīs aurōque rigentem,
et circumtextum croceō vēlāmen acanthō,
ōrnātūs Argīvae Helenae, quōs illa Mycēnīs,
Pergama cum peterēt inconcessōisque hymenaeōs,
extulerat, mātris Lēdae mīrābile dōnum;
praeterea scēptrum, Ílionē quod gesserat ōlim,
māxima nātārum Priamī, colloque monīle
bācātum et duplicem gemmīs aurōque corōnam.
Haec celerāns iter ad nāвис tendēbat Achātēs.

_Venus, fearing Juno, weaves a plot._

_At Cytherēa novās artīs, nova pectōre versat
cōnsilia, ut faciem mūtātus et ōra Cupīdō
prō dulci Ascaniō veniāt dōnisque furentem
incendat rēgīnam atque ossibus implicet ignem:
quīppe domum timet ambiguum Tyriōque bilinguis;
ūrit atrōx Iūuō et sub noctem cūra recursat.
Ergō hīs āligerum dictīs adfātur Amōrem:
'Nāte, meae vīrēs, mea magna potentia sōlus,
nāte, patris summī qui tēla Typhōia temnis,
ad tē cōnfugiō et supplex tua nūmina poscō._
Frater ut Aeneas pelagō tuus omnia circum litora iactētūr odiis Iūnonis inīquae, nōta tibi, et nostrō doloisti saepe dolōre.

Hunc Phoeneīssa tenet Dīdō blandīisque morātur vocībus, et vereor, quō sē Iūnōnia vertant hospitia; haud tantō cessābit cardine rērum. Quōcūrā capere ante dolīs et cingere flamnā
rēginam meditor, nē quō sē nūmine mūtet, 
sed magnō Aenēae mēcum teneātur amōre.
Quā facere id possīs, nostram nunc accipe mentem.
Rēgius accītū cāri genitōris ad urbem
Sīdoniām puer īre parat, mea maxima cūra,
dōna fērens pelagō et flammīs restantīa Trōiae.
Hunc ego sōpitum somnō super alta Cythēra
aut super Ídalium sacrātā sēde recondam,
nē quā scīre dolōs meūiusve occurrere possīt.
Tū faciem illūs noctem nōn amplius ūnam
falle dolō, et nōtōs puerī puer indue voltūs,
ut, cum tē gremiō accipient laetissima Dīdō
rēgālis inter mēnsās laticemque Lyaeum,
cum dabit amplexūs atque oscula dulcia fīget,
occultum ḵīnsās ignem fallāsque venēnō.'
Pāret Amor dictīs cārae genetrīcis et ālās
exuit et gressū gaudēns incēdit Iūliī.
At Venus Ascaniō placidam per membra quiētem
inrigat et fōtam gremiō dea tollit in altōs
Ídaliae lūcōs, ubi mollis amāracus illum
flōribus et dulcī adspīrāns complēctitur umbrā.

*Dido gives a grand banquet.*

Iamque ībat dictō pārens et dōna Cupīdō
rēgia portābat Tyriīs, duce laetus Achātē.
Cum venit, aulaeīs iam sē rēginā superbīs
aureā\(^1\) composuit spondā mediamque locāvit,
iam pater Aenēas et iam Trōiāna iuventūs
conveniunt, strātōque super discumbitur ostrō.

1. *aurēā.*
Dant manibus famulī lymphās Cereremque canistrīs expediunt tōnsīsque ferunt mantēlia villīs.
Quinquāgīntā intus famulae, quibus ordīne longō
cūra penum struere et flammīs adolēre Penātīs;
centum aliae totidemque parēs aetāte ministrī,
qui dapibus mēnsās onerent et pōcula pōnant.
Nec nōn et Tyriī per limīna laeta frequentēs
convēnēre, torīs iussī discumbere pictīs.
Mīrantur dōna Aenēae, mīrantur Iūlum
flagrantīisque deī voltūs simulātaque verba
pallamque et pictum croceō vēlāmen aca nthō.
Praecipuē ìnfēlix, pestī dēvōta futūrae,
explēri mentem nequit ārdēscitque tuendō
Phoenīssa et pariter puerō dōnisque movētur.
Ille ubi complexū Aenēae collōque pependit
et magnum falsī implēvit genitōris amōrem,
rēgīnam petit. Haec oculīs, haec pectore tōtō
haeret et interdum gremiō fovet, īscia Dīdō,
īnsīdat quantus miserae deus. At memor ille
mātris Acīdaliae paulātim abolēre Sychaeum
incipit et vivō temptat pravertere amōre
iam prīdem residēs animōs désuētaque corda.

After the toasts and the song of Iopas, Dido begs Aeneas to tell his story.

Postquam prīma quiēs epulīs mēn saeque remōtae,
crātēras magnōs statuunt et vīna corōn ant.
Fit strepitus tēctīs vōcemque per ampla volūtant
ātria; dēpendent lychnī laqueāribus aureīs
incēnsī et noctem flammīs fūnālia vincunt.

1. aureīs.
Hic rēgīna gravem gemmīs aurōque poposcit implēvitque merō pateram, quam Bēlus et omnēs ā Bēlō solītī; tum facta silentia tēctīs.

'Iuppiter, hospitibus nam tē dare iūra loquuntur, hunc laetum Tyriīisque diem Trōīaque profectīs esse velīs nostrōsque hūius meminisse minōrēs. Adsit laetitiae Bacchus dator et bona Iūnō; et vōs, ὅ, coetum, Tyriī, celebrāte faveutēs.'

Dīxit et in mēnsam laticum lībāvit honōrem prīmaque lībātō summō tenus attigit āre; tum Bitiae dedit increpitāus; ille impiger hausit spūmantem pateram et plēnō sē prōluit aurō; post aliī procerēs. Citharā crīnitus Iōpās personat aurātā, docuit quem maximus Atlās.

Hīc canit errantem lūnam sólisque labōrēs, unde hominum genus et pecudēs, unde imber et ignēs, Arctūrum pluviāsque Hyadas geminōsque Trōīnēs, quid tantum Oceānō properent sē tinguere sólēs hibernī, vel quae tardīs mora noctibus obstet.

Ingemīnant plausū Tyriī, Trōīaque sequuntur. Nec nōn et variō noctem sermōne trahēbat infelīx Dīdō longumque bibēbat amōrem, multa super Priamō rogitāns, super Hectore multa; nunc, quibus Aurōrae vēnisset filius armīs, nunc, quālēs Diomēdis equī, nunc, quantus Achillēs. 'Immō age et ā prīmā dīc, hospes, origine nōbīs īnsidiās' inquit 'Danaum cāsūsque tuōrum errōrēsque tuōs; nam tē iam septima portat omnibus errantem terrīs et fluctibus aestās.'
Aeneas begins his story.

Conticiueram omnes intentique ora tenebant. Inde toro pater Aeneas sic orsus ab alto:

"Infandum, regina, tubes renovare dolorem,
Troianas ut opes et lamentabile regnum
eruderint Danaí, quaeque ipse miserrima vidi
et quorum pars magna fui. Quis talia fando
Myrmidonum Dolopum aut duri miles Ulixi
temperet a lacrimis? Et iam nox umida caelo
praecipitat suadentque cadentia sidera somnos.
Sed si tantus amor casus cognoscere nostros
et breviter Troiae supremum audire laborum
quamquam animus meminisse horret luctuque refugit,
incipiam.

The Greeks build the wooden horse.

Fracti bello fatisque repulsi
ductores Danaum, tot iam labentibus annis,
instar montis equum divina Palladis arte
aedificant sectaque intexunt abiete costas
votum pro rexitu simulant; ea fama vagatur.
Huc delecta virum sortiti corpora furtim

1. abiete: with consonantal i.
They hide in Tenedos, while the Trojans throw open their city gates.


Laocoön's warning.

Primus ibi ante omnis, magna comitante caterva, Laocoön ardens summa decurrit ab arce et procul: 'O miser, quae tanta insania, cives? Creditis avectos hostis aut ulla putatis dona carere dolis Danaum? Sic notus Ulixes?
Aut hoc inclusi ligno occultantur Achivi, aut haec in nostros fabricata est machina muros inspectura domos venturaque desuper urbi, aut aliquis latet a for; equo ne credite, Teuc. Quidquid id est, timeo Danaos et dona ferentis.

Sic fatus validis ingentem viribus hastam in latus inque ceri curvam compagibus alvum contorsit. Stetit illa tremens, uteroque recussc insonuere cavae gemitumque dedere cavernae.

Et si fata deum, si mens non laeva fuisset, impulerat ferro Argolicas foedare latebras, Troiaque nunc staret, Priamique arx alta maneres.

Enter Sinon, as a prisoner.

Ecce manus iuvenem interea post terga revictum pastores magno ad regem clamore trahebant Dardanidae, qui se ignotum venientibus utrum hoc ipsum ut strueret Troiamque aperiret Achivis, obtulerat, tidens animi atque in utrumque paratus, seu versare dolos seu certae occubbere morti. Undique visendi studio Troiana iuventus circumfusa ruin certantque inludere capto.

Accipe nunc Danaum insidias et crimen ab uno disce omnis.

Namque ut conspectu in medio turbatus inertis constitit atque oculis Phrygia armata circumspexit, 'Heu, quae nunc tellus,' inquit, 'quae me aequora possunt accipere?' Aut quid iam misero mihi denique restat, cui neque apud Danaos usquam locus, et super ipsi Dardanidae infensi poenas cum sanguine poscunt?'
Quo gemitu conversi animi, compressus et omnis impetus. Hortamur fari, quo sanguine cretus, quidve ferat; memoret, quae sit fiducia capto. Ille haec, deposita tandem formidine, fatur.

Sinon’s story.

‘Cuncta equidem tibi, rex, fuerit quodcumque, fatebor vera,’ inquit: ‘neque me Argolica de gente negabo: hoc primum; nec si miserum Fortuna Sinonem finxit, vanum etiam mendacemque improba finget. Fando aliquod si forte tuas pervenit ad auris Belidae nomen Palamedis et incluta fama gloria, quin falsa sub proditione Pelasgi insontem infando indicio, quia bella vetabat, demiser neci, nunc cassum lumine lugent: illi me comitem et consanguinitate propinquum pauper in arma pater primis huc misit ab annis. Dum stabat regno incolmis regumque vigebat conciliis, et nos aliquod nomenque decusque gessimus. Invidia postquam pellacis Ulixi (haud ignota loquor) superis concessit ab oris, adflictus vitam in tenebris luctuque trahebam et casum insontis mecum indignabar amici. Nec tacui demens et me, fors si qua tulisset, si patrios umquam remeassem victor ad Argos, promisi ultorem et verbis odia aspera movi. Hinc mihi prima mali labes, hinc semper Ulixes criminiibus terrere novis, hinc spargere voces in volgum ambiguas et quaeere conscius arma. Nec requievit enim, donec Calchante ministro —
Sed quid ego haec autem nequiquam ingrata revolvo? Quidve moror? Si omnis uno ordine habetis Achivos idque audire sat est, iam dudum sumite poenas: hoc Ithacus velit et magno mercentur Atridae.'

*He had escaped from the altar, when about to be sacrificed.*

Tum vero ardemus scitari et quaeere causas, ignari scelerum tantorum artisque Pelasgae. Prosequitur pavitans et ferto pectoré fatur:

'Saepe fugam Danai Troia cupiere relictā moliti et longo fessi discedere bello: fecissentque utinam! Saepe illos aspera ponti o interclusit hiems et terruit Auster euntis; praecipue, cum iam hic trabibus contextus acernis o staret equus, toto sonuerunt aethere nimbi. Suspensi Eurypylum scitantem oracula Phoebi o mittimus, isque adytis haec trista dicta reportat:

"Sanguine placastis ventos et virgine caesa, cum primum Iliacas, Danai, venistis ad oras: sanguine quaerendi redivus animaque litandum Argolica." Volgi quae vox ut venit ad auris, obstipuerre animi, gelidusque per ima cecurrit ossa tremor, cui fata parent, quem poscat Apollo. Hie Ithacus vatem magno Calchanta tumultu protrahit in medios; quae sint ea numina divum, flagitat. Et mihi iam multi crudele cauebant artificis scelus et taciti ventura videbant. Bis quinos silet ille dies tectusque recusat prodere voce sua quemquam aut opponere morti. Vix tandem, magnis Ithaci clamoribus actus,
composito rumpit vocem et me destinat arae. 130
Adsensere omnes et; quae sihi quisque timebat,
unius in miseris exitium conversa tulere.
Iamque dies infanda aderat, mihi sacra parari
et salae fruges et circumi tempora vitae.
Eripui, fater, let me et vincula rupi
limosoque lacu per noctem obscurus in ulva
delitui, dum vel a darent, si forte dedissent.
Nec mihi iam patriam antiquam spes uita videndi
nec dulcis natos exoptatumque parentem;
quos illi foris et poenas ob nostra reposcent
effugia et culpam hanc miserorum morte piabunt.
Quod te per superos et conscia numina veri,
per si qua est quae restat adhuc mortalibus usquam
intemerata fides, oro, miserere laborum
tantorum, miserere animi non digna ferentis.'

Priam sets him free.

His lacrimis vitam damus et miserescimus ultro. 145
Ipse viro primus manicas atque arta levari
vincula iubet Priamus dictisque ita fatur amicis:
'Quisquis es, amissos hinc iam obliviscere Graios;
noster eris. Mihique haec edissere vera roganti: 0
Quo molem hanc immanis equi statuere? Quis auctor? 150
Quidve petunt? Quae religio aut quae machina belli?'
Dixerat. Ille, dolis instructus et arte Pelasga,
sustulit exutas vinculis ad sidera palmas:
'Vos, aeterni ignes, et non violabile vestrum
testor numen,' ait, 'vos arae enesque nefandi,
quos fugi, vitaeque deum, quas hostia gessi:
fas mihi Graiorum sacrata resolvere iura,
fas odisse viros atque omnia ferre sub auras,
si qua tegunt; teneor patriae nec legibus ullis.
Tu modo promissis maneas servataque serves,
Troia, fidem, si vera feram, si magna rependam.

_Sinon explains the wooden horse._

‘Omnis spes Danaum et coepti fiducia belli
Palladis auxiliis semper stetit. Imperius ex quo
Tydides sed enim scelerumque inventor Ulixes,
fatale adgressi sacrato avellere templo
Palladium, caesis summae custodibus arcis,
corripuere sacram effigiem manibusque cruentis
virginas ausi divae contingere vittas,
ex illo fluere ac retro sublapsa referri
spes Danaum, fractae vires, aversa deae mens.
Nec dubiis ea signa dedit Tritonia monstros.
Vix positum castris simulacrum, arsere coruscae
luminibus flagmnae arrectis salsusque per artus
sudor iit, terque ipsa solo (mirabile dictu)
emecuit parmamque ferens hastamque trementem.
Extemplo temptanda fuga canit aequora Calchas,
nec posse Argolicis exscindi Pergama telis,
omina ni repetant Argis numenque reducant,
quod pelago et curvis secum avexere carinis.
Et nunc quod patrias vento petiere Mycenas,
arma deosque parant comites, pelagoque remenso
improvisi aderunt. Ita digerit omina Calchas.
Hanc pro Palladio moniti, pro numine laeso
effigiem statuere, nefas quae triste piaret.
Hanc tamen immensam Calchas attollere molem
roboribus textis caeloque educere iussit,
ne recipi portis aut duci in moenia posset
neu populum antiqua sub religione tueri.
Nam si vestra manus violasset dona Minervae;
tum magnum exitium (quod di prius omen in ipsum
convertant!) Priami imperio Phrygibusque futurum;
sin mambus vestris vestram ascendisset in urbem,
ultro Asiam magno Pelopea ad moenia bello
venturam, et nostros ea fata manere nepotes.'

The tale is believed.

Talibus insidias periurique arte Sinonis
credita res, captique dolis lacrimisque coactis,
quos neque Tydides nec Larissaeus Achilles,
non anni domuire decem, non mille carinae.

Laocoön's terrible fate.

Hic alitd maius miseris multoque tremendum
obicitur magis atque improvida pectora turbat.
Laocoön, ductus Neptuno sorte sacerdos,
sollemnis taurum ingentem mactabat ad aras.
Ecce autem gemini a Tenedo tranquilla per alta
(horresco referens) immensis orbibus angues
incumbunt pelago pariterque ad litora tendunt:
pectora quorum inter fluctus arrecta iubaeque
sanguineae superant undas, pars cetera pontum
pone legit sinuatque immensa volumine terga.
Fit sonitus spumante salo; iamque arva tenebant
ardentisque oculos suffecti sanguine et igni
sibila lambébant linguis vibrantibus ora.
FIG. 10. THE DEATH OF LAOCOÖN.
Diffugimus visu exsangues. Illi agmine certo Laocoönta petunt; et primum parva duorum corpora natorum serpens amplexus uterque implicat et miseros morsu depascitur artus; post ipsum, auxilio subeuntem ac tela ferentem, corripiunt spirisque ligant gentibus: et iam bis medium amplexi, bis collo squamea circum terga dati, superant capite et cervicibus altis.

Ille simul manibus tendit divellere nodos, perfusus sanie vittas atroque veneno, clamores simul horrendos ad sidera tollit, qualis mugitus, fugit cum saucius aram taurus et incertam excussit cervice securim. At gemini lapsu delubra ad summa dracones effugient saevaeque petunt Tritouidis arcem, sub pedibusque deae elipeique sub orbe teguntur.

*The Trojans draw the horse into the city.*

Tum vero tremefacta novus per pectora cunctis insinuat pavor, et scelus expendisse merentem Laocoönta ferunt, sacrum qui cuspide robur laeserit et tergo sceleratam intorserit hastam. Ducendum ad sedes simulacrum orandaque divae numina concludant.

Dividimus muros et moenia pandimus urbis. Accingunt omnes operi pedibusque rotarum subiciunt lapsus et stuppea vincula collo intendunt. Scandi fatallis machina muros, feta armis. Pueri circum innuptaeque puellae sacra canunt funemque manu contingere gaudent;
illa subit mediaeque minans inabitur urbi.
O patria, o divum domus Ilium et incluta bello
moenia Dardanidum! Quater ipso in limine portae
substitit, atque utero sonitum quater arma dedere:
instamus tamen immemores caecique furore
et monstrum infelix sacrata sistimus arce.
Tunc etiam fatis aperit Cassandra futuris
ora, dei iussu non umquam credita Teucris.
Nos delubra deum miseri, quibus ultimus esset
ille dies, festa velamus fronde per urbem.

The Greeks pour forth from the horse.

Vertitur interea caelum et ruit Oceano nox,
involvens umbra magna terramque polumque
Myrmidonumque dolos; fusi per moenia Teucri
conticuere, sopor fessos complectitur artus.
Et iam Argiva phalanx instructis navibus ibat
a Tenedo, tacitae per amica silentia lunae
litora nota petens, flammas cum regia puppis
extulerat, fatisque deum defensus iniquis
inclusos utero Danaos et pinea furtim
laxat claustra Sinon. Illos patefactus ad auras
reddit equus laetique cavo se robore promunt
Thessandrus Sthenelusque duces et dirus Ulixes,
demissum lapsi per funem, Acamasque Thoasque
Pelidesque Neoptolemus primusque Machaon
et Menelaus et ipse doli fabricator Epeos.
Invadunt urbem somno vinoque sepultam,
caeduntur vigiles, portisque patentibus omnis
accipiunt socios atque agmina conscia iungunt.
Fig. 11. The Wooden Horse in Troy.
**Hector appears in a dream to Aeneas.**

Tempus erat, quo prima quies mortalibus aegris incipit et donum divum gratissima serpit. In somnis ecce ante oculos maestissimus Hector visus adesse mihi¹ largosque effundere fetus, raptatus bigis, ut quodam, atque crucento pulvere perque pedes traiectus lora tumentis. Ei mihi, qualis erat! Quantum mutatus ab illo Hectore, qui redit exuvias indutus Achilli vel Danaum Phrygios iaculatus puppibus ignis! squalentem barbam et concretos sanguine crinis volneraque illa gèrens, quae circum plurima muros accepit patrios. Ultro flens ipse videbar compellare virum et maestas expromere voces:

'O lux Dardaniae, spes o fidissima Teucrum, quae tantae tenuere morae? Quibus Hector ab oris exspectate venis? Ut te post multa tuorum funera, post varios hominumque urbisque labores defessi aspicimus! Quae causa indigua serenos foedavit voltus? Aut cur haec volnera cerno?'

Ille nihil, nec me quaerentem vana moratur, sed graviter gemitus imo de pectore ducens,

'Heu fuge, nate dea, teque his, ' ait, 'eripe flammis. Hostis habet muros; ruit alto a culmine Troia. Sat patriae Priamoque datum: si Pergama dextra defendi possent, etiam lac defensa fuissent. Sacra suosque tibi² commendat Troia Penatis: hos cape fatorum comites, his moenia quaere, magna pererrato statues quae denique ponto.'

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1. *mihi*: with long final syllable.  
2. *tibi*: with long final syllable.
Sic ait, et manibus vittas Vestamque potentem aeternumque adytis effert penetrabilibus ignem.

*Aeneas is aroused from sleep.*

Diverso interea miscentur moenia luctu, et magis atque magis, quamquam secreta parentis Anchisae domus arboribusque obtecta recessit, clarescunt sonitus armorumque ingruit horror. Excutior somno et summi fastigia tecti ascensu superno atque arrectis auribus adsto:
in segetem veluti cum flamma furentibus Austris incidit, aut rapidus montano flumine torrens sternit agros, sternit sata laeta boumque labores praecipitesque trabit silvas; stupet inscius alto accipiens sonitum saxi de vertice pastor.

Tum vero manifesta fides, Danaumque patescunt insidia. Iam Deiphobi dedit ampla ruinam

Volcano superante domus; iam proximus ardet Ucalegon; Sigea igni freta lata relucent.

Exoritur clamorque virum clangorque tubarum.

Arma amens capio; nee sat rationis in armis, sed glomerare manum bello et concurrere in arcem cum sociis ardent animi; furor iraque mentem praecipitant, pulchrumque mori succurrat in armis.

*Panthus rescues the sacred relics; Aeneas, with others, rushes into the conflict.*

Ecce autem telis Panthus elapsus Achivum, Panthus Othryades, arcis Phoebique sacerdos, sacra manu victosque deos parvumque nepotem
Ipse trahit cursuque amens ad limina tendit.
‘Quo res summa loco, Panthu? Quam prendimus arcem?’
Vix ea fatus eram, gemitu cum talia reddit:
‘Venit summa dies et ineluctabile tempus
Dardaniae. Fuimus Troes, fuit Ilium et ingens
gloria Teucrorum; ferus omnia Iuppiter Argos
transtulit; incensa Danai dominantur in urbe.
Arduus armatos mediis in moenibus adstans
fundit equus victorque Sinon incendia miscet
insultans. Portis alii bipatientibus adsunt,
milia quot magnis umquam venere Mycenis;
obedere alii telis angusta viarum
oppositis; stat ferri acies mucrone coruscor
stricta, parata neci; vix prii proelia temptant
portarum vigiles et caeco Marte resistunt.’

Talibus Othryadae dictis et numine divum
in flammias et in arma feror, quo tristis Erinys,
quo fremitus vocat et sublatus ad aeterna clamor.
Addunt se socios Ripheus et maximus armis
Epytus, oblati per lunam, Hypanisque Dymasque,
et lateri adglomerant nostro, iuvenisque Coroebus
Mygdonides: illis ad Troiam forte diebus
venerat, insano Cassandrae incensus amore,
et gener auxilium Priamo Phrygibusque ferebat,
inflex, qui non sponsae praecpta furentis
audierit.

Quos ubi confertos audere in proelia vidi,
incipio super his: ‘Iuvenes, fortissima frustra
pectora, si vobis audentem extrema cupid
certa sequi, quae sit rebus fortuna videtis.
Excessere omnes adytis aquisque relictis
di, quibus imperium hoc steterat; succurritis urbi
incensae: moriamur et in media arma ruamus.
Una salus victis nullam sperare salutem.'
Sic animis iuventum furor additus. Inde, lupi ceu
raptores atra in nebula, quos improba ventris
exegit caecos rabies, catulique relict
faucibus exspectant siccis, per tela, per hostis
vadimus haud dubiam in mortem mediaeque tenemus
urbis iter; nox atra cava circumvolat umbra.
Quis cladem illius noctis, quis funera fando
explicit aut possit lacrimis aequare labores?
Urbs antiqua ruit, multos dominata per annos;
plurima perque vias sternuntur inertia passim
corpora perque domos et religiosa deorum
limina. Nec soli poenas dant sanguine Teucri:
quondam etiam victis reedit in praeordia virtus
victoresque cadunt Danai. Crudelis ubique
niatus, ubique pavor et plurima mortis imago.

They are successful at first.

Primus se Danaum magna comitante caterva
Androgeos offert nobis, sociar agmina credens
inscius, atque ultro verbis compellat amiciis:
'Festinate, viri. Nam quae tam sera moratur
segnitias? Alii rapiunt incensa feruntque
Pergama; vos cessis nunc primum a navibus itis?'
Dixit et extemplo (neque enim responsa dabantur
hda satiis) sensit medios delapsus in hostis.

1. pavor.

Vain effort to rescue Cassandra.

Heu nihil invitis fas quemquam fidere divis! Ecce trahebatur passis Priameia virgo crinibus a templo Cassandra adytisque Minervae,
ad caelum tendens ardentia lumina frustra, 405
lumina, nam terenas arcebant vincula palmas.
Non tuit hanc speciem furiata mente Coroebus
et sese medium iniecit peritus in agmen.
Consequimur cuncti et densis incurrimus armis.
Hic primum ex alto delubri culmine telis
nostrorum obruimus¹ oriturque miserrima caedes
armorum facie et Graiarum errore iubarum.
Tum Danai gemitu atque ereptae virginis ira
undique collecti invadunt, acerrimus Aiax
et gemini Atridae Dolopumque exercitus omnis,
adversi rupto ceu quondam turbine venti
confingunt, Zephyrusque Notusque et laetus Eois
Eurus equis; stridunt silvae saevitque tridenti
spumeus atque imo Nereus ciet aequora fundo.
Illi etiam, si quos obscura nocte per umbram
fudimus insidiis totaque agitavimus urbe,
apparent; primi clipeos mentitaque tela
adgnoscunt atque ora sono discordia signant.
Illicet obruimur numero, primusque Coroebus
Penelei dextra divae armipotentis ad aram
procumbit; cadit et Ripheus, iustissimus unus
qui fuit in Teucris et servantissimus aequi
(dis aliter visum); pereunt Hypanisque Dymasque
confixi a sociis, nec te tua plurima, Panthu,
labantem pietas nec Apollinis infula textit.
Iliaci cineres et flamma extrema meorum,
testor in occasu vestro nec tela nec ullas
vitavisse vices Danaum et, si fata fuissent,

1. *obruimūr.*
ut caderem meruisse manu. Divellimur inde, 
Iphitus et Pelias mecum, quorum Iphitus aevo 
iam gravior, Pelias et voluere tardus Ulixi; 
protinus ad sedes Priami clamore vocati.

The fight at Priam’s palace.

Hic vero ingentem pugnam, ceu cetera nusquam 
bella forent, nulli tota morerentur in urbe, 
sic Martem indomitum Danaosque ad tecta ruentis 
cernimus obsessumque acta testudine limen. 
Haerent parietibus¹ scalae, postisque sub ipsos 
nituntur gradibus clipeosque ad tela sinistris 
protecti obiciunt, prescant fastigia dextris. 
Dardanidae contra turris ac tecta domorum 
culmina convellunt; his se, quando ultima cernunt, 
extrema iam in morte parant defendere telis; 
auratasse trabes, veterum decora illa parentum, 
devolvunt: alii strictis mucronibus imas 
obsedere fores; has servant agmine denso. 
Instaurati animi regis succurrere tectis 
auxilioque levare viros vimque addere victis.

Aeneas mounts to the roof.

Limen erat caecaetque fores et pervius usus 
tectorum inter se Priami postesque relictiv 
a tergo, infelix qua se, dum regna manebant, 
saequis Andromache ferre incomitata solebat 
ad soceros et avo puerum Astyanacta trahebat. 
Evado ad summì fastigia culminis, unde

1. *parietibus*: with *i* consonantal in second syllable.
tela manu miserī iactābant inrita Teucri.
Turrim in praeципiti stantem summisque sub astra
eductam tectis, unde omnis Troia videri
et Danaum solitae naves et Achaica castra,
adgressī ferro circūm, qua summa labantis
iuncturas tabulata dabant, convellimis altis
sedibus impulimusque; ea lapsa repente ruinam
cum sonitu trahit et Danaum super agmina late
incidit. Ast alii subeunt, nec saxa nec ullam
telorum interea cessat genus.

Conspicuous among the Greeks is Pyrrhus.

Vestibulum ante ipsum primoque in limine Pyrrhus
exsultat telis et luce coruscus aēna,
qualis ubi in lucem coluber mala gramina pastus,
frigida sub terra tumidum quem bruma tegebat,
nunc positis novus exuviis nitidusque inventa
lubrica convolvit sublato pectore terga,
arduus ad solem, et linguīs micat ore trisulcis.
Una ingens Periphas et equorum agitator Achillis,
armiger Automédon, una omnis Scyria pubes
succeedunt tecto et flammas ad culmina iactant.
Ipse inter primos correpta dura bipenni
limina perrumpit postisquē a cardine vellit
aeratos; iamque excisa trabe firma cavavit
robora et ingentem lato dedit ore fenestram.
Apparet domus intus et atria longa patescunt
apparent Priami et veterum penetrālia regum
armatosque vident stantes in limine primo.
The enemy pour in.

At domus interior gemitu miseroque tumultu miscetur, penitusque cavae plangoribus aedes feminineis ululant; ferit aurea sidera clamor. Tum pavidae tectis matres ingentibus errant amplexaeque tenent postis atque oscula figunt.

Instat vi patria Pyrrhus: nec claustra nec ipsi custodes sufferre valent; labat ariete\(^1\) crebro ianua et emoti procumbunt cardine postes. Fit via vi; rumpunt aditus primosque trucidant immissi Danai et late loca milite complent.

Non sic, aggeribus ruptis cum spumeus amnis exit oppositasque evicit gurgite moles, fertur in arva firens cumulo camposque per omnis cum stabulis armenta trahit. Vidi ipse furentem caede Neoptolemum geminosque in limine Atridas, vidi Hecubam centumque nurus Priamumque per aras sanguine foedantem, quos ipse sacraverat, ignis. Quinquaginta illi thalami, spes tanta nepotum, barbarico postes auro spoliisque superbi, procubuere; tenent Danai, qua defect ignis.

The aged Priam is ready to die as a soldier.

Forsitan et, Priami fuerint quae fata, requiras. Urbis uti captae casum convolsaque vidit limina tectorum et medium in penetrabilibus hostem, arma diu senior desueta trementibus aevo circumdat nequiquam umeris et inutile ferrum cingitur ac densos furtur moriturus in hostis.

\(^1\) ariete: with consonantal i.
Aedibus in mediis nudoque sub aetheris axe
ingens ara fuit iuxtaque veterrima laurus,
incumbens arae atque umbra complexa Penatis.
Hic Hecuba et natae nequiquam altaria circum,
prefectites atra ceu tempestate columbae,
condensae et divum amplexae simulacra sedebant.
 Ipsum autem sumptis Priamum iuvenalibus armis
ut vidit, 'Quae mens tam dira, miserrime coniunx.
impulit his cingi telis? 'Aut quo ruis?' inquit.
'Non tali auxilio nec defensoribus istis
tempus eget; non si ipse nunc adforet Hector.
Huc tandem concede; haec ara tueitur omnis,
aut moriere simul.' Sic ore effata recepit
ad sese et sacra longaevum in sede locavit.

Pyrrhus slays him at the altar.

Ecce autem elapsus Pyrrhi de caede Polites,
unus natorum Priami, per tela, per hostis,
porticibus longis fugit et vacua atra lustrat
saucius. Illum ardens infesto volnere Pyrrhus
insequitur, iam iamque manu tenet et premit hasta.
Ut tandem ante oculos evasit et ora parentum,
condidit ac multo vitam cum sanguine fudit.
Hic Priamus, quamquam in media iam morte tenetur,
non tamen abstinuit nec voci iraeque pepercit:
'At tibi pro scelere' exclamat, 'pro talibus ausis
di, si qua est caelo pietas, quae talia curet,
persolvant grates dignas et praemia reddant
debita, qui nati coram me cernere letum.
fecisti et patrios foedasti funere voltus.
At non ille, satum quo te mentiris, Achilles
talis in hoste fuit Priamo, sed iura fidemque
supplicis erubuit corpusque exsangue sepulchro
reddievit Hectoreum meque in mea regna remisit.'
Sic fatus senior, telumque inbelle sine ictu
coniecit, raucu quod protinus aere repulsum
et summo clipei nequiquam umbone pependit.
Cui Pyrrhus: 'Referes ergo haec et nuntius ibis
Pelidae genitori; illi mea tristia factura
degeneremque Neoptolemum narrare memento;
nunc morere.' Hoc dicens altaria ad ipsa trementem
traxit et in multo lapsantem sanguine nati,
implicitque comam laeva, dextraque coruscum
extulit ac lateri capulo tenus abdedit ense.
Haec finis Priami fatorum; hic exitus illum
sorte tulit, Troiam incensam et prolapsa videntem
Pergama, tot quondam populis terrisque superbum
regnatorem Asiae. Iacet ingens litore truncus
avolsumque umeris caput et sine nomine corpus.

Aeneas, in horror, remembers his own home.

\[
\begin{align*}
\text{At me tum primum saevus circumstetit horror.} \\
\text{Obstipui; subiit cari genitoris imago,} \\
\text{ut regem aequaevum crudeli volnere vidi} \\
\text{vitam exhalantem; subiit deserta Creusa} \\
\text{et direpta domus}^1 \text{ et parvi casus Iuli.} \\
\text{Respicio et, quae sit me circum copia, lustro.} \\
\text{Deseruere omnes defessi et corpora saltu} \\
\text{ad terram misere aut ignibus aegra dedere.}
\end{align*}
\]

1. domūs.
Tempted to slay Helen, he is restrained by Venus.


Talia iactabam et furiata mente ferébar, cum mihi se; non ante oculis tam clara, videndam obtulit et pura per noctem in luce refulsit alma parens, confessa deam qualisque videri caelicolis et quanta solet, dextraque prehensum continuuit roseoque haec insuper addidit ore: "Nate, quis indomitas tantus dolor excitat iras? Quid furis? Aut quonam nostri tibi cura recessit?"
Nou prius aspicies, ubi fessum aetate parentem liqueris Anchisen, superet coniunxne Creusa, Ascaniusque puer? Quos omnis undique Graiae circum erraut acies et, ni mea cura resistat, iam flammae tulerint inimicus et hauserit ensis.

Non tibi Tyndaridis facies invisa Lacaenae culpatusve Paris; divum inclementia, divum, has evertit opes sternitque a culmine Troiam. Aspice (namque omnem, quae nunc obducta tuinti mortalis hebetat visus tibi et umida circum caligat, nubem eripiam; tu ne qua parentis iussa time neu praecessit parere recusa):
hic, ubi disiectas moles avolsaque saxis saxa vides mixtoque undantem pulvere fumum, Neptunus muros magnoque emota tridenti fundamenta quatit totamque a sedibus urbem eruit. Hic Iuno Scaeas saevissima portas prima tenet sociumque fures a navibus agmen ferro accincta vocat.

Troy falls like a mountain ash.

Tum vero omne mihi visum considere in ignis Ilium et ex imo verti Neptunia Troia; ac veluti summis antiquam in montibus ornum cum ferro accisam crebrisque bipennibus instant eruere agricolae certatim, illa usque minatur et tremefacta comam concusso vertice nutat, volneribus donec paulatim evicta supremum congremuit traxitque ingis avolsa ruinam. Descendo ac ducente deo flammarium inter et hostis expedior; dant tela locum flammaraeque recedunt.

Anchises refuses to leave.

Atque ubi iam patriae perventum ad limina sedis antiquasque domos, genitor, quem tollere in altos optabam primum montis primumque petebam, abnegat excisa vitam producere Troia exsiliumque pati. 'Vos o, quibus integer aevi sanguis,' ait, 'solidaeque suo stant robore vires, vos agitate fugam. Me si caelicae voluissent ducere vitam, has mihi servassent sedes. Satis una superque vidimus excidia et captae superavimus urbi. Sic o sic positum adfati discedite corpus. Ipse manu mortem inveniam; miserebitur hostis exuviasque petet. Facilis iactura sepulchri. Iam pridem invisus divis et inutilis annos demoror, ex quo me divum pater atque hominum rex fulminis adflavit ventis et contigit igni.'
Aeneas pleads vainly with him.

Talia perstatab memorans fixusque manebat.
Nos contra effusi lacrimis coniunxque Creusa
Ascaniusque omnisque domus, ne vertere secum
cuncta pater fatoque urgenti incumbere vellet.
Abnegat inceptoque et sedibus haeret in isdem.
Rursus in arma feror mortemque miserrimus opto.

Nam quod consilium aut quae iam fortuna dabatur?
‘Mene efferre pedem, genitor, te posse relicto
sperasti, tantumque nefas patrio excidit ore?
Si nihil ex tanta superis placet urbe relinqui
et sedet hoc animo perituraeque addere Troiae
teque tuosque iuvat, patet isti Ianua leto,
iamque aderit multo Priami de sanguine Pyrrhus,
gnatum ante ora patris, patrem qui obtruncat ad aras.
Hoc erat, alma parens, quod me per tela, per ignis
eripis, ut mediis hostem in penetrabilibus utque
Ascanium patremque meum iuxtaque Creusam
alterum in alterius maactatos sanguine cernam?
Arma, viri, ferte arma; vocat lux ultima victos.
Reddite me Danais, sinite instaurata revisam
proelia. Numquam omnes hodie moriemur inulti.’

Creusa implores Aeneas not to desert them.

Hinc ferro accingor rursus clipeoque sinistram
insertabam aptans meque extra tecta ferebam.
Ecce autem complexa pedes in limine coniunx
haerebat parvumque patri tendebat Iulum:
‘Si periturus abis, et nos rape in omnia tecum;
sin aliquam expertus sumptis spem ponis in armis,
hanc primum tutare domum. Cui parvus Iulus, cui pater et coniunx quondam tua dicta relinquo?

The sign from heaven.

Talia vociferans gemitu tectum omne replebat, cum subitum dictuque oritur mirabile monstrum. Namque manus inter maestorumque ora parentum
ecce levis summo de vertice visus Iuli fundere lumen apex tactuque innoxia mollis lambique flammas come et circum tempora pasci.
Nos pavidi trepidare metu crinemque flagrantem excutere et sanctos restinguere fontibus ignis.
At pater Anchises oculos ad sidera laetus extulit et caelo palmas cum voce tetendit:
'Juppiter omnipotens, precibus si flecteris ullis,
aspice nos, hoc tantum, et, si pietate meremur,
da deinde augurium, pater, atque haec omina firma.'

Anchises recognizes the divine call. They leave the house.

Vix ea fatus erat senior, subitoque fragore intonuit laevum, et de caelo lapsa per umbras stella facem ducens multa cum luce cucurrit. Illam, summa super labentem culmina tecti, cernimus Idaea claram se condere silva signantemque vias; tum longo limite sulcus dat lucem, et late circum loca sulpure fumant. Hic vero victus genitor se tollit ad auras adfaturque deos et sanctum sidus adorat. 'Iam iam nulla mora est; sequor et, qua ducitis, adsum. Di patrii, servate domum, servate nepotem.
Vestrum hoc augurium, vestroque in numine Troia est.
Cedo equidem nec, nate, tibi comes ire recuso.
Dixerat ille, et iam per moenia clarior ignis
auditur, propiusque est us incendia volvunt.
' Ergo age, care pater, cervici imponere nostrae;
ipse subiba umeris, nec me labor iste gravabit.
Quo res cumque cadent, unum et commune periculum,
una salus ambobus erit. Mihi parvus Iulus
sit comes, et longe servet vestigia coniunx.
Vos, famuli, quae dicam, animis advertite vestris.
Est urbe egressis tumulus templumque vetustum
desertae Cerevis iuxtaque antiqua cupressus
religione patrum multos servata per annos;
hanc ex diverso sedem veniemus in unam.
Tu, genitor, cape sacra manu patrisque Penatis;
me, bello et tanto digressum et caede recenti,
attrectare nefas, donec me flumine vivo
abluero.'
Haec fatus latos umeros subiectaque colla
veste super fulvique insternor pelle leouis
succedoque oneri; dextrae se parvus Iulus
implicuit sequiturque patrem non passibus aequis;
pone subit coniunx. Ferimur per opaca locorum,
et me quem Dudum non ulla iniecta movebant
tela neque adverso glomerati ex agmine Grai,
nunc omnes terrent aurae, sonus excitat omnis
suspendum et pariter comitique onerique timentem.
Creusa is lost. Her phantom comforts the grief-stricken husband.

Iamque propinquabam postis omnesque videbar evasisse viam, subito cum creber ad auris visus adesse pedum sonitus, genitorque per umbram prospiciens, 'Nate, exclamat, 'fuge, nate; propinquant; ardentis clipeos atque aera micantia cerno.'

Hic mihi nescio quod trepido male numen amicum confusam eripuit mentem. Namque avia cursu dum sequor et nota excedo regione viarum, heu! miserô coniunx fatone crepta Creusa substitit? Erravitne via seu lassa resedit?

Incertum: nec post oculis est reddita nostris, nec prius amissam respexi animumque reflexi, quam tumulum antiquae Ceres sedemque sacratam venimus. Hic demum collectis omnibus una defuit et comites natumque virumque fefellit. Quem non incusavi amens hominumque deorumque, aut quid in eversa vidi crudelius urbe?

Ascanium Anchisenque patrem Teucrosque Penatis commendo sociis et curva valle recondo; ipse reorem repetes et cingor fulgentibus armis. Stat casus renovare omnis omnesque reverti per Troiam et rursus caput obiectare periclis. Principio muros obscuraque limina portae, qua gressum extuleram, repeto et vestigia retro observata sequor per noctem et lumine lustro. Horror ubique animo, simul ipsa silentia terrent.

Inde domum, si forte pedem, si forte tulisset, me refero. Inruerant Danai et tectum omne tenebant.

1. deorumque: with -que hypermetric.
Ilicet ignis edax summa, ad fastigia vento volvitur; exsuperant flammae, furit aestus ad auras.
Procedo et Priami sedes arcemque reviso.
Et iam porticibus vacuis Iunonis asylo custodes lecti Phoenix et dirus Ulixes praedam adservabant. Hue undique Troia gaza incensis erepta adytis mensaeque deorum crateresque auro solidi captivaque vestis congeritur. Pueri et pavidae longo ordine matres stant circum.
Ausus quin etiam voces iactare per umbram implevi clamore vias maestusque Creusam nequiquam ingeminans iterumque iterumque vocavi. Quaerenti et tectis urbis sine fine furenti infelix simulacrum atque ipsius umbra Creusae visa mihi ante oculos et nota maior imago. Obstipui, steteruntque comae et vox faucibus haesit. Tum sic adfari et curas his demere dictis:

'Quid tantum insano iuvat indulgere dolori, o dulcis coniunx? Non haec sine numine divum eveniunt; nec te comitem hinc portare Creusam fas aut ille sinit superi regnator Olympi.
Longa tibi exsilia, et vastum maris aequor arandum; et terram Hesperiam venies, ubi Lydius arva inter opima virum leni fluit agmine Thybris. Illic res laetae regnumque et regia coniunx parta tibi. Lacrimas dilectae pelle Creusae. Non ego Myrmidonum sedes Dolopumve superbas aspiciam aut Grais servitum matribus ibo,
Dardanis et divae Veneris nuras;
sed me (magna deum genetrix) his detinet oris.
Iamque vale et nati serva communis amorem.
Haec ubi dicta dedit, lacrimantem et multa volentem
dicere deseruit tenuisque recessit in anras.
Ter conatus ibi collo dare braccia circum;
ter frustra comprensae manus effugit imago,
par levibus ventis volucriique simillima somno.
Sic deum socios consumpta nocte reviso.

The exiles set forth as the morning star rises.

Atque hic ingentem comitum adfluxisse novorum
invenio admirans numerum, matresque virosque,
collectam exilio pubem, miserabile volgus.
Undique convenere, animis opibusque parati,
in quascumque velim pelago deducere terras.

The exiles set forth as the morning star rises.

Atque hic ingentem comitum adfluxisse novorum
invenio admirans numerum, matresque virosque,
collectam exilio pubem, miserabile volgus.
Undique convenere, animis opibusque parati,
in quascumque velim pelago deducere terras.

Iamque ingis summae surgebat Lucifer Idae
ducebatque diem, Danaique obsessa tenebant
limina portarum, nec spes opis ulla dabatur.
Cessi et sublata montis genitore petivi.
Fig. 13. Tabula Iliaca (story of Book II.).
AENEIDOS

LIBER III.

The Trojans build a fleet and set sail.


A town is founded in Thrace.

Terra procul vastis colitur Mavortia campis (Thraces arant), acri quondam regnata Lycurgo, hospitium antiquum Troiae sociique Penates, dum fortuna fuit. Feror huc et litore curvo moenia prima loco, fatis ingressus iniquis, Aeneadasque meo nomen de nomine fingo,
Blood drops from myrtle shoots.

Turn vero ancipiti meum formidine pressus
obstipui steteruntque \(^1\) comae et vox faucibus haesit.

The story of murdered Polydorus.

Hunc Polydorum auri quondam cum pondere magno
infelix Priamus furtim mandarat alendum
Threicio regi, cum iam diffideret armis
Dardaniae cingique urbem obsidione videret.
Ille, ut opes fractae Teuctrum et fortuna recessit,
res Agamenmonias victriciaque arma secutus
fas omne abrumpit; Polydorum obtruncat et auro
vi potitur.\(^2\) Quid non mortalia pectora cogis,
auri sacra fames! Postquam pavor ossa reliquit,
delectos populi ad proceres primumque parentem
monstra deum refero et, quae sit sententia, posco.
Omnibus idem animus, scelerata excedere terra,
linqui pollutum hospitium et dare classibus Austros.
Ergo instauramus Polydoro funus, et ingens
aggeritur tumulo tellus; stant Manibus arae,
caeruleis maestae vittis atraque cuppresso,
et circum Iliades crinem de more solutae;
inferimus tepido spumantia cymbia lacte
sanguinis et sacri pateras, animamque sepulchro
condimus et magna supremum voce ciemus.
Inde ubi prima fides pelago, placataque venti
dant maria et lenis crepitans vocat Auster in altum,
deducunt socii navis et litora complent.
Provehimur portu, terraeque urbesque recedunt.

\(^1\) steterunt.
\(^2\) potitur.
The Trojans reach Delos.

Sacra mari colitur medio gratissima tellus Nereidum matri\(^1\) et Neptuno Aegaeo, quam pius Arquitenens oras et litora circum errantem Mycono e celsa Gyaroque revinxit immotamque coli dedit et contemnere ventos. Huc feror; haec fessos tuto placidissima portu accipit. Egressi veneramur Apollinis urbem. Rex Anius, rex idem hominum Phoebique sacerdos, \(\textit{vittis et sacra redimitus tempora lauro occurrit, veterem Anchisen adgnoscit amicum; }
\textit{ungimus hospitio dextras et tecta subimus.}

The oracle of Apollo seems to direct them to Crete.

Templa dei saxo venerabar structa vetusto:
Da propriam, Thymbraee, domum, da moenia fessis
et genus et mansuram urbem; serva altera Troiae
Pergama, reliquias Danaum atque immitis Achilli.
Quem sequimur? Quove ire iubes? Ubi ponere sedes?
Da, pater, augurium atque animis inlabere nostris.'
Vix ea fatus eram: tremere omnia visa repente,
liminaque\(^2\) laurusque dei, totusque moveri
mons circum et mugire adytis cortina reclusis.
Summissi petimus terram, et vox fertur ad auris:
Dardanidae duri, quae vos a stirpe parentum
prima tulit tellus, eadem vos ubere laeto
accipiet reduces. Antiquam exquirite matrem.
Hic domus Aeneae cunctis dominabitur oris,

1. \textit{matri | et Neptunō | Aegaeo: hiatus.}
2. \textit{liminaque.}
et nati natorum et qui nascentur ab illis.'
Haec Phoebus; mixtoque ingens exorta tumultu
laetitia et cuncti, quae sint ea moenia, quauerunt,
quo Phoebus vocet errantis iubeatque reverti.
Tum genitor, veterum volvens monumenta virorum,
'Andite, o proceres;' ait, 'et spes discite vestras.
Creta Iovis magni medio iacet insula ponto,
mons Idaeus ubi et gentis cunabula nostrae.
Centum urbes habitant magnas, uberrima regna;
maximus unde pater, si rite audita recordor,
Teucrus Rhoeteas primum est adventus ad oras
optavitque locum regno. Nondum Ilium et arces
Pergameae steterant; habitabant vallibus imis.
Hinc Mater cultrix Cybelae Corybantiaque aera
Idaeumque nemus,1 hinc fida silentia sacris;
et iuncti currum dominae subiere leones.
Ergo agite et, divum ducunt qua iussa, sequamur;
placemus ventos et Gnosia regna petamus.
Nec longo distant cursu; modo Iuppiter adsit,
tertia lux classem Cretaeis sistet in oris.'
Sic fatus meritos aris mactavit honores,
taurum Neptuno, taurum tibi, pulcher Apollo,
nigrum Hieni pecudem, Zephyris felicibus albam.

In Crete they found a new Pergamum, but are afflicted with pestilence.

Fama volat pulsum regnis cessisse paternis
Idomenea ducem, desertaque litora Cretae,
hoste vacare domos sedesque adstare relictas.
Linquimus Ortygiae portus pelagoque volamus,

1. nemus.
bacchatamque iugis Naxon viridemque Donusam, Olearon niveamque Paron sparsasque per aequor Cycladas et crebris legimus freta concita terris. Nauticus exoritur vario certamine clamor; hortantur socii, 'Cretam proavosque petamus.'

Prosequitur surgens a puppi ventus euntis et tandem antiquis Curetum adlabimur oris. Ergo avidus muros optatae molior urbis Pergameamque voco et laetam cognomine gentem hortor amare focos arcemque attollere tectis. Iamque fere sicco subductae litore puppies; conubiis¹ arvisque novis operata iuventus; iura domosque dabam: subito cum tabida membris, corrupto caeli tractu, miserandaque venit arboribusque satisque lues et letifer annus. Linquebant dulcis animas aut aegra trahebant corpora; tum sterilis exurere Sirius agros; arebant herbae et victum seges aegra negabat. Rursus ad oraclum Ortygiae Phoebumque remenso hortatur pater ire mari veniamque precari, quam fessis finem rebus ferat, unde laborum temptare auxilium iubeat, quo vertere cursus.

In a vision, the Penates direct Aeneas to Italy.

Nox erat et terris animalia somnus habebat; effigies sacrae divum Phrygiique Penates, quos mecum a Troia medioisque ex ignibus urbis extuleram, visi ante oculos adstare iacentis in somnis, multo manifesti lumine, qua se

1. conubiis: a trisyllable, the first i being consonantal.
plena per insertas fundebat luna fenestras; tum sic adfari et curas his demere dictis:
'Quod tibi delato Ortygiam dicturus Apollo est, hic canit et tua nos en ulro ad limina mittit. 
Nos te Dardania incensa tuaque arma securti, nos tumidum sub te permensi classibus aequor, idem venturos tollemus in astra nepotes imperiumque urbi dabimus. Tu moenia magnis magna para longumque fugae ne linque laborem. Mutandae sedes. Non haec tibi litora suait Delius aut Cretae iussit considere Apollo. Est locus, Hesperiam Grai cognomine dicunt, terra antiqua, potens armis atque ubere glaebae; Oenotri coluere viri; nunc fama minores Italianam dixisse ducis de nomine gentem. Hae nobis propriae sedes, hinc Dardanus ortus Iasiusque pater, genus a quo principe nostrum. Surge age et haec laetus longaevus dicta parenti haud dubitanda refer, Corythum terraque requirat Ausonias; Dictaea negat tibi Iuppiter arva.'

Talibus attonitus visis et voce deorum (nec sopor illud erat, sed coram adgnoscere voltus velatasque comas praesentiaque ora videbar; tum gelidus toto manabat corpore sudor) corripio e stratis corpus tendoque supinas ad caelum cum voce manus et munera libo interemerata focis. Perfecto laetus honore Anchisen facio certum remque ordine pando. Adgnovit prolem ambiguam geminosque parentes,
sequē novo veterum deceptum errore locorum.  
Tum memorat: 'Nate, IlIacis exercite fatis,  
sola mihi\textsuperscript{1} talis casus Cassandra canebat.  
Nunc repetō haec generi portendere debita nostro,  
et saepe Hesperiam, saepe Itala regna vocare.  
Sed quis ad Hesperiae venturos litora Teucros  
credēret? Aut quem tum vates Cassandra moveret?  
Cedamus Phoebō et moniti meliora sequamur?  
Sic ait et cunctī dicto parenīs ovantès.  
Hanc quoque deserimus sedem paucisque relictis  
vela damus vastumque cava trabe currimus aequor.

\textit{Driven by a storm to the Strophades, they are attacked by the Harpies.}

Postquam altum tenuere rates nec iam amplius ullae  
apparent terrae, caelum undique et undique pontus,  
tum mihi caeruleus supra caput adstitit imber,  
noctem hiememque ferens, et inhorruit unda tenebris.  
Continuō ventī volvunt mare magnaque surgunt  
aequora; dispersi iactamur gurgite vasto.  
Involvēre diem nimbi et nox umida caelum  
abstulit; ingeminant abruptis nubibus ignes.  
Excutimur cursu et caecis erramus in undis.  
Ipse diem noctemque negat discernere caelo  
nec meminisse viae media Palīnurus in unda.  
Tris adeo incertos caeca caligne soles  
erramus pelago, totidem sine sidere nocēs.  
Quarto terrā die primum se attollere tandem  
visa, aperiē procul montis ac volvere fumum.  
Vela cadunt, remis insurgimus; haud mora, nautae

\textit{1. mihi.}
adnixi torquent spumas et caerula verrunt. Servatum ex undis Strophadum me litora primum excipiunt. Strophades Graio stant nomine dictae insulae 1 Ionio in magno, quas dira Celaeno Harpyiaeque colunt aliae, Phineia postquam clausa domus mensasque metu liquere priores. Tristius haud illis monstrum nec saevior ulla pestis et iva deum Stygiis sese extulit undis. Virginei volucrum voltus, foedissima ventris proluvies, uncaequae manus, et pallida semper ora fame. Huc ubi delati portus intravimus, ecce laeta boum passim campis armenta videmus caprigenumque pecus nullo custode per herbas. Inruimus ferro et divos ipsumque vocamus in partem praedamque Iovem; tum litore curvo exstruimusque toros dabibusque epulumur optimis. At subitae horribico lapsu de montibus adsunt Harpyiae et magnis quatiunt clangoribus alas diripiuntque dapes contactuque omnia foedant immundo; tum vox taetrum dira inter odorem. Rursum in secessu longo sub rupe cavata arboribus clausa circum atque horrentibus umbris instruimus mensas arisque reponimus ignem; rursum ex diverso caeli caecisque latebris turba sonans praedam pedibus circumvolat uncis, polluit ore dapès. Sociis tunc, arma capessant, edico, et dira bellum cum gente gerendum. Haud seclus ac iussi faciunt tectosque per herbam

1. insulæ Ionio: semi-hiatus
disponunt enses et scuta latentia condunt. 
Ergo ubi delapsae sonitum per curva dedere 
litora, dat signum specula Misenus ab alta 
ære cavo. Invadunt socii et nova proelia temptant, 
obsenas pelagi ferro foedare volucores. 
Sed neque vim plumis ulla nec volnera tergo 
acciunt, celerique fuga sub sidera lapsae 
semesam praedam et vestigia foeda reliquant. 
Una in præcelsa consedit rupe Celaeno, 
infelix vates, rumpitque hanc pectore vocem: 
'Bellum etiam pro caede boum stratisque iuvencis, 
Laomedoutiadae, bellumne inferre paratis 
et patrio Harpyias insontis pellere regno? 
Accipite ergo animis atque haec mea figite dicta. 
Quae Phoebus pater omnipotens, mihi Phoebus Apollo 
praedixit, vobis Furiarum ego maxima pando. 
Italiam cursu petitis, ventisque vocatis 
ibitis Italiam portusque intrare licebit; 
sed non ante datam cingetis moenibus urbem, 
quam vos dira fames nostraeque iniuria caedis 
ambas subigat malis absumere mensas.' 
Dixit et in silvam pinnis ablata refugit. 
At sociis subita gelidus formidine sanguis 
deriguit; cecidere animi, nec iam amplius armis, 
sed votis precibusque iubent exposcere pacem, 
sive deae seu sint dirae obscenaeque volucores. 
Et pater Anchises passis de litore palmis 
umina magna vocat meritosque indicit honores: 
'Di, prohibete minas, di, talem avertite casum 
et placidi servate pios!' Tum litore funem
deripere excussosque iubet laxare rudentes.
Tendunt vela noti; fugimus spumantibus undis,
qua cursum ventusque gubernatorque vocabat.
Iam medio apparet fluctu nemorosa Zacynthos
Dulichiumque Sameque et Neritos ardua saxis.
Effugimus scopulos Ithaca, Laertia regna,
et terram altricem saevi exsecramur Ulixi;
mox et Leucatae nimbosa cacumina montis
et formidatus nautis aperitur Apollo.
Hunc petimus fessi et parvae succedimus urbi;
ancora de prora iacit, stant litore puppes.

Games are solemnized at Actium, whence they sail to Buthrotum.

Ergo insperata tandem tellure potiti
lustramurque Iovi votisque incendimus aras
Actiaque Iliacis celebramus litora ludis.
Exercent patrias oleo labente palaestras
nudati socii; iuvat evasisse tot urbes
Argolicas mediosque fugam tenuisse per hostis.
Interea magnum sol circumvolvitur annum
et glacialis hiems Aquilonibus asperat undas:
aere cavo clipeum, magni gestamen Abantis,
postibus adversis figo et rem carmine signo,
‘AENEAS HAEC DE DANAIS VICTORIBUS ARMA.’
Linquere tum portus iubeo et considere transtri;
certatim socii feriunt mare et aequora verrunt.
Protinus aeri Phaeacum abscondimus arces,
litoraque Epiri legimus portuque subimus
Chaonio et celsam Buthroti accedimus urbem.

1. nemorosa Zacynthos.
The meeting with Andromache and Helenus.

Hic incredibilis rerum fama occupat auris, Priamiden Helenum Graias regnare per urbes, coniugio Aeacidae Pyrrhi sceptrisque potitum, et patrio Andromachen iterum cessisse marito. Obstipui, miroque incensum pectus amore compellare virum et casus cognoscere tantos.

Progredior portu, classis et litora linquens, sollemnis cum forte dapes et tristia dona ante urbem in luco falsi Simoentis ad undam libabat cineri Andromache Manisque vocabat Hectoreum ad tumulum, viridi quem caespite inanem et geminas, causam lacrimis, sacraverat aras.

Ut me conspexit venientem et Troia circum arma amens vidit, magnis exterrita monstris deriguit visu in medio, calor ossa reliquit, labitur et longo vix tandem tempore fatur:

'Verane te facies, verus mihi nuntius adfers, nate dea? Vivisne? Aut si lux alma recessit, Hector ubi est? ' Dixit lacrimasque effudit et omnem implevit clamore locum. Vix pauca furenti subicio et raris turbatus vocibus hisco:

'Vivo equidem vitamque extrema per omnia duco; ne dubita, nam vera vides.

Heu! quis te casus deiectam coniuge tanto excipit, aut quae digna satis fortuna revisit, Hectoris Andromache? Pyrrhin conubia servas? ' Deiecit voltum et demissa voce locuta est:

'O felix una ante alias Priameia virgo,
hostilem ad tumulum Troiae sub moenibus altis
iussa mori, quae sortitus non pertulit ullos
nec victoris eri tetigit captiva cubile!
Nos patria incensa diversa per aequora vectae
stirpis Achilleae fastus iuvenemque superbum,
servitio enixae, tulimus; qui deiride, secutus
Ledaeam Hermionen Lacedaemoniosque hymenaeos,
me famulo famulamque Heleno transmisit habendam.
Ast illum ereptae magno inflammatus amore
coniugis et scelerum Furiis agitatus Orestes
excipit incautum patriasque obturucat ad aras.
Morte Neoptolemi regnorum reddita cessit
pars Heleno, qui Chaonios cognomine campos
Chaoniamque omnem Troiano a Chaoue dixit,
Pergamaque Iliacamque iugis hauc addidit arcem.
Sed tibi qui cursum venti, quae fata dedere?
Aut quisnam ignarum nostris deus appulit oris?
Quid puercus Ascanius? Superatne et vescitur aura,
quem tibi iam Troia . . . ?
Ecqua tamen puero est amissae cura parentis?
Ecquid in antiquam virtutem animosque virilis
et pater Aeneas et avunculus excitat Hector?'
Talia fundebat lacrimans longosque ciebat
incassum fletus, cum sese a moenibus heros
Priamides multis Helenus comitantibus adfert,
adgnoscitque suos laetusque ad limina ducit
et multum lacrimas verba inter singula fundit.
Procedo et parvam Troiam simulataque magnis
Pergama et arentem Xanthi cognomine rivum
adgnosco Scaeaeqque amplector limina portae.
Nec non et Teucri socia simul urbe fruuntur. illos porticibus rex accipiebat in amplis; aulaë medio libabant pocula Bacchi, impositis auro dapibus, paterasque tenebant.

Helenus, as seer, is consulted by Aeneas.

Iamque dies alterque dies processit, et aurae vela vocant tumidoque inflatur carbasus Austro: his vatem adgredior dictis ac talia quae so:
'Troiugena, interpres divum, qui numina Phoebi, qui tripodas, Clarii laurus, qui sidera sentis et volucrum lingus et praepetis ommna pinnae, fare age (namque omnem cursum mihi prospera dixit religio, et cuncti suaserunt numine divi Italian petere et terras temptare repostas; sola novum dictuque nefas Harpyia Celaeno prodigium canit et tristis denuntiat iras obscenamque famem), quae prima pericula vito?
Quidve sequens tantos possim superare labores?
Hic Helenus, caesis primum de more iuvencis, exorat pacem divum vittasque resolvit sacrati capitis meque ad tua limina, Phoebie, ipse manu multo suspensum numine ducit, atque haec deinde canit divino ex ore sacerdos:

The prophecy of Helenus. They must avoid Scylla and Charybdis, and seek the Sibyl.

'Nate dea, nam te maioribus ire per altum auspiciis manifesta fides (sic fata deum rex sortitur volvitque vices, is vertitur ordo),
Fig. 15. A Roman Sacrifice.
pauca tibi e multis, quo tutior hospita lustres
aequorae et Ausonio possis considere portu,
expediam dictis; prohibent nam cetera Parcae
scire Helenum farique vetat Saturnia Iuno.
Principio Italianam quam tu iam rere propinquam
vicinosque, ignore, paras invadere portus,
longa procul longis via dividit invia terris.
Ante et Trinacria lentandus remus in unda
et salis Ausonii lustrandum navibus aequor
inferrnie lacus Aeaeaeque insula Circae,
quam tuta possis urbem componere terra.
Signa tibi dicam, tu condita mente teneto.
Cum tibi sollicito secreti ad fluminis undam
litoreis ingenius inventa sub ilicibus sus
triginta capi tatem fetus enixa iacebit,
alba solo recubans, albi circum ubera nati,
is locus urbis erit, requies ea certa laborum.
Nec tu mensarum morsus horresce futuros;
fata viam inventen at aediritque vocatus Apollo.
Has autem terras Italique hanc litoris oram,
proxima quae nostri perfunditur aequoris aestu,
effuge; cuncta malis habitantur moenia Grais.
Hic et Narycii posuerunt moenia Locri
et Sallentinos obsedit milite campos
Lyctius Idomeneus, hic illa ducis Meliboei
parva Philoctetae subnixa Petelia muro.
Quin ubi transmissae steterint trans aequora classes
et positis aris iam vota in litore solves,
purpureo velare comas adopertus amictu,
ne qua inter sanctos ignis in honore deorum
hostilis facies occurrat et omina turbet. 
Hunc socii morem sacrorum, hunc ipse teneto, 
haec casti maneant in religione nepotes. 
Ast ubi digressum Siculæ te ad moverit orae 
ventus et angusti rarescent claustra Pelori, 
laeva tibi¹ tellus et longo laeva petantur 
eaquora circuitu; dextrum fuge litus et undas. 
Haec loca vi quondam et vasta convolsa ruina 
(tantum aevi longinquæ valet mutare vetustas) 
dissiluisse ferunt, cum protinus utraque tellus 
una foret; venit medio vi pontus et undis 
Hesperium Siculo latus abscidit arvaque et urbes 
litore diductas angusto interluit aèstu. 
Dextrum Scylla latus, laevum implacata Charybdis 
obsidet atque imo barathri ter gurgite vastos 
sorbet in abruptum fluctus rursusque sub auras 
erigit alternos et sidera verberat unda. 
At Scyllam caecis cohibet spelunca latebris 
ora exsertantem et navis in saxa trahentem. 
Prima hominis facies et pulchro pectore virgo 
pube tenus, postrema immani corpore pistrix, 
delphinum caudas utero commissa luporum. 
Praestat Trinacrii metas lustrare Pachyni 
cessantem longos et circumflectere cursus, 
quam semel informem vasto vidisse sub antro 
Scyllam et caeruleis canibus resonantia saxa. 
Praeterea, si qua est Heleno prudentia, vati 
si qua fides, animum si veris implet Apollo, 
unum illud tibi, nate dea, proque omnibus unum 
praedicam et repetens iterumque iterumque monebo: 

¹. tibi.
Iunonis magnae primum prece numen adora,
Iunoni cane vota libens dominamque potentem
supplicibus supera donis: sic denique victor-
Trinacria finis Italos mittere relicta.

Huc ubi delatus Cumaeain accesseris urbe
divinosque lacus et Averna sonantia silvis,
insanam vatem aspicies, quae rupe sub ima
fata cauit foliisque notas et nomina mandat.
Quaecumque in foliis descripsit carmina virgo,
digerit in numerum atque antro seclusa relinquit.
illa manent immota locis neque ab ordine cedunt;
verum eadem, verso tenuis cum cardine ventus
impulit et teneras turbavit ianua frondes,
nunquam deinde cavo volitantia prendere saxo
nec revocare situs aut iungere carmina curat;
inconsulti abeunt sedemque odere Sibyllae.
Hic tibi ne qua morae fuerint dispendia tanti,
quamvis increpitent socii et vi cursus in altum
vela vocet possisque sinus implere secundos,
quin adeas vatem precibusque oracula poscas
ipsa canat vocemque volens atque ora resolvat.
illa tibi Italiae populos venturaque bella
et quo quemque modo fugiasque ferasque laborem,
expediet cursusque dabit venerata secundos.
Haec sunt, quae nostra liceat te voce moneri.
Vade age et ingentem factis fer ad aethera Troiam.'

_Helenus gives them rich gifts._

Quae postquam vates sic ore effatus amico est,
dona dehinc auro gravia\(^1\) sectoque elephanto

1. \textit{graviā}.
imperat ad navis ferri stipatque carinis
ingens argentum Dodonaeosque lebetas,
loricam consertam hamis auroque trilicem
et conum insignis galeae cristasque comantis,
arma Neoptolemi. Sunt et sua dona parenti.
Addit equos additque duces;
remigium supplet; socios simul instruct armis.

An affectionate farewell.

Interea classem velis aptare iubebat
Anchises, fieret vento mora ne qua ferenti.
Quem Phoebi interpres multo compellat honore:
‘Coniugio, Anchisa, Veneris dignate superbo,
cura deum, bis Pergameis erepte ruinis,
ecce tibi Ausoniae tellus; hanc arrippe velis.
Et tamen hanc pelago praeterlabare necesse est;
Ausoniae pars illa procul, quam pandit Apollo.
Vade’, ait, ‘o felix nati pietate. Quid ultra
provehor et fando surgentis demoror austros?’
Nec minus Andromache, digressu maesta supremo,
fert picturatas auri subtemine vestes
et Phrygiam Ascanio chlamydem, nec cedit honori,
textilibusque onerat donis ac talia fatur:
‘Accipe et haec, manuum tibi quae monumenta mearum
sint, puer, et longum Andromachae testentur amorem,
coniugis Hectoreae. Cape dona extrema tuorum,
o mihi sola mei super Astyanactis imago.
Sic oculos, sic ille manus, sic ora ferebat;
et nunc aequali tecum pubesceret aev.’
Hos ego digrediens lacrimis adfabar obortis:
Vivite felices, quibus est fortuna peracta
iam sua; nos alia ex aliis in fata vocamur.
Vobis parta quies; nullum maris aequor arandum,
arva neque Ausoniae semper cedentia retro
quaerenda. Effigiem Xanthi Troiamque videtis,
quam vestrae fecere manus, melioribus, opto,
auspiciis et quae fuerit minus obvia Grais.
Si quando Thybrim vicinaque Thybridis arva
intraro gentique meae data moenia cernam,
cognatas urbes olim populosque propinquos,
Epiro, Hesperia, quibus idem Dardanus auctor
atque idem casus, unam faciemus utramque
Troiam animis; maneat nostros ea cura nepotes.'

Italy at last. Sacrifice offered at Castrum Minervae.

Provehimur pelago vicina Ceraunia iuxta,
unde iter Italiam cursusque brevissimus undis.
Sol ruit interea et montes umbrantur opaci.
Sternimur optatae gremio telluris ad undam,
sortiti remos, passimque in litore sicco
corpora curamus; fessos sopor inrigat artus.
Necdum orbem medium Nox Horis acta subibat:
haud seguiss strato surgit Palinurus et omnis
explorat ventos atque auribus aëra captat,
sidera cuncta notat tacito labeutia caelo,
Arcturum pluviasque Hyadas geminosque Triones,
armatumque auro circumspicit Oriona.
Postquam cuncta videt caelo constare sereno,
dat clarum e puppi signum; nos castra movemus
temptamusque viam et velorum pandimus alas.
Iamque rubescebát stellis Aurora fugatis, 
cum procul obscuros collis humilemque videmus 
Italian. Italianam primus conclamat Achates, 
Italianam laeto socii clamore salutant.

Tum pater Anchises magnum cratera corona 
induit implevitque mero divosque vocavit 
stans celsa in puppi:

‘Di maris et terrae tempestatumque potentes, 
ferte viam vento facilem et spirate secundi!’

Crebrescunt optatae aurae, portusque patéscit 
iam propior, templumque apparët in Arce Minervae. 
Vela legunt socii et proras ad litora torquent. 

Portus ab Euroo fluctu curvatus in arcum; 
obiectae salsa spumant adspargine cautes, 
ipse latet; gemino demittunt bracchia muro 
turriti scopuli, refugitque ab litore templum. 

Quattuor hic, primum omen, equos in gramine vidi, 
tondentis campum late, candore nivali.

Et pater Anchises: ‘Bellum, o terra hospita, portas; 
bello armantur equi, bellum haec armenta minuantur. 
Sed tamen idem olim curru succedere sueti 
quadrupedes et frena iugo concordia ferre: 
spes et pacis,’ ait. Tum numina sancta precamur 
Palladis armisonae, quae prima accepit ovantis, 
et capita ante aras Phrygio velamur amictu, 
praeceptisque Heleni, dederat quae maxima, rite 
Iunoni Argivae iussos adolemus honores.

Hand mora, continuo perfectis ordine votis 
cornua velatarum obvertimus antennarum 
Graiugenumque domos suspectaque linquimus arva.
AENEIDOS LIB. III.

Hinc sinus Herculei, si vera est fama, Tarenti cernitur; attollit se diva Lacinia contra Caulonisque arces et navifragum Scylaceum. Tum procul e fluctu Trinacria cernitur Aetna et gemitum ingentem pelagi pulsataque saxa audimus longe fractasque ad litora voces exsultantque vada atque aestu miscentur harenae. Et pater Anchises: 'Nimirum haec illa Charybdis; hos Helenus scopulos, haec saxa horrenda canebat. Eripite, o socii pariterque insurgite remis.'

Haud minus ac iussi faciunt, primusque rudentem contorsit laevas proram Palinurus ad undas; laevam cuncta cohors remis ventisque petivit. Tollimur in caelum curvato gurgite et idem subducta ad Manis imos desedimus unda; ter scopuli clamorem inter cava saxa dedere, ter spumam elisam et rorantia vidimus astra. Interea fessos ventus cum sole reliquit ignarique viae Cyclopum adlabimur oris.

A night of terror near Mount Aetna.

Portus ab accessu ventorum immotus et ingens ipse, sed horrificis iuxta torrat Aetna ruinis, interdumque atram prorumpit ad aethera nubem, turbine fumantem piceo et candente favilla, attollitque globos flammarum et sidera lambit; interdum scopulos avolsaque viscera montis erigit eructans, liquefactaque saxa sub auras cum gemitu glomerat, fundoque exaestuat imo. Fama est Enceladi semustum fulmine corpus
urgeri mole hac ingentemque insuper Aetnam impositam ruptis flammam exspirare caminis, et fessum quotiens mutet latus, intremere omnem murmure Trinacriam et caelum subtexere fumo. Noctem illam tecti silvis immania monstra perferimus nec, quae sonitum det causa, videmus, nam neque erant astrorum ignes nec lucidus aethra siderea polus, obscuro sed nubila caelo, et lunam in nimbo nox intemesta tenebat.

Fig. 17. Mount Aetna from Taormina.

A starved Greek appears, entreating aid, and tells a tale of horror.

Postera iamque dies primo surgebat Eoo umentemque Aurora polo dimoverat umbram, cum subito e silvis, macie confecta suprema, ignoti nova forma viri miserandaque cultu

580
585
590
procedit supplexque manus ad litora tendit.
Respicimus. Dira inluvies, immissaque barba,
consertum tegumen spinis; at cetera Graius,
et quondam patriis ad Troiam missus in armis.
Isque ubi Dardanios habitus et Troïa vidit
arma procul, paulum aspectu conterritus haesit
continuitque gradum; mox sese ad litora praeceps
cum fletu precibusque tulit: 'Per sidera testor,
per superos atque hoc caeli spirabile lumen,
tollite me, Teucri; quascumque abducite terras;
hoc sat erit. Scio¹ me Danaïs e classibus unum,
et bello Iliacos fateor petiisse Penatis.
Pro quo, si sceleris tanta est iniuria nostri,
spargite me in fluctus vastoque immergite ponto:
si pereo,² hominum manibus periisse iuvabit.'
Dixerat et genua amplexus genibusque volutans
haerebat. Qui sit, fari, quo sanguine cretus,
hortamur, quae deinde agitet fortuna, fateri.
Ipse pater dextram Anchises, haud multa moratus,
dat iuveni atque animum praesenti pignore firmat.
Ille haec, deposita tandem formidine, fatur:
'Sum patria ex Ithaca, comes infelicis Ulixi,
nomine Achaemenides, Troiam genitore Adamasto
paupere (mansissetque utinam fortuna!) profectus.
Hic me, dum trepidi crudelia limina linquunt,
immemores socii vasto Cyclopis in antro
deseruere. Domus sanie dapibusque cruentis,
intus opaca, ingens. Ipse arduus, altaque pulsat
sidera — di, talem terris avertite pestem! —

¹ sciō.  ² pereo, hominum: hiatus.
nec visu facilis nec dictu adfabilis ulli. Visceribus miserorum et sanguine vescitur atro. Vidi egomet, duo de numero cum corpora nostro prensa manu magna medio resupinus in antro frangeret ad saxum sanieque aspersa natarent limina; vidi atro cum membra fluentia tabo manderet et tepidi tremerent sub dentibus artus. Haud impune quidem; nec talia passus Ulixes oblitusve sui est Ithacus discrimine tanto. Nam simul expletus dapibus vinoque sepultus cervicem inflexam posuit iacuitque per antrum immensus, saniem eructans frusta cruento per somnum commixta mero, nos, magna precati numina sortitique vices, una undique circum fundimur et telo lumen terebramus acuto ingens, quod torva solum sub fronte latebat, Argolici elipei aut Phoebeae lampadis instar, et tandem laeti sociorum ulciscimur umbras. Sed fugite, o miseri, fugite atque ab litore funem rumpite. Nam qualis quantusque cavo Polyphemus in antro lanigeras claudit pecudes atque ubera pressat, centum alii curva haec habitant ad litora volgo infandi Cyclopes et altis montibus errant. Tertia iam lunae se cornua lumine complent, cum vitam in silvis inter deserta ferarum lustra domosque traho vastosque ab rupe Cyclopes prospicio sonitumque pedum vocemque tremesco. Victum infelicem, bacas lapidosaque corna, dant rami, et volsis pascunt radicibus herbae.
Omnia conlustrans hanc primum ad litora classem prospexi venientem. Huic me, quaecumque fuisset, addixi; satis est gentem effugisse nefandam. Vos animam hanc potius quocumque absunite leto.'

The Trojans see Polyphemus and the rest of the Cyclopes. A north wind saves them from Scylla and Charybdis.

Vix ea fatus erat, summo cum monte videmus ipsum inter pecudes vasta se mole moventem pastorem Polyphemum et litora nota petentem, monstrum horrendum, informe, ingens, cui lumen ademptum. Trunca manu pinus regit et vestigia firmat; lanigerae comitantur oves; ea sola voluptas solamenque mali. Postquam altos tetigit fluctus et ad aequora venit, luminis effossi fluidum lavit inde cruorem, dentibus infrendens gemitu, graditurque per aequor iam medium, necdum fluctus latera ardua tinxit. Nos procul inde fugam trepidi celerare, recepto supplice sic merito, tacitique incidere funem; verrimus et proni certantibus aequora remis. Sensit et ad sonitum vocis vestigia torsit. Verum ubi nulla datur dextra affectare potestas nec potis Ionios fluctus aequare sequendo, clamorem immensum tollit, quo pontus et omnes contremuere undae penitusque exterrita tellus Italiae curvisque immugiit Aetna cavernis. At genus e silvis Cyclopum et montibus altis excitum ruit ad portus et litora compleut. Cernimus adstantis nequiquam lumine torvo
Aetnaeos fratres, caelo capita alta ferentis, concilium horrendum: quales cum vertice celso aëriae quercus aut coniferæ cyprarissi constiterunt;¹ silva alta Iovis lucusve Dianae. Praecipites metus acer agit quocumque rudentis excutere et ventis intendere vela secundis. Contra iussa monent Heleni Scyllam atque Charybdim inter, utramque viam leti discrimine parvo, ni teneant cursus; certum est dare lintea retro. Ecce antem Boreas angusta ab sede Pelori missus adest; vivo praetervehor ostia saxo Pantagiae Megarosque sinus Thapsumque iacentem. Talia monstrabat relegens errata retrorsus litora Achaemenides, comes infelicis Ulixi.

They reach Drepanum, where Anchises dies.


1. constiterunt.
teque datis linquo ventis, palmosa Selinus, 
et vada dura lego saxis Lilybeia caecis.
Hinc Drepani me portus et inlaetabilis ora 
acci pit. Hic pelagi tot tempestatibus actus 
heu genitorem, omnis curae casusque levamen, 
amitto Anchisen; hic me, pater optime, fessum 
deseris, heu tantis nequiquam erepte periclis!
Nec vates Helenus, cum multa horrenda moneret, 
hos mihi praedixit luctus, non dira Celaeno. 
Hic labor extremus, longarum haec meta viarum; 
hinc me digressum vestris deus appulit oris.

_Aeneas ends his tale._

Sic pater Aeneas intentis omnibus unus 
fata renarrabat divum cursusque docebat. 
Conticuit tandem factoque hic fine quievit.
AENEIDOS

LIBER IV.

Dido confesses to Anna her love for Aeneas.

At regina gravi iamdudum saucia cura
volnus alit venis et caeco carpitum igni.
Multa viri virtus animo multusque recursat
gentis honos; haerent infixi pectore voltus
verbaque, nec placidam membris dat cura quietem.
Postera Phoebea lustrabat lampade terras
umentemque Aurora polo dimoverat umbram,
cum sic unanimam adloquitur male sana sororem:
"Anna soror, quae me suspensam insomnia terrent!
Quis novus hic nostris successit sedibus hospes,
quem sese ore ferens, quam forti pectore et armis!
Credo equidem, nec vana fides, genus esse deorum.
Degeneres animos timor arguit. Heu, quibus ille
iactatus fatis! Quae bella exhausta canebat!
Si mihi non animo fixum immotumque sederet,
ne cui me vinclo vellem sociare iugali,
postquam primus amor decepam morte fefellit;
si non pertaesum thalami taedaeque fuisset,
husc uni forsan potui succumbere culpae.
Anna, fatebor enim, miseri post fata Sychaei
coniugis et sparsos fraterna caede Penatis
solus hic\(^1\) inflexit sensus animumque labantem
impulit. Adgnosco veteris vestigia flammarum.
Sed mihi vel tellus optem prius ima dehiscat
vel pater omnipotens adigat me fulmine ad umbras,
pallentis umbras Erebi noctemque profundam,
ante, Pudor, quam te violi aut tua iura resolvo.
Ille meos, primus qui me sibi iuxit, amores
abstulit; ille habeat secum servetque sepulchro.
Sic effata sinum lacrimis implevit obortis.

Anna counsels Dido to wed Aeneas.

Anna refert: 'O luce magis dilecta sorori,
solane perpetua maerens carpere iuventa,
nec dulcis natos Veneris nec praemia noris?
Id cinerem aut Manis credis curare sepultos?
Esto; aegram nulli quondam flexere mariti,
non Libyae, non ante Tyro; despectus larbas
ductoresque alii, quos Africa terra triumphis
dives alit; placitone etiam pugnabis amori?
Nec venit in mentem, quorum consederis arvis?
Hinc Gaetulæ urbes, genus insuperabile bello,
et Numidae infreni cingunt et inhospita Syrtis,
hinc deserta siti regio lateque furentes
Barcaei. Quid bella Tyro surgentia dicam
germanique minas?
Dis equidem auspiciis reor et Iunone secunda
hunc cursum Iliacas vento tenuisse carinas.
Quam tu urbem, soror, hanc cernes, quae surgere regna

1. hic.
conjugio tali! Teucrum comitantibus armis, Punicæ se quantis attollet gloria rebus!
Tu modo posce deos veniam sacrisque litatis
indulge hospitio causasque innecte morandi, dum pelago desavit hiems et aquosus Orion, quassataeque rates, dum non tractabile caelum.'

Dido consults the omens. Her passion grows.

His dictis incensum animum inflammatum amore
spemque dedit dubiae menti solvitque pudorem.
Principio delubra adeunt pacemque per aras exquirunt; mactant lectas de more bidentis
legiferæ Cereri Pheboque patrique Lyæo, Iunoni ante omnis, cui vincla iugalia curae;
ipsa tenens dextra pateram pulcherrima Dido
candentis vaccae media inter cornua fundit
aut ante ora deum pinguis spatiatur ad aras
instauratque diem donis pecudumque reclusis
pectoribus¹ inhians spirantia consultit exta.
Heu vatum ignaræ mentes! Quid vota furentem,
quid delubra iuvant? Est mollis flamma medullas
interea et taciturn vivit sub pectore volnus.
Uritur infelix Dido totaque vagatur
urbe furens, qualis coniecta cerva sagitta,
quam procul incantam nemora inter Cresia fixit
pastor agens telis liquitque volatile ferrum
nescius; illa fuga silvas saltusque peragratis
Dictaeos; haeret lateri letalis harundo.
Nunc media Aenean secum per moenia ducit

1. pectoribus.
Sidoniasque ostentat opes urbemque paratam; incipit effari, mediaque in voce resistit; nunc eadem labente die convivia quae rite Iliacosque iterum demens audire labores exposcit pendetque iterum narrantis ab ore. Post, ubi digressi lumenque obscura vicissim luna premit suadentque cadentia sidera somnos, sola domo maeret vacua stratisque relictis incubat. Illum absens absentem auditque videtque, aut gremio Ascanium, genitoris imagine capta, detinet, infandum si fallere possit amorem. Non coeptae adsurgunt turres, non arma iuventus exercet portusve aut propugnaeula bello tuta parant; pendent opera interrupta minaeque murorum ingentes aequataque machina caelo.

*Juno's wily plan.*

Quam simul ac tali persensit peste teneri cara Io vis coniunx nec famam obstare furori, talibus adgreditur Venerem Saturnia dictis: 'Egregiam vero laudem et spolia ampla refertis tuque puerque tuus; magnum et memorabile numen, una dolo divum si femiua victa duorum est. Nec me adeo fallit veritam te moenia nostra suspectas habuisse domos Karthaginis altae. Sed quis erit modus, aut quo nunc certamine tanto? Quin potius pacem aeternam pactosque hymenaeos exercemus? Habes, tota quod mente petisti: ardet amans Dido traxitque per ossa fuorem. Communem hunc ergo populum paribusque regamus
auspiciis; liceat Phrygio servire marito
dotalisque tuae Tyrios permittere dextrae.'

*Venus gives assent.*

Olli (sensit enim simulata mente locutam,
quo regnum Italiae Libycas averteret oras)
sic contra est ingressa Venus: 'Quis talia demens
abnuat aut tecum malit contendere bello,
si modo, quod memoras, factum fortuna sequatur?
Sed fatis incerta feror, si Luppiter unam
esse velit Tyris urbem Troiaque proiectis
miscrive probet populos aut foedera iungi.
Tu coniunx; tibi fas animum temptare precando. 
Perge, sequar.' Tum sic except regia Iuno:
'Mecum erit iste labor. Nunc qua ratione quod instat
confieri possit, paucis, adverte, docebo.
Venatum Aeneas unaque miserrima Dido
in nemus ire parant, ubi primos crastinus ortus
extulerit Titan radiisque retexerit orbem.
His ego nigrantem commixta grandine nimbum,
ium trepidant alae saltusque indagiue cingunt,
inesuper infundam et tonitru caelum omne ciebo.
Diffugient comites et nocte tegetur opaca;
speluncam Dido dux et Troianus eandem
levenient. Adero et, tua si mihi certa voluntas,
conubio iungam stabilis propriamque dicabo;
hic hymenaeus erit.' Non adversata petenti
adnuit atque dolis risit Cytherea repertis.

Fig. 18. Leconfield Venus.
The hunting scene.

Oceanum interea surgens Aurora reliquit.
It portis iubare exorto delecta iuventus;
retia rara, plagae, lato venabula ferro,
Massylique ruunt equites et odora canum vis.
Reginam thalamo cunctantem ad limina primi
Poenorum exspectant, ostroque insignis et auro
stat sonipes ac frena ferox spumantia mandit.
Tandem progreditur magna stipante caterva,
Sidoniam picto chlamydem circumdata limbo.
Cui pharetra ex auro, crines nodantur in aurum,
aurea purpuream subnectit fibula vestem.
Nec non et Phrygii comites et laetus Iulus
inctund; ipse ante aliquos pulcherrimus omnis
infert se socium Aeneas atque agmina iungit.
Qualis ubi hibernam Lyciam Xanthique fluenta
deserit ac Delum maternam invisit Apollo
instauratque choros, mixtique altaria circum
Cretesque¹ Dryopesque fremunt pictique Agathyrsi;
ipse iugis Cynthia graditur mollique fluentem
fronde premit crinem fingens atque implicat auro,
tela sonant umeris: haud illo signior ibat
Aeneas, tantum egregio decus enitet ore.
Postquam altos ventum in montis atque invia lustra,
ecce ferae saxi deiectae vertice caprae
decurrere iugis; alia de parte patensis
transmittunt cursu campos atque agmina cervi
pulverulenta fuga glomerant montisque relinquunt.

¹. The syllable -que here counts as long before dr.
At puer Ascanius mediis in vallibus acri

gaudet equo, iamque hos cursu, iam praeterit illos,
spumanteque dari pecora inter inertia votis

optat aprum aut fulvum descendere monte leonem.

Aeneas and Dido seek refuge from a storm. Dido now openly pro-
claims her love.

Interea magno miseri murmure caelum
incipit; inequitur commixa grandine Nimbus,
et Tyrii comites passim et Troiana inventus
Dardaniusque nepos Veneris diversa per agros
recta metu petiere; ruunt de montibus amnes.
Speluncam Dido dux et Troianus eandem
deveniunt. Prima et Tellus et pronuba Iuno
dant signum; fulsere ignes et conscius Aether
cuniis,1 summoque ulularunt vertice Nymphae.
Ille dies primus leti primusque malorum
causa fuit. Neque enim specie famave movetur
nec iam furtivum Dido meditatur amorem;
coniugium vocat; hoc praetexit nomine culpam.

Rumor carries the news far and wide.

Extemplo Libyae magnas it Fama per urbes,
Fama, malum qua non alius velocius ullum.
Mobilitate viget virisque adquirit eundo;

parva metu primo, mox sese attollit in auras
ingrediturque solo et caput inter nubila condit.

Illam Terra pares, ira inritata deorum,
extremam, ut perhibent, Coeo Enceladoque sororem

1. conubiis: trisyllable.
Fig. 19. Apollo Belvedere.
progenuit, pedibus celerem et pernicibus alis,
monstrum horrendum, ingens, cui, quot sunt corpore plumae,
tot vigiles oculi subter (mirabile dictu),
tot linguae, totidem ora sonant, tot subrigit auris.
Nocte volat caeli medio terraeque per umbram,
stridens, nec dulci declinat lumina somno;
luce sedet custos aut summi culmine tecti,
turribus aut altis, et magnas territat urbes,
tam ficti pravique tenax quam nuntia veri.
Haec tum multiplici populos sermone replebat
gaudens et pariter facta atque infecta canebat:
venisse Aenean, Troiano sanguine cretum,
cui se pulchra viro dignetur iungere Dido;
nunc hiemem inter se luxu, quam longa, fovere
regnorum immemores turpique cupidine captos.
Haec passim dea foeda virum diffundit in ora.
Protinus ad regem cursus detorquet Larban
incenditque animum atque aggerat iras.

Iarbas, Diō’s rejected suitor, is angered.

Hic Hammone satus, rapta Garamantide Nympha,
templa Iovi centum latis immania regnis,
centum aras posuit vigilemque sacraverat ignem,
excubias divum aeternas; pecudumque cruore
pingue solum et variis florentia limina sertis.
Isque amens animi et rumore accensus amaro
dicitur ante aras media inter numina divum
multa Iovem manibus supplex orasse supinis:
‘Iuppiter omnipotens, cui nunc Maurusia pictis
gens epulata toris Lenaemum libat honorem,
aspicis haec? An te, genitor, cum fulmina torques, nequiquam horremus caecique in nubibus ignes terrificant animos et inania murmura miscent?

Femina, quae nostris errans in finibus urbem exiguam pretiò posuit, cui litus arandum cuique loci leges dedimus, conubia nostra reppulit ac dominum Aenean in regna recepti.

Et nunc ille Paris cum semiviro comitatu, Maeonia mentum mitrá crinemque madentem subnixus, rapto potitur: nos munera templis quippe tuis férimus famamque fovemus inanem.'

*Jupiter sends Mercury to Aeneas.*

Talibus orantem dictis arasque tenentem audiit omnipotens oculosque ad moenia torsit regia et oblitos famae melioris amantis.

Tum sic Mercurium adloquitur ac talia mandat:

'Vade age, nate, voca Zephyros et labere pinnis Dardaniumque ducem, Tyria Karthagine qui nunc exspectat fatisque datas non respicit urbes, adloquere et celeris defer mea dicta per auras. Non illum nobis genetrix pulcherrima talem promisit Graiumque ideo bis vindicat armis, sed fore, qui gravidam imperiiis belloque frementem Italiam regeret, genus alto a sanguine Teucri proderet ac totum sub leges mitteret orbem. Si nulla accendit tantarum gloria rerum nec super ipse sua molitur laude laborem, Ascanione pater Romanas invidet arces?'

1. potitur. 2. adloquitur.
Fig. 20. MERCURY.
Quid struit? Aut qua spe inimica in gente moratur nec prolem Ausoniam et Lavinia respicit arva? Naviget: haec summa est, hic nostri nuntius esto.'

_Mercury delivers his message._

Dixerat. Ille patris magni parere parabat imperio et primum pedibus talaria nectit aurea, quae sublimem alis sive aequora supra seu terram rapido pariter cum flamine portant. Tum virgam capit; haec animas ille evocat Orco pallentis, alias sub Tartara tristia mittit, dat somnos adimitque et lumina morte resignat. Illa fretus agit ventos et turbida tranat nubila. Iamque volans apicem et latera ardua cernit Atlantis duri, caelum qui vertice fulcit, Atlantis, cinctum adsidué cui nubibus atri piniferum caput et vento pulsatur et imbri; nix umeros infusa tegit; tum flumina mento praecepitam senis et glacie riget horrida barba. Hic primum paribus nitens Cyllenius alis constitit; hinc toto praeceps se corpore ad undas misit avi similis, quae circum litora, circum piscosos scopulos humilis volat aequora iuxta. Haud aliter terras inter caelumque volabat litus harenosum ad Libyae, ventosque secabat materno veniens ab avo Cyllenia proles. Ut primum alatis tetigit magalia plantis, Aenean fundantem arces ac tecta novantem conspicit. Atque illi stellatus iaspide fulva

1. _spē | inimica_: hiatus.
ensis erat, Tyrioque ardebat murice laena
demissa ex umeris, dives quae munera Dido
fecerat et tenui telas discreverat auro.
Continuo invadit: 'Tu nunc Karthaginis altae
fundamenta locas pulchramque uxorius urbem
exstruis? Heu regni rerumque oblite tuarum!
Ipse deum tibi me claro demittit Olympos
regnator, caelum et terras qui numine torquet,
ipse haec ferre iubet celeris mandata per auras.
Quid struis? Aut qua spe Libycis teris otia terris?
Si te nulla movet tantarum gloria rerum
nec super ipse tua moliris laude laborem,
Ascanium surgentem et spes heredis Iuli
respite, cui regnum Italiae Romanaque tellus
deberatur.' Tali Cyllenius ore locutus
mortalis visus medio sermone reliquit
et procul in tenuem ex oculis evanuit auram.

Aeneas prepares to depart.

At vero Aeneas aspectu obmutuit amens,
arrectaeque horrore comae et vox faucibus haesit.
Ardet abire fugâ dulcisque relinquere terras,
attonitus tanto monitu imperioque deorum.
Heu quid agat? Quo nunc reginam ambire furentem
audeat adfatu? Quae prima exordia sumat?
Atque animum nunc huc celerem, nunc dividit illuc
in partisque rapit varias perque omnia versat.
Haec alternanti potior sententia visa est:
Mnesthea Sergestumque vocat fortemque Serestum,
classem aptent taciti sociosque ad litora cogant,
Fig. 21. Atlas.
arma parent et, quae rebus sit causa novandis, dissimulent; sese interea, quando optima Dido nesciat et tantos rumpi non speret amores, temptaturum aditus et, quae mollissima fandi tempora, quis rebus dexter modus. Ocius omnes imperio laeti parent ac iussa facessunt.

*Dido, suspecting his purpose, charges him with perfidy.*

At regina dolos (quis fallere possit amantem?) praesensit motusque exceptit prima futuros, omnia tuta timens. Eadem impia Fama furenti detulit armari classem cursumque parari. Saevit inops animi totamque incensa per urbem bacchatur, qualis commotis excita sacris Thyias, ubi audito stimulant trieterica Baccho orgia nocturnusque vocat clamore Cithaeron. Tandem his Aenean compellat vocibus ultro:

‘Dissimulare etiam sperasti, perfide, tantum posse nefas tacitusque mea decedere terra? Nec te noster amor nec te data dextera quondam nec moritura tenet crudeli funere Dido? Quin etiam hiberno moliris sidere classem et mediis properas Aquilonibus ire per altum, crudelis? Quid? Si non arva aliena domosque ignotas peteres et Troia antiqua maneret, Troia per undosum peteretur classibus aequor? Mene fugis? Per ego has lacrimas dextramque tuam te (quando aliud mihi iam miserae nihil ipsa reliqui), per conubia nostra, per inceptos hymenaeos,

si bene quid de te merui, fuit aut tibi quicquam dulce meum, miserere domus labentis et istam, pro, siquis adhuc precibus locus, exue mentem. Te propter Libycae gentes Nomadumque tyranni odere, infensi Tyrii; te propter eundem extinctus pudor et, qua sola sidera adibam, tama prior. Cui me moribundam deseris, hospes, nec solum nomen quoniam de coniuge restat? Quid moror? An mea Pygmalion dum moenia frater lestruat aut captam ducat Gaetulus Iarbas? Saltem si qua mihi¹ de te suscepta fuisset ante fugam suboles, si quis mihi parvulus aula uderet Aeneas, qui te tamen ore referret, non equidem omnino capta ac deserta viderer.'

Aeneas repudiates the charge. He must do his bounden duty.

Dixerat. Ille Iovis monitis immota tenebat umina et obnixus curam sub corde premebat. Tandem pauc a refert: 'Ego te, quae plurima fando enumerare vales, numquam, regina, negabo promeritam, nec me meminisse pigebit Elissae, dum memor ipse mei, dum spiritus hos regit artus. Pro re pauc a loquar. Neque ego hanc abscondere furto speravi (ne fingé) fugam, nec coniugis umquam praetendi taedas aut haec in foedera veni. Me si fata meis paterentur ducere vitam auspiciis et sponte mea componere curas, arbem Troianam primum dulcisque meorum reliquias colerem, Priami tecta alta manerent,

¹ mihi.
et recidiva manu posuissem Pergama victis.
Sed nunc Italiam magnam Gryneus Apollo,
Italiam Lyciae iussere capessere sortes;
hic amor, haec patria est. Si te Karthaginis arces
Phoenissam Libycaque aspectus detinet urbis,
quaet tandem Ausonia Teucros considere terra
invidia est? Et nos fas extera quaerere regna.
Me patris Anchisae, quotiens uementibus umbris
nox operit terras, quotiens astra ignea surgunt,
admonet in somnis et turbida terret imago;
me puer Ascanius capitisque iniuria cari,
quem regno Hesperiae fraudo et fatalibus arvis.
Nunc etiam interpres divum, Iove missus ab ipso
(testor utrumque caput), celeris mandata per auras
detulit; ipse deum manifesto in lumine vidi
intrantem muros vocemque his auribus hausi.
Desine meque tuis incendere teque querellis.
Italiam non sponte sequor.'

*Dido's frenzy.*

Talia dicentem iamdudum aversa tuetur,
huc illuc volvens oculos, totumque pererrat
luminibus tacitis et sic accensa profatur:
'Nec tibi diva parens, generis nec Dardanus auctor,
perfide, sed duris genuit te cautibus horrens
Caucasus, Hyrcanaeque admorunt ubera tigres.
Nam quid dissimulo aut quae me ad maiora reservo?
Num fletu ingemuit nostro? Num lumina flexit?
Num lacrimas victus dedit aut miseratus amantem est?
Quae quibus antefam? Iam iam nec maxima Iuno

His medium dictis sermonem abrumpit et auras aegra fugit seque ex oculis avertit et aufert, linquens multa metu cunctantem et multa parantem dicere. Suscipiunt famulae conlapsaque membra marmoreo referunt thalamo stratisque reponunt.

_Aeneas proceeds to carry out the divine commands._

At pius Aeneas, quamquam lenire dolentem solando cupit et dictis avertere curas, multa gemens magnoque animum labefactus amore, iussa tamen divum exsequitur classemque revisit. Tum vero Teucri incumbunt et litore celsas deducunt toto navis. Natat uncta carina, frondentisque ferunt remos et robora silvis
infabricata fugae studio.
Migrantis cernas totaque ex urbe ruentis,
ac velut ingentem formicae farris acervum
cum populant hiemis memores tectoque reponunt;
it nigrum campis agmen, praedamque per herbas
convectant calle angusto; pars grandia trudunt
obnixae frumenta uméris, pars agmina cogunt
castigantque moras; opere omnis semita fervet.
Quis tibi tum, Dido, cernenti talia sensus,
quosve dabas gemitus, cum litora fervere¹ late
prospiceres arce ex summa totumque videres
miseri ante oculos tantis clamoribus æquor!
Improve Amor, quid non mortalia pectora cogis!
Ire iterum in lacrimas, iterum temptare precando
cogitur et supplex animos summittere amori,
ne quid inexpertum frustra moritura relinquit.

Dido's last appeal.:

'Anna, vides toto properari litore circum;
undique convenere; vocat iam carbasus auras,
puppibus et laeti nautae imposueræ coronas.
Hunc ego si potui tantum sperare dolorem,
et perferre, soror, potero. Miseræ hoc tamen unum
exsequeæ, Anna, mihi²: solam nam perfidus ille
tele colere, arcanos etiam tibi credere sensus;
sola viri mollis aditus et tempora noras.
I, soror, atque hostem supplex adfære superbum.
Non ego cum Danais Troianam exscindere gentem
Aulide iuravi classemve ad Pergama misi,

1. fervère.
2. mihi.
nec patris Anchisae cineres Manisve revelli; cur mea dicta negat duras demittere in auris? Quo ruit? Extremum hoc miserae det munus amanti, exspectet facilemque fugam ventosque ferentis.
Non iam coniugium antiquum, quod prodidit, oro, nec pulchro ut Latio careat regnumque relinquit; tempus inane peto, requiem spatiumque furori, dum mea me victam doceat fortuna dolere. Extremam hanc oro veniam (miserere sororis); quam mihi cum dederit, cumulatam morte remittam.'

Aeneas remains unmoved.

Talibus orabat, talisque miserrima fetus fertque refertque soror. Sed nullis ille movetur fetibus aut voces ullas tractabilis auditis; fata obstant, placidasque viri deus obstruit auris. Ac velut annoso validam cum robore quercum Alpini Boreae nunc hinc nunc flatibus illinc eruere inter se certant; it stridor, et altae consternunt terram concusso stipite frondes; ipsa haeret scopulis et, quantum vertice ad auras aetherias, tantum radice in Tartara tendit: haud secus adsiduis hinc atque hinc vocibus heros tunditur, et magno persentit pectore curas; mens immota manet, lacrimae volvuntur inanes.

Dido longs for death.

Tum vero infelix fatis exterrita Dido mortem orat; taedet caeli convexa tueri. Quo magis inceptum peragat lucemque relinquat,
vidit, turicremis cum dona imponeret aris, (horrendum dictu!) latices nigrescere sacros fusaque in obscenum se vertere vina cruorem. Hoc visum nulli, non ipsi effata sorori.

Praeterea fuit in tectis de marmore templum coniugis antiqui, miro quod honore colebat, velleribus niveis et festa fronde revinctum; hinc exandiri voces et verba vocantis visa viri, nox cum terras obscura teneret; solaque culminibus ferali carmine bubo
saepe queri et longas in fletum ducere voces; multaque praeterea vatum praedicta priorum terribili monitu horrificant. Agit ipse furentem in somnis ferus Aeneas; semperque relinqui sola sibi, semper longam incomitata videtur ire viam et Tyrios deserta quaerere terra: Eumenidum veluti demens videt agmina Pentheus, et solem geminum et duplicis se ostendere Thebas, aut Agamemnonius scaenis agitatus Orestes armatam facibus matrem et serpentibus atris cum fugit, ultricesque sedent in limine Dirae.

Anna builds a pyre.

Ergo ubi concepit furias evicta dolore decrevitque mori, tempus secum ipsa modumque exigit et maestam dictis adgressa sororem consilium voltu tegit ac spem fronte serenat:
‘Inveni, germana, viam (gratarena sorori), quae mihi reddat eum vel eo me solvat amantem. Oceani finem iuxta solemque cadentem
ultimus Aethiopum locus est, ubi maximus Atlas axem umero torquet stellis ardentibus aptum: hinc mihi Massylae gentis monstrata sacerdos, Hesperidum templi custos, epulasque draconi quae dabat et sacros servabat in arbore ramos spargens umida mella soporiferumque papaver. Haec se carminibus promittit solvere mentes quas velit, ast alii duras immittere curas; sistere aquam fluviis et vertere sidera retro;

1. sibi.
nocturnosque movet Manis; mugire videbis
sub pedibus terram et descendere montibus ornos.
Testor, cara, deos et te, germana, tuumque
dulce caput, magicas invitam accingier artis.
Tu secreta pyram tecto interiore sub auras
erige et arma viri, thalamo quae fixa reliquit
impius, exuviasque omnis lectumque iugalem,
quo perii, superimponas; abolere nefandi
cuncta viri monumenta iuvat, monstratque sacerdos.'
Haec effata silet; pallor simul occupat ora.
Non tamen Anna novis praetexere funera sacris
germanam credit nec tantos mente furores
concipit aut graviora timet quam morte Sychaei.
Ergo iussa parat.

The priestess performs the rites.

At regina, pyra penetrali in sede sub auras
erecta ingenti taedis atque  ilice secta,
intenditque locum sertis et fronde coronat
funerea; super exuvias ense mque relictum
effigiemque toro locat, haud ignara futuri.
Stant arae circum et crinis effusa sacerdos:
ter centum tonat ore deos, Erebumque Chaosque
tergeminamque Hecaten, tria virginis ora Dianae.
Sparserat et latices simulatos fontis Averni;
falcibus et messae ad lunam quae runtur aënis
pubentes herbae nigri cum lacte veneni;
quaeritur et nascentis equi de fronte revolsus
et matri praereptus amor.
Ipsa mola manibusque piis altaria iuxta,
unum exuta pedem vincis, in veste recincta, testatur moritura deos et conscia fati sidera; tum, si quod non aequo foedere amantis curae numen habet iustumque memorque, precatur.

_Dido's misery and remorse._

Nox erat, et placidum carpebant fessa soporem—corpora per terras, silvaeque et saeva quierant aequora, cum medio volvuntur sidera lapsu, cum tacet omnis ager, pecudes pictaeque volucres, quaeque lacus late liquidos, quaeque aspera dum rura tenent, somno positae sub nocte silenti.

[Lenibant curas et corda oblita laborum.]

At non infelix animi Phoenissa, neque umquam solvitur in somnos, oculisve aut pectore noctem accipit; ingeminent curae, rursusque resurgens saevit amor, magnoque irarum fluctuat aestu.

Sic adeo iusistit secumque ita corde volutat:

'En, quid ago? Rursusne procos inrisa priores experiar, Nomadumque petam conubia supplex, quos ego sim totiens iam dedignata maritos?

Iliacas igitur classis atque ultima Teucrum iussa sequar? Quiane auxilio iuvat ante levatos et bene apud memores veteris stat gratia facti?

Quis me autem, fac velle, sinet ratibusve superbis invisam accipiet? Nescis heu, perdita, needum Laomedontae sentis periuria gentis?

Quid tum? Sola fuga nautas comitabor ovantis?

An Tyriis omnique manu stipata meorum inferar et, quos Sidonia vix urbe revelli,
riirsus agam pelago et ventis dare vela iubebo?
Quin morere, ut merita es, ferroque averte dolorem.
Tu lacrimis evicta meis, tu prima furentem
his, germana, malis oneras atque obicis hosti.
Non licuit thalami expertem sine crimine vitam
degere, more ferae, talis nec tangere curas;
non servata fides cineri promissa Sychaeo.'
Tantos illa suo rumpebat pectore questus.

_Mercury warns Aeneas against further delay._

Aeneas celsa in puppi, iam certus eundi,
carpebat somnos, rebus iam rite paratis.
Huic se forma dei voltu redeuntis eodem
obtulit in somnis rursusque ita visa monere est,
omnia Mercurio similis, vocemque coloremque¹
et crinis flavos et membra decora iuventa:
‘Nate dea, potes hoc sub casu ducere somnos,
 nec quae te circum stent deinde pericula cernis,
demens, nec Zephyros audis spirare secundos?
Illa dolos dirumque nefas in pectore versat,
certa mori, varioque irarum fluctuat aestu.
Non fugis hinc praeceps, dum praecipitare potestas?
Iam mare turbari trabibus saevasque videbis
conlucere faces, iam fervere² litora flammis,
si te his attigerit terris Aurora morantem.
Heia age, rumpe moras! Varium et mutabile semper
femina.' Sic fatus nocti se immiscuit atrae.

1. _coloremque_: with _-que_ hypermetric.
2. _fervère_.

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The Trojans put to sea.

Tum vero Aeneas subitis exterritus umbris corripit e somno corpus sociosque fatigat:
'Praecipites vigilate, viri, et considite transtris;
solvite vela citi. Deus aethere missus ab alto festinare fugam tortosque incidere funis
ecce iterum instimulat. Sequimur te, sancte deorum, quisquis es, imperioque iterum paremus ovantes.
Adsis o placidusque iuves et sidera caelo dextra feras.' Dixit vaginaque eripit ensim fulmineum strictoque ferit retinacula ferro.
Idem omnis simul ardor habet; rapiuntque ruuntque; litora deseruere; latet sub classibus aequor;
adnixi torment spumas et caerula verrunt.

Dido's curse.

Et iam prima novo spargebat lumine terras
Tithoni croceum linquens Aurora cubile.
Regina, e speculis ut primum albeschere lucem vidit et aequatis classem procedere velis litoraque et vaquos sensit sine remige portus, terque quaterque manu pectus percussa decorum flaventisque abscessa comas, 'Pro Iuppiter! Ibit hic,' ait, 'et nostris inluserit advena regnis?
Non arma expedient totaque ex urbe sequentur deripientque rates alii navalibus? Ite, ferte citi flammas, date tela, impellite remos!
Quid loquor? Aut ubi sum? Quae mentem insania mutat?
Infelix Dido, nunc te facta impia tangunt?
Tum decuit, cum sceptra dabas. En dextra fidesque, quem secum patrios aiunt portare Penatis, quem subisse umeris confectum aetate parentem! Non potui abreptum divellere corpus et undis spargere, non socios, non ipsum absumere ferro Ascanium patriisque epulandum ponere mensis? Verum aniceps pugnae fuerat fortuna. Fuisset; quem metui moritura? Faces in castra tulisse implessemque foros flammis natumque patremque cum genere exstinxem, memet super ipsa dedissem. Sol, qui terrarum flammis opera omnia lustras, tuque, harum interpres curarum et conscia Iuno, nocturnisque Hecate triviis ululata per urbes et Dirae ultrices et di morientis Elissae, accipite haec meritumque malis advertite numen et nostras audite preces. Si tangere portus infandum caput ac terris adnare nescesse est, et sic fata Iovis poscunt, hic terminus haeret, at bello audacis populi vexatus et armis, finibus extorris, complexu avolsus Iuli, auxilium imploret videatque indigua suorum funera nec, eum se sub leges pacis iniquae tradiderit, regno aut optata luce fruatur, sed cadat ante diem mediaque inhumatus harena. Haec precor, hanc vocem extremam cum sanguine fundo. Tum vos, o Tyrii, stirpem et genus omne futurum exercete odiis, cinerique haec mittite nostro munera. Nullus amor populis nec foedera sunt. Exoriare, aliquis nostris ex ossibus ultor, qui face Dardanios ferroque sequare colonos,
nunc, olim, quocumque dabunt se tempore vires. Litora litoribus contraria, fluctibus undas imprecor, arma armis; pugnet ipsique nepotesque.'

*Her death.*

Haec ait, et partis animum versabat in omnis, invisam quaerens quam primum abrumpere lucem. Tum breviter Barcen nutricem adfata Sychaei, namque suam patria antiqua cinis ater habebat:

'Annam, cara mihi nutrix, huc siste sororem; dic corpus properet fluviali spargere lympha et pecudes secum et monstrata piacula ducat; sic veniat, tuque ipsa pia tege tempora vitta. Sacra Iovi Stygio, quae rite incepta paravi, perficere est animus finemque imponere curis Dardaniique rogum capitis permettere flammae.'

Sic ait. Illa gradum studio celerabat anili. At trepida et coeptis immanibus efferat Dido, sanguineam volvens aciem, maculisque trementis interfusa genas, et pallida morte futura, interiora domus inrumpit limina, et altos conscendit furibunda rogos, ensenque recludit Dardanium, non hos quaesitum munus in usus. Hic, postquam Iliacas vestes notumque cubile conspexit, paulum lacrimis et mente morata incubuitque toro dixitque novissima verba:

'Dulces exuviae, dum fata densque sinebat, accipite hanc animam meque his exsolvite curis. Vixi et, quem dedere cursum Fortuna, peregi,

1. *nepotesque*: with *-que* hypermetric.
et nunc magna mei sub terras ibit imago.
Urbem praecclaram statui, mea moenia vidi,
ulta virum poenas inimico a fratre recepi,
felix, heu nimium felix, si litora tantum
numquam Dardaniae tetigissent nostra carinae!
Dixit et os impressa toro, 'Moriemur inultaes,
 sed moriamur,' ait. 'Sic, sic iuvat ire sub umbras.
Hauriat hunc oculis ignem crudelis ab alto
Dardanus et secum nostrae ferat omina mortis.'

Anna clasps her dying sister in her arms.

Dixerat, atque illam media inter talia ferro
conlapsam aspiciunt comites enseque cruore
spumantem sparsasque manus. It clamor ad alta
atricia; concussam bacchatur Fama per urbem.
Lamentis gemituque et femineo ululatu
\textsuperscript{1}
tecta fremunt, resonat magnis plangoribus aether,
non aliter, quam si immissis ruat hostibus omnis
Karthago aut antiqua Tyros, flammaeque furentes
culmina perque hominum volvantur perque deorum.
Audiit examinis, trepidoque exterrita cursu
unguibus ora soror foedans et pectora pugnis
per medios ruit ac morientem nomine clamat:
'Hoc illud, germana, fuit? Me fraude petebas?
Hoc rogus iste mihi, hoc ignes araeque parabant?
Quid primum deserta querar? Comitemne sororem
sprevisti moriens? Eadem me ad fata vocasses;
iderm ambas ferro dolor atque eadem hora tulisset.
His etiam struxi manibus patriosque vocavi

\textsuperscript{1} feminœ | ululatu: hiatus.
voce deos, sic te ut posita crudelis abesse?
Exstinxti te meque, soror, populumque patresque
Sidonios urbemque tuam. Date volnera lymphis
abluam et, extremis si quis super halitus errat,
ore legam.' Sic fata gradus evaserat altos
semanimemque sinu germanam amplexa fovebat
cuin gemitu atque atros siccabat veste cruores.
Illa gravis oculos conata attollere rursus
deficit; infixum stridit sub pectore volnus.
Ter sese attollens cubitoque adnixa levavit;
ter revoluta toro est oculisque errantibus alto
quaesivit caelo lucem ingemuitque reperta.

_Iris releases Dido's struggling spirit._

Tum Iuno omnipotens, longum miserata dolorem
difficilisque obitus, Irim demisit Olympo,
quae luctantem animam nexosque resolveret artus.
Nam quia nec fato, merita nec morte peribat,
sed misera ante diem subitoque accensa fure,
nondum illi flavum Proserpina vertice crinem
abstulerat Stygioque caput damnaverat Orco.
Ergo Iris croceis per caelum roscida pinnis,
mille trahens varios adverso sole colore,
devolat et supra caput adstitit. 'Hunc ego Diti
sacrum iussa fero teque isto corpore solvo:'
sic ait et dextra crinem secat; omnis et una
dilapsus calor atque in ventos vita recessit.

1. semianimemque.
AENEIDOS

LIBER V.

The Trojans, sailing away, see the blaze from Dido’s pyre.

Interea medium Aeneas iam classe tenebat certus iter fluctusque atros Aquilone secabat, moenia respiciens, quae iam infeliciis Elissae conlucent flammis. Quae tantum accenderit ignem causa latet; duri magno sed amore dolores polluto notumque, furens quid femina possit, triste per augurium Teucrorum pectora ducunt.

A storm threatening, they make for Eryx in Sicily.

Ut pelagus tenuere rates nec iam amplius ullam occurrit tellus, maria undeque et undeque caelum, olli caeruleus supra caput adstitit imber,

noctem hiememque ferens, et inhorruit unda tenebris. Ipse gubernator puppi Palinurus ab alta:

‘Heu! quianam tanti cinxerunt aethera nimbi? Quidve, pater Neptune, paras?’ Sic deinde locutus colligere arma iubet validisque incumbere remis obliquatque sinus in ventum ac talia fatur:

‘Magnanime Aenea, non, si mihi Juppiter auctor spondeat, hoc sperem Italiam contingere caelo. Mutati transversa fremunt et vespere ab atro

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consurgunt venti atque in nubem cogitur aër.
Nec nos obniti contra nec tendere tantum
sufficimus. Superat quoniam Fortuna, sequamur,
quoque vocat, vertamus iter. Nec litora longe
fida reor fraterna Erycis portusque Sicanos,
si modo rite memer servata remetior astra.'

Tum pius Aeneas: 'Equidem sic poscere ventos
iamdudum et frustra cerno te tendere contra.
Flecte viam velis. An sit mihi gratior ulla,
quove magis fessas optem demittere navis,
quam quae Dardanium tellus mihi servat Acesten
et patris Anchisae gremio complcitur ossa?'

Haec ubi dicta, petunt portus, et vela secundi
intendunt Zephyri; fertur cita gurgite classis
et tandem laeti notae advertuntur harence.

*Acestes gives them a royal welcome.*

At procul ex celso miratus vertice montis
adventum sociasque rates occurrit Acestes,
horridus in iaculis et pelle Libystidis ursae,
Troïa Criniso conceptum flumine mater
quem genuit. Veterum non immemor ille parentum
gratatur reduces et gaza laetus agresti
excipit ac fessos opibus solatur amicis.

*Aeneas proclaims a festival.*

Postera cum primo stellas Oriente fugarat
clara dies, socios in coetum litore ab omni
advocat Aeneas tumulique ex aggere fatur:
'Dardanidae magni, genus alto a sanguine divum,
annuus exactis completur mensibus orbis,
ex quo reliquias divinique ossa parentis
condidimus terra maestasque sacravimus aras.
Iamque dies, nisi fallor, adest, quem semper acerbam,
semper honoratum (sic di voluistis) habebo.
Hunc ego Gaetulis agerem si Syrtibus exsul
Argolicove mari deprensus et urbe Mycenaes,
anua vota tamen sollemnisque ordine pompas
exsequeremque suis altaria donis.
Nunc ultro ad cineres ipsius et ossa parentis
(hand equidem sine mente reor, sine numine divum)
adsumus et portus delati intramus amicos.
Ergo agite et laetum cuncti celebremus honorem;
poscamus ventos, atque haec me sacra quotannis
urbe velit posita templis sibi ferre dicatis.
Bina boum vobis Troia generatus Acestes
dat numero capita in navis; adhibete Penatis
et patrios epulis et quos colit hospes Acestes.
Praeterea, si nona diem mortalibus alnum
Aurora extulerit radiisque retexerit orbem,
prima citae Teucris ponam certamina classis;
quique pedum cursu valet et qui viribus audax
aut iaculo incedit melior levibusque sagittis,
seu crudo fidit pugnam committere caestu,
cuncti adsint meritaque exspectent praemia palmae.
Ore favete omnes et cingite tempora ramis.'

Aeneas sacrifices at the tomb of Anchises. A joyous omen.

Sic fatus velat materna tempora myrto.
Hoc Helymus facit, hoc aevi maturus Acestes,
hoc puer Ascanius, sequitur quos cetera pubes.
Ille e concilio multis cum millibus ibat
ad tumulum, magna medius comitante caterva.
Hic duo rite mero libans carchesia Baccho
fundit humi, duo lacte novo, duo sanguine sacro,
purpureosque iacit flores ac talia fatur:
'Salve, sancte parens, iterum; salvete, recepti
nequiquam cineres animaeque umbraeque paternae.
Non licuit finis Italos fataliaque arva
nec tecum Ausonium, quicumque est, quaerere Thybrim.'
Dixerat haec, adytis cum lubricus anguis ab imis
septem ingens gyros, septena volumina traxit,
amplexus placide tumulum lapsusque per aras,
caeruleae cui terga notae maculosus et auro
squamam incendebat fulgor, ceu nubibus arcus
mille iacit varios adverso sole colores.
Obstipuit visu Aeneas. Ille agmine longo
tandem inter pateras et levia pocula serpens
libavitque dapes, rursusque innoxius imo
successit tumulo, et depasta altaria liquit.
Hoc magis inceptos genitori instaurat honores,
incertus, geniumne loci famulumne parentis
esse putet; caedit binas de more bidentis
totque sues, totidem nigrantis terga iuvencos;
vinaque fundebat pateris animamque vocabat
Anchisae magni Manisique Acheronte remissos.
Nec non et socii, quae cuique est copia, laeti
dona ferunt; onerant aras mactantque iuvencos;
ordine aëna locant alii fusique per herbam
subiiciunt veribus prunas et viscera torrent.
The games on the ninth day.

Exspectata dies aderat, nonamque serena
Auroram Phaëthontis equi iam luce vehebant, famaque finitimos et clari nomen Acestae excierat; laeto complebant litora coetu, visuri Aeneadas, pars et certare parati.
Munera principio ante oculos circoque locantur in medio, sacri tripodes viridesque coronae et palmae, pretium victoribus, armaque et ostro perfusae vestes, argenti aurique talenta; et tuba commissos medio canit aggere ludos.

The competitors in the boat race.

Prima pares ineunt gravibus certamina remis quattuor ex omni delectae classe carinae.
Velocem Mnestheus agit acri remige Pristim, mox Italus Mnestheus, genus a quo nomine Memmi, ingentemque Gyas ingenti mole Chimaeram, urbis opus, triplici pubes quam Dardana versus impellunt, terno cousurgunt ordine remi;
Sergestusque, domus tenet a quo Sergia nomen, Centauro invehitur magna, Scyllaque Cloanthus caerulea, genus unde tibi, Romane Cluenti.

They start amid wild enthusiasm.

Est procul in pelago saxum spumantia contra litora, quod tumidis submersum tunditur olim fluctibus, hiberni condunt ubi sidera Cori; tranquillo silet immotaque attollitur unda
campus et apricis statio gratissima mergis. Hic viridem Aeneas frondenti ex ilice metam constituit signum nautis pater, unde reverti seirent et longos ubi circumflectere cursus. Tum loca sorte leguit, ipsique in puppibus auro ductores longe effulgent ostroque decori; cetera populea velatur fronde inuentus nudatosque uerros oelio perfusa nitescit. Considunt transtris, intentaque bracchia remis; intenti exspectant signum, exsultantiaque haurit corda pavor pulsans laudumque arrecta cupidio. Inde ubi clara dedit sonitum tuba, finibus omnes, haud mora, prosiluere suis; ferit aethera clamor nauticus, adductis spumant freta versa lacertis. Infundunt pariter sulcos, totumque dehisc convolsum remis rostrisque tridentibus aequor. Non tam praecipites biugo certamine campum corripuere ruuntque effusi carcere currus; nec sic immissis aurigae undantia lora concussere iugis pronique in verbera pendent. Tum plausu fremituque virum studiisque faventum consonat omne nemus, vocemque inclusa voluant litora; pulsati colles clamore resultant.

The struggle between Gyas and Cloanthus.

Effugit ante alios primisque elabitur undis turbam inter fremitumque Gyas; quem deinde Cloanthus consequitur, melior remis, sed pondere pinus tarda tenet. Post hos aequo discrimine Pristis Centaurusque locum tendunt superare priorem;
et nunc Pristis habet, nunc victam praeterit ingens Centaurus, nunc una ambae iunctisque feruntur frontibus et longa sulcant vada salsa carina. Iamque propinquabant scopulo metamque tenebant, cum princeps medioque Gyas in gurgite victor rectorem navis compellat voce Menoeten:
'Quo tantum mihi dexter abis? Huc dirige gressum; litus ama et laevas stringat sine palmula cautes; altum alii teneant.' Dixit, sed caeca Menoetes saxa timens proram pelagi detorquet ad undas. 'Quo diversus abis?' iterum 'Pete saxa, Menoete!' cum clamore Gyas revocabat, et ecce Cloanthum respicit instantem tergo et propiora tenentem. Ille inter navemque Gyae scopulosque sonantis radit iter laevum interior subitoque priorem praeterit et metis tenet aequora tuta relictis. Tum vero exarsit iuveni dolor ossibus ingens, nec lacrimis caruere genae, segnemque Menoeten, oblitus decorisque sui sociumque salutis, in mare precipitem puppi deturbat ab alta; ipse gubernaclo rector subit, ipse magister, hortaturque viros clavumque ad litora torquet. At gravis, ut fundo vix tandem redditus imo est, iam senior madidaque fluens in veste Menoetes summa petit scopuli siccaque in rupe resedit. Illum et labentem Teucri et risere natantem et salsos rident revomentem pectore fluctus.
Sergestus runs aground.

Hic laeta extremis spes est accensa duobus, Sergesto Mnestheique,¹ Gyan superare morantem. Sergestus capit ante locum scopuloque propinquat, nec tota tamen ille prior praeeunte² carina; parte prior; partem rostro premit aemula Pristis. At media socios incedens nave per ipsos hortatur Mnestheus: 'Nunc, nunc insurgite remis,' Hectorei socii, Troiae quos sorte supreme delegi comites; nunc illas promite vires, nunc animos, quibus in Gaetulis Syrtibus usi Ioniisque mari Maleaeque sequacibus undis. Non iam prima peto Mnestheus neque vincere certo; quamquam o — sed superent, quibus hoc, Neptune, dedisti; extremos pudeat redisse; hoc vincite, cives, et prohibete nefas.' Olli certamine summo procumbunt; vastis tremit ictibus aera puppis, subtrahiturque solum; tum creber anhelitus artus aridaque ora quatit, sudor fluit undique rivis. Attulit ipse viris optatum casus honorem. Namque furens animi dum proram ad saxa suburget interior spatioque subit Sergestus iniquo, infelix saxis in procurrente sem haesit. Concussae cautes, et acuto in murice remi obnixi crepue, inlisaque prora pependit. Consurgunt nautae et magno clamore morantur ferratasque trudes et acuta cuspide contos expediunt fractosque legunt in gurgite remos.

¹. Mnestheique. ². praeeunte.
Mnestheus passes Gyas.

At laetus Mnestheus successuque acrior ipso
agmine remorum celeri ventisque vocatis
prona petit maria et pelago decurrit aperto.
Qualis spelunca subito commota columba,
cui domus et dulces latebroso in pumice nidi,
fertur in arva volans plausumque exterrita pinnis
dat tecto gentem, mox aëre lapsa quieto
radit iter liquidum celeris neque commovet alas:
sic Mnestheus, sic ipsa fuga secat ultima Pristis
aequora, sic illam fert impetus ipse volantem.
Et primum in scopulo luctantem deserit alto
Sergestum brevibusque vadis frustraque vocantem
auxilia et fractis discentem currere remis.
Inde Gyan ipsamque ingenti mole Chimaeram
consequitur; cedit, quoniam spoliata magistro est.

Cloanthus the victor.

Solus iamque ipso superest in fine Cloanthus;
quem petit et summis adnixus viribus urget.
Tum vero ingeminat clamor, cunctique sequentem
instigant studiis, resonatque fragoribus aether.
Hi proprium decus et partum indignantur honorem
ni teneant, vitamque volunt pro laude pacisci:
hos successus alit; possunt, quia posse videntur.
Et fors aequatis cepissent praemia rostris,
ni palmas ponto tendens utrasque Cloanthus
fudissetque preces divosque in vota vocasset.
'Di, quibus imperium est pelagi, quorum aequora curro,
vobis laetus ego hoc caudentem in litore taurum constitutam ante aras voti reus extaque salsos porriciam in fluctus et vina liquentia fundam.'

Fig. 23. A Sea-deity and Family.

Dixit, eumque imis sub fluctibus audiit omnis Nereidum Phorcique chorus Panopeaque virgo, et pater ipse manu magna Portuuus euntem impulit: illa Noto citius volucrique sagitta ad terram fugit et portu se condidit alto.

Aeneas distributes the prizes.

Tum satus Anchisa, cunctis ex more vocatis, victorem magna praeconis voce Cloanthum declarat viridique advelat tempora lauro, muneraque in navis ternos optare iuvencos vinaque et argenti magnum dat ferre talentum.
Ipsis praecipuos ductoribus addit honores:
victori chlamydem auratam, quam plurima circum
purpura Maeandro duplici Meliboea cucurrit,
intextusque puer frondosa regius Ida
velocis iaculo cervos cursuque fatigat,
acer, anhelanti similis; quem praepes ab Ida
sublimem pedibus rapuit Iovis armiger uncis;
longaevi palmas nequiquam ad sidera tendunt
custodes, saevitque canum latrátus in auras.
At qui deinde locum tenuit virtute secundum,
levibus huic hamis consertam auroque trilicem
loricam, quam Demoleo detraxerat ipse
victor apud rapidum Simoenta sub Ilio\(^1\) alto,
donat habere viro, decus et tutamen in armis.
Vix illam famuli Phegeus Sagarisque ferebant
multiplicem, conixi umeris; indutus at olim
Demoleos cursu palantis Troas agebat.
Tertia dona facit geminos ex aere lebetas
cymbiaque argento perfecta atque aspera signis.

_Sergestus too is rewarded._

Iamque adeo donati omnes opibusque superbi
puniceis ibant evincti tempora taenis,
cum saevo e scopulo multa vix arte revolsus,
amissis remis atque ordine debilis uno,
inrisam sine honore ratem Sergestus agebat.
Qualis saepe viae deprensus in aggere serpens,
aerea quem obliquum rota transiit aut gravis ictu
seminecem liquit saxo lacerumque viator;

1. _Ilio alto_: semi-hiatus.
nequiquam longos fugiens dat corpore tortus,
parte ferox ardensque oculis et sibila colla
arduus attollens; pars volnere clauda retentat
nixantem nodis seque in sua membra plicantem:
tali remigio navis se tarda movebat;
vela facit tamen et plenis subit ostia velis.
Sergestum Aeneas promisso munere donat,
servatam ob navem laetus sociosque reductos.
Olli serva datur,¹ operum haud ignara Minervae,
Cressa genus, Pholoë, geminique sub ubere nati.

Competitors in the foot-race. The prizes.

Hoc pius Aeneas misso certamine tendit
gramineum in campum, quem collibus undique curvis
cingebant silvae, mediaque in valle theatri
circus erat; quo se multis cum milibus heros
consessu medium tulit exstructoque resedit.
Hic, qui forte velint rapido contendere cursu,
invitat pretiis animos et praemia ponit.
Undique conveniunt Teucri mixtique Sicani,
Nisus et Euryalus primi,
Euryalus forma insignis viridique iuventa,
Nisus amore pio pueri; quos deinde secutus
regius egregia Priami de stirpe Diores;
hunc Salius simul et Patron, quorum alter Acarnan,
alter ab Arcadio Tegeaeae sanguine gentis;
tum duo Trinacrii iuvenes, Helymus Panopesque,
adsueti silvis, comites senioris Acestae;
multi praeterea, quos fama obscura recondit.

1. datmhii
Aeneas quibus in mediis sic deinde locutus:
'Accipite haec animis laetasque advertite mentes.
Nemo ex hoc numero mihi non donatus abibit.
Gnosia bina dabo levato lucida ferro
spicula caelatamque argento ferre bipennem;
omuibus hic erit unus honos. Tres praemia primi
accipient flavaque caput nectentur oliva.
Primus equum phaleris insignem victor habeto;
alter Amazoniam pharetram plenamque sagittis
Threiciis, lato quam circum amplectitur auro
balteus et tereti subnectit fibula gemma;
tertius Argolica hac galea contentus abito.'

Nisus and Euryalus.

Haec ubi dicta, locum capiunt signoque repente
corripiunt spatia audito limenque relinquunt
effusi nimbo similes; simul ultima signant.
Primus abit longeque ante omnia corpora Nisus
emicat, et ventis et fulminis oior alis;
proximus huic, longo sed proximus intervallo,
insequitur Salius; spatio post deinde relictio
tertius Euryalus;
Euryalumque Helymus sequitur; quo deinde sub ipso
ecce volat calcemque terit iam calce Diores,
incumbens umero; spatia et si plura supersint,
transeat elapsus prior ambiguumve relinquat.
Iamque fere spatio extremo fessique sub ipsam
finem adventabant, levi eum sanguine Nisus
labitur infelix, caesis ut forte iuvencis
fusus humum viridisque super madefecerat herbas.
Hic iuvenis iam victor ovans vestigia presso
haud tenuit titubata solo, sed pronus in ipso
concidit immundoque fimo sacroque cruore,
non tamen Euryali, non ille oblitus amorum:
nam sese opposuit Salio per lubrica surgens;
ille autem spissa iacuit revolutus harena.
Emicat Euryalus\(^1\) et munere victor amici
prima tenet plausuque volat fremituque secundo.
Post Helymus subit, et, nunc tertia palma, Diores.

All the contestants are rewarded.

Hic totum caveae consessum ingentis et ora
prima patrum magnis Salius clamoribus implet
ereptumque dolo reddi sibi poscit honorem.
Tutatur favor Euryalum, lacrimaeque decorae,
gratior et pulchro veniens in corpore virtus.
Adiuvat et magna proclamat voce Diores,
qui subiit palmae frustraque ad praemia venit
ultima, si primi Salio reddantur honores.
Tum pater Aeneas, 'Vestra,' inquit, 'munera vobis
certa manent, pueri, et palmam movet ordine nemo;
me liceat casus miserari insontis amici.'
Sic fatus tergum Gaetuli immane leonis
dat Salio, villis onerosum atque unguibus aureis.\(^2\)
Hic Nisus, 'Si tanta,' inquit, 'sunt praemia victis
et te lapsorum miseret, quae munera Niso
digna dabis, primam merui qui laude coronam,
ni me, quae Salium, fortuna inimica tulisset ?'

1. Euryalūs.  
2. aureīs.
Et simul his dictis faciem ostentabat et udo
turpia membra fimo. Risit pater optimus olli
et clipeum efferi iussit, Didymaonis artis,
Neptuni sacro Danaei de poste refixum;
hoc iuvenem egregium praestanti munere donat.

The boxing match.

Post ubi confecti cursus et dona peregit:
‘Nunc, si cui virtus animusque in pectore praesens,
adsit et evinctis attollat brachia palmis.’
Sic ait et geminin pugnae proponit honorem,
victori velatum auro vittisque iuvenem,
ensem atque insignem galeam solacia victo.
Nec mora; continuo vastis cum viribus effert
ora Dares magnoque virum se murmure tollit,
solus qui Paride solitus contendere contra,
idemque ad tumulum, quo maximus occubat Hector,
victorem Buten, immani corpore qui se
Bebrycia veniens Amyci de gente ferebat,
percult et fulva moribundum extendit harena.
Talis prima Dares caput altum in proelia tollit
ostenditque numeros latos alternaque iactat
brachia protendens et verberat ictibus auras.
Quaeritur huic alius; nec quisquam ex agmine tanto
audet adire virum manibusque inducere caestus.
Ergo alacris cunctosque putans excedere palma
Aeneae stetit ante pedes, nec plura moratus
tum laeva taurum cornu tenet atque ita fatur:
‘Nate dea, si nemo audet se credere pugnae,
quia finis standi? Quo me decet usque teneri?'
Ducere dona iube. Cuncti simul ore fremebant
Dardanidae reddique viro promissa iu​bebant.

Dares and Entellus.

Hic gravis Eutellum dictis castigat Acestes,
proximus ut viridante toro consederat herbae:
'Entelle, heroum quondam fortissime frustra;
tantane tam patiens nullo certamine telli
dona sines? Ubi nunc nobis deus ille magister,
nequiquam memoratus Eryx? Ubi fama per omnem
Trinacriam et spolia illa tuis pendentia tectis?'
Ille sub haec: 'Nou laudis amor nec gloria cessit
pulsa metu; sed enim gelidus tardante senecta
sanguis hebet, frigentque effetae in corpore vires.
Si mihi, quae quondam fuerat quaque improbus iste
exsultat fidens, si nunc foret illa iuventas,
haud equidem pretio inductus pulchroque iuvenco
venissem, nec dona moror.' Sic deinde locutus
in medium geminos immanis ponderè caestus
proiecit quibus acer Eryx in proelia suetus
ferre manum duroque intendere bracchia tergo.
Obstipuere animi; tantorum ingentia septem
terga boum plumo insutò ferroque rigebant.
Ante omnis stupet ipse Dares longueque réeusat;
magnanimusque Anchisiades et pondus et ipsa
huc illuc vinclorum immensa volumina versat.
Tum senior talis referebat pectore voces:
'Quid, si quis caestus ipsius et Herculis arma
vidisset tristemque hoc ipso in litore pugnam?
Haec germanus Eryx quondam tuus arma gerebat;
Fig. 24. Bronze Statue of a Boxer.
(sanguine cernis adhuc sparsōque infecta cerebro;)  
his magnum Alciden contra stetit; his ego suetus,  
dum melior viris sanguis dabat, aemula necdum  
temporibus geminis canebat sparsa senectus.  
Sed si nostra Dares haec Troīus arma recusat,  
idque pio sedet Aeneae, probat auctor Acestes,  
aequemus pugnas. Erycis tibi terga remitto  
(solve metus), et tu Troianos exue caestus.'  
Haec fatus duplicem ex umeris reiecit amictum,  
et magnos membrorum artus, magna ossa lacertosque  
exuit atque ingens media consistit harena.  

The fight begins.

Tum satus Anchisa caestus pater extulit aequos  
et paribus palmas amborum innexuit armis.  
Constitit in digitos extemplō arrectus uterque  
brachiaque ad superas interritus extulit auras.  
Abduxere retro longe capita ardua ab iictu  
immiscentque manus manibus pugnamque laecessunt:  
ille pedum melior motu fretusque iuventa,  
hic membris et mole valens; sed tarda trementi  
genua\(^2\) labant, vastos quatit aeger anhelitus artus.  
Multa viri nequiquam inter se volnera iactant,  
multa cavo lateri ingeminant et pectora vastos  
dant sonitus, erratque auris et tempora circum  
crebra manus, duro crepitant sub volnere malae.  
Stat gravis Entellus nisique immotus eodem,  
corpore tela modo atque oculis vigilantibus exit.  

1. *lacertosque*: with -que hypermetric.  
2. *genua*: with u consonantal.
Ille, velut celsam oppugnat qui molibus urbem aut montana sedet circum castella sub armis, nunc hos, nunc illos aditus omnemque pererrat arte locum et variis adsaltibus inritus urget. Ostendit dextram insurgens Entellus et alte extulit; ille ictum venientem a vertice velox praevedit celerique elapsus corpore cessit; Entellus viris in ventum effudit et ultrro ipse gravis graviterque ad terram pondere vasto concidunt, ut quondam cava concidunt aut Erymantho aut Ida in magna radicibus eruta pinus. Consurgunt studiis Teucris et Trinacia pubes; it clamor caelo, primusque accurrit Acestes aequaevumque ab humo miserans attollit amicum.

Dares is defeated. The victor shows his strength.

At non tardatus casu neque territus heros acrior, ad pugnam reedit ac vim suscitat ira. Tum pudor incendit viris et conscia virtus, praecipitemque Daren ardens agit aequore toto, uuuc dextra ingeminans ictus, nunc ille sinistra. Nec mora, nec requies; quam multa grandine nimbi culminibus crepitant, sic densis ictibus heros creber utraque manu pulsat versatque Dareta. Tum pater Aeneas procedere longius iras et saevire animis Entellum haud passus acerbis, sed finem imposuit pugnae fessumque Dareta eripuit, mulcens dictis, ac talia fatur:

‘Infelix, quae tanta animum demeatia cepit? Non viris alias conversaque numina sentis?
Cede deo.' Dixitque et proelia voce diremit.
Ast illum fidi aequales, genua aegra trahentem
iactantemque utroque caput crassumque cruorem
ore eiektantem mixtosque in sanguine dentes,
ducunt ad navis, galeamque ensemque vocati
acciunt, palmam Entello taurumque relinquunt.
Hic victor, superans animis tauroque superbos,
'Nate dea vosque haec,' inquit, 'cognoscite, Teucri,
et mihi quae fuerint iuvenali in corpore vires,
et qua servetis revocatum a morte Dareta.'
Dixit et adversi contra stetit ora iuvenci,
qui donum adstatabat pugnae, duroque reducta
libravit dextra media inter cornua caestus,
arduus, effractoque inlisit inossa cerebro:
sternitur examinisque tremens procumbit humi bos.
Ille super talis effundit pectore voces:
'Hanc tibi, Eryx, meliorem animam pro morte Daretis
persolvo; hic victor caestus artemque repono.'

The archery-contest.

Protinus Aeneas celeri certare sagitta
invitat qui forte velint et praemia ponit
ingentique manu malum de nave Seresti
erigit et volucrem traiecto in fune columbam,
quo tendant ferrum, malo suspendit ab alto.
Convenere viri deiectamque aerea sortem
accept galea; et primus clamore secundo
Hyrtacidae ante omnis exit locus Hippocoontis.
Quem modo navali Mnestheus certamine victor
consequitur, viridi Mnestheus evinctus oliva.
Tertius Eurytion, tuus, o clarissime, frater,
Pandare, qui quondam, iussus confundere foedus,
in medios telum torsisti primus Achivos.
Extremus galeaque ima subsedit Acestes,
ausus et ipse manu iuvenum temptare laborem.

*The arrow of Acestes takes fire in the air.*

Tum validis flexos incurvant viribus arcus
pro se quisque viri et depromunt tela pharetris,
primaque per caelum nervo stridente sagitta
Hyrtacidae iuvenis volucris diverberat auras
et venit adversique infigitur arbore mali.
Intremuit malus, timuitque exterrita pinnis
ales, et ingenti sonuerunt omnia plausu.
Pōst acer Muestheus adducto constitit arcu,
alta petens, pariterque oculos telumque tetendit.
Ast ipsam miserandus avem contingere ferro
non valuit; nodos et vincula linea rupit,
quis innexa pedem malo pendebat ab alto;
illa Notos atque atra volans in nubila fugit.
Tum rapidus, iamdudum arcu contenta parato
tela tenens, fratrem Eurytion in vota vocavit,
iam vacuo laetam caelo speculatus, et alis
plaudentem nigra figit sub nube columbam.
Decidit examinis vitamque reliquit in astris
aetheriis fixamque refert delapsa sagittam.
Amissa solus palma superabat Acestes;
qui tamen æarias telum contorsit in auras,
ostentans artemque pater¹ arcumque sonantem.

1. *patēr.*

The ludus Troiae.

At pater Aeneas nondum certamine misso custodem ad sese comitemque impubis Iuli Epytiden vocat et fidam sic fatur ad aurem: 'Vade age et Ascanio, si iam puerile paratum agmen habet secum cursusque instruxit equorum,
ducat avo turmas et sese ostendat in armis, dicit, ait. Ipse omuem longo decrede circa
infusum populum et campos iubet esse patentis. Incendunt pueri pariterque ante ora parentum
frenatis lucent in equis, quos omnis eunitis
Trinacriae mirata fremit Troaiaque iuventus.
Omnibus in morem tonsa coma pressa corona;
cornea bina ferunt praefixa hastilia ferro,
 pars levis umero pharetras; it pectore summo
flexilis obtorti per collum circulus auri.
Tres equitum numero turmae ternique vagantur
ductores; pueri bis seni quemque secuti
agmine partito fulgent paribusque magistris.
Una acies iuvenum, ducit quam parvus ovantem
nomen avi referens Priamus, tua clara, Polite,
progenies, auctura Italos; quem Thracius albis
portat equus bicolor maculis, vestigia primi
alba pedis frontemque ostentans arduus albam.
Alter Atys, genus unde Atii duxere Latini,
parvus Atys pueroque puer dilectus Iulo.
Extremus formaque ante omnis pulcher Iulus
Sidonio est inventus equo, quem candida Dido
esse sui dederat monumentum et pignus amoris.
Cetera Trinacriis pubes senioris Acestae
fertur equis.
Excipiunt plausu pavidos gaudentque tuentes
Dardanidae veterumque adgnoscunt ora parentum.
Postquam omuem laeti consessum oculosque suorum
lustravere in equis, signum clamore paratis
Epytides longe dedit insonuitque flagello.
Olli discurrens paratum atque agmina terni
diductis solvere choris rursusque vocati
convertere vias infestaque tela tulere.
Inde alios ineunt cursus aliosque recursus
adversi spatiis, alternosque orbis orbis
impediant, pugnaeque ciet simulacra sub armis;
et nunc terga fuga nudant, nunc spicula vertunt
infensi, facta pariter nunc pace feruuntur.
Ut quondam Creta fertur Labyrinthus in alta
parietibus 1 textum caecis iter ancipitemque
mille viis habuisse dolum, qua signa sequendi
falleret indepresus et inremeabilis error:
haud alio Teucrum nati vestigia cursu
impediant texuntque fugas et proelia ludo,
delphinum similes, qui per maria umida nando
Carpathium Libycumque secant luduntque per undas.
Hunc morem cursus atque haec certamina primus
Ascanius, Longam muris cum cingeret Albam,
re ttlit et Priscos docuit celebrare Latinos,
quo puer ipse modo, secum quo Troīa pubes;
Albani docuere suos; hinc maxima porro
acceptit Roma et patrium servavit honorem,
Troiaque nunc pueri, Troianum dicitur agmen.
Hac celebrata tenus sancto certamina patri.

_Insurges_ the _Trojan women to destroy the ships._

_Hic primum Fortuna fidem mutata novavit._

_Dum variis tumulo referunt sollemnia ludis,_

_Irim de caelo misit Saturnia Iuno_

1. _parietibus:_ with consonantal _i_ in second syllable.
Iliacam ad classem ventosque adspirat eunti, multa movens necdum antiquum saturata dolorem. Illa viam celerans per mille coloribus arcum nulli visa cito decurrit tramite virgo. Conspicit ingentem concursum et litora lustrat desertosque videt portus classemque relictam. At procul in sola secretae Troades acta amissum Anchisen flebant cunctaeque profundum pontum aspectabant flentes. 'Heu tot vada fessis et tantum superesse maris!' vox omnibus una. Urbem orant; taedet pelagi perferre laborem. Ergo inter medias sese hand ignara nocendi conicit et faciemque deae vestemque reponit; fit Beroë, Tnarii coniunx longaeva Dorycli, cui genus et quondam nomen natique fuissent, ac sic Dardanidum mediam se matribus infert: 'O miserae, quas non manus,' inquit, 'Achaica bello traxerit ad letum patriae sub moenibus! O gens infelix, cui te exitio Fortuna reservat? Septima post Troiae excidium iam vertitur aestas, cum freta, cum terras omnis, tot inhospita saxa sideraque emensae ferimur, dum per mare magnum Italam sequimur fugientem et volvimur undis. Hic Erycis fines fraterni atque hospes Acestes; quis prohibet muros iacere et dare civibus urbem? O patria et rapti nequiquam ex hoste Penates, nullane iam Troiae dicentur moenia? Nusquam Hectoreos amnis, Xanthum et Simoenta, videbo? Quin agite et mecum infaustas exurite puppis. Nam mihi Cassandrae per somnum vatis imago
ardentis dare visa faces: "Hic quaerite Troiam, hic domus est," inquit "vobis." Iam tempus agi res, nec tantis mora prodigiis. En quattuor arae Neptuno; deus ipse faces animumque ministrat."

Seized with frenzy, they set them on fire.

Haec memorans prima infensum vi corripit ignem sublataque procul dextra conixa coruscat et iacit. Arrectae mentes stupefactaque corda Iliadum. Hic una e multis, quae maxima natu, Pyrgo, tot Priami natorum regia nutrix:

'Non Beroë vobis, non haec Rhoeteia, matres, est Dorycli coniunx; divini signa decoris ardentisque notate oculos, qui spiritus illi, qui voltus vocisque sonus vel gressus eunti. Ipsa egomet dudum Beroën digressa reliqui aegram, indignantem, tali quod sola careret munere nec meritos Auchisae inferret honores.' Haec effata.

At matres primo ancipites oculisque malignis ambiguæ spectare rates miserum inter amorem praesentis terrae fatisque vocantia regna, cum dea se paribus per caelum sustulit alis ingentemque fuga secuit sub nubibus arcum. Tun vero attonitae monstris actæque furore conclamant rapiuntque focis penetrabilibus ignem; pars spoliant aras, frondem ac virgulta facesque conciunt. Furit immissis Volcanus habenis transtra per et remos et pictas abiete 1 puppis.

1. abiete: with consonantal i.
Ascarius pleads with the women.


The flames are quenched.

Tum pius Aeneas umeris abscindere vestem auxilioque vocare deos et tendere palmas: 'Iuppiter omnipotens, si nondum exosus ad unum Trojanos, si quid pietas antiqua labores respicit humanos, da flammam evadere classi nunq. pater, et tenuis Teucrum res cripe leto;
vel tu, quod superest, infesto fulmine morti, 
si mereor, demitte tuaque hic obrue dextra.'
Vix haec ediderat, cum effusis imbrisus atra 
tempestas sine more furit tonituque tremescunt
ardua terrarum et campi; ruit aethere toto
695 turbidus imber aqua densisque nigerrimus austris
implenturque super puppes, semusta madescunt
robora, restinctus donec vapor omnis et omnes,
quattuor amissis, servatae a peste carinae.

The aged and timid are left with Acestes.

At pater Aeneas, casu concussus acerbo,
nunc huc ingentis, nunc illuc pectore curas 
mutabat versans, Siculisne resideret arvis,
oblitus fatorum, Italasne capesseret oras.
700 Tum senior Nautes, unum Tritonia Pallas
quem docuit multaque insignem reddidit arte,
(haece responsa dabat, vel quae portenderet ira
magna deum vel quae fatorum posceret ordo),
isque his Aenean solatus vocibus infit:
'S Nate dea, quo fata trahunt retrahuntque sequamur;
quidquid erit, superanda omnis fortuna ferendo est.
Est tibi Dardanius divinae stirpis Acestes;
hunc cape consiliis socium et coniunge volentem,
710 huic trade, ammissis superant qui navibus et quos
pertaesum magni incepti rerumque tuarum est;
longaevosque senes ac fessas aequore matres
et quidquid tecum invalidum metuensque pericli est
delige, et his habeant terris sine moenia fessi;
715 urbem appellabunt permisso nomine Acestam.'
Anchises, in a dream, bids Aeneas seek the Sibyl.

Talibus incensus dictis senioris amici tum vero in curas animo diducitur omnis.

Et Nox atra polum bigis subvecta tenebat:

visa dehinc caelo facies delapsa parentis Anchisae subito talis effundere voces:

‘Nate, mihi vita quondam, dum vita manebat, care magis, nate Iliacis exercite fatis,

imperio Iovis huc venio, qui classibus ignem depulit et caelo tandem miseratus ab alto est.

Consiliis pare, quae nunc pulcherrima Nautes dat senior; lectos iuvenes, fortissima corda,
defer in Italiam. Gens dura atque aspera cultu debellanda tibi Latio est. Ditis tamen ante infernas accede domos et Averna per alta congressus pete, nate, meos. Non me impia namque Tartara habent, tristes umbrae, sed amoenae piorum concilia Elysiumque colo.¹ Huc casta Sibylla nigrarum multo pecudum te sanguine ducet.

Tuun genus omne tuum et quae dentur moenia disces. Lamque vale; torquet medios Nox umida cursus, et me saevus equis Oriens adflavit anhelis.’

Dixerat et tenuis fugit ceu fumus in auras.


Haec memorans cinerem et sopitos suscitat ignis Pergameumque Larem et cauae penetralia Vestae farre pio et plena supp lex veneratur acerra.

1. col. | huc: hiatus.
The colonists are enrolled, and the new city is laid out.

Extemplo socios primumque arcessit Acesten et Iovis imperium et cari praecepta parentis edocet et quae nunc animo sententia constet. Haud mora consiliis, nec iussa recusat Acestes. Transcribunt urbi matres populumque volentem deponunt, animos nil magnae laudis egentes. Ipsi transtra novant flammisque ambesa reponunt robora navigiis, aptant remosque rudentisque,\(^1\) exigui numero, sed bello vivida virtus. Interea Aeneas urbem designat aratro sortiturque domos; hoc Ilium et haec loca Troiam esse iubet. Gaudet regno Troianus Acestes indicitque forum et patribus dat iura vocatis. Tum vicina astris Erycino in vertice sedes fundatur Veneri Idaliae, tumuloque sacerdos ac lucus late sacer additur Anchiseo.

Aeneas again sets sail.

Tamque dies epulata novem gens omnis, et aris factus honos; placidi straverunt aequora venti, creber et adspirans rursus vocat Auster in altum Exoritur procura ingens per litora fletus, complexi inter se noctemque diemque morantur. Ipsae iam matres, ipsi, quibus aspera quondam visa maris facies et non tolerabile nomen, ire volunt omnemque fugae perferre laborem.

1. *rudentisque*: with *-que* hypermetric.
Quos bonus Aeneas dictis solatur amicis
et consanguineo lacrimans commendat Acestae.
Tris Eryci vitulos et Tempestatibus agnam
cadere deinde iubet solvique ex ordine funem.
Ipse, caput tonsae foliis evinctus olivae,
stans procul in prora pateram tenet extaque salsos
porrict in fluctus ac vina liquentia fundit.
Prosequitur surgens a puppi ventus euntis;
certatim socii feriunt mare et aequora verrunt.

Neptune claims one life.

At Venus interea Neptunum exercita curis
adloquitur talisque effundit pectore questus:
'Iunonis gravis ira nec exsaturabile pectus
cogunt me, Neptune, preces descendere in omnis;
quam nec longa dies, pietas nec mitigat ulla,
nec Iovis imperio fatisque infracta quiescit.
Non media de gente Phrygum exedisse nefandis
urbe odiis satis est nec poenam traxe per omnum
reliquias Troiae; cineres atque ossa peremptae
insequitur. Causas tanti sciat illa furoris.
Ipse mihi 1 nuper Libycis tu testis in undis
quam molem subito excierit; maria omnia caelo
miscuit, Aeolii nequiquam freta procellis,
in regnis hoc ausa tuis.
Per scelus ecce etiam Troianis matribus actis
exussit foede puppis et classe subegit
amissa socios ignotae linquere terrae.

1. Mihi.
Quod superest, oro, liceat dare tuta per undas vela tibi, liceat Laurentem attingere Thybrim, si concessa peto, si dant ea moenia Parcae.'
Tum Saturnius haec domitor maris edidit alti:
'Fas omne est, Cytherea, meis te fidere regnis, unde genus ducis. Merui quoque; saepe furores compressi et rabiem tantam caelique marisque. Nec minor in terris (Xanthum Simoentaque testor) Aeneae mihi cura tui. Cum Troia Achilles exanimata sequens impingeret agmina muris, milia multa dare leto gementque repleti amues nec reperire viam atque evolvere posset in mare se Xanthus, Pelidae tunc ego forti congressum Aenean nec dis nec viribus aequis nube cava rapui, cuperem cum vertere ab imo structa meis manibus periurae moenia Troiae. Nunc quoque mens eadem perstat mihi; pelle timorem. Tutus, quos optas, portus accedet Averni. Unus erit tantum, amissum quem gurgite quaeret, unum pro multis dabitur caput.'
His ubi laeta deae permulsit pectora dictis, iungit equos auro genitor spumantiaque addit frena feris manibusque omnis effundit habenas. Caeruleo per summa levis volat aequora curru; subsidunt undae tumidumque sub axe tonanti sternitur aequor aquis; fugiunt vasto aethere nimbi. Tum variae comitum facies, immania cete et senior Glauci chorus Inousque Palaemon Tritonesque citi Phorcique exercitus omnis;

1. tibi.
laeva tenet Thetis et Melite Panopeaque virgo, Nisaee Spioque Thaliaque Cymodoceque.

Fig. 25. Palaemon.

_Palinurus is lost._

Hic patris Aeneae suspensam blanda vicissim gaudia pertemptant mentem; iubet ocius omnis attolli malos, intendi bracchia velis.

Una omnes fecere pedem pariterque sinistros, nunc dextros solvere sinus; una ardua torquent cornua detorquentque; ferunt sua flamina classem. Princeps ante omnis densum Palinurus agebat agmen; ad hunc alii cursum contendere iussi.
AENEIDOS LIB. V.

Iamque fere mediam caeli Nox umida metam
contigerat (placida laxabant membra quieta
sub remis fusi per dura sedilia nautae),
cum levis aetheriis delapsus Somnus ab astris
aëra dimovit tenebrosum et dispulit umbras,
te, Palinure, petens, tibi somnia tristia portans
insonti, puppique deus consedit in alta,
Phorbanti similis, funditque has ore loquelas:
‘Iaside Palinure, ferunt ipsa aequora classem,
aequatae spirant aurae, datur hora quieti.
Pone caput fessosque oculos furare labori.
Ipse ego paulisper pro te tua munera inibo.’
Cui vix attollens Palinurus lumina fatur:
‘Mene salis placidi voltum fluctusque quietos
ignorare iubes? Mene huic confidere monstro?
Aenean credam quid enim fallacibus auris,
et caeli totiens deceptus fraude sereni?’
Talia dicta dabat clavumque adfixus et haerens
nusquam amittebat oculosque sub astra tenebat.
Ecce deus ramum Lethaeo tore madentem
vique soporatum Stygia super utraque quassat
tempora cunctantique natautia lumina solvit.
Vix primos inopina quies laxaverat artus,
et super incumbens cum puppis parte revolsa
cumque gubernaclo liquidas proiecit in undas
praecipitem ac socios nequiquam saepe vocantem;
ipse volans tenuis se sustulit ales ad auras.
Currit iter tutum non setius aequore classis
promissisque patris Neptuni interrita fertur.
Iamque adeo scopulos Sirenum advecta subibat,

1. amittebát.
difficilis quondam multorumque ossibus albos (tum rauca adsiduo longe sale saxa sonabant), cum pater amisso flitantem errare magistro sensit et ipse ratem nocturnis rexit in undis, multa gemens casuque animum concussus amici:

'O nimium caelo et pelago confise sereno,

nudus in ignota, Palinure, iacebis harena.'
The landing at Cumae. The temple of Apollo.


The temple-sculptures. The summons of the Sibyl.

Daedalus, ut fama est, fugiens Minoia regna, praepetibus pinnis ausus se credere caelo, insuetum per iter gelidas enavit ad arctos Chalcidicaque levis tandem super adstitit arce. Redditus his primum terris tibi, Phoebe, sacravit remigium alarum posuitque immania templam.
In foribus letum Androgeo; tum pendere poenas
Cecropidae iussi (miserum!) septena quotannis
corpora natorum; stat ductis sortibus urna.
Contra elata mari respondet Gnosia tellus:
hic crudelis amor tauri suppostaque furto
Pasiphaë mixtumque genus prolesque biformis
Minotaurus inest, Veneris monumenta nefandae;
hic labor ille domus et inextricabilis error;
magnum reginae sed enim miseratus amorem

Daedalus ipse dolos tecti ambagesque resolvit,
caeca regens filo vestigia. Tu quoque magnam
partem opere in tanto, sineret dolor, Icare, haberes;
bis conatus erat casus effingere in auro,
bis patriae cecidere manus. Quin protinus omnia
perlegerent oculis, ni iam praemissus Achates
adforet atque una Phoebi Triviaeque sacerdos,
Deiphobe Glauci, fatur quae talia regi:
'Non hoc ista sibi tempus spectacula poseit:

1. omnia: with i consonantal. 2. sibi.
nunc grege de intacto septem mactare iuvencos praestiterit, totidem lectas de more bidentis.

Talibus adfata Aenean (nec sacra morantur iussa viri) Teucros vocat alta in templa sacerdos.

Excisum Euboicae latus ingens rupis in antrum, quo lati ducunt aditus centum, ostia centum, unde ruunt totidem voces, responsa Sibyllae. Ventum erat ad limen, cum virgo, 'Poscere fata tempus' ait: 'deus, ecce, deus!' Cui talia fanti ante fores subito non voltus, non color unus,
non comtae mansere coma, sed pectus anhelum, 
et rabie fera corda tument, maiorque videri 
nec mortale sonans, adflata est numine quando 
iam propiore dei. 'Cessas in vota precesque, 
Tros,' ait, 'Aenea? Cessas? Neque enim ante dehiscent 
attonita magna ora domus.' Et talia fata 
conticuit. Gelidus Teucris per dura currit 
ossa tremor, funditque preces rex pectore ab imo: 
'Phoebe, gravis Troiae semper miserate labores, 
Dardana qui Paridis direxi tela manusque 
corpus in Aeacidae, magnas obeuntia terras 
tot maria intravi duce te penitusque repostas 
Massylum gentis praetentaque Syrtibus arva; 
iam tandem Italiae fugientis prendimus oras; 
hac Troiana tenus fuerit fortuna secuta. 
Vos quoque Pergameae iam fas est parcere genti, 
dique deaeque omnes, quibus obstitit Ilium et ingens 
gloria Dardaniae. Tuque, o sanctissima vates, 
prescia venturi, da (non indebita posco 
regna meis fatis) Latio considere Teucros 
errantisque deos agitataque numina Troiae. 
Tum Phoebo et Triviae solido de marmore templum 
instituam festosque dies de nomine Phoebi. 
Te quoque magna manent regnis penetralia nostris. 
Hic ego namque tuas sortes arcanaque fata 
dicta meae genti ponam, lectosque sacrab, 
alma, viros. Foliiis tantum ne carmina manda, 
ne turbata volent rapidis ludibia veutis; 
ipsa canas oro.' Finem dedit ore loquendi.
The prophecy of the Sibyl.

At Phoebi nondum patiens, immanis in antro bacchatur vates, magnum si pectore possit excussisse deum; tanto magis ille fatigat os rabidum, fera corda domans, fingitque premendo. Ostia iamque domus patuere ingentia centum sponte sua vatisque ferunt responsa per auras: 'O tandem magnis pelagi defuncte periclis (sed terrae graviora manent), in regna Lavini Dardanidae venient (mitte hanc de pectore curam); sed non et venisse volent. Bella, horrida bella et Thybrim multo spumantem sanguine cerno. Non Simois tibi nec Xanthus nec Dorica castra defuerint; alius Latio iam partus Achilles, natus et ipse dea; nec Teucris addita I uno usquam aberit, cum tu supplex in rebus egenis quas gentis Italum aut quas non oraveris urbes! Causa mali tanti coniunx iterum hospita Teucris externique iterum thalami. Tu ne cede malis, sed contra audentior ito, quam tua te Fortuna sinet. Via prima salutis, quod minime reris, Graia\(^1\) pandetur ab urbe.'

Aeneas craves permission to visit Anchises in the lower world.

Talibus ex adyto dictis Cumaea Sibylla horrendas canit ambages antroque remugit, obscuris vera involvens; ea frena furenti concutit et stimulos sub pectore vertit Apollo. Ut primum cessit furor et rabida ora quierunt,

1. \textit{Graia}: with consonantal \textit{i}.
incipit Aeneas heros: 'Non ulla laborum, 
o virgo, nova mi facies inopinave surgit;
omnia praecepi atque animo mecum ante peregi. 105
Unum oro: quando hic inferni ianua regis
dicitur et tenebrosa palus Acheronte refuso,
ire ad conspectum cari genitoris et ora
contingat; doceas iter et sacra ostia pandas.
Illum ego per flammas et millesequentia tela
eripui his umeris medioque ex hoste recepi;
ille meum comitatus iter maria omnia mecum
atque omnis pelagique minas caelique ferebat,
invalidus, viris ultra sortemque senectae.
Quin, ut te supplex peterem et tua limina adirem,
idem orans mandata dabat. Gnatique patrisque,
alma, precor, miserere (potes namque omnia, nec te
nequiquam lucis Hecate praefecit Avernis).
Si potuit Manis arcessere coniugis Orpheus
Threicia fretus cithara fidibusque canoris;
si fratrem Pollux alterna morte redemit
itque reeditque viam totiens — quid Thesea magnum,
quid memorem Alciden? — et mi genus ab Iove summo.'

Aeneas must bury a dead comrade, then seek the golden bough.

Talibus orabat dictis arasque tenebat,
cum sic orsa loqui vates: 'Sate sanguine divum
Tros Anchisiade, facilis descensus Averno
(noctes atque dies patet atri ianua Ditis);
sed revocare gradum superasque evadere ad auras,
hoc opus, hic labor est. Pauci, quos aequus amavit
Iuppiter aut ardens evexit ad aethera virtus,
Fig. 28. Proserpina becomes the Bride of Pluto.
dis geniti potuere. Tenent media omnia silvae, Cocytusque sinu labens circumvenit atro. Quod si tantus amor menti, si tanta cupid bis Stygios innare lacus, bis nigra videre Tartara, et insano iuvat indulgere labori, accipe quae peragenda prius. Latet arbores opaca aureus et foliis et lento vime ramus, Iunoni infernae dictus sacer; hunc tegit omnis lucus et obscuris claudunt convallibus umbrae. Sed non ante datur telluris operta subire, auricomos quam qui decerpserit arbores fetus. Hoc sibi pulchra suum ferri Proserpina munus instituit; primo avolso non deficit alter aureus; et simili frondescit virga metallo. Ergo alte vestiga oculus et rite repertum carpe manu; namque ipse volens facilisque sequetur, si te fata vocant; aliter non viribus ullis vincere nec duro poteris convellere ferro. Praeterea iacet exanimum tibi corpus amici (heu nescis) totamque inestat funere classem, dum consulta petis nostroque in limine pendes. Sedibus hunc refer ante suis et conde sepulchro. Duc nigras pecudes; ea prima piacula sunto. Sic demum lucos Stygis et regna invia vivis aspicies.' Dixit pressoque obmutuit ore.

He finds the body of Misenus. Two doves lead him to the golden bough.

Aeneas maesto defixus lumina voltu ingreditur, linquens antrum, caecosque volutat
eventus animo secum. Cui fidus Achates
it comes et paribus curis vestigia figit.
Multa inter sese vario sermone serebant,
quam socium exanimem vates, quod corpus humandum
diceret. Atque illi Misenum in litore sicco,
ut venere, vident indigna morte peremptum,
Misenum Aeoliden, quo non praestantior alter
aere ciere viros Martemque accendere cautu.
Hectoris hic magni fuerat comes, Hекторa circum
et lituo pugnas insignis obibat et hasta.
Postquam illum illum vita victor spoliavit Achilles,
Dardanio Aeneae sese fortissimus heros
addiderat socium, non inferiora secutus.
Sed tum, forte cava dum personat aequora concha,
demens, et cantu vocat in certamina divos,
aemulus exceptum Triton, si credere dignum est,
inter saxa virum spumosa immerserat una.
Ergo omnes magno circum clamore fremebant,
praecipue pius Aeneas. Tum iussa Sibyllae,
haud mora, festinant flentes aramque sepulchri
congerere arboribus caeloque educere certant.
Itur in antiquam silvam, stabula alta ferarum;
procumbunt piceae, sonat icta securibus ilex
fraxineaeque trabes cuneis et fissile robur
scinditur, advolvant ingentis montibus ornos.
Nec non Aeneas opera inter talia primus
hotatur socios paribusque accingitur armis.
Atque haec ipse suo tristi cum corde volutat,
aspectans silvam immensam, et sic forte precatur:
'si nunc se nobis ille aureus arbore ramus
ostendat nemore in tanto! Quando omnia vere
heu nimium de te vates, Misene, locuta est.’
Vix ea fatus erat, geminae cum forte columbae
ipsa sub ora viri caelo venere volantes
et viridi sedere solo. Tum maximus heros
maternas adgnovit aves laetusque precatur:
‘Este duces o, si qua via est, cursumque per auras
derigite in lucos, ubi pinguem dives opacat
ramus humum. Tuque o dubiis ne defice rebus,
diva parens.’ Sic effatus vestigia pressit,
observans, quae signa ferant, quo tendere pergant.
Pascentes illae tantum prodire volando,
quantum aeie possent oculi servare sequentum.
Inde ubi venere ad fances grave olentis Averni,
tollunt se celeres liquidumque per aëra lapsae
sedibus optatis gemina super arbore sidunt,
discolor unde auri per ramos aura refulsit.
Quale solet silvis brumali frigore viscum
fronde virere nova, quod non sua seminat arbos,
et croceo fetu teretis circumdare truncos:
talis erat species auri frondentis opaca
ilice, sic leni crepitabat brattea vento.
Corripit Aeneas extemplo avidusque refringit
eunctantem et vatis portat sub tecta Sibyllae.

The funeral of Misenus.

Nec minus interea Misenum in litore Teucri
flebant, et cineri ingrato suprema ferebant.
Principio pinguem taedis et robore secto
ingentem struxere pyram, cui frondibus atris

*Sacrifice is offered to the gods below.*

His actis propere exsequitur praecepta Sibyllae. Spelunca alta fuit vastoque immanis hiatu, scrupela, tuta lacu nigro nemorumque tenebris, quam super haud ullae poterant impune volantes tendere iter pinnis: talis sese halitus atris faucibus effundens super ad convexa ferebat, [unde locum Grai dixerunt nomine Aornon]. Quattuor hic primum nigrantis terga iuvencos
constituit, frontique invergit vina sacerdos, et summas carpens media inter cornua saetas ignibus imponit sacris, libamina prima, voce vocans Hecaten caeloque Ereboque potentem. Supponunt alii cultros tepidumque cruorem succipiunt pateris. Ipse atri velleris agnam Aeneas matri Eumenidum magnaeque sorori ense ferit stellisque tibi, Proserpina, vaccam. Tum Stygio regi nocturnas incohat aras et solida imponit taurorum viscera flammis, pingue super oleum fundens ardentibus extis. Ecce autem primi sub lumina solis et ortus sub pedibus mugire solum et iuga coepta moveri silvarum, visaeque canes ululare per umbram, adventante dea. 'Procul o, procul este, profani,' conclamat vates, 'totoque absistite luco; tuque invade viam vaginaque eripe ferrum: nunc animis opus, Aenea, nunc pectore firmo.' Tantum effata furens antro se immisit aperto; ille decem haud timidis vadentem passibus aequat.

Invocation of the nether powers.

Di, quibus imperium est animarum, umbraeque silentes et Chaos et Phlegethon, loca nocte tacentia late, sit mihi fas audita loqui; sit numine vestro pandere res alta terrae et caligine mersas.

The fearful forms at the entrance to hell.

Ibant obscuri sola sub nocte per umbram perque domos Ditis vacuas et inania regna,

1. super.
quale per incertam lunam sub luce maligna
est iter in silvis, ubi caelum soudidit umbra
Iuppiter et rebus nox abstulit atra colorem.
Vestibulum ante ipsum primisque in faucibus Orci
Luctus et ultrices posuere cubilia Curae,
pallentesque habitant Morbi tristisque Senectus
et Metus et malesuada Fames ac turpis Egestas,
terribiles visu formae, Letumque Labosque;
tum consanguineus Leti Sopor et mala mentis
Gaudia, mortiferumque adversus in limine Bellum
ferrique. Lumenidum thalami et Discordia demens,
viperem crinem vitis innixa cruentis.

"Gorgons and Hydras and Chimaeras dire."

In medio ramos annosaque bracchia pandit
ulmus opaca ingens, quam sedem Somnia volgo
vana tenere ferunt, foliisque sub omnibus haerent.
Multaque praeterea variarum monstra ferarum,
Centauri in foribus stabilunt Scyllaeque biformes
et centumgeminus Briareus ac belua Lernae,
horrendum stridens, flammisque armata Chimaera,
Gorgones Harpyiaeque et forma tricorporis umbrae
Corripit hic subita trepidus formidines ferrum
Aeneas, strictamque aciem venientibus offert;
et, ni docet homines teneunt sine corpore vitas
admoneat volitare cava sub imagine formae,
inruat et frustra ferro diversusque umbras.
The road leading to Acheron. Charon and countless ghosts.

Hinc via, Tartarei quae furt Acherontis ad undas.
Turbidus hic caeno vastaque voragine gurges
aestuat, atque omnem Cooyte fructat harenam.
Portitor has horrendus aquas et lumina servat.

Fig. 29. Charon.

(terribili squalore) Charon, cui plurima mento
canities inculta lacet, stant lumina flamma,
sordidus ex umeris nodo dependet amictus.
Ipse ratem conto subigit velisque ministrat
et ferrugineae subvexat corpora cumbâ,
iam senior, sed cruda de viridisque senectus.
Huc omnis turba ad ripas effusa ruebat,
matres atque viri, defunctaque corpora vita
magnumimum heroum, pueri innuptaeque puellae
impositique rogis iuvenes ante ora parentum,
quam multae in silvis autumnal frigere primo
lapsa cadunt foliis, aut ad terram gregite ab alto
quam multae glomerantur aves, ubi frigidus annus
trans pontum fugat et terris immittit at facies.
Stabant orantes primum transmittere cursum
tendebantque manus ripae arterioris amore.
Navita sed crisis nunc hos nunc accipit illos,
ast alios longe submotos arcet haren.
Aeneas miratus enim mortuque tumulum
‘Die,’ ait, ‘o virgo, quid voit conquerus ad amnem?
Quidve petunt animae?’ Vel quo discrimine ripas
hae linquent, illae remis vada lvidia verrunt.
Olli sic breviter fatum est longaeva sacerdos:
‘Anchisa generate, deum certissima proles.
Cocyti stagna alta vides Stygiamque paludem,
di eius iurare timent et fallere numen.’
Haec omnis, quam cernis, mox inhumataque turba est;
portitor ille Charon; hi, quos vehit unda, sepulti;
nec ripas datur horrendas et rauca fluenta
transportare (prors quam) sedibus ossa quierunt.
Centum errant annos volitantque haec litora circum;
tum demum admissi stagna exoptata revisunt.’
Constitit Anchisa satus et vestigia pressit,
multa putans sortemque animi miseratus iniquam.

Aeneas sees the shades of his lost companions. The tale of Palinurus.

Cernit ibi maestos et mortis honore careutis
Leucaspin et Lycae ductorem classis Oronten,
quos simul ab Troia ventosa per aequora vectos
obruit Auster, aquis involvens navemque virosque. 

Ecce gubernator sese Palinurus agebat, 
qui Libyco nuper cursu, dum sidera servat, 
exciderat puppi mediis effusus in undis. 

Hunc ubi vix multa maestum cognovit in umbra, 
sic prior adloquitur: 'Quis te, Palinure, deorum eripuit nobis medioque sub aequore mersit? 

Dic age. Namque mihi, fallax haud ante repertus, 
hoc uno responso animuin delusit Apollo, 
qui fore te ponto-incolorem finisque canebat venturum Ausonios. En haec promissa fides est? 

Ille autem: 'Neque te Phoebi cortina fefellit, 
dux Anchisiade, nec me deus aequore mersit. 

Namque gubernaculum multa vi forte revolsum, 
cui datus haerebam custos cursusque regebam, 
preficitans traxi mecum. Maria aspera iuro non ullam pro me tantum cepisse timorem, 
quam tua ne, spoliata armis, excussa magistro, 
deficeret tantis navis surgentibus undis. 

Tris Notus hibernas immensa per aequora noctes 
veexit me violentus aqua; vix lumine quarto prosperxi Italian summa sublimis ab unda. 

Paulatim adnabam terrae; iam tuta tenebam, 
ni gens crudelis madida cum veste gravatum, 
prensantemque uncis manibus capita aspera montis, 
ferro invasisset praedamque ignara putasset. 

Nunc me fluctus habet versantque in litore venti. 
Quod te per caeli iucundum lumen et auras, 
per genitorem oro, per spes surgentis Iuli, 

1. mihi.
eripe me his, invicte, malis: aut tu mihi terram
inice (namque potes) portusque require Velinos;
aut tu, si qua via est, si quam tibi diva creatrix
ostendit (neque enim, credo, sine numine divum
flumina tanta paras Stygiamque innare paludem),
da dextram misero et tecum me tolle per undas,
sedibus ut saltem placidis in morte quiescam.'
Talia fatus erat, coepit cum talia vates:
'Unde haec, o Palinure, tibi tam dira cupidio?
Tu Stygias inhumatus aquas amnemque severum
Eumenidum aspicies ripamve iniuussus adibis?
Desine fata deum flecti sperare precoendo.
Sed cape dicta memor, duri solacia casus:
nam tua finitimi, longe lateque per urbes
prodigiis acti caelestibus, ossa piabant
et statuent tumulum et tumulo sollemnia mittent,
aeternunque locus Palinuri nomen habebit.'
His dictis curae emotae, pulsusque parumper
corde dolor tristi; gaudet cognomine terrae.

Charon, on seeing the golden bough, ferries them across the Styx.

Ergo iter inceptum peragunt fluvioque propinquant.
Navita quos iam inde ut Stygia prospexit ab unda
per tacitum nemus ire pedemque advertere ripae,
sic prior adgreditur dictis atque increpat ulro:
'Quisquis es, armatus qui nostra ad flumina tendis,
fare age, quid venias, iam istinc, et comprime gressum.
Umbrarum hic locus est, Somni Noctisqui soporae;
corpora viva nefas Stygia vectare carina.

1. tibi.
Nec vero Alciden me sum laetatus euntem accepisse lacu nec Thesea Pirithoumque, dis quamquam geniti atque invicti viribus essent. Tartareum ille manu custodem in vincla petivit, ipsius a solio regis, traxitque trementem; hi dominam Dictis thalamo deducere adorti.'

**FIG. 30. HERCULES AND CERBERUS.**

Quae contra breviter fata est Amphrysia vates?
'Nullae hic insidiae tales (absiste moveri), nec vim tela ferunt; licet ingens ianitor antro aeternum latrans exsanguis terreat umbras; casta licet patrui servet Proserpina limen. Troïus Æneas, pietate insignis et armis, ad genitorem imas Erebi descendit ad umbras. Si te nulla movet tantae pietatis imago,
at ramum hunc' (aperit ramum, qui veste latebat) 'adgnoscas.' Tumida ex ira tum corda residunt. Nec plura his. Ille admirans venerabile donum fatalis virgae, longó post tempore visum, caeruleam advertit puppim ripaeque propinquat. Inde alias animas, quae per inga longa sedebant, deturbat laxatque foros; simul accipit alveo

ingentem Aeneam. Gemuit sub pondere cumba sutilis et multam accepit rímosa paludem. Tandem trans fluvium incolúmis vatemque virumque informi limo glaucaque exponit in ulva.

Cerberus is lulled to sleep.


The ghosts of those whose death was untimely.

Continuo auditae voces vagitus et ingens infantumque animae flentes, in limine primo quos dulcis vitae e xsortis et ab ubere raptos abstulit. Atra dies et funere mersit acerbo. Hos iuxta falso damnati crímine mortis.

1. alveó.
Nec vero-hae sine sorte datae, sine iudice, sedes:
quaesitor Minos urnam movet; ille silentum
consiliumque vocat, vitasque et crimina discit.
Proxima deinde tenent maesti loca, qui sibi letum
insontes peperere manu lucemque perosi
proiecere animas. Quam vellent aethere in alto
nuo et pauperiem et duros perferre labores!
Fas obstat tristique palus inamabilis unda
alligat et noviens Styx interfusa coerct.

The Mourning Fields, with their fair women, among them Dido.

Nec procul hinc partem fusi monstrantur in omnem
Lugentes Campi; sic illos nomine dicunt.
Hic, quos durus amor crudeli tabe peredit,
secreti celant calles et myrtea circun
silva tegit; curae non ipsa in morte relinquunt.
His Phaedram Procrimque locis maestamque Erphyle, cruelis nati monstratun voluera, cernit,
Euadnenque et Pasiphaën; his Laodamia
ut comes et iunvis quondam, nunc femina, Caeneus
rursus et in veterem fato revoluta figuram.
Inter quas Phoenissa recens a volnere Dido
errabat Silva in magna. Quam Troi us heros
ut primum iuxta stetit adgnovitque per umbras
obscuram, qualem primo qui surgere mense
aut videt aut vidisse putat per nubila lunam,
demisit lacrimas dulcique adfatus amore est:
Infelix Dido, verus mihi nuntius ergo
venerat exsinctam, ferroque-extrema secutam?
Funeris hen tibi causa fui? Per sidera iuro,
per superos, et si qua fides tellure sub ima est,
invitūs, regina, tuo de litore cessi.
Sed me iussa deum, quae nunc has ire per umbras,
per loca senta situ cogunt noctemque profundam,
imperiiis egere suis; nec credere quivi
hunc tantum tibi me discessu ferre dolorem.
Siste gradum teque aspectu ne subtrahe nostro.
Quem fugis? Extremum fatō, quod te adloquor, hoc est.'
Talibus Aeneas ardentem et torva tuentem
lenibat dictis animum lacrimasque ciebat.
Illa solo fixos oculos aversa tenebat
nec magis incepto voltum sermone movetur,
quam si dura silex aut stet Marpesia cautes.
Tandem corripuit sese atque inimica refugit
in nemus umbriferum, coniunx ubi pristinus illi
respondet curis aequatque Sychaeus amorem.
Nec minus Aeneas, casu concussus iniquo,
prosequitur lacrimis longe et miseratur euntem.

The souls of warriors.

Inde datum molitur iter. Jamque arva tenebant
ultima, quae belle olari secreta frequentant.
Hic illi occurrit Tydeus, hic incultus armis
Parthenopaeus et Adrasti pallentis imago.
Hic multum det in superos belloque caduci
Dardanidae, quos ille omnis longo ordine cernens
ingenuit, Glaucumque Medontaque Thersilochumque,
tris Antenoridas, Cererique sacrum Polyboeten,
Idaeumque etiam currus, etiam arma tenentem.
Circumstant animae dextra laevaque frequentes.
Nec vidisse semel satis est; iuvat usque morari et conferre gradum et veniendi discere causas. At Danaum procères Agamennoniaeque phalanges, ut videre virum fulgentiaque arina per umbras; ingenti trepidare metu: pars vertere terga, ceu quondam petite rates; pars tollere vocem exiguam, inceptus clamor frustratur hiantis.

The tale of Deiphobus.

Atque hic Priamiden laniatum corpore toto Deiphobum vidit; lacérum crudeliter ora, ora manusque ambas, populataque tempora raptis auribus et truncas inhonesto volnere naris. Vix adeo adgnovit pavitantem ac dira tègentem supplicia, et notis compellat, vocibus ullo:

'Deiphobe armipotens, genus alto a sanguine Teurci, quis tam crudelis optavit sumere poenas?
Cui tantum de te licuit? Mihi fama suprema nocte tulit fessum vasta te caede Pelasgum procubuisse super confusae stragis acervum.
Tunc egomet tumulum Rhoceo lite-inanem constitui et magna Manis ter voce vocavi.
Nomen et arma locum servant; te,¹ amice, nequivi conspicere et patria decedens ponere terra.'

Ad quae Priamides: 'Nihil o tibi, amice, relictum; omnia Deiphobo solvisti et funeris umbris. Sed me fata mea et scelus exitiale Lacaenae his mersere malis; illa haec monumenta reliquit. Namque ut supremam falsa-inter gaudia noctem

1. te, amice: semi-hiatus.
egerimus, nosti; et nimium meminisse necesse est.
Cum fatalis equus saltu super ardua venit
Pergama et armatum peditem gravis attulit alvo,
illa,chorum simulans, euhantis orgia circum
ducebat Phrygias; flammam media ipsa tenebat
ingentem et summa Danaos ex arce vocabat.
Tum me, confectum curis somnoque gravatum,
inflexi habuit thalamus, pressitque iacentem
dulcis et alta quies placidaeque simillima morti.
Egregia interea coniunx arma omnia tectis
emovet, et fidum capiti subduxerat ense ;
inha te vocat Menelaum et limina pandit,
scilicet id magnum sperans fore munus amanti
et famam exstingui veterum sic posse malorum.
Quid moror? Inrumpunt thalamo, comes additur una
hortator scelerum Aeolides. Di, talia Grais
instaurate, pio si poenas ore reposco.
Sed te qui vivum casus, age fare vicissim,
attulerint. Pelagine venis erroribus actus
an monitu divum? An quae te fortuna fatigat,
ut tristis sine sole domos, loca turbida,-adires?
Hac vice sermonum roseis Aurora quadrigis
ian medium aetherio cursu traiecerat axem;
et fors omne datum traherent per talia tempus,
sed comes admonuit breviterque adfata Sibylla est :
'Nox ruet, Aenea; nos flendo ducimus horas.
Hic locus est, partis ubi se via findit in ambas:
dextera quae Ditis magni sub moenia tendit,
hac iter Elysium nobis; at laeva malorum
exercet poenas, et ad impia Tartara mittit.'
Deiphobus contra: 'Ne saevi, magna sacerdos; discedam, explebo numerum reddarque tenebris. I decus, i, nostrum; melioribus utere fatis.' Tantum effatus, et in verbo vestigia torsit.

_Tartarus and the sinners there suffering punishment._

intentans anguis vocat agmina saeva sororum. Tum demum horrisono stridentes cardine sacrae panduntur portae. Cernis, custodia quali's vestibulo sedeat, facies quae limina servēt? Quinquaginta atris immanis hiatibus hydra saevior intus habet sedem. Tum Tartarus ipse bis patet in praeceps tantum/tenditque sub umbras, quantus ad aetherium caeli suspectus Olympum. Hic genus antiquum Terrae, Titania pubes, fulmine deiecti fundo volvuntur in imo. Hic et Aloïdas geminos immania vidi corpora, qui manibus magnum rescindere caelum adgressi superisque Ioem detrudere regnis. Vidi et crudelis dantem Salmonea poenas, dum flammas Iovis et sonitus imitatur Olympi. Quattuor hic invectus equis et lampada quassans per Graium populos mediaeque per Elidis urbem ibat ovans divumque sibi¹ poscebat honorem, demens, qui nimbos et non imitabile fulmen aere et cornipedum pulsu simularet equorum. At pater omnipotens densa inter nubila telum contorsit, non ille faces nec fumea taedis lumina, praecipitemque immani turbine adegit. Nec non et Tityon, Terrae omniparentis alunnum, cernere erat, per tota novem cui iugera corpus porrigitur; rostroque immensis voltur obunco immortale iecur tendens fecundaque poenis viscera, rimaturque epulis, habitatque sub alto pectore, nec fibris requies datur ulla renatis.

¹ sic.
Quid memorem Lapithas, Ixiona Pirithoumque, quos super atra silex iam iam lapsura cadentique imminet adsimilis? Lucent genialibus altis aurea fulcra toris, epulaeque ante ora paratae regifico luxu; Furiarum maxima iuxta accubat et manibus prohibit contingere mensas, exsurgitque facem attollens atque intonat ore. Hic quibus invisiti fratres, dum vita manebat, pulsatusve parens, et fraus innixa clienti, aut qui divitiis soli incubuere repertis nec partem posuerer suis (quae maxima turba-est), quique ob adulterium caesi, quique-arma secuti impia nec veriti dominorum fallere dextras, inclusi poenam exspectant. Ne quaere doceri, quam poenam, aut quae forma viros fortunave mersit. Saxum ingens volvunt alii, radiisque rotarum districti pendent; sedet aeternumque sedebit infelix Theseus; Phlegyasque miserrimus omnis admonet et magna testatur voce per umbras: "Discite iustitiam moniti-et non temnere divos." Vendidit hic auro patriam dominumque potentem imposuit, fixit leges pretio atque refixit; hic thalamum invasit natae vetitosque hymenaeos; ausi-omnes immane nefas ausoque potiti. Non, mihi si linguae centum sint oraque centum, ferrea vox, omnis scelerum comprehendere formas, omnia poenarum percurrere nomina possim.'

1. cadentique: with -que hypermetric.
Aeneas places the golden bough upon Pluto's threshold.

Haec ubi dicta dedit Phoebi longaeva sacerdos,
'Sed iam age, carpe viam et susceptum perfice munus;
acceleremus,' ait. 'Cyclopum educta caminis
moenia conspicio atque adverso fornice portas,
haec ubi nos praeepta iubent deponere dona.'
Dixerat, et pariter gressi per opaca viarum
corripiunt spatum medium foribusque propinquant.
Occupat Aeneas aditum corpusque recenti
spargit aqua ramumque adverso in limine figit.

The Blissful Groves of Elysium.

His demum exactis, perfecto munere divae,
devenere locos laetos et amoena virecta
Fortunatorum Nemorum sedesque beatas.
Largior hic campos aether et lumine vestit
purpureo, solemque suum, sua sidera norunt.
Pars in gramineis exercet membra palaestris,
contendunt ludo et fulva luctantur arena;
pars pedibus plaudunt choreas et carmina dicunt.
Nec non Threicius longa cum veste sacerdos
obloquitur numeris septem discrimina vocum
iamque eadem digitis, iam pectine pulsat eburno.
Hic genus antiquum Teueri, pulcherrima proles,
magnanimi heroes, nati melioribus annis,
Ilusque Assaracusque et Troiae Dardanus auctor.
Arma procul currusque virum miratur inanis;
stant terra defixae hastae, passimque soluti
per campum pascuntur equi; quae gratia currum
armorumque fuit vivis, quae cura nitentis
pascere equos, eadem sequitur tellure repostos.

Conspicit ecce alios dextra laevaque per herbam
vescentis laetumque choro paeana canentis
inter odoratum lauri nemus, unde superne
plurimus Eridani per silvam volvitur amnis.

Hic manus ob patriam pugnando voluera passi,
quique sacerdotes casti, dum vita manebat,
quique pii vates et Phoebo digna locuti,
inventas aut qui vitam excoluere per artis,
quique sui memoria alios fecere merendo:
omnibus his nivea cinguntur tempora vitta.

Quos circumfusos sic est adfata Sibylla,
Musaeum ante omnis; medium nam plurima turba
hunc habet atque umeris exstantem suspicit altis:
‘Dicite, felices animae, tuque, optime vates,
quae regio Anchisen, quis habet locus? Illius ergo
venimus et magnos Erebi tranavimus amnis.’

Atque huic responsum paucis ita reddidit heros:
‘Nulli certa domus; lucis habitamus opacis
riparumque toros et prata recentia rivis
incolimus. Sed vos, si fert ita corde voluntas,
hoc superate iugum, et facili iam tramite sistam.’

Dixit et ante tulit gressum camposque nitentis
désuper ostentat; dehinc\textsuperscript{1} summa cacumina linquunt.

\textit{The meeting of Aeneas and Anchises.}

At pater Anchises penitus convalle virenti
inclusas animas superumque-ad lumem ituras

\textsuperscript{1} dehinc.
lustrabat studio recolens, omnemque suorum
forte recensebat numerum carosque nepotes
fataque fortunatasque virum moresque manusque.
Isque ubi tendentem adversum per gramina vidit
Aenean, alacris palmas utrasque tetendit,
effusaeque genis lacrimae, et vox excidit ore:
'Venistī tandem, tuaque exspectata parenti
vicit iter durum pietas? Datur ora tueri,
nate, tua et notas audire-ēt reddere voces?
Sic equidem ducebam ānimo rebarque futurum,
tempora dinumerans, nec me mea cura fefellit.
Quas ego te terras et quanta per aequora vectum
accipio, quantis iactatum, nate, periclīs!
Quam metui, ne quid Libyae tibi regna nōcerent!
Ille-autem: 'Tua me, genitor, tua tristis imago
saepius occurrents hæc limina tendere adegit;
stant sale Tyrrheno classes. 'Da iungere dextram,
da, genitor, teque amplexu ne subtrahe nostro.'
Sic memorans largo fletu simul ora rigabat.
Ter conatus ibi 1 collo dare bracchia circum,
ter frustra comprensā manus effugit imago,
par levibus ventis volucrique simillima somno.

The souls of those who are to live again on earth.

Interea videt Aeneas in valle reducta
seclusum nemus et virgulta sonantia silvae
Lethaeumque, domos placidas qui praeuatat, amnem.
Hunc circum innumeræ gentes populique volabant;
ac velut in pratis ubi apes aestate serena

1. ibi.
floribus insidunt variis et candida circum
lilia funduntur, strepit omnis murmure campus.
Horrescit visu subito causasquerequirit
inscius Aeneas, quae sint ea flumina porro,
quite viri tanto complerent agmine ripas.
Tum pater Anchises: 'Animae, quibus altera fato
corpora debentur, Lethaei ad fluminis undam
securos latices et longa oblivia potant.'
Has equidem memorare tibi atqueestendere coram,
iampridem hanc prolem cupio enumerare meorum,
quomagis Italia mecum laetere reperta.'
'O pater, anne aliquas ad caelum hinc ire putandum est
sublimis animas iterumque ad tarda reverti
corpora? Quae lucis miseris tam dira cupidod?'
'Dicam equidem nec te suspensum, nate, tenebo,'
suscipit Anchises atque ordine singula pandit.

The doctrine of the anima mundi and of the soul's purification after
death.

'Principio caelum ac terras camposque liquentis
lucentemque globum lunae Titanique astra
spiritus intus alit, totamque infusa per artus
meus agitat molem et magno se corpore miscet.
Inde hominum pecudumque genus, vitaeque volantium,
et quae marmoreo fert monstra sub aequore pontus.
Igneus est ollis vigor et caelestis origo
seminibus, quantum non noxia corpora tardant
terrenique hebetant artus moribundaque membra.
Hinc metuunt cupiuntque, dolent gaudentque, neque auras
dispiiciunt clausae tenebris et carcere caeco.
Quin et supremo cum lumine vita reliquit, non tamen omne malum miseris nec funditus omnes corporeae excedunt pestes, penitusque necesse est multa diu concreta modis inolèscere miris. Ergo exercerunt poenis veterumque malorum supplicia·expendunt: aliae panduntur inanes suspensae ad ventos, aliis sub gurgite vasto infectum eluitur scelus aut exuritur igni; quisque suos patimur Manis. Exinde per amplum mittimur Elysium, et pauci laeta arva tenemus, donec longa dies, perfecto temporis orbe concretam·exemit labem, purumque relinquit aetherium sensum atque aurai simplicis ignem. Has omnis, ubi mille rotam volvere per annos, Lethaeum ad fluvium deus evocat agmine magno, scilicet immemores supera·ut convexa revisant, rursus et incipient in corpora velle reverti.'

Anchises points out the future heroes of Rome.

'\nDixerat Anchises, natumque unaque Sibyllam conventus trahit in mediqueturbamque sonantem et tumulum capit, unde omnis longo·ordine posset·adversos legere et venientum discere voltus.

'Nunc age, Dardaniam prolem quae deinde sequatur gloria, qui maneant Itala de gente nepotes, inlustris animas nostrumque·in nomen ituras expediam dictis et te tua fata docebo.

Ille, vides, pura iuvenis qui nititur hasta, proxima sorte tenet lucis loca, primus ad auras aetherias Italo commixtus sanguine surget,
Silvius, Albanum nomen, tua postumia proles, 765
quem tibi longaevo serum Lavinia coniunx,
educet silvis regem regumque parentem,
unde genus Longa nostrum dominabitur Alba.
Proximus ille Procas, Troianae gloria gentis,
et Capys et Numitor 1 et, qui te nomine reddet,
Silvius Aeneas, pariter pietate vel armis
egregius, si umquam regnandam acceperit Albam.
Qui iuvenes! Quantas ostentant, aspice, viris,
atque umbrata gerunt civili tempora quercu!
Hi tibi Nomentum et Gabios urbemque Fidenam,
hi Collatinas imponent montibus arces,
Pometios Castrumque Inui Bolamque Coramque.
Haec tum nomina erunt, nunc sunt sine nomine terrae.

Romulus and Augustus Caesar.

Quin et avo comitem sese Mavortius addet
Romulus, Assaraci quem sanguinis Ilia mater
educet. Viden, ut geminae stant vertice cristae
et pater ipse suo superum iam signat honore?
En huius, nato, auspiciis illa incluta Roma
imperium terris, animosaequabit Olympo
septemque una sibi 1 muro circumdabit arces,
felix prole virum: qualis Berecyntia mater
invehitur curru Phrygias turrita per urbes,
laeta deum partu, centum complexa nepotes,
onmis caelicolas, omnis supera alta tenentis.
Huc geminas nunc flecte acies, hanc aspice gentem
Romanosque tuos. Hic Caesar et omnis Iuli

1. Numitōr. 2. sibi:
progenies, magnum cæli ventura sub axem. 
Hic vir, hic est, tibi quem promitt æpius audis, 
Augustus Caesar, Divi genus, aurea condet 
saecula qui rursus Latio regnata per arva 
Saturno quondam, super et Garamantas et Indos

Fig. 31. Cybele turrita.

proferet imperium (iacet extra sidera tellus, 
extra anni solisque vias, ubi caelifer Atlas 
axem umero torquet stellis ardentibus aptum). 
Huius in adventum iam nunc et Caspia regna 
responsis horrent divum et Maeotia tellus 
et septemgemini turbant trepida ostia Nili. 
Nec vero Alcides tantum telluris obivit,

1. hic.
fixerit aeripedem cervam licet, aut Erymanthi pacarit nemora, et Lernam tremefecerit arcu, nec qui pampineis victor inga flectit habenis Liber, agens celso Nysae de vertice tigris.
Et dubitamus adhuc virtutem-extendere factis aut metus Ansonia prohibet consistere terra?

The kings of Rome, and heroes of the Republic.

Quis procul ille autem ramis insignis olivae sacra ferens? Nosco crinis incanaque menta regis Romani, primam qui legibus urbem fundabit, Curibus parvis et paupere terra missus in imperium magnum. Cui deinde subibit otia qui rumpet patriae residesque movebit Tullus in arma viros et iam desueta triumphis agmina. Quem iuxta sequitur iactantior Ancus, nunc quoque iam nimium gaudens popularibus auris. Vis et Tarquinios reges, animamque superbam ultoris Bruti fascesque videre receptos?
Consul is imperium hic primus saevasque secures accipiet natosque pater nova bella moyentis ad poenam pulchra pro libertate vocabit, infelix, utcumque ferent ea facta minores: vincet amor patriae laudumque immensa cupidio. Quin Decios Drusosque procul saevumque securi aspice Torquatum—et referentem signa Camillum.

Caesar and Pompey.

Illae autem, paribus quas fulgere cernis in armis, concordes animae nunc et dum nocte premuntur,
heu quantum inter se bellum, si lumina vitae
attigerint, quantas acies stragemque ciebunt,
aggeribus socer Alpinis atque arce Monoeci
descendens, gener adversis instructus Eois!

Ne, pueri, ne tanta animis adsuescite bella,
neu patriae validas in viscera vertite viris;
tuque prior, tu parce, genus qui ducis Olympos;
proice tela manu, sanguis meus!

‘Ille triumphata Capitolia ad alta Corintho
victor agit currum, caesis insignis Achivis;
eruet ille Argos Agamemnoniasque Mycenas
ipsumque Aeaciden, genus armipotentis Achilli,
ultus avos Troiae, templam et temerata Minervae.
Quis te, magna Cato, tacitum aut te, Cosse, relinquat?
Quis Gracchi genus aut geminos, duo fulmina belli,
Scipiadas, cladem Libyae, parvoque potentem
Fabricium vel te sulco; Serrane, serentem?
Quo fessum rapitis, Fabii? Tu Maximus ille es,
unus qui nobis cunctando restituis rem.
Excudent alii spirantia mollius aera,
(credo equidem), vivos ducent de marmore voltus;
orabunt causas melius, caelique meatus
describent radio et surgentia sidera dicent:

tu regere imperio populos, Romane, memento

Fig. 33. Cæsar and Pompey.
(hae tibi erunt artes) pacique imponere morem, parcere subiectis et debellare superbos.'

_The young Marcellus, and the great grief of Rome._

Sic pater Anchises, atque haec mirantibus addit:

'Aspice, ut insignis spoliis Marcellus opimis ingreditur victorque viros supereminet omnis. Hic rem Romanam, magno turbante tumultu, sistet eques, sternet Poenos Gallumque rebellem, tertiaque arma patri suspendet capta Quirino.'

Atque hic Aeneas (una namque ere videbat egregium forma iuvenem et fulgentibus armis, sed frons laeta parum et deiecto lumina voltu):

'Quis, pater, ille, virum qui sic comitatur euntem? Filius, anne aliquis magna de stirpe nepotum? Qui strepitus circa comitum! Quantum instar in ipso! Sed nox atra caput tristi circumvolat umbra.'

Tum pater Anchises lacrimis ingressus obortis:

'O gnate, ingentem luctum ne quaere tuorum. Ostendent terris hunc tantum fata, nec ultra esse sinent. Nimium vobis Romanâ propago visa potens, superi, propria haec si dona fuissent. Quantos ille virum magnam Mavortis ad urbem campus ager gemitus! Vel quae, Tiberine, videbis funera, cum tumulum praeterlabere recentem! Nec puer Iliaca quisquam de gente Latinos in tantum spe tollet avos, nec Romula quondam ullo se tantum tellus iactabit alumno. Heu pietas, heu prisca fides, invictaque bello dextra! Non illi se quisquam impune tulisset
Fig. 34. Marcellus the Younger.

obvius armato, seu cum pedes iret in hostem, seu spumantis equi foderet calcaribus armos. Heu miserande puer, si qua fata aspera rumpas, tu Marcellus eris! Manibus date lilia plenis, purpureos spargam flores animamque nepotis his saltem accumulem donis et fungar inani munere.’ Sic tota passim regione vagantur aëris in campis latis atque omnia lustrant. Quae postquam Anchises natum per singula duxit incenditque animum famae venientis amore, exin bella viro memorat quae deinde gerenda, Laurentisque docet populos urbemque Latinis, et quo quemque modo fugiatque feratque laborem.

Aeneas and the Sibyl return to the upper world.

Sunt geminae Somni portae; quam altera fertur cornea, qua veris facilis datur exitus umbris,
altera candenti perfecta nitens elephanto,

sed falsa ad caelum mittunt insomnia Manes.

His ubi tum natum Anchises unaque Sibyllam
prosequitur dictis portaque emittit eburna;
ille viam secat ad navis sociosque revisit;
tum se ad Caietae recto fert litore portum.

Ancora de prora iacitur; stant litore puppes.
NOTES


BOOK I.

THE TROJANS REACH CARThAGE.

The four following lines are sometimes prefixed to the *Aeneid*:

*Ille ego, qui quondam gracili modulatus avena carmen, et egressus silvis vicina coegi ut quamvis avido pararent arva colono, gratum opus agricolis: at nunc horrentia Martis [arma virumque cano,]*

On these lines, see Introd. § 16. They are imitated by Milton in the opening of *Paradise Regained*, by Spenser, *Faerie Queene* 1, 1, and by Tasso, *Jerusalem Delivered* 1, 1.

*modulatus*: *sc. sum, tuned my song.* The line refers to the *Eclogues*.

*egressus silvis*: *i.e. leaving pastoral poetry.*

*vicina coegi*, etc.: *constrained the neighboring fields to serve the husbandman, however grasping.* This refers to the *Georgics*.

*opus*: accusative in apposition with the sentence. A. 397, f; G. 324; H. & B. 395.

*horrentia*: this word, agreeing with *arma*, shows that these four lines were written as introductory to the *Aeneid*. They were quite probably composed by Virgil, when entering upon the composition of the poem, but rejected by his literary executors in accordance with the poet’s more mature judgment. In antiquity
the words *arma virumque* were regularly regarded as the opening words of the epic, and must have been so given in the first edition.

**Lines 1–7.**

**The Poet’s Theme.**

The poem is an epic of war (*arma*), and its hero (*virum*) is a Trojan, who, working out the destiny (*fato*) of his people, not-withstanding terrible trials due to unfriendly gods (*vi superum*), reached Italy (*Italiam*), and founded the Roman race (*Romaei*). The emphasis of this stately exordium culminates in *liomiae*, but note the several important ideas which it suggests for an understanding of the poem as a whole.

1. *arma virumque*: probably no words are more commonly cited from the Latin classics than these. To take two examples, they supply a title for Thackeray’s *Virginians*, Vol. II. ch. 14, and for a play of Bernard Shaw’s. *virum*: note that the hero is not mentioned by name until line 92. *primus*: *first*. According to tradition, Antenor had already founded Patavium (Padua) in Cisalpine Gaul, which was not included in Italy until 42 B.C., but the fact is unimportant, and had nothing to do with the Roman race.

2. *Italiam*: acc. of the limit of motion. In prose a preposition (*ad* or *in*) would be required. A. 428, g; B. 182, 4; G. 337, n. 1; H. 419, 3; H. & B. 385, c. *fato*: belongs to both *profugus* and *venit*. *Laviniaque venit litora*: note how the more general expression (*Italiam*) is followed by the more special (*Lavinia litora*), the sense being the *Lavinian shores of Italy*. The region about Lavinium is Latium, the name Lavinium being due to Lavinia, daughter of Latinus, and wife of Aeneas. *Lavinia* is pronounced *Lavinya*, *i* (before the *a*) being treated as a consonant; A. 603, c, n.; B. 367, 4; G. 723; H. 733, 3, n. 2; H. & B. 656, 2.

3. *multum ... alto*: much buffeted he both by land and sea. *multum* is used adverbially. *ille* repeats the subject *qui* for emphasis. *iactatus* is a participle, not a finite verb. *terris* and *alto* are ablatives of the place where, without a preposition. A. 429, 4; B. 228, 1, d; G. 385, n. 1; H. 485, 3; H. & B. 433, a.
4. *superum*: gen. plu., *-um* being an earlier form of *-orum*. Poetry delights in archaisms. The phrase *vi superum* is very emphatic. The power which caused so much trouble to Aeneas was no *vis humana*, but a *vis divina*. *saevae memorem Inunonis ob iram*: note the artistic arrangement, by which both adjectives precede both substantives.

5. *multa quoque et bello passus*: *much too having suffered in war also*. These words find their best commentary in the second half of the poem, which tells the story of Aeneas's warfare on Italian soil. *dum conderet urbem*: *ere he might found his city*. The *dum* clause expresses the object kept in view throughout. A. 553; B. 310, I; G. 572; H. 603, II, 2; H. & B. 507, 5.

6. *deos*: *i.e.* the Penates, the gods of the Trojan state, whose images Aeneas carried away from Troy. *Latio*: dative with a verb of motion. A. 428, h; B. 193; G. 358; H. 419, 4; H. & B. 375. From this word a locative expression is to be supplied with *conderet*, for the *urbs* is to be in *Latio*. *unde = e quo*, and referring back to *virum*, the main subject of thought throughout the paragraph. In Aeneas, of course, are embraced his followers. *Latinnum*: a Latin race existed in Italy before Aeneas, but he gave the name *Latini* to the united Trojans and Latins. So in XII. 837, Jupiter assures Juno *faciamque omnis uno ore Latinos, I will make them all Latins of one speech.*


(In the opening verse "our author seems to sound a charge, and begins—like the clangor of a trumpet—scarcely a word without an *r*, and the vowels, for the greater part, sonorous" (Dryden). Note the alliterative effects in *Laviniaque venit litora*, and in *superum saevae*; the prominence of the *t* sound in line 3, emphasizing the thought; the rhetorical repetition, called anaphora, in *multum . . . multa*; and the abundance of connectives in lines 3 and 5, suggesting an abundance of material for poetic treatment. Especially effective is the last verse with its rich vowel sounds.)
Lines 8–11.

INVOCATION OF THE MUSE.

This invocation follows the regular epic method. So the Muse is invoked at the opening of both the Iliad and the Odyssey. Cf. Milton, Paradise Lost:

"Of man's first disobedience, and the fruit
Of that forbidden tree, . . .
* * * * * * *
Sing, heavenly muse!"

8. mihi: Virgil here preserves the original quantity of the final vowel. quo numine laeso: what purpose being thwarted; ablative absolute. numen is the goddess's will, wish, or purpose which was set at naught. She had aimed at making Carthage greater than Rome.

9. quidve dolens: or grieved at what. A. 390, c; B. 176, 8; G. 333; H. 416, 2; H. & B. 397. deum = deorum. Cf. note on superum, 4.

10. pietate: the virtue most characteristic of the hero. See Introd. § 5. tot adire labores: to face so many toils. The expression suggests a comparison with Hercules, the hero of twelve labors, and such a comparison runs through the epic. Both Hercules and Aeneas were persecuted by Juno, both explored the world and founded cities, both visited Hades alive, and both were deified.

11. impulerit: subjunctive of indirect question. A. 573 ff.; B. 300; G. 467; H. 649, II; H. & B. 537; b. iae: sc. sunt. The plural of an abstract noun may give an idea of abundance. Translate as angry passions. For the thought, cf. Milton, Paradise Lost 6, 788:

"In heavenly breasts could such perverseness dwell?"

Lines 12–33.

THE CAUSES OF JUNO'S HATRED.

12. antiqua: from the poet's point of view. fuit: was, not is. The tense is expressive. So in II. 325, fuimus Troes. Tyrii:
Carthage was founded by Phoenicians from Tyre. tenuere: sc. eam.

Tiberina ostia: again the general expression is followed by the 
more specific, as in 2. longe: modifying contra, facing Italy far 
away, Carthage and Rome being on opposite shores of the great 
Mediterranean Sea.

14. dives opum: a poetical construction. A. 349, a, d; B. 204; 
G. 374; H. 452; H. & B. 347. On the commerce and wealth of 
Carthage, see Mommsen's History of Rome, Vol. II. p. 27 ff.

studiiisque asperima belli: stern in her pursuit of war, as seen 
in Rome's great Punic wars. Latin often uses a superlative where 
in the colder English the positive is sufficient.

15. terris magis omnibus: i.e. terrarum omnium maxime. 
unam: often used to strengthen a superlative idea.

16. posthabita Samo: ablative absolute. On the island of 
Samos was a famous temple of Juno. In connecting Juno with 
Carthage, Virgil identifies her with the Phoenician Astarte (Ash- 
taroth). Note the hiatus in Samo hic, which is allowed because of 
the caesura and the break in the sense. A. 612, g; B. 366, 7, a; 
G. 720; H. 738, 2; H. & B. 647. illius: thus often scanned in 
Virgil. arma: Juno is spoken of in II. 614 as armed (ferro 
accineta). She was thus sometimes represented in art.

17. currus: described in Homer's Iliad V. 720-731. hoc 
regnum ... foveique: that this should be the capital of the 
nations is even then her aim and cherished hope. The combination of 
tendit (intransitive) and foveit (transitive) is a strong expression of 
desire, and so governs an accusative with the infinitive. hoc: by 
attraction for hanc (urhem).: A. 296, a; B. 246, 5; G. 211, 5; H. 
396, 2; H. & B. 326. si qua: if in any way. iam tum: i.e. even 
at the time when Aeneas sailed from Troy (line 1).

19. sed enim: but indeed. There is no ellipsis; enim is retained 
in certain expressions with its original force.

20. quae verteret: which would overthrow. The verb is used 
in the sense of its compound everteret. The subjunctive is due to 
direct narration and represents a future indicative. A. 580; B.
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314, 2; G. 650; H. 643; H. & B. 534, 2. arces: for urbem, and implies military strength.

21. populum late regem: a people of wide rule. The populus is the progenies of 19, but the redundancy in this line and the next is pardonable, not only because the statement involved is made clear and emphatic, but also because the poet thus glorifies the populus Romanus. late: modifies the verbal idea which is prominent in regem (= regnantem).

22. excidio: dative of purpose. Libyae: possibly dative, but more probably genitive, as Servius took it. sic volvere Parcas: so the Fates decree; literally, spin or unwind, i.e. the thread of destiny.

23. belli: i.e. the Trojan War.

24. prima: first, used freely for prior, formerly, or of old, and having an adverbial force.

25. irarum: this is the anger shown at the time of the Trojan war. For the plural, cf. irae, 11. dolores: a more specific term for causae irarum, which are set forth in 26–28; cf. note on Tiberina ostia, 13.

26. alta mente repostum: deeply stored in her mind, literally, in her deep mind; repostum for repositum by syncope.

27. iudicium Paridis: the famous judgment of the Trojan Paris, who awarded the golden apple, "ingrav'n 'for the most fair,'" to Venus, her rivals being Juno and Minerva. See Tennyson's Oenone. spreetaeque iniuria formae: the wrong of slighting her beauty. The second half of the line explains the first. The genitive formae is appositional. A. 343, d; B. 202; G. 361; H. 440, 4; H. & B. 341. For spreae, see A. 497; H. 636, 4; H. & B. 608, 2. The expression has become proverbial. Thus Mrs. Humphry Ward, speaking of a young woman who took offence at the way her portrait was painted, says: "It was an odd variety of the spreetae iniuria formae" (Fenwick's Career, p. 113).

28. genus invisum: the hateful race, or her hatred for the race. It was hated, because sprung from Dardanus, the son of Jupiter and

1 Servius was an ancient commentator on Virgil and lived in the fourth century of the Empire.
Electra, Juno's rival. *rapti Ganymedis honores*: the honors of the translated Ganymede, the beautiful Trojan youth, whom an eagle carried off to Olympus to be Jove's cupbearer; *rapti* is here used in a good sense.

29. *his accensa super*: *inflamed by these (causes) besides*. The construction of 23 is resumed after the parenthesis. *iactatos*: as *iactatus* in 3.

30. *Troas*: a Greek accusative form. A. 81, 5; B. 47, 3; G, 66, 4; H. 109, 5; H. & B. 95. *reliquias Danaum*: the remnants left by the Greeks. *Danaum* is a subjective genitive. For the form, cf. *superum*, 4. In *reliquias* the first syllable is naturally short, but is lengthened to allow the word to appear in hexameters.

31. *Latio*: ablative of separation, without preposition. A. 428, g; B. 214; G. 390, 2; H. 466; H. & B. 410, 2.

32. *actifatis*: *driven by the fates*, i.e. until they reached Italy. The fates drive them toward Latium, while Juno keeps them from it. This idea of antagonistic forces should be borne in mind. *maria circum*: cf. note on *Italiam contra*, 13.

33. *tantae molis*: so vast a work it was, literally, of such effort it was. *molis* is a predicate genitive of quality. A. 343, c; B. 203, 1, 5; G. 366; H. 447, 3; H. & B. 340.

(This paragraph, being expository, is comparatively free from artistic refinements. Note, however, the anaphora (*hic...hic...hoc*) in 16 and 17, combined with the strong diaeresis after the second foot in 17. Alliterations are rare, but see 18 (*tum tendit*), 26 (*manet...mente*), and 31 (*longe Latio*). The three slow spondees at the beginning of 32, combined with the open *a* sounds of the line, are picturesque, and the complete sentence in 33, summarizing the main theme of the poem, makes a powerful and effective close.)
Juno plans the Destruction of the Trojan Fleet.

In true epic fashion, the poet plunges at once in medias res. Aeneas has already reached Sicily and is now setting sail for Italy. His earlier adventures are recounted by the hero himself in the second and third books. Cf. other epics in this respect.

35. *dabant*: were spreading. The imperfect is picturesque. *spumas salis aere ruebant*: note the alliterative effects. *aere*: because the prows were sheathed with bronze. *ruebant*: were ploughing; *ruere* may be used transitively in poetry.

36. *aeternum volnus*: i.e. the undying hatred explained in the previous paragraph. *sub pectore*: deep down in her heart.

37. *haec secum*: in animated narrative the verb of saying is often omitted.

*mene incepto*, etc.: *What! I resign my purpose baffled! mene*: the personal pronoun with the enclitic -ne. *desistere*: the infinitive of indignant exclamations; contrast the form in English, e.g. “O that men should put an enemy in their mouths to steal away their brains!” (Shakespeare, Othello). A. 462; B. 334; G. 534; H. 616, 3; H. & B. 596.

38. *Teucrorum*: the Trojans are so called as being descendants of Teucer, the first king of Troy.

39. *quippe*: ironical, doubtless. *Pallasne*: -ne is used where *num* might have been expected. *Surely Pallas could not burn up the fleet?* She surely could not do what I have failed to accomplish.

40. *Argivum = Argivorum*: cf. *superum*, 4, Danaum, 30. *ipsos*: the men, as contrasted with *classem*.

41. *unius*: of one alone, as opposed to *ipsos*, a number of men. For the quantity, see note on *illius*, 16. *et furius Aiacis Oilei*: even the frenzy of Ajax, son of Oileus. *Oilei* is a genitive, dependent on *Aiacis*; the *ei* is one syllable by synizesis. A. 608, c, n.; B. 367, 4; G. 727; H. 733; H. & B. 658. The second half of the line explains the first; cf. 27. On the night of Troy's fall, Ajax attacked Cassandra in the sanctuary of Minerva. The
goddess, in anger, destroyed him with his fleet when returning to Greece.

42. ipsa: with her own hands, because Jupiter was the god who properly wielded the lightning-bolts. ignem: the lightning.

43. -que . . . -que = et . . . et, both . . . and.

44. illum: him, however. In prose, a sed or tamen would be needed, but here the strong position is enough. The asyndeton is forcible. A. 640; B. 346; G. 473; H. 657, 6; H. & B. 305, I, a.

45. scopulo infixit acuto: impaled on a sharp rock.

46. ast: an archaic form, and furnishing a long syllable instead of the short at. It is therefore commonly used before vowels. incedo: 'stately tread' (Milton). The word is picturesque, denoting stateliness or majesty of movement.

47. et soror et coniunx: Minerva was only a daughter of Jupiter's.

48. bella: the plural in accord with the idea of many varied attempts to effect the destruction of the Trojans. et: introduces an indignant question. So in English: "And shall Trelawney die?" quisquam: used in a question when a negative answer is expected. A. 312; B. 252, 4; G. 317, 1; H. 513; H. & B. 276, 7.

49. praeterea: hereafter. honorem: sacrifice, by metonymy, because it confers honor. A. 641; H. 752, 3; H. & B. 632, 9.

(In the above paragraph, note the slow spondaic rhythm of several of the lines, notably 36 and 37, in which some terrible experience for the hero is suggested. Rapid action is implied by the dactylic rhythm of 42 and 45, to which the spondaic rhythm of 44 stands in sharp contrast.)

Lines 50–64.

She visits Aeolus, the King of the Winds.

51. nimborum: the storm-winds. They are regarded as persons, and therefore have a native land (patriam), and are gov-
cerned by a king. **Austris**: south winds. Poetry prefers specific rather than general terms. Here ventis might have been used; cf.

“And every lover tells his tale under the hawthorn in the dale.”

52. **Aeoliam**: identified by Virgil with Lipari, the volcanic islands north of Sicily. In Homer, Aeolus dwells in a floating island. (The student should compare Homer’s account of Aeolus, at the beginning of *Odyssey* X, with Virgil’s.)

**antro**: ablative of place with preposition omitted. Cf. note on terris and alto, 3. The word is distinctly poetical, unlike spe- lunca, 60.

53. A picturesque line, sound and sense in harmony.

54. **vinclis et carcere**: with prison bonds, or the restraint of a prison. The use of two parallel simple expressions for one complex phrase is called *hendiadys*; vinclis should not be taken of actual chains. The early form (vinclum) is used, vinculis ( _ _ _ ) being impossible in hexameters.

55. **illi**: but they (the winds); cf. note on illum, 44. magno cum murmure montis: note the expressive alliteration with m.

56. **circum claustra**: the poet probably has in mind the Roman chariot races, the horses being confined behind the barriers until the moment of starting, when they swept forth like a whirlwind; cf. *Aeneid* V, 144-7, or *Georgics* I, 512-4. celsa arce: like a Greek tyrant, Aeolus occupies a citadel on lofty ground overlooking the carcer.

57. **sceptra**: another case of a plural used for the singular; cf irarum, 25. Here the plural allows the poet to substitute a short syllable for a long one.

58. **ni faciat**: sc. hoc, but for this, surely (quippe). The condition is regarded as still possible of fulfilment. The form of the condition contrary to fact might have been used, but would have been less vivid.

60. **pater omnipotens**: Jupiter. **spe luncis**: cf. note on antro, 52.

62. foedere certo: under a fixed covenant. Explained by iussus, for only when bidden was he to release them. The ablative is a form of the modal ablative. A. 418, a; B. 220, 3; G. 399; H. 475, 3; H. & B. 445.

63. premere et laxas dare habenas: to tighten and loosen the reins. sciret: subjunctive in a relative clause of purpose.

(This paragraph well illustrates the accommodation of sound to sense. We have alliteration in 51 (feta furentibus). In 53 the slow spondaic rhythm, combined with the t and s consonants, is imitative of the sounds described. In 54, besides an alliterative effect in p and c sounds, there is an intentionally harsh rhythm, due to diaeresis after premit. In 55, besides the laboring spondaic rhythm, we have double alliteration (illi indignantes; magno cum murmur montis). Alliteration of c heightens the effect of 56. The three successive lines, 58, 59, 60, are fashioned exactly alike, having the same succession of dactyls and spondees.)


He promises her his aid.

65. namque: gives the reason for appealing to him; Aeolus (on thee I call) for. tibi: the final vowel has its original quantity. Cf. mihi, 8. divum = divorum. Cf. note on superum, 4. rex: monosyllabic endings are rare in Virgil. Here it is probably due to his adopting the expression used by an older poet.

66. mulcere: the infinitive is used like a direct object of dedit. Cf. 79, 523.

67. Tyrrhenum aequor: the mare Tuscum (or inferum), to the north of Sicily. As navigare is, strictly speaking, intransitive, aequor is really an inner object.

68. Ilium portans victosque Penatis: carrying the vanquished Penates of Ilium (Troy). For the hendiadys, cf. 54, 61. For the meaning, cf. 6.

69. incute vim ventis: rouse the winds to fury; literally, strike fury into the winds; ventis is dative. A. 370, a; B. 187, III. 2; G. 347; H. 429, 1; H. & B. 376. submersas obrue: sink and overwhelm; a compressed idiomatic expression. In submersas we have an instance of prolepsis or anticipation. The form implies that
the action precedes that of obrue, but logically it follows. A. 640; B. 374, 5; H. 493; H. & B. 631, 11.

70. age diversos: sc. eos (the men), drive them hither and thither; diversos, another instance of prolepsis. The expression is literally drive the scattered ones, meaning, so that they become scattered.

71. praestanti corpore: of wondrous beauty, ablative of quality. A. 415, a; B. 224; G. 400; H. 473, 2; H. & B. 443.

72. formā: ablative of specification. Deiopea: a word of five syllables (De-i-o-pe-a); we should have expected the accusative, but the word is attracted into the relative clause.

73. conubio: a trisyllable, with i consonantal (pronounced conubyo). propriamque dicabo: and make her thine forever. A variation on the first half of the line. Juno herself presided over marriage as pronuba (cf. IV. 166).

75. pulchra prole parentem: father of a fair offspring: prole is ablative of quality.

76. haec contra: sc. loquitur; cf. note on haec secum, 37. tuus quid optes explorare labor: thine is the task to search out thy desire; i.e. her only task is to examine into her own desires, to see whether they should be entertained.

77. mihi: in strong contrast to tuus; thy part, my duty.

78. tu mihi: in strong juxtaposition. quodcumque hoc regni: this kingdom, such as I have. This expression is one of modesty. With hoc understand est; regni is a partitive genitive with hoc, like id temporis, ‘that time.’ sceptrum: see note on 57. Iovemque: i.e. the favor of Jove.

79. das accumbere: see note on 66; thou grantest me a place at; epulis is dative. A. 370 and a; B. 187, III; G. 347; H. 429; H. & B. 376. Aeolus is one of the minor gods.

80. nimborum: governed by potentem; see note on dives opum, 14.

(Alliterative effects are seen in 68, 69, 70, 75. The broken rhythm of 70, with three diaereses, accords with the violence urged by the speaker. Juno’s promise is emphasized by the spondaic beginning of three successive lines, 72, 73, 74. The lighter opening of 71 and 75 is an artistic contrast. The anaphora in 78 and 79 (tu . . . tu . . . tu) is strongly rhetorical. Line 80 is very resonant, and makes an effective close.)

A Storm bursts upon the Trojans.

81. **dicta**: sc. *sunt*.

82. **impulit in latus**: *smote on its side*. The spear-thrust opens the *clastra* (56). *ac* and *lo!* more emphatic than *et*. **velut agmine facto**: *as though an ordered band, a military expression*; *agmine facto* is an ablative absolute.

83. **data**: sc. *est*.* porta*: *exit*.

84. **incubuere**: *they sweep down upon*. The perfect (from *incumbo*) expresses rapid action. **mari**: dative. **totum**: sc. *mare*.

85. **una**: adverb. **Eurus . . . Notus . . . Africus**: all the winds are abroad at once, a poetical hyperbole. **ruunt**: *upheave*, transitive as in 35, unlike 83. **creber procellis**: *rich in storm blasts*. For *procellis*, see A. 409, a; B. 218, 8; G. 405, 3; H. 477, II; H. & B. 425.

87. **virum = virorum**.

88. **diem**: *daylight*.

89. **incubat**: *broods over*. Note the difference between *incubare* and *incumbere*, 84.

90. **intonuere poli**: *it thunders from pole to pole*. For the perfect tense see note on *incubuere*, 84.

91. **viris**: practically = *eis*, which is rare in verse. Virgil often uses *vir* like a pronoun.

92. **solvuntur frigore**: *relaxed with a chill (of dread)*; cf. “The night-mare Life-in-Death was she, who thickens man’s blood with cold.” (Coleridge, *Ancient Mariner.*) The hero, who in this line is named for the first time, is presented to us in a state of terror. But we must remember that Aeneas has passed through many previous perils, and now faces death at a time when his goal seemed almost in sight. Moreover, on him depends the fate of a whole race.

93. **duplicis = ambas**. A suppliant prayed with extended hands, palms upwards. See Fig. 48, p. 330.
94. *talia voce referrunt:* *thus cries,* literally, *utters such things with his voice.* O *terque quaterque beati:* a translation from Homer, *Odyssey* V. 706.

95. *quis = quibus; dative with contigit.* A. 150, c; B. 89; G. 105, n. 2; H. 182, footnote 3; H. & B. 140, c. *ante ora patrum:* a pathetic touch, characteristic of Virgil.

96. *oppetere:* sc. *mortem; literally, to meet (death).*

97. *Tydide:* *thou son of Tydeus,* i.e. Diomedes. A case of apostrophe. Diomedes and Aeneas fought in single combat before Troy, and Aeneas would have been slain but for the intervention of his divine mother. See Homer, *Iliad* V. 239 ff. *mene . . . non potuisse:* *ah! that I could not!* Exclamatory infinitive construction; cf. note on 37. *occumbere:* *to fall before (death)*; cf. II. 62, *occumbere morti.* *saevus:* terrible, i.e. in the eyes of his enemies.

99. *Aeacidae:* Achilles, son of Peleus, and grandson of Aeacus. *telo iacet:* *falls prostrate under the spear,* a compressed expression for *telo ictus iacet.* The present tense is natural enough, being used of what is still fresh in memory. *ingens:* of mighty stature.

100. *Sarpedon:* king of the Lycians, and ally of the Trojans. He was slain by Patroclus, the companion of Achilles, and his body was taken to Lycia for burial. See *Iliad* XVI. 580 ff., 834 ff. *ubi tot Simois,* etc.: *where the Simois hath caught up beneath his waves and sweeps onward so many shields and helms and bodies of the brave.* Cf. *Iliad* XII. 22 ff., where, however, "the many shields and helms and generations of men half divine" had fallen in the dust of the river-banks. Virgil often takes suggestions from Homer, without reproducing with precision.

(This passage has been carefully elaborated. There are numerous alliterations (81, 82, 83, 86); the sharp diaeresis in 82 coincides with the violent act of Aeolus; the leading verbs in the description of the storm are placed with strong effect at the beginning of the line (84, 87, 88, 90); an abundance of connectives (polysyndeton) is expressive of the confusion of the elements (85, 87, 88); the numerous syllables with the *r* sound echo the *din* (87; cf. 83, 86), and the anaphora (90 and 100) of *ubi . . . ubi . . . ubi* is very rhetorical. Note the picturesque rhythm, especially of 86 and 92.)
NOTES

Lines 102–123.

THE FURY OF THE GALE INCREASES.

102. iactanti: sc. Aeneae; as he flung forth such words. Dative of reference. A. 378, 2; B. 188; G. 350; H. 425, 4; H. & B. 369. stridens Aquilone procella: a gale howling from the north. Aquilone, ablative of place where. The winds mentioned above (85) were all more or less from the south. Now comes the counter-blast from the north.

103. velum adversa ferit: strikes the sail full in front; adversa (lit. facing) agrees with procella, though adverbial in sense.

104. avertit: swings round, intransitive use.

105. dat latus: presents the side (of the ship). cumulo: in a heap, modal ablative. aquae mons: cf. note on rex, 65. Here the monosyllabic ending is onomatopoetic, being expressive of the fall of water.

106. hi...his: some...to others; the crews of different ships are referred to.

107. furit aestus harenis: the surges seethe with sand (Billson). The sands are hurled about by the water; harenis is ablative of means.

108. tris: i.e. navis. abreptas torquet: cf. correpta volvit (100, 101).

109. Aras: Altars, a name given to a rocky reef—off the African coast.

110. dorsum: in apposition with Aras. The word properly means an animal’s back. There are at least a dozen Hog Islands in the United States. See Century Atlas.

111. in brevia et syrtis: on the shallows and sand banks. The famous Syrtes (Gulfs of Cabes and Sidra), possibly referred to here, are considerably to the east of Carthage, but poets are often vague in their geographical references. miserabile visu: miserabile is an accusative, in apposition with the sentence. A. 397, f; G. 324; H. & B. 395. For visu, see A. 510; B. 340, 2; G. 436; H. 635, 1; H. & B. 619.
113. unam: sc. naven. Oronten: a name not found in Homer, but coined by Virgil.

114. ipsius: Aeneas, who, as the pius hero, feels for his suffering followers. See Introd. § 5, and cf. ante ora patrum, 95. For the quantity of ipsius, cf. illus, 16. a vertice: toppling. The prepositional phrase is equivalent to an adjective and so qualifies a substantive. This use is comparatively rare, and is largely due to Greek influence.

115. excutitur: sc. e navi. pronusque magister volvitur in caput: and the steersman is hurled forward headlong, i.e. head foremost.


117. torquet agens circum: whirls round and round; circum belongs to both verbs.

118. apparent rari: men are seen here and there. An amusing application of this verse is made by Scott in his Heart of Midlothian (preliminary chapter).

119. arma virum: i.e. light shields and leather helmets. The addition of virum prevents us from taking arma in the sense of armamenta, the gear of a ship.

120. Ilionei: the ei is one syllable by synizesis; see note, line 41. The Ilioneus of Homer was killed in the Trojan War. So too Abas.

121. qua: i.e. eam, qua. vectus: sc. est; sailed.

122. vicit hiems: the storm overcame. laxis = laxatis, the construction being an ablative absolute.

123. accipiunt: the metaphor is taken from a conquered city which surrenders and receives its foes within its walls; cf. vicit and inimicum. imbrem: here of the sea, but usually of rain. rimis: with chinks, ablative of attendant circumstances.

(In this description, onomatopoetic effects are secured in stridens (102), of the howling gale, and in rapidus vorat aequore vertex (117), where the r and v sounds are prominent. Dactylic and spondaic rhythms are used with artistic variation, cf. 104 with 105. The latter line has a strong pause after the first foot, and closes with an abrupt monsyllable, in keeping with the thought. Line 106, again, has the spondaic rhythm, which continues into 107, the latter half of which becomes dactylic, when the angry swirl is described. In 115 and 116 the abrupt diaeresis after the second foot accords with the violence depicted. The slow spondaic movement of 118 is in striking contrast
with the accelerated rhythms which precede and follow. Anaphora (106, hi ... his; 108-9, saxa ... saxa; 120, iam ... iam; 121, et qua ... et qua) and alliteration (103, ferit fluctus; 122, laxis laterum; 123, inimicum imbrem) are conspicuous both at the beginning and at the close of the paragraph.)

**Lines 124-141.**

**Neptune rebukes the Winds.**

124. *magno misceri murmure:* is in the turmoil of a loud uproar; *murmure* is a modal ablative.

125. *emissam:* sc. *esse.*

126. *stagna:* still waters, i.e. the water at a great depth.

127. *placidum caput:* however angry, the god is outwardly serene.

129. *caeli ruina:* the falling heavens; literally, the downfall of the sky, a bold expression.

130. *nec latuere,* etc.: nor did the wiles of Juno escape her brother. As soon as he saw the Trojans, he knew what was wrong. Neptune and Juno were children of Saturn.
131. *dehinc:* one syllable, by synizesis; cf. note on 120.

132. *tanta generis fiducia vestri:* note the careful chiastic order. The alliteration in *tanta tenuit* emphasizes the irony. *generis vestri:* the winds were sons of Aurora and the Titan Astraeus, who had rebelled against Jupiter.

133. *iam . . . audetis:* *i.e.* unruly as you have been, *do you now dare?* *caelum terramque miscere:* proverbial of general confusion, yet used here almost in a literal sense. *meo sinne numine:* *without commands of mine.*

134. *tantas tollere:* note the alliteration, similar to that in 132. *moles:* *confusion.* We shall find the word thus used in connection with this very scene in V. 789.

135. *quos ego:* *whom I'll.* This is the most familiar instance in Latin of the figure called apophasis, common in passionate outbursts. A. 641; G. 691; H. 751, 1, n. 1; H. & B. 632, 16. *praestat:* *it is better.*

136. *post:* adverb; *another time.* *non simili poena:* *with no like penalty,* *i.e.* *very different,* by the figure called litotes; cf. "a citizen of no mean city." The only *poena* at this time is the rebuke. A. 326, c; B. 375, 1; G. 700; H. 752, 8; H. & B. 632, 1.

137. *regi vestro:* *i.e.* Aeolus.

138. *non illi:* note the emphatic position of these important words, which are contrasted with *sed mihi.*

139. *sorte datum:* sc. *esse.* According to the myth, Jupiter, Neptune, and Pluto divided the empire of their father Saturn by lot. See *Iliad* XV. 187 ff.

140. *vestras domos:* *home of you and yours.* *se iactet:* *let him lord it.*

(In the above passage, the striking alliteration of the opening line is descriptive of the storm. The rhythm of 127 is suggestive of the peaceful bearing of the god. The slow opening of 128 accords well with the thought. In 132 the dactylic rhythm indicates impatience. Note, too, the alliteration. In the next two lines the movement becomes slower, as the god's deep indignation finds utterance. The very slow rhythm of 134 is accentuated by the double alliteration (*abba*). Note, too, the slow movement after the dactyl and strong pause in 135.)
NOTES

Lines 142–156.

HE STILLS THE WAVES.

142. dicto citius: sooner than his word, i.e. ere his order was given.


"Or hear old Triton blow his wreathèd horn."

simul adnixus: with common effort.

145. navis: see 108. ipse: the god himself.

146. aperit: i.e. makes a way through.

148. ac veluti: and just as. ac connects the whole paragraph with what precedes. This famous simile, drawn from a Roman mob, is remarkable as illustrating nature (or a god of nature) by means of man, instead of the opposite. The central figure in the picture is one with whom even a god may fitly be compared, and indicates the true Roman reverence for the great and good citizen.

magno in populo: in a great nation, such as Rome.

149. seditio: riot. animis: in their minds or inwardly. Local ablative.

150. arma: i.e. the faces et saxa.

151. pietate: goodness or noble character. See Introd. § 5. gravem: gravitas was one of the qualities most admired by the Romans. si forte virum quem: if haply some man. quem is the indefinite pronoun often used after si, nisi, ne, num. A. 149, b; B. 91, 5; G. 315; H. 186; H. & B. 276, 1.

152. conspexere: plural, notwithstanding volgus (149), because the individuals are thought of.


155. genitor: so Neptune is called pater in V. 14. caeloque invectus aperto: riding under a clear sky; caelo, ablative of attendant circumstance. Neptune does not ride through the sky, but over the water. invectus has a present meaning. A. 491; B. 336, 5; G. 282, n.; H. 640, 1; H. & B. 601, 2.

(Note the adaptation of sound to sense in the smooth line 147 and the harsh verse 154. In the former the liquid *l* is prominent, in the latter the hard *c*. In the former dactyls and spondees alternate (as also in 148, 158, 156), in the latter the sudden pause at the end of the fourth foot (bucolic diaeresis) emphasizes the pause in the action. In 152 note the striking alliteration and the prominence of the *s* sound.)

**Lines 157–179.**

**Aeneas lands on the Coast of Libya.**

157. *defessi*: *de* as prefix is intensive.

*Aeneadae*: *followers of Aeneas*. The patronymic is used in an extended sense.

*quae proxima litora*: sc. *sunt*. *litora* is a nominative case attracted into the relative clause. A. 307, b; B. 251, 4; G. 616; H. 399, 5; H. & B. 284, 6.

159. *est in secessu longo locus*: the substantive verb often stands first in descriptions. The place here described is probably imaginary. Robert Louis Stevenson found its duplicate in the Bay of Oa in Tutuila (now American territory), which he describes as "a bay of the *Aeneid*" and "Virgil's bay," where he "feasted on solitude, and overhanging woods, and the retiring sea." (Life of Stevenson, by Graham Balfour, pp. 118, 120, in the chapter on *South Sea Cruises*.) *secessu longo*: in a deep inlet. *portum efficit*: makes a perfect harbor. *efficit* is stronger than *facit*. The island lies across the entrance of the inlet.

160. *ab alto*: cf. note on *a vertex*, 114.

161. *inque sinus*, etc.: *parts into receding ripples*. So in *Georgics* IV. 420, where the wave dashes against a rocky shore, and there is no inlet with 'retired nooks,' which is the sense given by some to *sinus reductos* here. The whole expression is a variation on *omnis ab alto frangitur* (unda). Cf. 27.

of rocky cliffs (rupes) terminates on either side of the harbor in two similar (gemini) peaks or crags (scopuli). minantur in caelum: loom up toward heaven.

164. tuta silent: are safe and still. tum: then too, or further, introducing a fresh point in the description. silvis scaena coruscis: a scene of shimmering woods. silvis is an ablative of quality. The scaena is properly the scene or back wall of a Roman stage, the rupes corresponding to the side walls of the theatre. coruscis is used of the waving tree-tops gleaming in the sunlight.

165. horrentique, etc.: and a grove overhangs, dark with gloomy shade. Virgil carefully contrasts the dark grove with the sunny tree-tops. He was the son of a forester, and in many places shows a deep interest in the woods. See Introd. § 2.

166. fronte sub adversa: under the brow (of the cliffs) facing one, i.e. as one enters the harbor.

167. dulces: i.e. fresh. vivo: natural, i.e. untouched by man.

168. nympharum domus: i.e. a place so beautiful that nymphs might fitly dwell there. So in Rome, a fountain of running water, with a costly basin and beautiful surroundings, was known as a Nymphen. fessas navis: by a natural personification the ships are regarded as living things. We, too, personify ships in everyday speech, saying "she sails," etc.

169. ancora: a slight anachronism, as stoues, not anchors, were used in the Homeric days.

171. numero: there were twenty in all, according to 381. subit: take shelter.

172. optata = quam optaverant, which they had prayed for, a sense which optare often has. potiuntur harena: for the construction see A. 410; B. 218, 1; G. 407; H. 477, I; H. & B. 429.

173. sale tabentis: drenched with brine; tabentis is a strong word, suggesting defilement or pollution.

174–176. In these three lines Virgil describes the early process of making fire. First a spark is struck from flint. Secondly, the tinder is ignited (succepit . . . dedit). Thirdly, the ignited fuel is waved violently in the air, until the smouldering fire bursts into a flame.
R. J. Bonner (Classical Journal, Jan., 1906) elucidates this passage and compares the practice of the North American Indian, by whom "the smouldering punk was enclosed in a bundle of frayed cedar bark, if possible, and waved rapidly to and fro until it burst into flame." silici: A. 381; B. 188, 2, d; G. 345, r. 1; H. 427; H. & B. 371, b. succepit: an archaic form for suscepit. For the meaning, see Vocabulary. The metaphor from infancy is continued in nutrimenta, used of leaves, twigs, etc. rapuit: used of rapid motion to and fro, as (metaphorically) in IV. 285, animum in partisque rapit varias, hurries his thoughts in various directions.

177. Cererem: by metonymy for frumentum, the goddess of grain for the grain itself. So cerealia arma, or implements of Ceres, for the mill, pestle, mortar, etc. Thus homely subjects are dignified.


179. torrere et frangere: in preparing meal, the grain was commonly steeped, then parched, then crushed. Here the grain needed no steeping, being wet already. saxo: used probably of a stone pestle and mortar. In California one may often see stones hollowed out by the early Indians for the bruising of acorns, and one large rock will often have many such hollowed places.

(In 161 the diaeresis after frangitur and the alliteration echo the sense. The three opening spondees of 162 harmonize with the idea of vastness, while the sense of isolation is well expressed in the spondees of 170, and the strong diaeresis of 171. Note the alliteration in 159, 164, 169, 174, 176, 177, 179.)

Lines 180–207

Aeneas slays Seven Deer.

180. interea: while the rest are concerned about commonplace matters, the hero is busy with weightier ones. omnem prospectum: a view in all directions.

181. pelago: locative ablative. Anthea si quem videat: in case he may see something of Antheus; literally, some Antheus. Si videat is a conditional clause, to be taken as virtual oblique narra-
tion. The hero’s thoughts are reported. The clause resembles an indirect question, ‘(to see) if he may,’ etc., but genuine indirect questions with si (unlike ‘if’ in English and ει in Greek) are comparatively rare, and almost confined to colloquial style. A. 576, a; B. 300, 3, a; G. 460, 1, b; H. 649, II, 3; H. & B. 582, 2, b.

182. Phrygias: i.e. Trojan. biremis: an anachronism. Only ships with one bank of oars were known in the Homeric days.

183. arma Caici: at the stern were hung up the far-gleaming shields (fulgentia longe scuta, VIII. 92). Therefore to say arma Caici, instead of Caicum alone, adds a picturesque touch.

184. navem nullam, tris cervos: note the chiasmus and the asyndeton to point the contrast; cf. note on 44. A. 598, f; B. 350, II, c; G. 682, r.; H. 662; H. & B. 628.

186. vallis: the plural is used probably of the parts of a single valley.

187. hic: the adverb, with temporal force.

188. fidus quae tela gerebat Achates: introduced, as savoring of heroic times. Thus as Hercules had his faithful armor-bearer Hylas and Achilles his Patroclus, so Aeneas has his fidus Achates. The expression has long been proverbial. Thus in Thackeray’s Virginians (Vol. II. ch. 32) George calls Sampson his fidus Achates. tela is attracted into the relative clause; cf. 157.

189. capita alta ferentis, etc.: carrying their heads high with branching antlers.

190. volgus: common herd, object of sternit.

191. miscet agens: routs, driving, or drives in rout. turbam: no longer an agmen (186), but a disordered host.

192. prius . . . quam: often separated, but hardly a case of tmesis. See A. 434; B. 291; G. 574; H. & B. 507, 4, footnote.

193. fundat: for the mood see A. 551, b, n. 2; B. 292; G. 577, 2; H. 605; H. & B. 507, 4. The subjunctive is used because Aeneas aims at or designs this result. humi: locative.

194. hinc: after this. in = inter, among. The hero provides generously for his followers.

195. deinde: next, with dividit (197). It is in an unusual position. cadis onerarat: ’had stowed in jars. cadis is an ablative of place.
A more natural construction would have been *vino cados onerararat*, 'had laden the jars with wine,' but poetry favors unusual turns of expression. (In view of the meaning of *onerare*, it is unnatural to take *cadis* as a dative.)

196. *litore Trinacrio*: *i.e.* Sicily. *heros*: *like a hero*. Note the emphatic position. Virgil is anxious to reproduce the tone of the heroic age. Homer's heroes often give presents to their guests.

198. *neque enim*, etc.: *for we have not been ignorant heretofore of evils*. *neque* almost = *non*, but strictly 'for not before this either,' etc. *sumus ante*: an adverb of time with a present tense (to be translated by a perfect) is a common idiom in most languages, though not in English. A. 466; B. 259, 4; G. 230; H. 533; H. & B. 485.

199. A line famous for its depth of expression. Note the feminine caesura and the alliteration (*dabit deus*).

200. *Scyllaem rabiem*: *the fury of Scylla*. She was a monster who was said to dwell in the Straits of Messina. See III. 431 ff., and Homer, *Odyssey* XII, 73 ff. *penitus sonantis*: *deep-echoing*; *i.e.* the barking of Scylla's dogs echoes through the caverns.

201. *accestis*: shortened by syncope for *accessitistis*. Such forms (used by Virgil only in speeches) are admitted as archaisms. *Cyclopa saxa*: the rocks amid which the Cyclopes (plural) dwelt. See III. 655 ff.

202. *experti*: *sc. estis*.

203. *mittite* = *omittite*, as often. *forsan et haec*, etc.: *per-chance even this 'twill some day be a joy to recall*. This famous and much quoted line is suggested by a passage in the *Odyssey* (XII. 208 ff.), where, after they have escaped from the Sirens and are approaching Scylla and Charybdis, Odysseus thus counsels his men: "My friends, since not heretofore have we been versed in evils (see 198), truly this is no greater woe besetting us than when the Cyclops penned us in his hollow cave by might and main; yet even from there, by my valor, my council and wit, we escaped, and some day, methinks, this trial we shall
remember.” In another Homeric passage (Odyssey XV. 400) Eumaeus says: “Even in sorrows a man finds delight in the after time, when he has suffered much, and wandered much abroad.” These literary reminiscences, far from detracting from Virgil’s genius, are a source of pleasure in a cultivated age, just as Tennyson’s many “Homeric echoes” give delight to educated readers. See Introd. § 26.

205. tendimus: sc. iter, we are pursuing our way. in Latium: Aeneas is not supposed to know anything at this point about Latium. The slight blemish would probably have been removed, if Virgil could have revised his poem. See Introd. § 15.

206. fas: sc. est, 'tis destined.

207. The spirit displayed here is that of Stoicism, which well accords with Roman character.

(In 181 the bucolic diaeresis, aided by alliteration of p sounds, accords with the note of expectancy. In 184 there is a tone of disappointment in the spondaic rhythm, while in 186 the same rhythm is picturesque (longum . . . agmen). The prevailing dactyls of 193–7 are joyful.

The Stoical appeal (198–207) shows careful, artistic structure. Four successive lines (199–202) open with a spondee, a recognition of the sorrows referred to, but the dactyls which commonly follow are expressive of the hope, which the men are urged to entertain. In 203, the opening dactyl, followed by a strong pause, emphasizes the appeal. The two following lines strike a hopeful note in the opening dactyls, but the tone cannot be maintained, and the spondaic rhythm, so striking in 206–7, merely reflects the idea that the cheerful tone is feigned (see 209).

Alliteration is to be noted in 181 (p), 182 (v), 183 (c), 197 (d and m), 199 (d), 200–1 (s), 206 (r), 207 (s). Note the anaphora in 198–9 (o . . . o), 200–1 (vos et . . . vos et), 204 (per . . . per).)

Lines 208–222.

THE TROYANS MOURN FOR THE LOST.

209. spem simulat, premit dolorem: note the effective asyndeton, and chiastic order.

210. illi: i.e. the followers of Aeneas. praedae: dative of purpose.
211. tergora: hides. viscera: flesh.

212. pars...secant: the subject is collective, and equivalent to alii (as in 213). It may therefore take a plural verb. trementia: quivering, indicating their haste.

213. aëna: sc. vasa, brazen kettles, for boiling some of the meat. Though Homer makes no reference to boiled meat, it is probably known to all primitive peoples.

214. viris: from vis. fusi: stretched out.

215. impleetur: take their fill. The voice is really middle or reflexive (= fill themselves), not passive. Bacchi: wine; cf. note on Cererem, 177. For the case, see A. 356; B. 212; G. 383; H. 458, 2; H. & B. 347.

216. mensae remotae: sc. sunt, when the meal was over. mensae is used by metonymy for the food itself. So mensae secundae = dessert. Of course the shipwrecked Trojans had no tables.

217. requirunt: they sorrow for, properly miss, feel the want of. Note the prominence of o sounds in the expression of woe. Cf. Tennyson’s little poem, “Frater Ave atque Vale.”

218. inter: placed by anastrophe after the nouns it governs; cf. contra, 13. seu...sive: in prose, utrum or -ne...an.

219. extrema pati: suffer the last (doom), a euphemism for death. nec iam: and no longer. vocatos: when called. The conclamatio, or three-fold call upon the dead, was a solemn feature of Roman funeral rites. In this line, the two cases of feminine caesura, viz. extrema | pati and exaudire | vocatos, assist in the expression of pathos.

220. praecipue: above all, modifying gemit, not pius. pius: see Introd. § 5.

221. secum: literally, with himself, hence silently. The grief of Aeneas is unexpressed. We are to recognize it as even more sincere than that of the rest.

222. fortém...fortém: the repetition has a pathetic effect. Both were brave men, and both are gone.
Lines 223–253.

Venus intercedes with Jupiter.

223. finis erat: all was ended, viz. their mourning.

224. velivolum: sail-winged, a purely ornamental epithet. The compound is inherited by Virgil from older writers. In classical Latin the coining of fresh compounds is avoided. iacentis: outspread.

225. sic: i.e. sic despiciens. It gathers up the previous clause and may be rendered, looking stood. vertice caeli: on heaven’s height.

226. regnis: ablative of place.

227. atque: and lo! This is often the force of atque. cf. ac, 82. talis: explained best by Servius1 as de rebus humanis.

228. tristior: somewhat sad, an unusual condition for the laughter-loving goddess. On the force of the comparative see A. 291, a; B. 240, 1; G. 297, 2; H. 408; H. & B. 241, 2. oculos suffusa: literally, having filled her eyes. The accusative is the direct object of the passive participle, which is used with a middle or reflexive force, a construction strongly influenced by Greek usage. A. 397, c; B. 175, 2, d; G. 338, 2; H. 407; H. & B. 390, b.

229. O qui regis: O thou that rulest.

230. terres: causest them terror. This has really the same object as regis, viz. res.


1 See the note at the foot of p. 192.

233. *ob Italianum*: because of Italy, i.e. because Juno tries to keep them from Italy. *clauditum*: the indicative, used where the subjunctive of characteristic might have been employed, emphasizes the fact.

234. *hinc*: from these, i.e. Aeneas and the Trojans. *olim ventibus anni*: some day, as the years rolled on.

235. *fore*: infinitive of indirect narration, governed by *pollicitus* (237). *revocato a sanguine Teucri*: added to explain *hinc*. Teucer was the first king of Troy, and his line is to be restored.

236. *terras omnis*: used in three other passages in Virgil (V. 627, VIII. 26, IX. 224), but for *omni* (with *dicione*), as given by some Mss., no parallel can be found. *tenerent*: represents the future indicative of direct narration.


238. *hoc*: with this promise. *equidem*: to be sure.

239. *solabar*: I sought comfort for. *solar* is poetical for *consolari*, which Cicero often uses with an impersonal object, e.g. *dolorem, egestatem, brevitate vitae*, etc. *fatis contraria fata rependens*: literally, with fates balancing (offsetting) hostile fates. *fatis* is not dative, but ablative of instrument; cf. Ovid (Tristia 3. 11. 49), *ut munus munere penses*. *fatis* means the happier future promised; *fata*, the past misfortunes.

240. *nunc*: but now; effective asyndeton.


243. *Illyricos sinus*: Illyrian gulfs, i.e. the Adriatic along the shores of Illyricum. Its navigation is troublesome.


245-6. *unde*, etc.: from which through nine mouths, with a mountain's
mighty roar, it comes a bursting sea and with a resounding flood buries the fields. The Timavus, which rises in the Julian Alps, after flowing for eighteen miles underground, reappears in several springs and then pursues a short but swift course to the Adriatic. unde = a quo fonte; per ora novem: i.e. the springs where the subterranean stream reappears. vasto cum murmure montis: the water would burst forth with great violence at the time of a flood. This flood is here called mare proruptum; which at times spreads over the surrounding meadows (arva).

247. Patavi: i.e. Padua, some twenty miles west of Venice. The genitive is appositional, like forma, 27.

248. nomen: the people were called Veneti (hence Venice), but the name here alluded to is probably Trojan, inasmuch as Livy says that the pagus Trojanus was so called because Troia was the place where Antenor first landed. arma: ... fixit: i.e. he dedicated his arms in a temple, a sign that his warfare was over, and he could live in peace.

249. nunc ... quiescit: settled in tranquil peace he enjoys rest. The words are used, not of the peace of death, but of rest from toil and danger. compostus, a syncopated form of compositus; cf. repostum, 26.

250. nos: but we, effective asyndeton (cf. note on 240), the word being strongly contrasted with Antenor, 242. Venus identifies herself with Aeneas. caeli ... arcem: the heights of heaven, i.e. immortality. Aeneas, according to tradition, was deified, and taken up alive into heaven. adnuiis: thou dost promise. The word involves a reference to the solemn nod of assent, with which Jupiter could shake Olympus; cf. IX. 106, adnuit, et totum nutu tremefecit Olymum.

251. infandum: O shame unspeakable! an accusative of exclamation. unius: Juno.

253. hic: for hoc, but attracted by the predicate noun honos; cf. note on hoc, 17. honos: reward. sceptrum: empire; cf. note on 57.

(Note how carefully Virgil elaborates the contrast between Antenor and Aeneas. Antenor's name (242) is not qualified, but Aeneas is
meus Aeneas (231), and identified with Venus (250, nos, tua progenies). No followers of Antenor are mentioned, but the fate of Aeneas involves the Trojan people (232). To Antenor no assurances were given, but to Aeneas the most solemn promises. Antenor escaped from his foes (242), and in safety (tutus, 243) went to a more inaccessible and inhospitable country than Aeneas aims at (243–9), yet founded a city (247), and is now settled in peace (249). Aeneas and the Trojans have suffered terrible disasters (282), are still pursued by misfortune (240), have lost their ships (251), are kept far from the promised land of Italy (252), and are even, it would seem, barred from the whole world (233). Besides asyndeton (240, 249 (nunc), 250), and anaphora (231–2, 234–5, 236) note the effective alliteration in 245 (to), 246 (p), and 249 (p).

Lines 254–296.

Jupiter's Prophecy.

254. olli: an archaic form for the dative illi; cf. the adverb olim.

255. serenat: in antiquity Jupiter was known not only as Jupiter Pluvius (god of rain), but also as Jupiter Serenus or Serenator (god of a clear sky).

256. libavit: gently kissed. natae: unnecessary, in view of olli, 254, but inserted with a delicate touch. It is the affection of a father for a daughter. dehinc: monosyllable by synizesis; cf. deinle, 195.

257. metu: dative; cf. curru, 156. Cytherea: Venus was called the Cytherean, because she sprang from the sea-foam near the island of Cythera, south of Greece. tuorum: of thy people.

258. tibi: ethical dative. A. 880; B. 188, 2, b; G. 351; H. 482; H. & B. 372. urbem et promissa Lavini moenia: both promissa and Lavini belong logically to urbem as well as to moenia. Note the quantity of Lāvini as compared with Lāvinia, 2. So Italus and Italus. In poetry there is considerable freedom in the quantities of proper names.

259. sublimem . . . caeli: cf. note on caeli . . . arcem, 250.

260. magnanimum: used by Cicero. See note on velivolum, 224. neque me sententia vertit: the answer to the question in 237.

261. Hic tibi: this thy son lo! tibi is ethical dative. Cf. tibi, 258.
The pronouns are made emphatic through being placed side by side. *Thou shalt see him* as victor. *remordet*: the prefix is intensive, deeply.

262. *longius et volvens*: and further unrolling (the scroll). The secrets of fate are conceived as written on a roll. *volvens = evolvens*; cf. our word *volume*. *movebo*: will reveal.

263. *bellum ingens*: the second half of the *Aeneid* is mainly devoted to this subject. *Italia*: ablative of place where.

264. *moresque viris et moenia ponet*: and for his people will set up laws and city walls. The phrase *mores et moenia* (note the alliteration) expresses both (*moenia*) the outward and visible sign, and (*mores*) the inward spirit of a settled community. Though *mores ponere* is a rare expression, *leges ponere* is common.


266. *ternaque . . . subactis*: and thrice the winters have passed in camp over the conquered Rutulians: i.e. after conquering the Rutulians Aeneas spends three winters in camp before founding Lavinium. *terna* (in prose *trina*), because *castra* (understood with *hiberna*) is a noun used only in the plural. A. 137, b; B. 81, 4, b; G. 97; H. 164, 3; H. & B. 247. *Rutulis* is probably a dative of reference, a construction common in Greek with expressions of time; cf. *iactanti*, 102. An ablative absolute would be less personal, and therefore less vivid. The Rutulians, under their king *Turnus*, were the chief opponents of Aeneas on his arrival in Latium.

267. *Itūlō*: a trisyllable. Dative by attraction. A. 373, a; B. 190, 1; G. 349, r. 5; H. 430, 1; H. & B. 326, 3. Augustus, the central figure of imperial Rome, belonged to the *gens Iulia*. This Julian family claimed descent from Aeneas, and in this passage the poet attempts to connect even the name with that of Aeneas’s son, Ascanius.

268. *res . . . Ilia*: the Ilian state, i.e. Troy. *stetit . . . regno*: stood firm in sovereignty; on the past tense with *dum*, see A. 556, a; B. 298, II; G. 569; H. 533, 4; H. & B. 550, b. *regno*: ablative of specification.
269. magnos orbis: great circles (of years) with their revolving months. The tone is oracular. orbis = annuus orbis (V. 46) or orbis annorum. volvendis: the gerundive is occasionally used like a present participle. mensibus is an ablative of quality; cf. 71.

271. Longam...Albam: Alba Longa. Note the alliteration in multa muniet.

272. hic: here. iam: next, marking another stage. totos: sine intermissione (Servius). regnabitur: an intransitive verb used impersonally in the passive. According to Virgil, Aeneas was in Latium three years before founding Lavinium. Thirty years later Ascanius founded Alba Longa, and again three hundred years later Romulus founded Rome.

273. Hectorea: i.e. Trojan, because Hector was the great Trojan hero in the war with the Greeks. regina sacerdos: Ilia (or Rhea Silvia) was a member of the royal house of Alba Longa and also a vestal virgin.

274. Marte gravis: pregnant by Mars. geminam prolem: Romulus and Remus. partu dabit = pariet, shall bear.

275. inde: then, thereupon. lupae nutricis: the she-wolf; his nurse.

276. excipiet: shall succeed to. Mavortia moenia: the city of Mars, i.e. Rome. Mars was the father of Romulus and Remus.

277. Romanos: derived by Virgil from Romulus. Corssen holds that Roma (connected with Greek ῥέω, “flow”) is “the town by the river,” and Romulus is “the man from the river-town.”

278. his ego: cf. note on hic tibi, 261. nec metas rerum nec tempora pono: I assign neither boundaries nor periods to empire, i.e. no limits in space or time. rerum belongs to both metas and tempora.

279. quin: nay more.

280. metu: in her fear, i.e. for Carthage. Cf. id metuens, 23.

281. in melius referet: will change for the better.

282. rerum: of the world. Note the various ways in which res can be translated, according to the context; cf. 278. gentemque togatam: the toga was the distinctive garb of the Romans.

283. sic placitum: sc. est; thus it is decreed. lustris labenti-bus: as the seasons slip by. Note the alliterative phrase.
284-5. domus Assaraci: i.e. the Trojan race, in their Roman descendants. Phthiam . . . Mycenas . . . Argis: these places represent Greece, and from them came respectively Achilles, Agamemnon, and Diomedes. Greece became a Roman province in 146 B.C.

286. pulchra Troianus origine Caesar: note the artistic order. The two adjectives precede the two substantives. This refinement of style is used rather sparingly in the Aeneid, and always in striking passages with a view to securing emphasis. Here the prophecy reaches its climax in Augustus Caesar.

287. qui terminet: destined to bound, a relative clause of purpose. A. 531, 2; B. 282, 2; G. 630; H. 590; H. & B. 502, 2. Cf. Milton (Paradise Lost, 12, 369):

"And bound his reign
With earth's wide bounds, his glory with the heavens."

288. Iulius: the full name of Augustus was Caius Iulius Caesar Octavianus Augustus. The word Iulius doubtless suggested to a Roman reader the connection of Augustus with Julius Caesar, but 289 and 294 show that Augustus is the Caesar of the prophecy. Iulo: see 267.

289. hunc tu: cf. 261, 278. caelo: ablative of place where. spoliis Orientis onustum: the power of Octavius was finally established in B.C. 31 by the battle of Actium, after which he reduced Egypt, traversed Syria and Asia Minor, and finally celebrated a great triumph in Rome in B.C. 29.

290. secura: freed from care. In emphatic position before the pause. hic quoque: he too (as well as Æneas, 259).

291. aspera positis saecula bellis: cf., for the order, 286. Augustus was not only "first in war," but also "first in peace." The Altar of Peace, in some respects the noblest work of art of the Augustan age still extant, was set up six years after Virgil's death.

292. cana: hoary, venerable. The epithet goes with Vesta as well as Fides; cf. 744. Quirinus: i.e. Romulus, no longer opposed to but now at peace with Remus. Civil wars shall cease. "The reign of Fides and Vesta and Remus and Romulus shall
return, that is to say — Fides being truth, faithfulness, and sincerity in men’s dealings with each other; Vesta, the domestic sanctuary, the sanctity of home; and Remus and Romulus, just and equal government — primitive times shall return, and men become again honest and of good faith in their dealings with each other, secure in and attached to their homes, and loyal subjects of a just and paternal government.” (Henry.)

293. dirae ferro et compagibus artis: grim with close-fitting irs of iron. A case of hendiadys. Cf. notes on 54, 61. artis is an adjective.

294. Belli portae: the reference is to the temple of Janus, which was closed in time of peace and stood open in time of war. Augustus closed it in B.C. 29, after it had remained open more than two centuries. Furor impius: i.e. civil strife, when the citizen, with his hand against his neighbor, is no longer pius. Introd. § 5.

295. vinctus: Pliny tells us that Augustus placed in his forum painting by Apelles, representing the god of war in chains.

296. fremet: he is frantic in his impotence. ore cruento: as usual ablative with horridus.

(In this passage, the poet’s vision embraces the history and development of Rome from the earliest days to the establishment of the empire under Augustus, when war and civic strife gave way to a reign of peace. The rhythm is in close touch with the thought, and many of the lines are peculiarly impressive and sonorous. In the slow spondees of 255 is expressed the noble majesty of the king of the gods; in 269 and 272 length of time is similarly expressed. The prophecy of Rome’s eternal power is emphasized by the transition from the prevailing spondees of 278 to the three consecutive dactyls of 279. Another weighty ne is 282, with its numerous spondees and sonorous vowels. The coming of Caesar is foretold in impressive lines (286–8), and special emphasis is given to the name Iulius by its position and accompanying ause. Alliteration is freely used, as in 257 (manent immota tuorum ... tibi, i.e. aabb), 264 (mores ... moenia), 269 (magnis ... rensibus), 275 (lupae fulvo nutricis tegmine laetus, i.e. abba), 283 lustris labentibus), and especially 294 and 295 (impius intrus. saeva edens super, arma ... aëris). Finally the broken rhythm of 296 (diaeresis after the third and fourth feet) emphasizes the harshness of the description.)
Mercury is sent to Carthage.

297. Maia genitum: the son of Maia, i.e. Mercury.
298. novae: with Karthaginis, as is seen from 366. Karthago means “New town.”
299. hospitio Teucris: double dative. A. 382, 1; B. 191, b; G. 356; H. 433; H. & B. 360. fatisca: as Juno may interrupt the course of destiny, so too may Dido.
300. arceret: the historical present (demittit) may take either primary (pateant) or secondary sequence (arceret). Of the two subjunctives, the former expresses the more immediate purpose in view, the second the more remote. A. 485, e; B. 268, 3; G. 509, 2, 1; H. 546; H. & B. 491, 1, 2. aëra: for the form, see A. 81, 2; B. 47, 1; G. 66, 3; H. 109, 3; H. & B. 95.
301. remigio alarum: by the oarage of wings. Metaphors from the sea and ships are much more common in Greek than in Roman literature, and this one is first found in a Greek author (Aeschylus, Agamemnon, 52). adstitit: cf. note on incubuere, 84.
302. iussa facit: how the god does this we do not hear, but the subjoined clause ponuntque, etc., shows the result accomplished. Note the parataxis instead of a subordinate ut clause.
303. quietum... animum mentemque benignam: a gentle mood and kindly intent.

(This short paragraph effects a transition from the lofty sentiment preceding to the vivid narrative which follows. It thus serves an aesthetic purpose, and tends to allay the emotion aroused by an appeal to Roman patriotism. Note the peaceful ending and the prominence of the m and n sounds in the final words.)

Lines 305-324.

Aeneas encounters Venus.

305. volvens: in poetry the present participle is used more freely than in prose. Here it is used for the (missing) perfect
participle active, or for a clause, *cum volvisset*. A. 496; B. 337, 2; G. 665; H. 638; H. & B. 603, and 604, 2.


308. *vidēt*: an archaism, the earlier quantity of the final syllable being admitted before the caesura. *hominesne feraene*: sc. *int*. This use of -ne . . . -ne for -ne . . . an or utrum . . . an is poetical.


310. *convexo nemorum*: "hollow bight of groves" (Morris); i.e. where the bay narrows and the trees on either shore meet overhead; cf. 164.


312. *comitatus Achate*: *comitatus*, though from a deponent verb, has a full passive sense. A. 190, b; B. 112, b; G. 167, 2, r. 2; H. 222, 2; H. & B. 291, d. It also denotes contemporary action. *Achate* is an ablative of accompaniment, without *cum*.


314. *cui mater sese tuit obvia*: literally, *opposite whom his mother presented herself*, i.e. across his path came his mother; *obvia* poetical for *obviam*. Avoid the translation "whom" at the beginning of a sentence.


316. *Spartanae vel qualis, etc.*: a Spartan maiden, or such an *ne* as Thracian Harpalyce, *when she wearies horses*. Spartan women were athletic, and Harpalyce was a Thracian huntress. *fatigat*: e.tires by outrunning; an hyperbole. Note the idiomatic brevity of the *qualis* clause, for *talis qualis Harpalyce est, quae fatigat*, etc.

317. *Hebrum*: the Hebrus (now Maritza) is a river of Thrace, and being in a mountainous country is thought of as swift, though in reality it is rather sluggish.
318. **humeris**: ablative of separation. See note on *vadis*, 126.

319. **de more**: *after the custom* (*i.e.* of hunters).

319. **dederatque comam diffundere ventis**: and had given her hair to the winds to scatter. The infinitive of purpose is poetical. Here = *diffundendam*. A. 460; B. 326, n.; G. 544, r. (8); H. 608, 2; H. & B. 598, b.

320. **nuda genu**: *her knee bare*. *genu* is a Greek accusative of specification. A. 397, b; B. 180, 1; G. 338; H. 416; H. & B. 389. **nodoque sinus collecta fluentis**: having her flowing robes gathered in a knot; cf. note on *oculos suffusa*, 228. On the description here see Introd. § 35.

321. **monstrate**: *sc. eam*; point her out.

322. **vidistis si quam**: not a subordinate question, but a pure conditional clause.

323. **succinctam pharetra**: *girt with quiver, i.e.* with a quiver fastened on by a belt.

(Note how the dactyls of 317 indicate the maiden’s fleetness, and how the spondees of 322 reflect the speaker’s tone of assumed concern.)

**Lines 325–334.**

**He prays her to tell him where they are.**

325. **Venus et Veneris . . . filius**: the juxtaposition brings into relief the fact that they do not meet as mother and son.

326. **audita mihi**: heard by me; *mihi* is dative of agent. A. 375, a; B 189, 2; G. 354; H. 431, 6; H. & B. 373, 3. For *mihi*, cf. note on 8.

327. **O — quam te memorem**: cf. note on 135. After *O* the vocative is suppressed, because he is not sure what goddess she is, and it was believed that the gods were jealous of their titles. **memorem**: deliberative subjunctive. A. 444; B. 277; G. 265; H. 559, 4; H. & B. 503.

328. **nec vox hominem sonat**: nor has thy voice a human ring. *hominem* is an inner (so-called cognate) accusative with *sonat*. A. 390, b; B. 176, 1; G. 332; H. 409, 2; H. & B. 396, 2, a. **O dea**
certe: Thackeray introduces Lady Castlewood as a dea certe. (Esmond, Book I, ch. 1). Cf. Ferdinand’s address to Miranda in Shakespeare’s Tempest, Act I, Sc. 2:

“Most sure, the goddess
On whom these airs attend! Vouchsafe my prayer
May know if you remain upon this island.
. . . . . . . My prime request,
Which I do last pronounce, is (O you wonder!)
If you be maid or no?”

329. Phoebo soro: i.e. Diana: sc. es.
330. sis felix: be gracious. sis is an optative subjunctive. A. 441; B. 279; G. 260; H. 558; H. & B. 510. quae cumque: sc. es.
331. tandem: indeed. It is simply a particle of emphasis.
332. locorumque: -que is elided before the vowel at the beginning of the next line. The syllable so elided is called hypermetric. A. 612, e, n.; B. 367, 6; G. 745, 3; H. 738, n. 2; H. & B. 641, c, n. 4.
333. multa . . . dextra: i.e. if thou wilt grant what we ask. Such bargaining with the gods, not uncommon in ancient religions, is a survival from the animism of primitive peoples. On this topic see (e.g.) Tylor, Anthropology, ch. 14.

(The uncertainty of the speaker is well expressed, not only by the broken utterance in 327, but also by the sudden pause after the fourth foot in 328, and by the diaereses after the second and fourth feet in 329. The spondaic rhythm of 333 accords with the thought.)

Lines 335–371.

The Story of Dido.

335. Venus: sc. dixit; cf. note on 37.
336. Tyriis: the Carthaginians were colonists from Tyre.
337. purpureo: Tyre was famous for her purple dye.
338. Agenoris urbem: Agenor, who had founded the Phoenician kingdom, was a progenitor of Dido’s.
340. imperium . . . regit: warrants the sovereignty.
341. longa est iniuria: long would be the (story of) wrong. The indicative is in accord with Latin idiom.
342. summa . . . fastigia: chief heads.
343. ditissimus agri: richest in land. As an historical fact, the Phoenicians were a commercial, not an agricultural, people. Virgil, however, transfers to them a Roman characteristic.
344. miserae: dative of agent, like mihi, 326. The epithet is explained by the sequel.
346. ominibus = nuptius by metonymy, since one of the first steps in a Roman marriage was the taking of the omens. The Roman custom is here transferred to the Phoenicians. . .
347. scelere ante alios immanior omnis: in crime beyond all others (more) brutal. A strengthened comparative, combining ante alios immanis and aliis immanior.
349. impius ante aras: the collocation shows that impiety toward the gods is the leading idea here in impius. The altars are those of the Penates (cf. IV. 20). But Pygmalion was also impius (unnatural) in his relation to Dido and her husband.
350. securus: careless. amorum: objective genitive.
351. agram amantem: pining bride, amantem being a noun.
352. multa simulans: with many a pretence. He had to account for the absence of Sychaeus.
353. inhumati: the ghosts of the unburied were supposed to wander about restlessly.
354. ora modis attollens pallida miris: raising its face pale in wondrous wise. modis miris is a quaint alliterative phrase from the older poet Lucretius. In another passage (Georgics I. 477), Virgil, speaking of the portents attending the murder of Julius Caesar, says, \textit{et simulacra inodis pallentia miris visa sub obscurum noetis}" (i.e. ghosts were seen in the dimness of night). See Introd. § 8.
355. crudelis aras: i.e. the household altars, where he was slain. They are cruel, because they did not prevent the cruel deed.

356. nudavit: laid bare. caecum: secret or hidden, a common meaning in poetry. domus: genitive.

357. celerare, excedere: in prose an ut clause would be used; cf. diffundere, 319.

358. auxilia viae: as aid for her journey. In prose, viaticum would be used. tellure recludit: brought to light from earth; tellure is ablative of separation.

359. ignotum: untold, immense, because it was such as was before unknown.

360. his: i.e. this revelation.

361. conveniunt: sc. ei or illi, antecedent of quibus. odium crudele: cruel (i.e. relentless) hatred.

362. acer: keen. paratae: sc. sunt.

364. opes: i.e. probably the wealth which became Pygmalion’s when he murdered Sychaeus. Tacitus (Annals, XVI. 1) tells us that the emperor Nero sent commissioners to Carthage to look for the gold which Dido had brought to Africa and there buried. dux femina facti: sc. est.

365. locos: accusative of limit of motion. In prose ad or in would be used.

366. novae Karthaginis: cf. 298.

367. mercati: sc. sunt. facti de nomine Byrsam: (called) from the deed Byrsa. facti is genitive of factum. The Phoenician bosra meant “citadel,” but was confused with the Greek word βύρα, “bull’s hide”; hence probably the myth that the Phoenician settlers bargained with the Libyans for as much ground as could be covered by a bull’s hide. This was cut into very fine strips, which enclosed a large tract of land.

368. quantum possent: the mood is due to virtual oblique narration, possent representing possumus in the original bargain.


NOTES 227

(In this passage Venus’s first words have the ring of good cheer, and dactyls are therefore numerous. See especially 338. Note the artistic effect of the short sentences in 341, 348, 364. In 341 the anaphora (*longa . . . longae*) is impressive, in 348 the strong pause after the fourth foot—bucolic diaeresis—fitly precedes the tale of blood; in 364 the double alliteration—*portantur . . . Pygmalionis . . . pelago*—*femini facti*—strengthens the epigrammatic tone. In 349 the accumulated spondees are in marked contrast with the opening word *impius* which they amplify, and the idea of horror is still further emphasized by the alliteration *ante aras atque auri . . . amore*. Other alliterations are *sed summa sequar* (342), *magnus miserae* (344), *superat securus* (350), *multa malus* (352), *modis . . . miris* (354), *viae vetereis* (358). The opening spondees of 355 are noteworthy; the slow rhythm of 359 gives expression to the marvellous, while the same rhythm in 368 is perhaps due to the oracular tone.)

Lines 372–401.

**Venus reassures Aeneas.**

372. *O dea*: Aeneas is not misled by her statement in 335. *si prima repetens ab origine pergam*: *if, tracing back from the first beginning, I should go on.*

373. *et vacet*: *and should there be leisure.* The verb is impersonal.

374. *ante . . . Olympos*: sooner will heaven close and evening lay the day to rest. The poetical conception is that of day issuing from the gates of the sky, to return again in the evening. The sky is a great palace, closed at night, open in the day. Cf. Keats:

"Now morning from her orient chambers came
And her first footsteps touch’d a verdant hill."

*componet* instead of *componat* emphasizes the certainty of the result.

375. *Troia*: with *vectos*, 376. *vestras*: thus including her fellow-countrymen. Here Aeneas takes her at her word (335–6).

377. *forte sua*: literally, *by its own chance*, i.e. *by the merest chance.* It was not in accord with any plan formed by the Trojans.

378. *sum pius Aeneas*: *I am Aeneas the good.* Assuming the naïve tone of early epic style, Virgil puts into his hero’s mouth the epithet by which Aeneas was commonly known. By so doing,
he emphasizes the distinguishing quality which is illustrated in numerous ways throughout the poem. In this passage, *pius* is explained by the *qui* clause which follows.

379. *super aethera*: in heaven above; literally, above the sky. Cf. with the boast, *Odyssey* IX. 19, "I am Odysseus, son of Laertes . . . and my fame reaches heaven."

380. *Italianam . . . patriam*: Italy is so called because Dardanus, founder of Troy, was said to have come from there. *genus ab Iove summo*: Dardanus was the son of Jupiter and Electra.

381. *bis denis*: the distributive is used for the cardinal because of the idea of multiplication. A. 137, c; B. 81, 4, c; G. 97, 2; H. 164, 2; H. & B. 247, 2; cf. note on 318. *Phrygium . . . aequor*: i.e. the sea near Troy; cf. 182. *conscoendi*: cf. Tennyson:

"Is there any peace  
In ever climbing up the climbing wave?" (Choric Song)


384. *ignotus*: unknown, i.e. unrecognized, though *fama . . . notus*, 379.

385. *Europa atque Asia pulsus*: a rhetorical exaggeration; cf. *cunctus . . . terrarum clauditur orbis*, 298; *Asia* because of Troy, and *Europa* because of Italy. *querentem*: a variation for the infinitive *queri*, due to Greek influence (cf. *περιποιεῖται* with participle).


390. *reduces socios*: the return of thy comrades; *reduces* is grammatically in a predicate relation to *socios*. *relatam*: brought back, recovered.


392. *ni frustra*, etc.: unless my deceitful parents taught me augury for nought. *vani = false*. 
393. laetantis agmine: in exultant array, because reunited after being scattered by the eagle. cynos: swans were sacred to Venus.

394. aetheria lapsa plaga: swooping from the skyey expanse. Iovis ales: i.e. an eagle, the “feathered king” described by Gray as “perching on the sceptred hand of Jove.” (The Progress of Poesy.) aperto turbabat caelo: was (just now) scattering in the open air. turbabat, of an action just completed. The caelum is lower than the aether or aetheria plaga; caelo is ablative.

395. terras aut capere aut captas iam despectare videntur: seem either to be settling in their places or even now gazing down on the places (where others have) settled; i.e. some have alighted on the ground, while others are about to do so. The idea is still further explained in 400. iam modifies despectare, not captas.

397. ut reduces, etc.: as they, returning, sport, etc.

398. et coetu... dedere: and in company have circled the sky and uttered their songs. cinxere and dedere are in the perfect tense, because the actions precede that of ludunt. The line applies, not to the panic of the swans when pursued by the eagle, but to their freedom from alarm after the eagle's disappearance. Lines 397 and 398 are both an expression of joy.

399. haud aliter: sc. reduces, with like joy (returning); literally, not otherwise. The climax in the comparison lies in the joyful return to safety of both the swans and the Trojans. pubes tuorum: the men of thy company.

400. subit ostia: draw near to its mouth. In the comparison here given, the twelve swans are the twelve ships. As the swans have been scattered by the eagle in the open air, so have the ships been dispersed by the storm in the open sea. As the swans have either alighted, or are now winging their flight down to earth, so the ships are either in the haven or are on the point of entering. And as the swans are happy in their deliverance, so are the Trojan sailors.

(In the above passage, contrast the rhythm of 375, beginning a tale of woe, or of 383, expressing grief, with that of 390, which brings tidings of joy. In 393 the opening dactyl excites attention and the
spondees following express intensity of gaze. In 394, descriptive of the eagle’s swoop, dactyls prevail, but in 395 the tone of 393 is resumed. The alliteration in 398 (coetu cinxere... cantus) and 399 (puppesque tuae pubesque tuorum, i.e. abab) is expressive of joy, which is further emphasized by the assonance (similarity of sound) of puppes and pubes, and by the redundance of connectives (-que...-que), sometimes called polysyndeton. The repetition in the last line of perge modo from 389 has the effect of a refrain, and rounds off the paragraph.)

**Lines 402–417.**

**The Goddess Reveals Herself, Then Disappears.**

402. avertens: intransitive; cf. avertit, 104. refulsit: flashed back. For translation, make cervice (which is an ablative of specification) the subject. In Homer (Iliad III. 396) Helen notes “the beauteous neck, lovely breast, and sparkling eyes of the goddess.”

403. ambrosiae comae: cf. Iliad I. 529 (of Zeus): “His ambrosial locks flowed down from the king’s immortal head.”

404. pedes...imos: see Introd. § 35.

405. et vera...dea: and in her tread was revealed, a very goddess. dea is a predicate nominative. For the hiatus, cf. Samo hic, 16.

407. tu quoque: i.e. as well as Juno and other gods. falsis imaginibus: with vain phantoms.

409. veras voces: words without disguise.

410. talibus: sc. verbis.

411. obscuro aëre: with a mist. In Greek the word ἀνέρ alone may mean mist, but in Latin the word without an epithet would mean simply air. In the Odyssey (VII. 14) Athene shed a deep mist about Odysseus, lest any of the Phaeacians should meet and taunt him. gradientis: plural, because Achates is with Aeneas.

412. et multo...amictu: and enveloped them, goddess as she was, in a thick mantle of cloud. circum is separated from fudit by tmesis; cf. 192. See A. 640; B. 367, 7; G. 726; H. & B. 631, 15. dea, which is in apposition with Venus, acquires special emphasis
from its position with the verb. This line repeats and emphasizes the sense of the preceding.

413. eos: the pronoun is is rare in elevated poetry.

414. moliri moram: moliri for facere, probably because of the alliteration.


416. ubi templum illi: sc. est. centum...arae: cf. with this passage Odyssey VIII.362: “Laughter-loving Aphrodite went to Cyprus, even to Paphus. Here she has a temple and fragrant altar.” Note how Virgil expands and exaggerates. Sabaeo ture: this is the “incense from Sheba” to which there are numerous Biblical references, as Jeremiah vi. 20; Ezekiel xv. 22; Isaiah lx. 6; 1 Kings x. 10.

(In this brief yet beautiful passage, note the perfectly balanced clauses: in 404-5 pedes...imos = et...dea (10 syllables each), in 408-9 cur...datur = ac...voce (11 syllables each), and 411-12 at...saepsit = et...amictu (15 syllables each). In 405 the striking hiatus, coinciding with the marked pause—bucolic diaeresis—emphasizes the hero’s astonishment at the revelation of his goddess-mother.)

Lines 418-440.

Aeneas enters Carthage.

418. corripuere viam: they have sped on their way. The verb corripere is properly to snatch up; cf. Shakespere, Henry IV. Part II. 1. 1. 47:

“He seemed in running to devour the way.”

419. plurimus urbi imminet: looms in a mass over the city.

420. adversas arces: the towers that face it, i.e. are rising opposite.

421. magalia quondam: mere huts once, i.e. where huts once stood.

422. strata viarum: the form of expression (= stratas vias) emphasizes the mode of construction. In portae and viae the poet is thinking of the famous gates of Rome, and the great roads which
converged upon the city from all parts of Italy. Between these two visible features he inserts a reference to what appeals to the ear, the noise and bustle of the great city. Virgil admired Rome, but loved the country.

423. instant, etc.: eagerly the Tyrians press on, some to build walls, etc. pars . . . pars (425), in apposition with Tyrii; ducere, depending on instant, as in instant eruere, II. 627.

425. tecto: for a dwelling. Dative of purpose. A. 382, 2; B. 191, 1; G. 340, 2; H. 425, 3; H. & B. 360. sulco: i.e. for the foundations.

426. legunt: this implies, with iura, a verb like constitaunt (enact). It is an example of zeugma. A. 640; B. 374, 2, a; G. 690; H. 751, 2, n.; H. & B. 631, 7. This line has been criticised as out of place between details of building, but Virgil is rather fond of this order of ideas. Line 422 is slightly similar. See note. In any case, the thought embodied here is necessary for the complete picture of civic life, as known to the Romans; cf. 507.

427. portus: the harbor of Carthage was artificial, but again Virgil is probably thinking of the construction of harbors by Agrippa, whom we might almost call Secretary of the Navy under Augustus. alta: deep. theatri: here again it is the Roman idea of a complete city, which the poet has in view. In Virgil’s day a theatre was an essential feature of every Roman city.

429. scaenis decora alta futuris: lofty adornments for the future stage. scaenis is dative of interest. decora, plural of decus.

430. qualis . . . labor: the corresponding talis is not expressed. For the simile (already found in Georgics IV. 162 ff.), cf. Milton, Paradise Lost I. 768:

"As bees
In springtime, when the sun with Taurus rides,
Pour forth their populous youth about the hive."

For Virgil’s knowledge of bees, see Introd. § 2. aestate nova: early summer.

432. liquentia: from liquor, not liquex. mella stipant: this expression seems to be explained by the words following, dulci distendunt nectare cellas, but it is possible that Virgil uses mella of
the pollen or bee-bread. Every bee-keeper has seen the bee back into the cell and unload the pollen from his pollen-baskets; very soon afterward another bee will go into the same cell head first, and carefully pack down (stipo) the lumps of plastic pollen just deposited there.

434. venientum: a form easier to handle in verse than venientium. Why?

435. fucos: drones.

438. suspicit: looks up at. We thus learn that Aeneas has descended from the hill (419).

439. se: governed by both infert and miscet, 440.

440. viris: with the people. Dative. A. 413, a, n. (2); B. 358, 3; G. 346, n. 6; H. 428, 3; H. & B. 363, 2, c. ulli: dative of agent; cf. mihi, 326.

(The introductory dactyls of 418 suggest rapid motion, while the opposite is plainly expressed in the slow rhythm of 419. The opening dactyl of 420, running over from the preceding line, seems to imply that the labor is past, the hill-top being reached. Then the successive spondees harmonize with the notion of steady gaze, and the tone is continued in the slow rhythm of 421 and the initial feet of 422. This is emphasized by the marked alliteration of 420 (adversas aspectat... arces) and 421 (miratur molem... magalia) and the repetition (anaphora) of miratur.

The simile (430-6) involves many subtleties of rhythm. Note the smoothness of the opening line (alternating dactyls and spondees), the slightly labored tone of the second, and the climax of effort reached in the next lines (432-3). The tone is again lightened in 434 (with its three initial dactyls), becomes heavier with the mention of the lazy, drones, and returns to its lightness in the closing line.

The sigh of the hero for the fulfilment of his own dream is beautifully expressed in the spondaic rhythm of the famous line 437. The numerous dactyls of 440, emphasized by alliteration, seem to indicate the absence of all difficulty in the action described.)

Lines 441-493.

Sculptured Scenes from the Trojan War.

441. laetissimus umbrae: for the genitive, cf. dives opum, 14.

442. quo: with loco (443), the spot in which the Phoenicians... first dug up the token.
444. **caput . . . acris equi**: a horse's head was the symbol of Carthage, and is common on Carthaginian coins. See Fig. 38. *acris* is a generic adjective, *the* spirited animal, not *a* spirited animal. **sic nam fore . . .**: indirect narration, dependent on a verb of saying implied in *monstrarat*, *for* (she had said) *that thus the race would be famous in war*. **sic**: *i.e. if they found the head*.

445. **facilem victu**: *rich in substance*. *victu*, ablative of respect. That it is not a *supine* is clear from *facilem victum* used by Virgil in *Georgics* II. 460. It is interesting that in Rome, too, the horse was associated with the cult both of Mars and of Consus, the ancient god of fertility. Virgil is, of course, primarily interested in Roman customs.

446. **templum . . . ingens Sidonia Dido**: note the chiastic order of nouns and adjectives. **Sidonia**: cf. 340. Tyre and Sidon are regarded as practically one and the same.

447. **donis**: *i.e. votive offerings*. **numine**: *presence*. The temple is rich in the special presence or favor of the goddess, and in the gifts which are made to her because of her presence.

448-9. **aerea . . . aere . . . aënis**: the special point emphasized is the use of costly bronze such as the Romans employed in many of their grand temples. There is perhaps a reference to the Pantheon, which was built by Agrippa in 27 B.C., but the existing Pantheon is a restoration of the time of the Emperor Hadrian. **cui gradibus surgebant limina**: *its threshold uprose on steps*. **cui** is a dative of interest; **gradibus** ablative of means. **nexaeque aere trabes**: *its lintel-beams were riveted of bronze*. There is much doubt as to whether **trabes** are the door-posts or the beams of the superstructure, but **auratas trabes** in II. 448 is in favor of the latter, and this rendering gives us a more complete picture. The **trabes** consist of bronze plates riveted together, **aere** being an ablative of material. **foribus**: dative of interest. The expression is a variation for **fores cardine stridebant**. In these two lines, Virgil describes
(1) the whole entrance, limina; (2) the superstructure, trābes, covering the lintel over the huge doors, as well as the beams of the architrave; and (3) the doors themselves, fores, through which Aeneas enters the temple.

450. res: sight; cf. note on 282. timorem: i.e. as to his reception.

452. adflictis rebus: shattered fortunes. Either ablative, A. 431; B. 219, 1; G. 401, n. 6; H. 476, 3; H. & B. 437, or dative, A. 367; B. 187, ii; G. 346; H. 426, 1; H. & B. 362, ii.

453. sub: because they are under the dome.

454. quae fortuna sit urbi: with miratur (456); marvels at the city's fortune. Indirect question, of exclaimatory character: "What a fortune the city has!"

455. artificiumque manus inter se: literally, the hands of the artists among themselves, i.e. the handiwork of the several artists. The expression implies that different artists have combined to produce unity of effect. For inter se, cf. note on a vertice, 114. Virgil is thinking of the intense interest in art and architecture manifested in his own day. See Introd. § 35.

458. Atridas: Agamemnon and Menelaus, leaders on the Greek side. saevum ambobus: i.e. both to the Atridae and to Priam, friends and foes alike.

"Achilles' wrath, to Greece the direful spring
Of woes unnumbered" (Pope)

is the main subject of the Iliad.

460. nostri laboris: our sorrow.

461. sunt . . . laudi: here, too, worth has its (due) rewards. laudi is used by metonymy of that which wins praise.

462. sunt lacrimae rerum et mentem mortalia tangunt: a matchless line, often referred to by modern poets. Thus Wordsworth:

"Yet tears to human suffering are due,
And mortal hopes defeated and o'erthrown
Are mourned by man, and not by man alone,
As fondly he believes." (Laodamia.)
Matthew Arnold:

"the Virgilian cry,
The sense of tears in mortal things." (Geist's Grave.)

Tennyson:

"Thou majestic in thy sadness at the doubtful doom of human kind."

rerum: an objective genitive, res meaning res adversae, sorrow.
mentem mortalia: the alliteration heightens the effect of pathos.

463. tibi: ethical dative; cf. note on tibi, 258. As an indirect object we should probably have had nobis.

464. pictura pascit: cf. note on mentem mortalia, 462. inani: unsubstantial, nothing more than a picture.

465. uti: how, followed by indirect questions.

467-8. hac . . . hac: here . . . there. The first two pictures contrast victories of the Trojans and of the Greeks. Phryges: i.e. Trojans; sc. fugereni.

469. nec procul hinc: i.e. in the next picture. Rhesi: the story is told in the tenth book of the Iliad, and in the Rhesus, a play of Euripides. Rhesus was a king of Thrace, who came to Troy to aid Priam. As an oracle had declared that Troy could not be taken, if the horses of Rhesus should graze there or drink of the Xanthus, Ulysses and Diomedes waylaid him and seized the horses. tentoria: huts, not tents, were used in the Homeric age; cf. note on ancora, 169.

470. primo somno: first (i.e. deepest) sleep. Note the alliteration in primo prodita.

471. Tydides: Diomedes. caede cruentus: note the emphasis given by alliteration and the position of the adjective.

472. avertit: the change from the imperfect tense is probably due to the metrical difficulty of handling the long imperfect forms (like avertebat — — — •). priusquam gustassent: ere they should taste. The pluperfect subjunctive is due to virtual oblique narration, and represents a future-perfect indicative, which was perhaps used in the original words of the oracle; cf. note on 469. The ordinary explanation that it is the idea of purpose or of an act anticipated may account for the mood, but not for the tense,
which in that case would naturally be an imperfect. See A. 551, b, n. 1; B. 323; G. 649, n. 2; H. 644, 2; H. & B. 535, a.

474. Troilus: the youngest son of Priam, slain by Achilles.

475. infelix atque impar congressus Achilli: the second part of the line explains the first, unhappy because no match for Achilles. congressus: participle, with impar a predicate nominative. Achilli: see A. 413, b, n.; B. 358, 3; G. 346, n. 6; H. 428, 3; H. & B. 368, 2, c; cf. viris, 440.

476. currus: dative.

477. huic: dative of reference; cf. iactanti, 102.

478. versa hasta: by his inverted spear, which trails after the car. pulvis: this quantity of the final syllable is probably its original quantity; cf. mihi, 8; videt, 308.

479. interea: the incident illustrated in the next scene is conceived as contemporaneous with the preceding, because the two pictures are side by side. non aequae: unfriendly. The account is taken from Homer, Iliad VI. 297 ff.

480. crinibus passis: i.e. in their distress.

481. tunsa pectora: beating their breasts. For the construction, cf. note on oculos suffusa, 228. The perfect participle is here used in the sense of a present.

483. ter ... raptaverat: i.e. according to the story. The picture could only show the effects of this action.

486. currus: poetic plural, as currum would not suit the metre. The chariot is probably that of Hector, for both spolia and corpus refer to him. There is a climax in the thought, assisted by the striking anaphora (ut ... ut ... ut).

488. principibus permixtum: in close combat with. Note the alliteration. For the case of principibus, cf. viris, 440.

489. Eoasque acies: Eastern ranks. Again the second half of the line explains the first. nigri Memnonis: Memnon, the son of Aurora, was leader of the Aethiopians, hence nigri. He was slain by Achilles.

490. Amazonidum: more commonly Amazonum. lunatis peltis: with crescent shields, such being peculiar to the Amazons.
491. Penthesilea: she, too, was slain by Achilles. *furens*: in warlike fury.

492. *subnectens*: here the present participle is used freely for a perfect. Contrast 481.

493. *viris . . . virgo*: the assonance emphasizes the contrast in ideas.

(Lines 441 and 442 afford a good illustration of alternation of rhythm, and an impressive tone is imparted to the account of the temple by the rhythm of the opening line 446. The dactyls of 463 are expressive of good cheer (*solve metus*). The slow line 471 tells a tale of blood. Line 477 has a striking diaeresis after the second foot, and the pathetic fate of Troilus is still further emphasized by the alliterative phrase *cervizque comaeque*, with its polysyndeton, as well as by the slow spondees of 478. Alliteration is common.

The pictures described are intended merely as specimens, and are not systematically arranged in pairs. We have, it is true, a Trojan victory contrasted with a Greek one (467, 468), but the slaughter in the camp of Rhesus (469) is not offset by the death of the single hero Troilus, which is *parte alia* (474). Again, the suppliant Trojan women, bearing the peplos to Pallas, would hardly afford a suitable parallel to Priam's supplication of Achilles for the body of Hector. In the remaining pictures Aeneas, the Atridae (cf. 458 and 488), Memnon, and the Amazons figured, but we are not told how they were grouped.)

Lines 494-519.

**Queen Dido enters the Temple.**

494. *Dardanio*: this particular epithet is here selected because it indicates how much meaning these Dardan scenes have for the hero. *Aeneae*: dative of agent with *videntur*; cf. *ulli*, 440.

496. *forma*: ablative of specification. A. 418; B. 226; G. 397; H. 480; H. & B. 441.

498. *qualis*: in the *Odyssey* (VI. 102) this simile is applied to Nausicaa, the daughter of Alcinous. *Eurotae*: the river of Sparta. *Cynthis*: the mountain of Delos, where Diana and Apollo were born.

499. *exercet choros*: guides her dancing bands. *Diana*: the i, usually short, is here long; cf. note on *Lavini*, 258. *quam secutae*: literally, *following whom*, i.e. in whose train.*
500. glomerantur: a passive, with middle sense, *throng.* *illa:* (but) *she.* Note the emphatic asyndeton after the bucolic diaeresis. See note on *nos,* 250, and (for the diaeresis) cf. 348.

501. *deas:* *i.e.* the Oreads.

502. *Latonae:* the mother of Diana and Apollo. *tacitum:* *pectus:* *i.e.* she is possessed with *unspeakable* joy. *pertemptant:* *thrill.*

503. *talis:* *talem:* anaphora.

504. instans operi regnisque futuris: pressing on the work of her kingdom to be. A case of hendiadys; see note on 54.

505. foribus divae: at the door of the goddess (*i.e.* of her shrine), not the outer doors of the temple, but the doors of the inner *cella,* which enclosed the image of the goddess. *media testudine templi:* beneath the temple's central dome. The ablative is local.

506. *armis:* *i.e.* armed me. Note the many *s* sounds in this line, which is expressive of majesty.

507. *iura legesque:* *the laws and ordinances,* a single idea expressed by two words, which are here synonymous. For the thought see note on 426. *viris:* *to the people.*

508. *aequabat:* *aut sorte trahebat:* *i.e.* if possible, she assigned the work in equal portions; otherwise, she distributed it by lot.


512. *penitus:* *far away.* *oras:* accusative of limit of motion.

513. *simul:* *simul:* *i.e.* a variation for *et ... et,* found even in Caesar (*e.g.* *B. G.* IV. 13).

514. *avidi coniungere dextras ardebant:* *they burned with eagerness to join hands.* The infinitive depends on *ardebant,* which is a strong verb of desire. *A.* 456; *B.* 328; *G.* 423; *H.* 614; *H.* & *B.* 586.

515. *res incognita:* *the uncertainty of their state.* They do not know how they will be received.

516. *dissimulant:* *they keep hidden.* Understand for syntax *praesentiam.* The word is explained by *nube cava amicti.* *cava:* *enfolding.* *speculantur:* *look to see.*
517. quae fortuna viris: sc. sit.
518. quid veniant: why they come. lecti: chosen men.
519. orantes veniam: craving grace, or suing for favor. Their actual appeals are given in 525–6. clamore: sc. suo. It is a variation on orantes veniam, and is a modal ablative.

(Note how in 496 the slow spondaic rhythm introduces the noble lines descriptive of Dido's stately entrance. The easy movement of 501 well accords with the thought.)

Lines 520–560.

ILIONEUS PLEADS FOR THE TROJANS.

520. introgressi: sc. sunt. data: sc. est.
521. maximus: sc. natu. Ilioneus: see 120.
523. dedit: has granted. gentis...superbas: i.e. the Libyan tribes.
524. ventis...vecti: note the alliteration, with pathetic effect. maria: accusative of extent of space.
525. infandos...ignis: horrible flames. The Carthaginians have threatened to burn their ships.
526. parce pio: pathetic alliteration, continued in propius. propius aspice: look more kindly upon.
528. raptas...vertere: to drive stolen booty to the shore. A condensed expression.
529. non ea vis animo: no such violence is in our hearts; animo is a dative of possession. nec...victis: nor have the vanquished such assurance; victis like animo.
530. Hesperiam: this Greek name, signifying 'western land,' is used of Italy by the poets, largely to: avoid Italia (properly ○○○○○); cf. notes on 258 and 472. Note the poetic omission of connectives, such as quem locum.
531. ubere glæbae: richness of soil. Virgil is the poet of Italy, as well as of Rome. See Introd. § 11.

532. Oenotri: the word is probably associated with oivos (wine). nunc fama: sc. est; now the story is.

533. Italiam: according to this account, the name comes from Italus, a leader of the Oenotrians, but it is usually thought to mean ‘land of oxen’ from ἵταλος = vitulus, a bull.

534. hic cursus fuit: the first of fifty-five incomplete verses in the Aeneid. Of these the largest number (ten) occur in the second book, the smallest (one) in the sixth and twelfth books. See Introd. §§ 14, 15.

535. cum subito adsurgens fluctu: when, rising with sudden swell. adsurgens suggests the rising not merely of the constellation but also of the sea. nimbosus Orion: the rising and the setting (especially the latter) of Orion were often attended by storms. His rising is about midsummer. Ilioneus, of course, could not know that Juno sent the storm.

536. tulit: sc. nos. penitus: afar; cf. 512. Note the alliteration continued in the next line. The dactylic rhythm of the verse suggests rapid movement.

537. perque . . . perque: note the repetition and the polysyndeton, to emphasize their perils. superante salo: while the surge sweeps o’er us. Another alliterative phrase.

538. oris: dative of place to which; cf. Latio, 6. In this verse, note the effect of the opening dactyl and pause, followed by spondees.

539. hunc morem: explained in the next line.


542. temnistia: the simple temnere, by archaism for conternere. It is used by Virgil four times, always in speeches.

543. at: yet. sperate: properly, look forward to, hence, be assured. memores: sc. fore. fandi . . . nefandi: used as genitives of fas and nefas; right . . . wrong.

544. erat: whether he is still alive, is uncertain. quo iustior alter, etc.: and no one was either more righteous in his goodness or
greater in war than he. pietas and virtus are the two great qualities of Aeneas. iustior does not imply a third quality, but is defined by pietate, which is an ablative of specification.

546. si vescitur aura aetheria: if he feeds on the air of heaven, the air being a source of life. For the construction of aura, see note on potiuntur harena, 172.

547. neque adhuc occubat: and does not yet lie. umbris: i.e. the shades of the lower world. Local ablative.

548. non metus: sc. est nobis. officio ... paeniteat: nor would you repent of having taken the lead in the rivalry of good deeds, i.e. if you should now be kind to us. officio, ablative of specification. certasse = certavisse, by syncope.

549. sunt et ...: i.e. if Aeneas is dead, there is also another land, where we may settle, viz. Sicily: The et carries the reader back to 530, with its reference to Italy.

550. arva: lands for tillage. So in VII. 45 Latinus ruled over arva et urbes; cf. also III. 418. Many editions read arma here. Troianoque ... Acestes: another circumstance favorable for their settlement in Sicily.

551. subducere: to beach.

552. aptare trabes: to fashion planks. stringere remos: to trim branches into oars.

553. si datur ... tendere: subordinate to ut ... petamus. Italian tendere: pursue our course to Italy.

554. Italian: note the emphatic repetition of the name; cf. note on 531.

555. absumpta: sc. est. te, pater optime Teuorum: apostrophe.

556. nec iam: and no longer. spes Iuli: hope in Iulus. The genitive is objective. They hope that he may live to grow into a man.

557. at: cf. 543.

558. regem: a predicate noun, to be our king, instead of Aeneas.

559. ore fremebant: shouted applause.

Dido's Friendly Welcome.

561. voltum demissa: with downcast face. Dido, though a queen, shows the modesty of a woman. For the construction, cf. note on oculos suffusa, 228.

562. solvite corde metum: poetical variation for solvite corda metu.

563. res dura: stern necessity. She is surrounded by perils, being threatened by savage peoples and living in fear of her brother Pygmalion. talia moliri: explained by late . . . tueri; talia is explained in 539–541.

564. custode: collective singular. Note the prevailing spondees in this and the preceding line.


566. virtutesque virosque: brave deeds and brave men. Note the assonance and polysyndeton.

567. non obtusa adeo, etc.: not so dull are our Punic breasts, i.e. as to be ignorant of the Trojans.

568. nec tam aversus . . . urbe: and not so far from this Tyrian city does the sun yoke his steeds; i.e. we do not live so far out of the world.

569. Saturnia arva: i.e. Italy, where Saturn lived during the golden age.

570. Erycis finis: i.e. Sicily.

571. auxilio tutos: guarded by a force; sc. vos. tutos has its participial force.

572. voltis et . . . : or do you wish . . . ? literally, do you wish also? We prefer to use “or” in English. The question is equivalent to a condition, to which the following line would be the apodosis.

573. urbem quam statuo vestra est: a striking instance of
inverse attraction, *i.e.* where an antecedent noun is attracted into the case of the relative pronoun.

574. **Tros Tyriusque . . . agetur:** Trojan and Tyrian I shall treat with no distinction. The line has been chosen as the motto of the *North American Review*. Cf. Thackeray: "As for Miles, *Tros Tyriusque* is all one to him" (*Virginians*, II. ch. 24). Tyrius is probably adopted for the sake of the assonance with *Tros*. Their names are alike; they shall be treated alike. *mihi* is dative of agent.

575. **Noto = vento,** by metonymy.

576. **adforet:** poetical for *adessel*. For the mood and tense, see A. 442; B. 279, 2; G. 260; H. 558, 1; H. & B. 510. certos: trusty men.

577. **si quibus . . . errat:** *in case the shipwrecked man is straying in any forests or cities.* *quibus* is from the indefinite pronoun *quis.*

**Lines 579-612.**

**The Revelation of Aeneas.**

579. **animum:** Greek accusative of specification; cf. 320.

580. **iamdudum ardebant:** *had long been eager.* A. 471, B; B. 260, 4; G. 234; H. 585, 1; H. & B. 485. erumpere nubem: to burst forth from the cloud. The verb is irregularly transitive. Regularly it is intransitive, 'burst forth.'

582. **nate dea:** *thou goddess-born!* Appropriate address, implying that Aeneas is under his mother's care; cf. 585.

584. **unus abest:** *i.e.* Orontes.

585. **dictis matris:** cf. 390 ff.

586. **circumfusa:** encircling. With this scene should be compared *Odyssey* VII.

587. **se:** governed by *purvat* as well as *scindit.* *se purvat = vanishes.*

588. **restitit:** stood forth. Note how the similar verbs *restitit* and *refulsit* frame the line. This is an artificial order, frequent in Virgil. Cf. with this whole passage, *Odyssey* XXIII. 156-162, where Athene transforms Odysseus.
589. **os uemosque deo similis**: *in face and shoulders like a god.* For the case of *os*, cf. note on *nuda genu*, 320. **ipsa**: the goddess of beauty herself. **decoram caesar-riem**: *the beauty of flowing locks.*

590. **lumenque iuventae purpureum**: *youth's ruddy bloom.* In this connection, English poets have often retained from Virgil the word 'purple'; cf. Gray (*Progress of Poesy*):

"The bloom of young desire, and purple light of love."

591. **laetos honores**: *joyous lustre.* **adflarat**: had shed, literally, *breathed*, a word which is applicable only to the last object. A case of zeugma.

592. **quale manus addunt ebori decus**: *even as the beauty which the artist's hand gives to ivory, i.e. tale decus quale, etc.* How this beauty is given Virgil does not say. Perhaps the ivory was merely polished; perhaps it was set in dark wood. **aut ubi flavo... auro**: the construction changes. Or (*as the beauty added*) when silver or Parian marble is set in yellow gold. The island of Paros, south of Delos, in the Aegean Sea, still yields a beautiful marble.

594. **cunctis**: *with improvisus.*

597. **O sola miserata**: *O thou who alone hast pitied; miserata is the participle.* In view of the help given by Acestes, the statement is an exaggeration.

598. **quae nos urbe domo socias**: *thou that givest us a share in thy city and home.* **reliquias Danaum**: cf. 30.

599. **omnium egenos**: *destitute of all.* **omnium** (*-um*) is a difficult form to handle in the hexameter, and this is the only place where it is found in Virgil. Here the final -um is elided before the vowel.
600. urbe domo: ablatives of instrument. Note the emphatic asyndeton. persolvere: pay to the full.

601. non opis est nostrae: it is not in our power. opis is a predicate genitive; cf. tantae molis erat, 33. nec quidquid ubique est, etc.: nor (in the power of) whatever of the Trojan race there is anywhere. The expression = nec est gentis Dardaniae quidquid eius gentis ubique est.

602. magnum quae sparsa per orbem: sc. est. Besides Sicily, there were Trojan exiles in Crete and Epirus, as we shall learn from Book III.

603. di tibi, etc.: the verb with di is ferant (605). di is emphatic, both by position and asyndeton. Man cannot show fitting gratitude, (but) the gods may reward her. si qua pios respectant numina: if any divine powers have regard for the good.

604. et mens sibi conscia recti: et connects mens with di; may the gods and the consciousness of right bring thee worthy rewards.

605. si quid usquam iustitia est: if justice has any weight anywhere. As often in Virgil, the second clause explains the first: if any deities reward the good, and if those deities are just.

606. qui tanti talem genuere parentes: what illustrious parents gave birth to so noble a child?

607. dum montibus umbrae lustrabunt convexa: literally, while on the mountains the shadows shall course the slopes, i.e. “While shadows sweep the mountain-sides” (Rhoades). The poet means as long as shadows on the mountain-sides move with the sun, or as long as the sun shines. From childhood Virgil was familiar with mountains, and evidently noted how their appearance changed with the changing hours. montibus is an ablative of place where.

608. polus dum sidera pascet: while heaven feeds the stars. The stars are conceived of as a flock grazing in the sky. The food of the stars is the fiery particles of aether, so that Lucretius, on whom Virgil was largely dependent for philosophic teaching, says
unde aether sidera pascit (De Rerum Natura I. 231). See Introd. § 8. Shelley in The Cloud compares the stars to "a swarm of golden bees."

610. quae . . . cumque: tmesis; see 412.
611. Iliónēa: Greek accusative form (-ήα).
612. Cf. 222, and note that these lines occupy the same relative position in their respective paragraphs. The present joy is contrasted strikingly with the former grief.

(The prevailing tone of this impressive passage is that of joy and gratitude. The spondaic rhythm is conspicuous therefore only in 585, where the hero sighs for Orontes, and in 597, where the Trojan sorrows must be mentioned. Elsewhere dactylics are prominent. Rhetorical devices are numerous. Thus the exclamatory questions 605-6; anaphora 599 (omnibus . . . omnium), 603 (si . . . st), 605-6 (quae . . . qui), 607-8 (dum . . . dum . . . dum), 612 (fortem . . . fortem); asyndeton 600, 603; chiasmus 611 (Iliónae . . . dextra, laevaque Serestum), and alliteration 605 (te tam . . . tulerunt); cf. 607 (dum montibus umbrae).)

Lines 613-642.

Dido gives the Trojans a Royal Welcome.

613. primo aspectu: first at the sight; primo, though agreeing with aspectu, has an adverbial force. So primus id feci means I did it first, or I was the first to do it. Sidonia Dido: cf. 446.
614. viri: to go with aspectu as well as casu.
615. nate dea: lines 617-18 show why this form of address is appropriate here.
616. immanibus: savage, because of the barbarous tribes round about.
617. tune ille Aeneas: sc. es; art thou that famous Aeneas? Dardanio Anchisae: here we have hiatus, and a spondee in the fifth foot. Such an unusual combination accords with the speaker's astonishment. Virgil allows it only three times, and only in proper names.
619. Teuorum memini Sidonam venire: I remember Teucer's coming to Sidon. Teucer was a son of Telamon, who drove him from Salamis because he returned home from Troy without his
brother Ajax. Teucer therefore sought refuge with Belus, king of Sidon. venire: for the present infinitive see A. 584, a, n.; G. 281, 2, n.; H. 618, 2; H. & B. 593, b.

621. Bell: this word is Semitic, meaning ‘Lord,’ akin. to Beel and Baal. According to Virgil, Belus was Dido’s father.

622. Cyrum: Teucer is said to have founded in Cyprus another Salamis.

624. reges Pelasgi: the Greek princes; including Agamemnon and Menelaus. The Pelasgi are supposed to have inhabited Greece prior to the Hellenes; yet in Homer the Pelasgi are allied with the Trojans.

625. hostis: although an enemy. ferebat: used to extol.

626. volebat: would have it. Teucer’s mother Hesione was daughter of Laomedon, king of Troy, and the Trojans were known as Teucri because of Teucer, first king of Troy. His own name bespeaks his Trojan origin.

629. per multos labores iactatam: after being storm-tossed through many toils. Note the brevity and picturesqueness of the expression.

630. One of the pathetic lines for which Virgil is famous. So Thackeray makes Dick the Scholar quote these words in Latin to Harry Esmond (Henry Esmond, ch. VI); cf. Scott (The Pirate, oh. V).

631. simul: at once. Note the asyndeton.

632. simul divum . . . honorem: at once proclaims a sacrifice at the temples of the gods. templis: local ablative. honorem: Virgil is thinking of a Roman supplicatio, or sacrifice of thanksgiving.

633. nec minus mittit: not less careful is she to send, etc.

634. horrentia: bristling. centum: merely a round number.

635. suum: genitive plural of sus. Note the adjectives and nouns in chiastic order:
636. munera laetitiamque dii: gifts for the day's merriment. A case of hendiadys. The accusatives are in predicate apposition to terga and agnos. dii, an archaic form of diei, genitive of dies. The line is incomplete; cf. 534.

637. domus interior: the palace within.

639. arte laboratae vestes ostroque superbo: skilfully embroidered coverlets there are, and of royal purple. The vestes are the coverlets of banqueting couches.

640. ingens argentum: massive silver plate. caelataque in auro: embossed in gold, i.e. gold vessels with figures carved in relief, representing national heroes.

641. fortia facta: note the alliteration.

(In this passage, in contrast with the prevailing tone we must note such a remarkable line as 617, in which besides the general spondaic rhythm we have the spondaic fifth foot. Thus the tone of astonishment is emphasized, and in contrast we have a very light one succeeding. Surprise is also expressed in the striking couplet 625-6, with its spondaic rhythm, contrasting with the succeeding lines. The same rhythm in 634 and 640 accords with the notion of the magnitude and splendor of the gifts.

Note the use of anaphora in 631-2 (simul . . . simul), and 634-5 (centum . . . centum). There are several cases of alliteration.)

Lines 643–656.

AENEAS SENDS ACHATES TO BRING ASCANIUS AND ROYAL GIFTS.

643. patrius amor: a father's love, i.e. his own love for his son.

644. rapidum: an adjective with adverbial force; cf. prima, 613.

645. ferat, ducat: the subjunctives depend on the idea of bidding in praemittit. See A. 565, a; B. 295, 1 and 8; G. 546, r. 2; H. 562, 1, n.; H. & B. 502, 3.

646. ipsum: i.e. Ascanius.

648. ferre: sc. eum, i.e. Achaten. signis auroque: with figures wrought in gold. Hendiadys.

649. circumtextum croceo acancho: fringed with yellow acanthus; i.e. the design of the border was taken from the
acanthus leaf. This leaf figures freely in Greek decorative art, and is seen in Corinthian capitals.

650. **Argivae Helenae**: the expression comes from Homer (*Iliad* II. 161), where the adjective simply means 'Grecian.' **Mycenia**: similarly, though Helen came from Sparta, yet Mycenae was the principal seat of Greek power, where Agamemnon ruled.

651. **Pergama**: strongly contrasted by position with *Mycenae.* **peteret**: note the final long syllable, the original quantity retained

653. **gesserat olim**: *i.e.* as wife of Polymestor, king of Thrace.

654. **maxima**: *i.e.* *maxima natu*, eldest. **collo monile**: a collar for the neck, necklace.

655. **bacatum**: hung with pearls, so called because they were shaped like berries (*bacea*). **duplicem gemmis auroque coronam**: a coronet with a double circlet of jewels and gold, *i.e.* (probably) one circlet of gold and a second of jewels.

656. **haec celerans**: speeding these commands.

**Lines 657–694.**

**The Plan of Venus.**

658. **Cytherea**: cf. 257. **novas...nova**: note the anaphora. 658. **ut**: how, introducing an indirect question. **faciem mutatus**: cf. note on *oculos suffusa*, 228.

659. **furentem incendat**: fire to madness; *furentem* is a case of prolepsis; cf. note on *submersas obrue*, 69.

660. **ossibus**: dative with the compound *implicet*. The marrow was regarded as the seat of feeling.
quippe: in truth. ambiguam: uncertain, treacherous. The Romans entertained a popular idea that the Carthaginians were a treacherous people. bilinguis: properly applies to snakes, which were supposed to have two tongues.

urit atroc Juno: the vindictiveness of Juno chafes her, i.e. the thought that she is vindictive.

solus: attracted into the nominative, because thought of as equivalent to a relative clause, qui solus es, etc.

nate: note the repetition at the beginning of successive lines. patris summi: i.e. Jupiter. tela Typhoia: i.e. the thunderbolts, called Typhoia, because with them Jupiter slew the Titan Typhoeus. Since amor omnia vincit, Cupid may scorn even these.

temnis: cf. note on 542.

frater ut, etc.: how thy brother is tossed about, is known to thee. ut iactetur is a subordinate question.

iactetur: the last syllable is lengthened before the caesura.

nota: sc. sunt, for notum est. The plural is due to Greek influence. doluisti . . . dolore: note that the noun repeats the verbal idea, a common rhetorical pleonasm.

quo se . . . hospitia: what may be the outcome of Juno's hospitality; an indirect deliberative question. quo is an interrogative adverb. Junonia: Carthage is dedicated to Juno.

hand tanto cessabit cardine rerum: she will not be idle at such a crisis of fortune; cardine, properly hinge, and so turning-point, crisis. It is an ablative of time. Note the alliteration in cessabit cardine. The subject for cessabit is to be supplied from Junonia.

capere dolis, cingere flamma: note the parallel expressions with alliteration. Both are military metaphors from the storming of a city. flamma: i.e. the flame of love.

ne quo se numine mutet: literally, lest she change herself through any power, or lest any power change her. Juno is referred to.

tenetur: understand ut from the preceding ne.

qua: how.

accitu: at the summons. Certain verbal nouns are used only in the ablative, e.g. accitu, iussu, iniussu, rogatu. A. 103, b, 5; B. 57, 1; G. 70; H. 143, 1; H. & B. 106, 1.
679. pelago et flammis: from the sea and the flames. Ablatives of separation.

680. sopitum somno: lulled to sleep, somno being ablative of means. The expression is a pleonasm (somnus is from an earlier sop-nus, from sopio); cf. doluisti dolore, 669. super alta Cythera: on the heights of Cythera; cf. note on Cytherea, 257.

681. Idalium: a lofty site in Cyprus. sacrata sede: i.e. in a temple.

682. ne qua: lest in any way. mediusve occurrere: or thwart them by intervening. The adjective has adverbial force; cf. 613. faciem illius falle dolo: assume by strategy his appearance.

683. noctem non amplius unam: for no more than a single night. For the construction see A. 407, c; B. 217, 3; G. 296, r. 4; H. 471, 4; H. & B. 416, d.

684. pueri puer: emphatic repetition; puer has the force of a causal clause, boy that thou art. Note that the second half of this line explains the first.

685. laetissima: in the fulness of her joy.

686. laticem Lyaeum: note the alliterative phrase. Lyaeus (from λαύω = solvo), here used as an adjective, is a name for Bacchus, the god who frees from (solvit) care.

688. fallos: beguile; sc. eam.

690. Iuli: Ascanius.


694. floribus ... umbra: enwraps him in flowers and the breath of its sweet shade; literally, breathing upon him with its flowers and sweet shade. Note in 693–4, the melodious verses due to soft l and vowel sounds, and compare

"She sent the gentle sleep from Heaven
That slid into my soul." (Coleridge, Ancient Mariner.)

(The spondaic rhythm of 660 and 688 emphasizes the idea of love's power, the former line contrasting strongly with the dactylic rhythm of 661. Assonance and alliteration are very commonly employed. Thus
662 (cura recursat), 663 (adfatur amorem), 664 (mea magna), 665 (tela Typhoia tenebris), 672 (cessabit cardine), 678 (puer parat, mea maxima), 680, 681 (many s sounds), 686 (laticem Lyaeum), 690 (gressu gaudens), 693, 694 (see note on 694).

Repetitions in expression are common. Thus 664-5 (nate . . . nate), 669 (doluisti dolore), 683-4 (see note on 684), 685-7 (cum . . . Lyaeum, cum . . . figet).

Lines 695-722.

Dido gives a Grand Banquet.

695. dicto pares: obedient to the command.
696. duce laetus Achate: rejoicing in Achates as guide; duce, a causal ablative. A. 404; B. 219; G. 408; H. 475; H. & B. 444.
697. cum venit, etc.: when he comes, the queen has already, amid royal hangings, laid herself on a golden couch; venit is an historical present. aulæis superbis: ablative of attendant circumstance. The aulaeae were the curtains which hung from the ceiling in a Roman dining room, and under which the couches were arranged.
698. aurea spouda: i.e. a couch inlaid with gold. aurea is a dissyllable by synizesis. medium locavit: sc. se. She placed herself in the centre of the hall.
700. stratoque super discumbitur ostro: and the guests recline on the purple outspread, i.e. outspread on the couches. Over the couches were laid purple coverlets; discumbitur is used impersonally, the dis implying careless ease, not distribution.
701. manibus: dative. Cererem canistris expediant: and serve the bread from baskets. Cererem, a case of metonymy; cf. 177.
702. tonsis mantelia villis: napkins close-shorn. villis is an ablative of quality.
703. intus: i.e. in the inner rooms. quibus cura (sc. est): whose task it is. ordine longo penum struere: to set out the feast in long array, i.e. the many courses in due order.
704. flammas adolere Penatis: literally, to honor or magnify the Penates with flames; i.e. to keep the hearth ablaze with fire. The poet attempts to dignify a commonplace idea. “Many Pompeians painted representations of the household gods upon an inner wall,
often upon a wall of the kitchen, near the hearth. There was usually a painted altar underneath, with a serpent on either side coming to partake of the offerings.” (Man and Kelsey, Pompeii, p. 268.)

705. **qui onerent**: a relative clause of purpose. For a parallel account of a feast in Homer, see Odyssey I. 136 ff.

707. **nec non et Tyrii**: moreover the Tyrians too. **limina laeta**: festal halls. **frequentes**: thronging.

708. **toris pictis**: embroidered couches.

709. **Iulum**: in reality Cupid.

710. **flagrantis**: glowing. Appropriate to the god of love.

712. **infelix**: explained by the clause following. **pesti**: ruin, i.e. her ruinous passion for Aeneas.

713. **expleri mentem**: satisfy her soul; **expleri** is a passive with middle force. **ardescit tuendo**: takes fire as she gazes. The ablative of the gerund expresses means.

715. **complexu colloque**: in the embrace and on the neck. The abstract and concrete are mixed. The ablatives are local.

717. **reginam petit**: note the diaeresis after the second foot.

718. **Dido**: a pathetic addition. Translate, *poor Dido*.

719. **insidat miserae**: settles upon her to her sorrow; **miserae** is a case of prolepsis. Note the diaeresis after the fourth foot both in this line and in the preceding (the so-called bucolic caesura). **ille**: Cupid.

720. **matris Acidaliae**: Venus is so called from the spring Acidalia in Boeotia, a favorite haunt of herself and the Graces. **abolere**: to blot out the memory of.

721. **vivo amore**: i.e. love for the living Aeneas. **praevertere**: surprise.

722. **iam pridem**, etc.: her long-slumbering soul and heart unused.

(An impressive line of spondaic rhythm opens the passage, and the same rhythm voices the wonder of the gazing Carthaginians in 709. Three diaereses, coinciding with pauses in each of three successive lines (717-9), perhaps betoken the tragedy in which Dido is soon to be involved. Note too the anaphora in 709 and 717. Alliteration occurs in 700, 701, 706, 707, 710, 711, 714, 715.)
Lines 723–736.

Dido toasts the Trojans. The Song of Iopas.

723. postquam prima quies epulis: when first there came a lull in the feasting; sc. est. remotae: sc. sunt.

724. crateras: for the form cf. Troas, 30. Wine and water were mixed in the crater. At a Roman dinner the wine was brought in with the mensae secundae (= dessert). vina coronant: crown the wine; i.e. place wreaths about the bowl.

725. fit strepitus tectis: a hum arises in the hall, i.e. the noise of conversation.

726. lychni: magnificent chandeliers or candelabra were much in vogue in imperial Rome, some being cast in the shape of trees which bore lamps instead of fruit. Pliny tells us that the finest specimen of this kind was in the temple of Apollo built by Augustus on the Palatine. laquearibus aureis: the fretted roof of gold. Such a ceiling was often found in the grand halls of imperial Rome. aureis is a dissyllable by synizesis.

727. incensi: the feast was held in the daylight, and only after the wine was brought in were the chandeliers lighted.

728. hic: hereupon. gravem gemmis auroque: it was a golden cup set with jewels.

729. quam Belus, etc.: which Belus and all of Belus's line had been wont to i. With soliti (erant) supply implere. omnes a Belo: brief for omnes a Belo orti. This Belus is not the father of Dido, but some distant ancestor.

731. Iuppiter: the god of hospitality. hospitibus nam, etc.: for they say that thou dost appoint laws for host and guest. nam explains why Jupiter is invoked. hospites applies to both the entertainers and the entertained.

733. velis: may it be thy will that, etc.: huius: it, i.e. diei. minores: children.

735. coetum celebrate faventes: honor the gathering with friendly spirit. The last word is the most important.

736. laticum libavit honorem: offered a libation of wine. The
idea of an offering is in honorem, that of libation in libavit; laticum = vini.

737. primaque libato, etc.: and after the libation was first to touch the goblet with her lips. libato is ablative absolute with impersonal use. A. 419, c; G. 410, n. 4; H. 489, 7; H. & B. 421, 8, a.

summo ore: cf. prima terra, 541.


739. pleno se proluit auro: drank deep (literally, flooded himself) in the brimming gold. As often, the second half of the sentence repeats the first. The poet gives us a humorous contrast with Dido's dainty sip; cf. Scott's Lay of the Last Minstrel:

"The attending maidens smiled to see
How long, how deep, how zealously
The precious juice the minstrel quaffed."

740. crinitus: the bard has long hair like his patron god Apollo; see Fig. 39. Scott's minstrels have "tresses gray." Allan-bane is "white-haired" (Lady of the Lake). Iopas: Virgil's counterpart of the bards of the Odyssey, viz. Phemius (Odyssey I. 326) and Demodocus (ib. VIII. 73).

741. personat: makes (the hall) resound. Atlas: he is the god of Mount Atlas in Africa and therefore associated by Virgil with a Carthaginian bard. In the Odyssey (I. 52) Atlas is the father of the sorceress Calypso, "knows the depths of every sea, and upholds the tall pillars which keep earth and sky apart." Virgil regards him as a wizard who has instructed Iopas in the wondrous secrets of nature. hic: i.e. Iopas.

742. errantem lunam: i.e. the moon in its revolutions. solis labores: i.e. the eclipses of the sun.

743. ignes: lightning-fires.

744. pluvias Hyadas: pluvias (rainy) is a translation of Hyadas, which comes from a Greek verb veiv, 'to rain.' The rising of the Hyades in May was attended by rains. Cf. Tennyson:

"Thro' scudding drifts the rainy Hyades
Vext the dim sea." (Ulysses.)
geminos Triones: the twin Bears, i.e. the Great and the Little Bear.

745. quid tantum, etc.: i.e. why the days of winter are so short.

746. quae tardis, etc.: what delay stays the slowly passing nights, i.e. in winter. According to a principle frequently illustrated in this book, the second clause is but a variation on the first, there being, however, a contrast between the short days and the long nights. This and the preceding line have already been used by Virgil in his Georgics (II. 481–2).

748. nec non et: cf. 707.

750. multa super . . . super multa: note the epanalepsis (repetition at the beginning and end of a line) and the chiasmus; see 184. The dactylic rhythm well expresses Dido's eagerness.


752. Diomedes equi: i.e. the horses of Rhesus already mentioned in connection with Diomedes in 472. Dido asks about scenes and persons depicted in her temple. See 466 ff. quantus: the stature of.

753. immo age: nay come!

QUESTIONS ON BOOK I.

When was Virgil born? Was he older or younger than Julius Caesar? than Augustus? than Cicero? than Horace? Was he a Roman citizen from birth? What are the essentials of an epic poem? What are the great epics? What was Virgil's main purpose in writing the Aeneid? Is Book I chronologically first? Why this arrangement? What were the reasons for the strife between Juno and Venus? Why was Juno hostile to the Trojans? What other divinities were hostile to Troy, and why? What purely descriptive passage of five or more lines do you like best? What passages show the character of Aeneas? What characteristics do you find emphasized? What are the essential qualities of a leader? Does Aeneas possess them? [Cite passages to show
reasons for your opinion.] Where was Carthage? When does tradition say it was founded? How many miles was it from western Sicily? How long would it take a storm-driven vessel to cover this distance? Why does the poet cause his hero to land at Carthage rather than at some other point? From what country did the settlers of Carthage come? Where in the poem are the *annales laborum* mentioned in 373? Where did Aeneas first embark? How many vessels did he have? Who were Priam? Achilles? Hector? the Atridae? Tydides? What was Hesperia? Libya? Where was the *Tyrhenum aequor*? What part of Jupiter’s promise to Venus is authentic history? In how many passages does Venus actively appear in this book? What traits does she manifest? [Give passages which support your answer.] What were the principal scenes depicted on the walls of Dido’s temple? Why are they introduced? Why did these pictures arouse hope in the heart of Aeneas? Would the passage 494–519 furnish suitable material for a picture? Why? Give five familiar quotations from this book. How does Latin verse differ from English? Describe the metre of the *Aeneid*. What English verse-forms are used to translate it? How does Tennyson describe it? Show how Virgil secures variety of rhythm. What is the effect of a prevalence of spondees in a verse? of dactyls? Cite a good illustration of alliteration. Why do we find incomplete lines in the *Aeneid*? Quote five reminiscences of Book I in English writers.

BOOK II.

THE FALL OF TROY.

Lines 1–12.

AENEAS BEGINS HIS STORY.


3. *infandum* . . . *dolorem*: note the artificial order, the adjective and substantive being respectively the first and last words of the line. The inverse order is rare in Virgil. *renovare*: sc. *me.*

4. *ut*: *how,* introducing an indirect question, which is dependent on the sense of ‘telling’ implied in *renovare dolorem.* *lamentabile*: *woful.*

5. *quaef*: *the sights that.* The relative refers loosely to the substance of the previous clause. -que . . . et: a poetical usage, corresponding to τε . . . καί in Greek. Omit -que for translation.

6. *quorum pars magna fui*: *wherein I took a large part.* The story is limited to the hero’s personal experience. For the expression, cf. Tennyson’s *Ulysses*: “*I am a part of all that I have met.*” *fando*: *in telling.* Cf. *tuendo,* I. 713.

7. *Myrmidonum Dolopumve*: these were Thessalian tribes, under the generalship of Achilles and his son Pyrrhus. *Ulixi*: cf. *Achilli,* I. 30.

8. *caelo precipitat*: *is speeding from the sky;* i.e. into the ocean from which night and day both come. The night is far spent.

9. *cadentia*: *setting, sinking.*

10. *amor*: sc. *est.* The word has here the sense of *desiderium.* *cognoscere*: this use of an infinitive with a substantive is poetical. In prose it would be *cognoscendi.*

11. *supremum laborem*: *last agony.*

12. *meminisse horret*: *shudders to recall;* *horret* governs an infinitive, on the analogy of verbs of fearing like *veretur.* *refugit*: note the quantity of *u.* The tense is a’perfect, has shrunk back.

(So famous is the opening of this book, that many of these lines have become the common property of modern writers. Thus Thackeray gives *Conticuere omnes* and *Intentique ora tenebant* as the headings of two chapters (III and IV) in his *Virginians* (Vol. II). As for *quorum pars magna fui* (6), their general use may be illustrated from Robert Louis Stevenson, who speaks familiarly of “‘the bourgeois (quorum pars)” in his *Letters,* Vol. II. p. 24.)
Lines 13-20.

The Wooden Horse.

14. *ductores* = *duces*. Archaic tone. *Danaum* = *Danaorum*. 
*tot labentibus annis*: ablative absolute, expressive of cause. 
The siege of Troy had lasted ten years.

15. *instar montis*: like a mountain. *Palladis*: Minerva was 
the patron goddess of handicrafts.

16. *sectaque intexunt abiete costas*: line (literally, *interweave*) the ribs with planks of *fir* (literally, *with cut fir*). *abiete*: a 
dactyl (*—oo*) by synaeresis.

17. *votum simulant*: they feign it as a votive offering; *i.e.* they 
pretend that the horse is an offering to a god, to ensure a safe 
return to Greece. Cf. note on I. 334; *votum* is a predicate accusa-
tive.

18. *huc*: in *it*, literally, *hither*, and used because the verb implies 
motion. *delecta virum corpora*: a periphrasis for *delectos viros*, 
the *corpora*, however, implying bodily vigor.

19. *caeco lateri*: explaining *huc*, *in its dark sides*. Dative of in-
direct object with a compound verb.

20. *milite*: *soldiery*, a collective singular. As is often the case 
in Virgil, the second part of the sentence explains the first, and 
the *delecta corpora* (18) are identical with the *armato milite*. In 
the sequel, Virgil names only nine Greeks who were in the horse. 
See 261. Napoleon's criticism, that even if there were only one 
hundred Greeks within, the horse would have been of enormous 
size, thus loses much of its force.

Lines 21-39.

The Trojans roam freely outside the City.

21. *Tenedos*: the island still retains this name. It is only four 
miles from the main shore. *notissima*: because of its temple 
of Apollo.

23. tantum: only. male fida = non fida, unsafe. carinis = navibus by synecdoche.
24. condunt: i.e. the Greeks.
27. panduntur portae: in Roman poetry open gates commonly indicate peace. iuvat: sc. Trojanos.
30. classibus = navibus, an archaic use; cf. ductores, 14. locus: sc. erat; here the ships were beached. certare: i.e. in their engagements with the Trojans.
31. stupet: used transitively, like miratur. innuptae: Minerva was the maiden goddess (παρθένος), whose temple was called the Parthenon. exitiale: applied to donum by prolepsis. It was destined to bring ruin to the Trojans. Minervae: to Minerva, objective genitive. The line explains votum, 17.
32. mirantur: note the freedom of construction, the plural being used here, but the singular in stupet.
33. duci, locari: the prose construction is a subjunctive clause with ut.
34. dolo: Aeneas suggests treachery, because, when an oracle had declared that a child born on a certain day would prove the ruin of Troy, Priam put to death a son of Thymoetes, since he, as well as Paris, was born on the day in question. iam: now at last. ferebant: were tending, or setting.
35. quorum ... menti: whose minds were wiser in counsel. Understand ei as an antecedent to quorum. menti is a dative of possession; sc. erat.
37. -que: here equivalent to -ve, having disjunctive force.
38. aut: the first plan (aut, 36) is to destroy the horse; the second (aut, 38), to examine its interior. temptare: probe.
39. *studia in contraria*: *into opposing parties*.

(With Virgil's story of the wooden horse should be compared the song of Demodoc in the *Odyssey*, VIII. 490 ff. In Homer, the discussion among the Trojans takes place after the horse has been dragged up to the citadel; Virgil more wisely represents it as occurring while the horse is still outside the city walls.

Note the simple, concise, and vivid style of the narrative. Vividness is increased by the personal tone. Thus the speaker identifies himself with the citizens (cf. *nos*, 25), the various remarks of the people are quoted (29, 30), and individual Trojans are named (32, 35). Alliteration is carefully employed. See 23, 26, 27, 28, 30 (note the many c sounds), 32, 34, 38, 39.

In 29 and 30 the diaereses (after *manus* and *locus*) and the anaphora (*hic . . . hic . . . hic . . . hic*) strongly emphasize the excitement of the people.

Note the rhythm of 24, 25, and 26. The spondaic rhythm of 24 suggests the terrible snare thus laid for the Trojans. The dactylic tone of 26 harmonizes with the joy of the besieged, but the return to the spondaic tone in 26 implies that the speaker is only too well aware that the joy is shortly to be turned into grief.)

**Lines 40–56.**

**LAOCOÖN INTERVENES.**

40. *primus*: *i.e.* he takes the lead. *ibi*: temporal, *at this moment*. *magna comitante caterva*; cf. Dido's appearance at I. 497. As there the queen is attended by *magna iuvenum caterva*, so here the expression indicates that the priest is a leader, who commands a large following.

41. *summa decurrît ab arce*: why, when most of the Trojans were outside the walls, had Laocoön been on the citadel? Probably to get a commanding view of the country and sea, so as to detect signs of the enemy, because he did not believe they had returned to Greece.

42. *et procul*: verbs of saying are frequently omitted in narrative style; cf. I. 37.

43. *avectos*: *sc. esse*.

44. *Danaum*: with *dona*. *Ulixes*: Ulysses represents Greek cunning.

46. *authaec*, etc.: *or this is an engine of war which has been built*
to assail our walls. The form of machina to which Laocoön here alludes is the turris, which was on wheels and could be moved against the walls of a town.

47. inspectura: the future participle expresses purpose. ventura desuper urbi: fall from above on the city; urbi for in urbem after a verb of motion. Cf. pelago, 36.

48. error: trick.

49. timeo Danaos et dona ferentis: a favorite quotation; cf. Thackeray: "F. B., sir, fears the Greeks and the gifts they bring" (Newcomes, Vol. II. ch. 32.) et = etiam.


51. in . . . inque: the repetition of the preposition emphasizes the force of the blow. feri = equi, to be taken with latus as well as alvum. curvam compagibus alvum: literally, the belly arched with joints, i.e. the arched frame of the belly. Virgil has countless variations of this sort.

52. contorsit: the prefix is intensive, implying concentrated effort; cf. 1. stetit: stuck; emphatic position. utero recusso: ablative absolute expressive of cause. Virgil is fond of compounds in re-. Here recussus is used of the reverberation, and the compound enables the poet to emphasize the idea by the doubling of the sound of r, which was a trilled letter.

53. cavae cavernae: note the striking repetition of both sound and idea. The adjective, however, is to be taken predicatively with insonuere.

54. si fata deum: sc. non laeva fuissent. laevus, as applied to fata, means unpropitious; as applied to mens, misguided. The word amiss will satisfy both clauses. Note the anaphora (si . . . si), with rhetorical force.

55. impulerat: used for impulisset for vividness, he had surely driven us. The condition is contrary to fact. foedare: poetical use of the infinitive for ut and subjunctive.

56. staret, maneres: note the change from the third to the second person. For the apostrophe, cf. I. 555.

(In 45, the spondaic rhythm emphasizes the solemnity of Laocoön's warning. Lines 52 and 53 are onomatopoetic. The expressive spon-
dee which opens the couplet is followed by dactyls, which with the help of assonance strikingly depict the effect of the blow. The vivid narrative of the paragraph reaches a climax in the emotional apostrophe (56), which makes an effective close.)

Lines 57-75.

Enter Sinon.

57. ecce: we do not learn what is the effect of Laocoön’s advice and action, for our attention (as was the case with the Trojans) is diverted by the appearance of a prisoner. manus revinctum: having his hands bound behind him. This is an imitation of a Greek passive participle with the accusative case retained from the active voice. Similar in form, but logically different, is oculos suffusa, I. 228.

58. regem: Priam.

59. Dardanidae: adjectival, with pastores. venientibus: to them as they approached. ulтро: with obtulerat, 61.

60. hoc ipsum ut strueret: to compass this very end, viz. that of being admitted in some way into Troy. Once within the city, he would rely upon his cunning. The verb struere implies craftiness.

61. fidens animi: confident in spirit; animi is a locative genitive. in utrumque paratus: i.e. for success or death, as explained in the next line. The words have become proverbial, and furnish (e.g.) a title for one of Matthew Arnold’s poems.

62. versare dolos: to ply his crafty wiles; versare is in apposition with utrumque.

64. ruit certantque: for the change in number, cf. note on 32. inludere: the use of the infinitive is poetical; cf. contendunt petere, I. 158.

65. Danaum insidias: cf. I. 754. criminе ab uno disce omnis: these are among the most frequently quoted words of Virgil. The crafty Sinon is to be regarded as a type of the Greek race; cf. 44.


67. turbatus: though at the outset Sinon was fidens animi (61),
yet he may well have been *agitated*, when surrounded by the *Phrygia agmina*.

69. nunc: cf. *iam* in the next line. *nunc* of purely present time, but *iam* of *relatively* present time, *i.e.* time as compared with preceding time, 'by this time.' Here this sense is still further defined by *denique*.

71. neque . . . et: like οὐτε . . . τε in Greek. We cannot say in English 'neither . . . and.' Translate *neque*, therefore, as if it were *non*. *super*: besides.

72. *poenas cum sanguine poscunt*: *call for vengeance and my life*, *i.e.* the extreme form of vengeance.

73. *compressus et*: poetical order for *et compressus* (sc. est).

74. *hortamur fari*: cf. *duci hortatur*, 33. *quo sanguine creitus*: sc. *sit*, of *what stock he is sprung*. The verb *creso* is a derivative of *creo*, so that *creitus* and *creatus* may have the same meaning.

75. *quidve ferat*: or *what (tidings) he brings*, *i.e.* what he has to say for himself. *memoret*, *quae sit fiducia capto*: *tell us on what you rely as prisoner*. *memoret* represents an imperative in the direct discourse; *capto* agrees with *ei* understood, which represents *tibi* of the original remark. Sinon has surrendered himself readily; he must therefore have some ground for assurance.

(Note the alternation of rhythm, dactylic and spondaic, in the first two lines of the paragraph. In 68 we have an instance of the rare 'spondaic line' (the fifth foot being a spondee). This is followed up by the slow spondaic rhythm of 69. The effect secured is an emphatic expression of the seeming hoplessness of Sinon's position. Note, too, the harsh effect of the accumulated *c* and *g* sounds in the former line. In 74 and 75 the full pause and diaeresis after *impetus*, and the disjointed style of expression harmonize with the excitement of the scene.)

*Lines 77–104.*

**Sinon's Story.**

77. *fuerit quodcumque*: *whatever comes*. The future perfect is used instead of the future for metrical reasons.

78. *vera*: adverbial in its force. Cf. note on *intenti*, 1. This solemn assurance of truthfulness is emphasized by the striking
position of *vera*, viz. at the end of the sentence and the beginning of a line. *me*: *sc. esse*. *Argolica* = *Graeca*. Virgil skillfully represents Sinon as first stating what is undoubtedly true. Thus he is likely to win credence for the rest of his story.

79. *hoc primum*: *sc. fatoer*. *Sinonem*: note the rhetorical effect of using the name instead of *me*. The prisoner thus strengthens his case by giving the name a sort of fictitious value. Others may be mendacious, but certainly not Sinon. See note on *Iunonis*, I. 48. Indirectly, too, the Trojans learn who their prisoner is.


81. *fando*: *by report*; cf. 6. *aliquod si . . . nomen*: literally, *if any name*, etc., i.e. *if the name has at all reached your ears*; cf. *Anthea si quel*, 181. Sinon cleverly assumes a doubtful tone, though he knows well that the story of Palamedes would be familiar to the Trojans.

82. *Palamedis*: Palamedes, of Euboea, who was descended from Belus, king of Egypt, had incurred the enmity of Ulysses by exposing his pretence of madness and compelling him to take part in the Trojan war. The story is not found in Homer. *incluta fama gloria*: *his renown spread abroad by fame*.

83. *falsa sub prodizione*: *under false information*. This was furnished by a forged letter, purporting to come from Priam, which Ulysses concealed in the tent of Palamedes.

84. *insontem infando indicio*: note the emphatic repetition of the prefix *in-*, and the double elision. Thus Sinon drives home his statement with affected horror. *infando indicio*: *on hideous testimony*. *quia bella vetabat*: Sinon invents this reason so as to win the favor of the Trojans for Palamedes and indirectly for himself.

85. *nunc*: note the asyndeton, *(but) now*. *cassum lumine*: archaic expression.

86. *illi me*, etc.: this is the apodosis to the *si* (81) clause; *illi* is a dative of reference. Sinon is sent as a dependent on Palamedes. *et = et quidem*.

87. *pauper in arma pater*, etc.: note the details artfully given to arouse compassion. Alliteration emphasizes the effect. *primis*
ab annis: i.e. of the military age, or manhood. Sinon is old enough to leave children behind; cf. 138.

88. stabat: the subject is Palamedes. regno incolunus: secure in princely power; regno is ablative of specification.

89. et nos: we too. After the death of Palamedes, Sinon was left friendless.

90. invidia postquam: asyndeton; cf. 85. invidia, an ablative of cause, is emphasized by position.

91. haud ignota loquor: i.e. you know the story well. This admission helps to gain the confidence of his hearers. superis concessit ab oris: passed from the world above, i.e. from the earth to the world below.

93. mecum: in secret; cf. secum, I. 221.

94. et: translate as but, in view of the preceding nec. tulisset: offered; sc. se. The form is due to indirect narration after promisi, and represents tulerit (future perfect) in the direct, as remeassem represents remeavero.

96. ultorem: in predicate apposition to me (94), promised myself as avenger.

97. hinc: hence, i.e. from this cause. prima mali labes: the beginning of evil's taint.

98. terrere: this and the following infinitives are historical. spargere voces: to sow rumors.

99. volgum: here masculine. Elsewhere in Virgil neuter. conscius: conscious of guilt. The word is applicable to the previous clauses, as well as to quaerere arma. arma: offensive or defensive? Doubtless the former, the object of Ulysses being to put Sinon out of the way. The word arma, however, includes plots or stratagems as well as weapons.

100. enim: indeed; cf. sed enim, I. 19. Calchante ministro: ablative absolute. Sinon skilfully cuts short his story, when the curiosity of his hearers has been aroused to the utmost. This is an instance of aposiopesis; cf. I, 135.

101. sed quid autem: nay, but why? or but why pray? The combination sed autem is elsewhere confined to the colloquial style. haec ingrata: this unwelcome tale.
102. uno ordine habetis: hold in one class, i.e. all alike.

103. idque audire sat est: continue the si; and if it is enough to hear that, viz. that I am a Greek. iamdudum: literally, this long while, but practically at once. It implies that the punishment is already long delayed.

104. Ithacus: i.e. Ulysses, who came from the island of Ithaca. magno mercetur: i.e. the Atridae would be willing to pay a large reward for his death; magno is ablative of price. The line contains a clever plea. If the Trojans put Sinon to death, they will please their bitterest foes. Note the emphatic position of Atridae.

(The spondaic rhythm of 73 echoes the thought expressed. The telling aposporiposis in 100 is followed by a sudden descent to an everyday style (cf. note on 101). The ejaculations in 101 and 102 accord with the tone now assumed. Note the frequent elisions in the latter line.

Alliterative effects are frequent. See 83, 84, 86, 87, 90, 104.)

Lines 105–144.

His Pretended Escape from Death.

107. prosequitur = pergit, continues, a rare use. ficto pectore: with feigned feelings. Note the double alliteration in the line.

108. fugam Troia cupiere reliqua moliri: longed to quit Troy and compass a retreat; Troia reliqua, an ablative absolute; moliri = parare, but implies effort.

110. fecissent utinam: cf. utinam adforet, I. 575. saepe, etc.: adversative asyndeton. The contrasted ideas are emphasized by anaphora (saepe ... saepe) and by the use of two simple sentences instead of one complex one, the idea being, 'as often as (quam saepe = quoties) they desired, so often (tam saepe = toties) storms prevented.' aspera ponti hiems: a fierce tempest of the deep.

111. euntis: when essaying a start. The participle has a conative force.

112. contextus: cf. intextum, 16. acernis: in 16 the wood was pine or fir.
113. *staret*: more picturesque than *esse*.

114. *scitantem*: the present participle is used instead of the awkward future or the prosaic supine. A. 490, 3; H. 638, 3, and 538, 2; H. & B. 606; also (in reference to the supine) G. 435, n. 2. *oracula Phoebi*: the chief oracles of Apollo were at Delos and Delphi.

116. *sanguine . . . caesa*: referring to the sacrifice of Iphigenia, daughter of Agamemnon, at Aulis, because an oracle had declared that only by such means could the Greeks secure a favorable wind to carry their ships to Troy. The story is referred to in Tennyson's *Dream of Fair Women*:

"I was cut off from hope in that sad place," etc.

*placastis*: a syncopated form of *placavislis*.

118. *reditus*: the plural, perhaps because the Greek chiefs returned, not to one place, as Aulis, but to their several homes. *animaque litandum Argolica*: sc. *est, you must win Heaven's favor with the life of a Greek*; *litandum est* is impersonal. Note the emphatic position of *Argolica*; cf. *vera*, 78.

119. *quaes vox ut*: *when this utterance*.

121. *cui fata parent*: indirect question dependent on the idea of doubt in *tremor*. With *parent*, sc. *hoc*, i.e. *this doom*.


123. *ea numina*: *that will*.

124. *canebant*: foreboded. Note the double alliteration (*mihi multī . . . crudele canebant*).

125. *artificis*: schemer. *ventura videbant*: another case of alliteration. The assonance (*canebant . . . videbant*) accords with the idea that gloomy forebodings were in the air. *ventura = what would come*.


127. *aut*: we should rather have expected *et*, but, conversely, *et* is often used for *aut*.

128. *vix tandem*: *but at length*. The redundant expression is emphatic.
129. **composito**: an impersonal ablative absolute used adverbially; cf. *libato*, I. 737. In prose we should have *ex* (de) **composito**. 

**rumpit vocem**: breaks into utterance, breaks silence. The verb has a causative sense, causes to break forth.

131. **unius ... conversa tulere**: they bore (i.e. acquiesced in) when turned to one poor man’s ruin. Sinon affects a cynical tone.

132. **parari**: historical infinitive.

133. **salsae fruges**: before sacrifice, salted meal (*mola salsa*) was sprinkled on the victim’s head. **tempora**: temples. **vittae**: fillets, which adorned a sacrificial victim.

134. **fateor**: Sinon wins confidence through this display of candor. It was sacrilege for him, devoted as a victim to the gods, to escape.

136. **dum vela darent, si forte dedissent**: until they should set sail, if haply they would. Here we have implied *oratio obliqua*, representing an original *delitescam, dum vela dent, si forte dederint*; cf. note on *priorquam gustassent*, I. 472. According to the oracle (116–119), the sailing of the Greeks depended on the sacrifice which Sinon’s escape has frustrated.

137–8. A strong appeal to the compassion of the audience. **patriam antiquam**: my dear old country. So we speak of “old Ireland,” “old Kentucky home,” etc.

139. **quos illi fors et, etc.**: of whom perchance too they will demand due punishment for my flight. The verb *reposcent* governs two accusatives. See A. 396; B. 178; G. 339; H. 411; H. & B. 393. The prefix *re-* implies ‘in return.’ *fors* (= *fors sit*) is used abverbially, and the combination *fors et* is archaic, literally, ‘there would be a chance and they will demand.’

141. **quod**: wherefore. This use of *quod*, as a particle of transition, is common in adjurations. *te*: governed by *oro*, 143. It refers to Priam. **consilia numina veri**: powers that know the truth.

142. **per si qua est ... fides**: by whatever inviolate truth may still be found anywhere among mortals. The-accusative *fidem*, governed by *per*, is attracted into the clause with *si qua*.

143. **miserere ... miserere**: pathetic anaphora. **laborum**: A. 354, a; B. 209, 2; G. 377; H. 457; H. & B. 352, 2.
(In the above paragraph there are several lines with a marked spondaic rhythm. 105 expresses intense curiosity; 109, weariness; 133, grimness of the sacrificial details; 138 and 139, deep pathos. On the other hand, the strikingly dactylic character of 120 is expressive of shuddering fear.)

**Lines 145–161.**

PRIAM SETS HIM FREE.

145. his lacrimis: dative, = Sinoni lacrimanti. *ultra*: further, besides. The hearers have been brought from an attitude of curiosity to one of genuine pity.


148. hinc iam: from henceforth. *obliviscere Graios*: forget the Greeks. The accusative, instead of the usual genitive, with *obliviscor*. A. 350, a; B. 206, 1, b; G. 376, 2; H. 454, 2; H. & B. 350.

149. noster eris: a Roman general, when receiving a deserter, used the formula, *quisquis es, noster eris*. *vera*: as in 78.

150. quo: to what end? *quīs auctor*: sc. fuit, who was the contriver? or, who suggested it?

151. quae religio: what religious offering is it? The word *religio* (properly *a religious scruple*) is here used by metonymy for the thing offered on account of such a scruple.


153. exutas vinculis: freed from shackles. Note that the form *vinculis* (*_w_) would be impossible in the hexameter. *ad sidera* = *ad caelum*. It is day-time.

154. ignes: i.e. all the heavenly bodies, sun, moon, and stars. *non violabile*: inviolable, i.e. not to be profaned by perjury.

155. aera ensesque: the plural is an exaggeration, such as may be expected from the mendacious Sinon.

156. hostia: as a victim.

158. viros = eos; cf. viro, 146. ferre sub auras: to reveal.
159. si qua: whatsoever. teneor patriae nec = nec teneor patriae.
160. promissis maneas: stand firmly by thy promises. The ablative is local. servata: with causal sense.
161. si magna rependam: if I shall make a large return, i.e. for keeping faith with me.

(Note the skill shown in this narrative. Priam's excitement is evident from his brief statements and rapid fire of questions (148-151).
Sinon's oath is dramatic and effective, yet when examined is seen to be either vague (ignes) or empty, for he invokes the altars which had no existence. There is a climax in his renunciation (157-159), for he pretends to break all ties, whether as soldier, friend, confidant, or citizen. Force is secured by anaphora (vos . . . vos 154, 155; fas . . . fas 157, 158; si . . . si 161) and by the apostrophe of Troy in 160, 161.)

Lines 162-198.

**Sinon explains the Mystery of the Horse.**

162. fiducia belli: confidence in the war.
163. Palladis auxiliis semper stetit: by the aid of Pallas ever stood firm; literally, stood on the aid of Pallas, auxiliis being a locative ablative. ex quo Tydides sed enim: but indeed from the time that Diomedes, etc. For sed enim, see I. 19 and note.

165. fatale Palladium: the fateful Palladium. This was a statue of Pallas (Minerva), which stood upon the citadel of Troy. It was fatale because the safety of Troy depended on its preservation in the city. Ulysses and Diomedes succeeded in stealing it. See Fig. 42.

166. summae arcis: the acropolis.
168. virgineas divae vittas: fillets of the virgin goddess, virgineas being a transferred epithet; cf. note on innuptae, II. 31.

169. ex illo: from that time, corresponding to ex quo, 163. fluere ac retro sublapsa referri: ebbed and, backward stealing, receded. The infinitives are historical.
171. nec dubiis monstris: and with no doubtful portents. ea signa: signs thereof, i.e. of her displeasure.

172. arsere: (when) there blazed forth. Note the force given by asyndeton.

173. luminibus arrectis: from the upraised eyes; i.e. upraised in anger.

176. temptanda: sc. esse, must be essayed. Possibly Minerva's anger would prevent the voyage. canit: proclaims.

178. omnia ni repetant Argis: unless they seek new omens at Argos. Again Virgil is thinking of a Roman custom. If ill success attended a general in the field, he would return to Rome to take the auspices afresh (auspicia repetere or capture). numenque reducunt: the meaning is much disputed, but surely after hearing about the sacrilege and the anger of Minerva we ought to learn something about the restitution of the Palladium. The Greeks, then, have taken it away, in order that, after seeking fresh auspices and purifying themselves from the pollution, they may escort the deity back with due honor, and so finally conquer Troy. See note on 165.

179. quod avexere: which they have taken away. The words are added by Sinon and are not part of the oblique narration. Hence the indicative.

180. et nunc quod, etc.: and now as to their having sought Mycenae, etc. For the syntax, see A. 572, a; B. 299, 2; G. 525, 3; H. 588, 2, 3, n.; H. & B. 552, 2.

181. deos: owing to their sacrilege the gods have deserted them, and they are now trying to win them back. remenso: this participle from a deponent verb is here used as a passive.

182. digerit: interprets.

183. hanc: in emphatic position, because it is the keynote to the answer of Priam's question, quo . . . statuere (150)? pro Palladio . . . pro numine laeso: the second expression is a variation on the first, though the first pro must be rendered in lieu of; the second, to atone for. For numine laeso, cf. I. 8.

185. tamen: i.e. they were to build a statue, but nevertheless this was to be so large that it could not be taken into Troy.
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186. roboribus textis: of timbers interlaced; cf. 112. caelo: dative; cf. pelago, 36.

188. antiqua sub religione: under shelter of their ancient faith. The structure, being pro Palladio, might furnish the same protection as the Palladium.

190. ipsum: i.e. Calchas.

191. futurum: sc. esse. Indirect narration, governed by a verb of saying, implied in iussit above.

192. manibus vestris vestram . . . urbem: note the chiasmus, and the emphasis secured by the collocation of vestris vestram.

193. ultro: actually, i.e. the people, hitherto on the defensive, would assume the offensive. Asiam: i.e. Troy. Pelopea ad moenia: i.e. to the cities of Greece. Pelops (from whom the Peloponnesus is named) was the ancestor of the kings of Mycenae, and Mycenae represents Greece.

194. ea fata: such a doom, i.e. magnum exitium. manere: an instance of the vivid present for the future.

195. arte Sinonis: the story of Sinon is often alluded to in later literature. Thus in Shakespeare's Titus Andronicus, Act V. Sc. 3, Marcus, addressing Lucius:

"Speak, Rome's dear friend, as erst our ancestor, When with his solemn tongue he did discourse To love-sick Dido's sad attending ear, The story of that baleful burning night, When subtle Greeks surpris'd king Priam's Troy, Tell us what Sinon hath bewitch'd our ears, Or who hath brought the fatal engine in, That gives our Troy, our Rome, the civil wound."

See also Cymbeline, Act III. Sc. 4, and Henry VI, Part III. Act III. Sc. 2.


197. Larissaeus: appropriate, not because Achilles came from Larissa, but because Larissa was in Thessaly. A still better reason for its use is that it has a stately sound.

198. Note the combination of anaphora (non . . . non), asynde-
ton, and chiasmus (anni decem ... mille carinae). These last two lines are strikingly simple, yet contain a world of meaning.

(In the above passage, note that the diaeresis in 163 coincides with the break in the enemies’ relations with Pallas. The account of the sacrilege opens with a line expressive of horror, in spondaic rhythm (165), which passes into the dactylic (167), when the hasty act of pollution is described. Another dactylic line (181) suggests a rapid journey, and the early return of the Greeks.)

Lines 199-227.

LAOCOÖN’S TERRIBLE FATE.

“This prodigy is not merely ominous, but typical, of the destruction about to come upon Troy. The twin serpents prefigure the Grecian armament, which, like them, comes from Tenedos; like them, crosses the tranquil deep; like them, lands; and, going up straight to the city, slaughters the surprised and uresisting Trojans (prefigured by Laocoön’s sons), and overturns the religion and drives out the gods (prefigured by the priest Laocoön).” — Henry.

199. aliud: another (portent). maius miseris multo: the alliteration emphasizes the effect of the statement. miseris is to be taken with nobis understood.

200. obicitur: on the prosody of this word, see A. 603, f. n. 3; B. 202, 5; G. 703, 2, n.; H. 688, 2; II. & B. 30. magis: the natural order would be multo magis tremendum. improvida: blind or heedless.

201. ductus sorte: drawn (i.e. chosen) by lot. Hence his appointment had met with the approval of the gods. Neptuno: dative of reference. According to tradition, Laocoön was a priest of Apollo, but this position is given by Virgil to Panthus; see 319.

202. solemnis mactabat ad aras: the regular sacrifices to Neptune, whose shrine would naturally be near the seashore, had doubtless been neglected during the war. Laocoön therefore takes the earliest opportunity to offer the rites due the god. The imperfect mactabat indicates that he set about his task even while Sinon was telling his story. It is a plausible view that he wished to supplicate Neptune to destroy the Greek fleet.
203. *alta*: *the deep*. In this sense, the singular is more common.

204. *immensis orbibus*: *with huge coils*, ablative of quality.

205. *incumbunt pelago*: *are breasting the sea*.

206. *iubae sanguineae*: *manes* (i.e. *crests*) *blood-red*. These sea-serpents are creatures of the imagination; cf. Milton's Satan (*Paradise Lost* I, 192):

"Thus Satan, talking to his nearest mate
With head uplift above the wave, and eyes
That sparkling blazed; his other parts besides
Prone on the flood, extended long and large,
Lay floating many a rood."

207. *pars cetera*: *asyndeton*.

208. *legit*: *skims*. *sinuat immensa volumine terga*: *rolls their huge backs in many a fold*.

209. *sonitus spumante salo*: alliteration to imitate the sound, translated by Morris "while sends the sea great sound of foam."

*spumante salo* is ablative absolute.


212. *agmine certo*: *in steadfast course*. Note the contrast with *diffugimus*.


215. *miseros artus*: poetic brevity, for *miserorum natorum artus*.

216. *post*: corresponds to *primum*. In Virgil the sons are slain first, then the father. In the Vatican group (Fig. 10) the serpents, perhaps owing to the limitations of sculpture, assail all simultaneously. Poetry can always tell more than sculpture or painting. Note further discrepancies between Virgil's account and the sculptured group. *ipsum*: the father himself. *auxilio*: dative of purpose.


223. *qualis mugitus*: *sc.* tollit, such bellowings as a bull raises. It is also possible to take *mugitus* as a nominative case with *est* understood. For the sound of the line, however, the long vowels of the accusative are an advantage.


225. *lapsu effugiunt*: glide away and escape, literally, escape with a gliding motion. *delubra summa*: *i.e.* the shrines on the acropolis.

226. *arcem*: here used for *templum*, because the temple is on the acropolis.

227. *pedibus deae*: *i.e.* under Minerva's statue. This must have been set up by the Trojans when the Palladium was stolen. Virgil's idea was perhaps suggested by statues of Minerva, which sometimes have a serpent at the base. *teguntur*: *hide* themselves; middle voice.

Note that Virgil does not describe the actual death of Laocoön and his sons. This reticence is in accord with the spirit of the best classic art.

(This Laocoön scene has been very carefully composed. Alliterative effects are especially common. Thus besides the striking lines 199, 209, 213 (see notes) we have *im-provida pectora* 200, *sorte sacerdos* 201, *Tenedo tranquilla* 203, *pelago pariter* 205, *sanguineae superant* 207, *suffecti sanguine* 210, *lambdant linguis* 211, *miseors morsu* 215, *capite cervicipibus* 219. Note, too, the expressive assonance in *horresco referens* 204, *clamores horrendos* 222, and *incertam excus-sit cervice securim* 224.

The spondaic rhythm lends a solemn tone to the act of sacrifice (202) and has an onomatopoetic effect in 223, while the dactylic line at the close (227) accords with the idea of easy motion.)

**Lines 228–249.**

**The Trojans draw the Horse into the City.**


230. *robur*: note the variety of terms which Virgil applies to the horse in this book. *qui laeserit*: casual relative clause.


233. *conclamant*: all doubt has now been silenced.

234. *dividimus muros*: the city gates would not be as high as the walls, which would be continuous above them. Hence, even if the gates were wide enough to receive the horse, the wall above would have to be removed. *moenia pandimus*: open the fortifications. This is not a distinct act. Parting the walls involved the opening up of the city's fortifications and so leaving it exposed to assault.

235. *accingunt* = *se accingunt*. *pedibus rotarum subiciunt lapsus*: place gliding wheels beneath its feet.

236. *collo intundunt*: literally, stretch upon the neck; *collo* is a dative.

238. *armis* = *armatis*, armed men. *circum*: the adverb. *sacra canunt*: chant sacred songs. *gaudent*: note the tragic irony of the situation. If the joy of the Trojans is now accented, so presently will be their grief.


243. *substitit*: to stumble on the threshold was an evil omen. Here the *machina* even stuck fast. The time of *substitit* is really prior to that of *inabitur*, 240.

244. *immemores*: unmindful (of the omen). See preceding note. *tunc etiam*: at this time too, as well as on previous occasions, e.g. when Helen came to Troy.

245. *fatis futuris*: to predict the fates, a dative of purpose. *Cassandra*: Cassandra, the most beautiful of the daughters of Priam, rejected the love of Apollo, who by way of punishment endowed her with the gift of prophecy, but decreed that her utterances should never be believed.


248. *nos*: sc. *sed*, emphatic asyndeton. *delubra deum*: alliteration. *miseri, quibus*, etc.: poor wretches! *for that day was our last.* For the subjunctive see A. 535, e; B. 288, 3, a; G. 633; H. 592; H. & B. 523.
249. festa fronde: alliteration. velamus: *i.e.* cover so thickly with festoons and garlands as to hide from view or *veil* the altars.

(The terrible significance of the admission of the horse within the walls is implied in the spondaic rhythm of 237 and 245. There is a tone of expectancy and a flutter of excitement in 243, with its dactylic rhythm and diaeresis after the ominous *substitit.*

The striking pathos of the beautiful apostrophe in 241 loses none of its force, though we learn that the line is a reminiscence of one in the older poet Ennius. The anaphora (*o . . . o*), and double alliteration (*divum domus, Ilium incluta*) increase the effect.)

Lines 250–267.

The Greeks emerge from the Horse.

250. vertitur caelum: *the sky revolves,* *i.e.* as if the earth were stationary and the sky revolved about it. *ruit Oceano*: *rushes from the ocean*; cf. 8. *nox*: the monosyllabic ending is here due to imitation of an Homeric rhythm: *δρόπει δ' οὐδανόθεν νυξ* (*Odyssey* V. 294); cf. note on I. 65.

252. Myrmidonum: cf. note on 7. per moenia: *throughout the city.*

253. contiucere, complectitur: cf. note on contorsit, 52. amica: *friendly,* because favorable for the attack. lunae: it was an old tradition that Troy was taken on a moonlight night. See Fig. 11.

256. flammis: the beacon light served perhaps as a signal to the other ships for starting, but was mainly intended for Sinon, who would have to know the proper moment for opening the horse. *cum regia puppis extulerat*: *when (or after) the royal ship (i.e. Agamemnon's) had raised.* The indicative *extulerat* is here used for *extulisset* (*_w >=;*), a form not available for the hexameter. The indicative was originally used in all *cum-*clauses, so that Virgil here employs an archaism; cf. *cum fugarat,* V. 42. A. 546, n. 4; G. 578, α.; H. 601; H. & B. 527.

257. iniquis: *unkind, i.e. to the Trojans.*

259. laxat: used in two senses, *releases* the Greeks and *opens* the barriers. This is a zeugma. *laxat* is an historical present, and is connected with *ibat* (254) by -*que.* Sinon, after seeing the
ignal, doubtless allowed a certain interval to elapse before opening the horse. To act too soon would have been dangerous.

261. Thessandrus: see note on 20.

263. primus Machaon: the leader Machaon, or the noble Machaon. The epithet probably represents Homer’s ἀποσθείων, doing noble deeds (Iliad XI. 506), applied to Machaon, the physician, son of Eesculapius.

266. portis patentibus: ablative of the route taken, a variety of the ablative of means. A. 429, 4, a; B. 218, 9; G. 389; H. 476; I. & B. 426. Note the alliteration.

267. conscia: confederate.

(The heavy spondees of 251, following the unusual rhythm of 250, see note), strikingly accord with the sense. A similar line is used of the steady movement of the ships in 254, and is followed by the light actylic rhythm of 255 to harmonize with the peaceful scene there described.

Another case of alternation of rhythm is in 264 and 265, where the active movements of the Greek chiefs are in marked contrast with the heavy sleep of the doomed Trojans.)

Lines 268–297.

Hector’s Ghost appears to the Sleeping Aeneas.

268. mortalibus aegris: see note on ante ora patrum, I. 95.

269. done divum: by the gods’ grace (Sidgwick). Note the alliteration, followed by the soft s sounds, in harmony with the thought.

272. raptatus bigis: i.e. by the chariot of Achilles. Cf. I. 483.

273. pulvere perque pedes traiectus . . . tumentis: note the double alliteration, to emphasize the horror. traiectus lora: literally, having the thongs passed through, another imitation of a Greek passive participle with the accusative case retained from the active voice; cf. manus revinctum, 57.

274. ei mihi: ah me! mihi is a dative of interest. A. 379, 380; b. 188, 2, b; G. 351; H. 432; H. & B. 372.

275. redit: the present for vividness. exuvias indutus Achilli: lad in the spoils of Achilles, i.e. the armor of Achilles, which the hero lent to his friend Patroclus, who was slain by Hector. The
story is told in *Iliad* XVI. The participle here is middle and governs a direct accusative, as in I. 228.

276. *iaculatus ignis*: after hurling fires. In the *Iliad* (XXII. 370) the Greeks look with admiration on Hector's corpse. However, they stab him as they pass by and remark, "Truly Hector is easier to handle than when he burnt the ships with consuming fire." *puppibus*: dative, = *in puppis*.

277. *concretos*: matted.

278. *gerens*: with. The construction is continued from *qualis erat*, 274. *circum muros*: *i.e.* when dragged about the walls. *plurima*: attracted, as often in prose, from the antecedent into the relative clause.

279. *ultro*: modifying *compellare*. *flens ipse*: *i.e.* I myself weeping as well as he.

280. *expromere*: the verb implies effort.

281. *lux*: the metaphor is common in all languages.

283. *exspectate*: vocative by attraction. *ut*: exclamatory, *how!* *i.e.* how gladly!

286. *quae causa ... foedavit voltus*: the pathos of the passage is increased by the fact that Aeneas, in his dream, remembers Hector only in his unmarred beauty, not as he was in death. Hence these questions, which imply ignorance of Hector's fate.


289. *fuge*: note how direct is this appeal. Hector disregards the previous questions.
ruit alto a culmine: falls from her lofty height, i.e. is utterly lost.

sat patriae Priamoque datum: so. a te est, you have paid all claims to king and country. satisdare is a legal term. Aeneas has done his duty and need not reproach himself with cowardice. Pergama: note the variety of terms for 'Troy' and 'Trojan'; cf. note on robur, 230. dextra: by strength of hand.

etiam hac: by mine also, i.e. as well as by yours.

sacra: explained in 296. Penatis: the household gods of the state, for as each family had its hearth and its Penates, so too the state had its city hearth and city gods.

fatorum: fortunes.

magna: placed, like plurima (278) in the relative clause; the great city which you will found, etc. A comma after magna would furnish a rare punctuation for Virgil, i.e. within the first foot.

vittas Vestamque: i.e. an image of Vesta adorned with fillets. The worship of Vesta was associated with that of the Penates.

aeternum ignem: the fire on the hearth of Vesta, in the mother city, was carried to the daughter city. In Rome this fire burnt continually on the altar of Vesta. effert: i.e. seems to bring forth, for Aeneas is in a dream.

(This is one of the best scenes in Virgil. "Can one read this passage without being moved?" wrote Fénelon. Chateaubriand called the scene "a kind of epitome of Virgil's genius."

The rhetorical devices used in the passage to secure pathos should be carefully noted. These include the use of exclamation in qualis erat, quantum mutatus (274), ut aspicimus (283); of anaphora, o . . . o (281); quae . . . quibus (282); of alliteration (e.g. 269, 273, 293, 296); and of rhythmical effects. Thus the prevalent spondees in 272, 277, 285, 286 emphasize the tone of horror.)

Lines 298–317.

AENEAS RUSHES FORTH.

diverso: translate as if an adverb, here and there, everywhere, or, with the rest of the line, the city becomes a confused scene of widespread grief. For miscentur, see I. 124.
299. **secreta**: retired, used predicatively with *recessit*.

300. **obsecta**: hidden.

301. **armorumque ingruiit horror**: and the dread din of war sweeps on. The line, with its several *r* sounds, adapts the sound to the sense.

302. **summi fastigia tecti**: the top of the sloping roof, a poetical variation for *sumnum tectum fastigatum*.

303. **ascensu supero**: climb to, literally, by climbing surmount. **arrectis auribus adsto**: cf. I. 152. Note the alliteration.

304. **veluti cum**: even as when, *veluti* with *stupet* and *cum* with *incidit*. For the simile, cf. *Iliad* IV. 452: "as when winter's torrents stream down mountain sides into a valley basin, joining mighty floods from their great springs within a hollow canyon, and the shepherd hears their roar afar off in the hills."

305. **montano flumine**: instrumental ablative with either *rapidus* or *sternit*. In prose, however, it would have been a genitive with *torrens*.

306. **sternit, sternit**: emphatic anaphora and asyndeton, for *sternit agros et sata*. **sata laeta**: a favorite personal metaphor of Virgil's. His opening words in the *Georgics* are, *quid faciat laetas segetes*, what makes the joyous cornfields, his subject being tillage. See Introd. § 11. **boum labores**: labors of oxen, i.e. the fruits of their labor.

307. **stupet inscius**: is bewildered and dazed.

308. **fides**: truth, sc. est.

309. **dedit ruinam**: has fallen, = *ruit*. The periphrases with *dare* are common; cf. *sonitum dedere*, 243. Probably the Greeks attacked Deiphobus thus early, because after the death of Paris he had married Helen. This attack is mentioned in Homer (*Odyssey* VIII. 517).

310. **Volcano**: the fire; cf. note on Cererem, I. 177.

311. **Ucalegon**: the owner put for his house. In Homer, Ucalegon is one of Priam's counsellors (*Iliad* III. 148).

312. **exoritur**: cf. with this line I. 87. *exoritur* is here of the third conjugation.

313. **nec sat rationis**, etc.: the idea is concessive (= though,
etc.), but such short paratactic (independent) clauses are often stronger and more effective than hypotactic (dependent) ones. See Introd. § 37.


317. *pulchrum mori succurrit in armis*: literally, *it occurs (to me) that it is glorious to die in arms*. With *pulchrum* supply *esse*, which is the subject of *succurrit*.

(In this vivid description, note the adaptation of sound to sense. Thus we have onomatopoetic effects in 301 and 313, very pronounced alliteration in 303, 306, and 307, and less striking alliteration in 298, 302, 304, 308, 310, 314, 317. Note, too, the large number of dactyls in the simile (304-8), and especially the effect of the diaeresis after *incipit* in 305.)

Lines 318-369.

**Panthus rescues the Sacred Relics.**

318. *Panthus*: the *u* is long, because it represents a Greek diphthong, Πάνθοος.

319. *Panthus*: note the repetition, called (when in this form) anadiplosis. It is employed sparingly by Virgil, to heighten the emotional tone of a passage. *arcis Phoebique*: *i.e.* of the temple of Phoebus on the acropolis.

320. *sacra*: these are the *sacra*, of which Hector spoke in the vision (293). *victos deos*: *i.e.* the *Penates* of 293. They are *victi*, because they are the gods of a vanquished city. Panthus carries statuettes of them. *parvum nepotem*: a touch of Virgil's tenderness.

321. *ipse*: to go closely in thought with *manu* (320), *with his own hand*. *trahit*: *drags*. The little boy cannot keep up with Panthus. • With *deos* the verb means *bears*, and thus it is a case of zeugma.

322. *quo res summa loco*: *how fares the state? res summa*, 'the main interest,' = *res publica*. **Panthu**: a Greek form (Πάνθοος). A. 52, b; B. 27, 3; G. 65; H. 89, 5; H. & B. 78, a. *quam prenecessimus arcem*: *what stronghold shall we seize?* The present indicative is used with the force of a future indicative, or a deliberative
subjective. It is clear to Aeneas that the arx proper (cf. arcis, 319) is lost.

324. venit . . . tempus: one of Virgil's noblest lines: 'tis come—the last day and inevitable hour for Troy: cf. Gray's

"Awaits alike th' inevitable hour" (Elegy, 35).

325. Dardaniae: dative. fuimus Troes, fuit Ilium: one of Virgil's most famous utterances. The perfect of sum is used idiomatically for 'is no more.' So Cicero announced the execution of the conspiators by vixerunt.

326. ferus: in wrath. omnia: the main idea involved is that of empire. Argos: accusative of limit of motion. Argos is used for Greece.

327. incensa . . . urbe: note the brevity of the Latin, which implies incenderunt urbem et in ea dominantur.

328. arduus armatos, etc.: the momentous statement is emphasized by means of the double alliteration in this line. medius in moenibus: in the centre of the city; cf. 240.

329. victor Sinon: Troy has been conquered, not by the sword, but by deceit and perjury. incendia miscet: scatters flames about.

330. portis bipatentibus: at the wide-open gates. The gates are two-leaved (bi-) and open (patentes).

331. milia quot: as many thousands as. venere: as if none of the Greeks had been slain in the long war. For the terror-stricken Panthus to exaggerate is but natural.

332. angusta viarum = angustas vias, a Grecism, metrically convenient.

333. stat: the position of the verb makes the picture more impressive; a standing line of steel there is, with flashing point unsheathed. parati neci: ready for massacre, not for a battle. Resistance is useless.

334. vix primi proelia temptant: scarce do the first essay battle, much less those who are attacked later.

335. caeco Marte: in blind (i.e. useless) warfare. For Marte, cf. note on 311.

336. numine divum: i.e. he is impelled by some divine force.
337. **tristis Erinys**: the fell Fury, i.e. of war. **quod ... quod**: whither ... whither. Note the anaphora.

340. **per lunam**: in the moonlight; cf. 255 and note.

341. **adglomerant**: this verb, as well as **addunt**, governs **se** (339).

342. **illis diebus**: in those (last fatal) days (Page).

343. **insano**: desperate. The epithet implies an overpowering passion. **Cassandrae**: objective genitive.

344. **gener**: as a son(-in-law). In Latin, **gener**, **socer**, etc., are often used not of an actual, but of a prospective relationship. We do not learn that Coroebus was married to Cassandra. **Phrygibus**: i.e. Trojans. The word is chosen because of the alliteration with **Priamo**.

345. **infelix, qui, etc.**: luckless one, not to have heeded, etc. The subjunctive is causal in a characteristic relative clause. See 248. **furentis**: inspired.

347. **quos ubi**: avoid the use of a relative pronoun in the translation. **audere in**: to be eager for. The word **avidus** is connected with this verb.

348. **super**: adverbial. **his = his verbis**.

349. **pectora**: in apposition with **iuvences**. It is used with a tone of affection, like our ‘dear hearts.’ **si vobis**, etc.: if your desire is fixed to follow me in my final venture, literally ‘daring the last.’ **audentem** agrees with **me** understood. With **cupido** supply est.

350. **quae sit rebus fortuna videtis**: you see what is the fate of our cause. **sit** is subjunctive of indirect question; **rebus**, dative of possession.

351. **excessere ... di**: note the order, throwing emphasis on both subject and verb.

352. **quibus**: through whom. For the case, cf. note on 163.

353. **moriamur ... ruamus**: an illustration of hysteron proteron (reversal of ideas). Its use is often due to a desire to secure a paratactic arrangement of ideas. See Introd. §37. Here **moriamur** may well come first, as it contains the more important idea.

354. **salus**: sc. est. **sperare**: in apposition with **salus**.

356. **raptore**: ravening. Here used as an adjective. **improba ventris rabies**: the belly’s lawless rage. **improbus** is used by Virgil
in many connections, but always implies the absence of all sembliness or restraint.

357. exegit caecos: has driven forth in blind fury, caecos being used predicatively.

359. mediae urbis iter: the road to the heart of the city, i.e. to the arx. The genitive is possessive.

360. nox atra: not inconsistent with 340. Night, as opposed to day, is dark, and here the idea of horror is the prominent thought. The same expressions are used in VI. 866 of the shadow of death.

361. fando: cf. 81.

363. dominata: a queen; literally 'having ruled.' The line is singularly impressive.

365. religiosa deorum limina: people are cut down even in the sanctuaries of the gods.

366. sanguine: with their life-blood.

367. quondam: at times. victis: dative.

369. pavör: the final syllable is long, according to the original quantity. An archaism. plurima: many a.

(In this fine scene, note the more prominent stylistic features. The rapid questions in 322, the brief, pithy sentences throughout, the abrupt but natural style of 348 ff., the frequent epigrammatic tone, as in 352-5, — all add to the vividness of portrayal.

Anaphora is a common feature, as in 325 (numus . . . fuit), 337-8 (quo . . . quo), 358 (per . . . per), 361 (quis . . . quis), 364-5 (perque . . . perque), 368-9 (ubique . . . ubique). Alliteration is freely employed, e.g. in 327, 328, 343, 344, 348, 353, 354, 360, 361, 362, 364, 367-8, 369.

Mark the solemnity of the opening spondees (318), the alternation of rhythm in 343, 344, 345, corresponding closely to the thought, and the weighty tone of 361. The broken rhythm of 326-7 — ferus | omnia | Iuppiter | Argos | transtulit | — is impressive, as is also the diaeresis after additus in the picturesque dactylic verse 355. In 353, note the effect of the initial spondee, followed by the rapid dactyls.)

Lines 370-401.

Disguised as Greeks, the Trojans work Great Havoc.

371. **socia agmina credens**: deeming our lines friendly, i.e. mistaking us for Greeks.

372. **inscius**: note the emphatic position. **ultro compellat**: cf. 279.

373. **nam quae**: why, what? The expression is practically the same as *quaenam*. So, in Greek, γάρ may be used with a question.

374. **rapiunt feruntque**: ravage and pillage.

377. **fida**: trustworthy. The replies excite distrust. There is perhaps a reference to the military watchword. **sensit delapsus**: a Grecism for *se delapsum esse* (ἡθετο περιπεσόν). So Milton, "She knew not eating death" (Paradise Lost IX. 792).

378. **retro**: (drawing) back. Not a mere redundancy with repsect.

379. **aspris = asperis**, which could not be used in the verse. **velut qui**: like one who.

380. **pressit humi nitens**: has crushed as he steps heavily on the ground. **trepidusque repente refugit**: note the adaptation of sound to sense. The rhythm is accelerated, the weak caesura is twice employed, the syllable re- is repeated, and the perfect tense, used for the present, expresses instantaneous action. **refugit** is transitive, starts back from it.

381. **attollentem iras**: as it rises up in wrath; **iras** is a case of the abstract for the concrete. **caerula colla tumentem**: puffs out its dark-blue neck. **colla** is a Greek accusative of specification; cf. *nuda genu*, I. 320.

382. **abibat**: began to move off. Note that *abiiit* would not have been true.

383. **circumfundimur**: we pour around (them), a middle sense; cf. *teguntur*, 227.

384. **passim**: with sternimus.

385. **sternimus**: note the emphatic diaeresis and pause after the first foot. **adspirat**: breathes (favorably) upon, or favors.

386. **hic**: temporal. **successu exsultans animisque**: exulting in the success and courage, i.e. in the courage inspired by success.

387. **qua**: where.
388. ostendit se dextra: shows herself propitious. dextra is a predicate nominative, by attraction for dextram.

390. dolus an virtus, etc.: whether deceit or valor, who would ask in warfare? With an supply sit (indirect question). This is another famous line. Oliver Wendell Holmes quotes it very aptly in A Mortal Antipathy, ch. II.

392. clipei insigne decorum: the shield with its comely device.

393. induitur: cf. 275 and 383 above.

394. ipse Dymas: greater prominence is given to Dymas for the sake of variety.

396. Danais: cf. viris, I. 440. haud numine nostro: led not by our gods, but by those of the Greeks, for the Greek armor which they donned had figures of Greek gods engraved upon it, and thus they fought under alien auspices.

397. congressi: in close conflict.

398. multos: emphatic asyndeton and anaphora (multa . . . multos). Orco = ad Orcum.

399. litora fida: safe shores, where their ships were.

401. conduntur: cf. note on 383.

**Lines 402–437.**

**VAIN EFFORT TO RESCUE CASSANDRA.**

402. heu nihil, etc.: alas! in naught may one trust the gods against their will; cf. note on 396. nihil is an inner object with fidere. See A. §390, d, n. 2; B. 176, 3; G. 332, 333; H. 409; H. & B. 396, 2. With fas, understand est; divis is dative. A. 367; B. 187, II; G. 346; H. 426; H. & B. 362, 2.

403. passis crinibus: streaming hair, which would befit her either as a suppliant (see I. 480) or as a prophetess. Priameia virgo: Priam's maiden daughter.

404. a templo adytisque Minervae: from the temple and (even) the shrine of Minerva. adytum is the inner sanctuary, where the image of the god stood, while templum applied to the whole sacred enclosure, including the building (aedes). The tradition was that
Ajax, son of Oileus, was guilty of this outrage. See I. 41, and (below) 414.

405. tendens lumina: a pathetic and striking phrase suggested by the common expression tendere manus (palmas). ardentia: blazing, i.e. with anger.

406. lumina: for the repetition, cf. note on Panthus, 319. palmas: in supplication, the hands were extended with open palms. See Fig. 48, p. 330.

407. non tulit hanc speciem: did not (i.e. could not) endure this sight. See 343–4. We now see that Coroebus was skilfully introduced (341 ff.) by the poet to increase the dramatic interest of Cassandra’s fate.

408. et: cf. note on et, 94. sese iniecit: Coroebus does not now pause to urge on his comrades, as in 386. periturus: resolved to die.

409. densis armis: ablative, following up and emphasizing con- and cuncti; cf. 383.

410. delubri: i.e. the temple of 404, in the citadel, which Trojans are trying to defend.

411. obruimur: the final syllable is lengthened; cf. iactetur, I. 668. miserrima: because Trojans are slaughtering Trojans.

412. facie: appearance; ablative of cause. Graiarum errore iubarum: the confusion of (i.e. due to) our Greek crests.

413. gemitu atque ereptae virginis ira: with a shout of rage at the maiden’s rescue. The genitive virginis, like iubarum (412), is one of source. gemitu atque ira is a case of hendiadys.

414. Aiax: see note on 404. He is naturally fiercest, because Cassandra was his prize.

415. gemini = duo; cf. I. 162. Dolopum: cf. 7.

416. adversi: from opposite quarters, diverse. rupto turbine: when a hurricane bursts forth. quondam: as in 367.

417. laetus Eois Eurus equis: Eurus, proud of his Eastern steeds. The equi are the winds which the god Eurus drives.

418. stridunt: of the third conjugation.

419. spumeus: steeped in foam.

420. si quos = quoscumque; cf. si qua, 142.
421. *fudimus insidiis*: routed by our stratagem, i.e. by the change of armor. *tota urbe*: throughout the city. For the syntax, see A. 429, 2; B. 228, 1, b; G. 338; H. 485, 2; H. & B. 436, a.

422. *mentita tela*: our lying weapons. The participle is used in its ordinary active sense. The weapons falsely proclaim that those who carry them are Greek.

423. *ora sono discordia signant*: mark our speech as differing in tone (from theirs). The Greeks and Trojans are supposed to speak the same language, but with a difference in accent.

425. *diāe*: *i.e.* Minerva.

426. *justissimus unus*: most righteous of all. *unus* is often used to strengthen a superlative. On the strength of this passage, Dante places Ripheus, though a Pagan, in Paradise (*Paradiso*, Canto XX).

427. *aequi*: justice. On the genitive, see A. 349, b; B. 204, 1, a; G. 375; H. 451, 3; H. & B. 354, c.

428. *dis aliter visum*: sc. *est*. The thought is that he, if any one, surely deserved to live. The poet, however, is not rebelling against the gods; he simply acquiesces in what he does not profess to understand. The words have become proverbial; cf. Thackeray's use of them *à propos* of "the expedition that might have saved the doomed force of Burgoyne" (*Virginians*, Vol. II, ch. 43).

429. *te tua plurima, Panthu*: for the apostrophe, cf. note on *te*, I. 555. From this line we are to infer that Panthus had left the holy relics (*sacra*) of 320 in the house of Anchises (300), and then had accompanied Aeneas.

430. *Apollinis infula*: for the appearance of *infulae*, see Fig. 44, which shows a victim ready for sacrifice.

431. *cineres*: vocative. *flamma extrema*: *O funeral fire!* The burning city became the funeral pyre of his kindred.

432. *testor*: sc. *vos*.

433. *vitavisse*: sc. *me*. *vices*: return blows, assaults. The word implies 'interchange' of some sort. Danaum belongs to *tela* as well as *vices*. For the thought, cf. *per...
tela, per hostis, 358. si fata fuissent, ut caderem: had it been fated that I should fall. For ut caderem, see A. 563, d; B. 295, 4; G. 546; H. 565, 5; H. & B. 502, 3, a.

434. meruisse manu: I earned it (i.e. the right to fall) by my sword. The infinitive represents merui of direct narration, and merui is vivid for meruissem. With manu supply mea; cf. manu mortem inveniam, 645.

436. gravior: somewhat burdened. et: too. volnere Ulixi: a wound received from Ulysses. Ulixi is a subjective genitive. A. 343, n. 1; B. 199; G. 363, 1; H. 440, 1; H. & B. 344* tardus: crippled.

437. vocati: sc. sumus.

(The storm-simile in 416 ff. is carefully elaborated. It opens (416) with impressive spondees, which are carried over into 417 (confingunt), and then resumed in 418 (after the first foot). The intervening dactyIs are accompanied by polysyndeton (-que, -que, et), and marked alliteration (Eois Eurus equis). In the words following — stridunt silvae saevitque tridenti spumeus — we have a striking case of onomatopoea, depicting the straining of the forest trees and the surge and roar of the sea.

As to other features, note the pathos in the repetition of lumina 406. The spondees of 410 open a tale of disaster; the dactyls of 424 describe the sudden onset of the foe. Alliteration is employed in 402, 403, 409, 411, 414, 425 (double), 429 (double), 433 (double), and 434, while in 423 alliteration and assonance produce a striking verbal effect, in keeping with the thought.)

**Lines 438-452.**

**A Fierce Fight about the Walls and Entrance-gate to Priam's Palace.**

438. pugnam: governed by cernimus (441). Note the solemnity of the spondaic rhythm in this line. ceu oetera nusquam bella forent: as if there were no battles elsewhere. A conditional comparison. A. 524; B. 307; G. 602; H. 584; H. & B. 504, 3.

439. nulli, etc.: note the asyndeton.

440. sic Martem indomitum: so uncontrolled the god of war; a loose apposition with pugnam (438).

441. obsessum acta testudine: beset with the attack of a shielded
column. The testudo was a familiar Roman formation, in which
an attacking force locked shields above their heads. The refer-
ence is, of course, an anachronism.

442. scalae: scaling ladders, also common in Roman warfare.
postisque sub ipsos: close under the very door-posts, the postes
being the posts of the entrance-gate.

443. nituntur gradibus: they force their way on the steps, i.e.
those of the ladders.

444. protecti: in self-protection. The participle is middle. fast-
tigia: battlements, i.e. of the walls.

445. contra: in their turn; adverb. tecta domorum culmina:
the roof-covering of the house. The word tecta, which is here a par-
ticiple, might have been used alone as a substantive.

446. his telis: with these as missiles; his is too far from telis to
be taken with it directly. ultima cernunt: they see (that) the end (is near).

449. imas fores: the doors below.

451. instaurati animi: sc. sunt, our spirits are quickened, or rise
again. succurrere: dependent on the idea of desire implied in
the preceding words.

452. vimque addere victis: bring fresh force to the vanquished.
Note the alliteration in the line.

Lines 453–468.

Entering by a Postern-gate, Aeneas mounts the Roof.

453. limen erat, etc.: there was an entrance, with secret doors, a
passage common to the several wings of Priam's palace, even a gate-
way apart in the rear. The limen is defined by the three following
expressions. It is secret (i.e. known to only a few), affords a
thoroughfare, and stands at the back of the palace. pervius usus:
literally, a thoroughfare use, i.e. a used or common thoroughfare.

454. inter se: i.e. connecting one with another. The phrase is
here used adjectivally. relictè: i.e. secluded, for the next verse
shows that it was not abandoned.

455. infelix: because of the loss of Hector and her son. dum
regna manebant: cf. 22.
457. soceros: her husband's parents, i.e. Priam and Hecuba. avo: i.e. Priam.

458. summi fastigia culminis = summi fastigia tecti, 302.

460. turrim: governed by convellimus, 464. in praecipiti: on the sheer edge (of the roof). summis tectis: from the roof-top; ablative of separation.

462. solitae: sc. sunt. During the long siege, it was a good watch-tower.

463. adgressi: the participle, assailing. ferro: with iron (i.e. crowbars). qua summa, etc.: where the topmost stories offered weak fastenings.

464. convellimus: perfect tense; cf. impulimus, 465.

465. sedibus: ablative of separation.

467. alii: i.e. fresh assailants.

(Observe the alternation of rhythm in 455-7. Andromache's misery (note infelix and the spondaic rhythm of 455) is contrasted with the happiness of the olden days, when Astyanax was often taken in eager haste (note trahebat and the dactylic rhythm of 457) to visit his grandfather. Note further how the slow spondees of 463, expressive of the labored efforts of the besieged, pass gradually (464) into the accelerated rhythm of 465-6, the sentence closing with an abrupt pause (incidit, 467), expressive of the crash.)

Lines 469-485.

The Youthful Pyrrhus.


470. telis et luce coruscus aëna: literally, gleaming with arms and (their) brazen light, which is a Virgilian way of saying, gleaming with the sheen of brazen arms.

471. qualis ubi in lucem, etc.: even as when into the light comes a snake . . . wriggling its slippery body. qualis ubi coluber = talis qualis coluber est ubi. in lucem: with convolvit (474), but emphasized by position. mala gramina pastus: having fed on poisonous herbs, and therefore dangerous. It was an ancient idea that a snake's poison came from its food.
472. tumidum: swollen, i.e. with the poisons engendered.
473. nunc positis etc.: now, its slough cast off, fresh and glistening with youth. Note the accelerated rhythm of the line.
475. arduus ad solem: towering toward the sun. et linguis, etc.: and darting from his mouth a three-forked tongue; literally, in its mouth with tongues, ore being a local ablative, and linguis, instrumental. A serpent’s tongue has only two, not three, forks. As the serpent, waking in the spring to new life, is fresh and vigorous, so Pyrrhus, “no less in his spring” (for he is young and has just come to Troy), “fresh and vigorous and agile, exults and sparkles and flashes in the brazen light of his brandished weapons.” (Henry.)
476. una: with him.
478. tecta: the dwelling, not, as often, the roof. The spondaic rhythm of this and the following line is indicative of great effort.
479. dura limina: the hard doors. The word limina means the entrance, whether the opening itself, or the doors which bar the opening.
481. excisa trabe: having hewn out a panel. cavavit: literally, has hollowed out, i.e. forced an opening.
482. ingentem lato ore fenestram: a huge wide-mouthed gap.
483. apparent... apparent: anaphora, with pathetic effect.

Lines 486–505.

Like a River bursting its Banks, the Greeks pour in.

487. miscetur: is in an uproar. cavae aedes: vaulted halls.
488. aurea sidera: there is a tragic contrast between the brilliant heavens above and the terrible scene below. Cf. Matthew Arnold:

“and Valhalla rang
Up to its golden roof with sobs and cries.” (Balder Dead.)

490. oscula figunt: imprint kisses (i.e. of farewell).
491. vi patria: with his father’s might, i.e. the might of Achilles.
NOTES

492. sufferre: se. eum, withstand him. ariete crebro: under the battering ram's many blows.

493. emoti cardine: wrenched from their sockets. "Ancient doors were not hung on hinges but turned on two pivots, which formed part of the door itself, and of which the lower one turned in a socket in the limen or sill and the upper one in a socket in the limen superum or lintel." (Page.)

494. fit via vi: note the assonance. rumpunt aditus: force an entrance. As rumpunt is properly intransitive, aditus is an inner object, an accusative of the effect produced; see 402.

495. milite: collective force.

496. non sic, etc.: not with such fury when a foaming river, bursting its barriers, has overflowed and with its torrent o'erwhelmed the resisting banks, does it sweep over the fields.

497. exit: contracted from exit.

498. cumulo: as in I. 105.

501. nurus: daughters. The term here includes both daughters and daughters-in-law, for of the latter, according to Homer, Priam had but fifty. per aras: amid the altars.

503. quinquaginta illi thalami: the famous fifty chambers, which are mentioned by Homer (Iliad VI. 244) and occupied by Priam's sons and their wives. spes tanta nepotum: the rich promise of offspring, in loose apposition with thalami.

504. barbarico: alien, foreign, i.e. taken from barbarians. spoliisque: this word determines the meaning of barbarico auro. It was an ancient custom to hang upon doors the spoils taken in war.

(The dactylic rhythm of 486 and 488 reflects the terrible confusion and grief depicted. In the latter verse note the onomatopoetic word ululant, the many r sounds, and the frequent diaereses. The dactyls of 498 describe the rush of water.)

Lines 506–525.

Priam, though Old, would fain die as a Soldier.

506. fuerint: subjunctive of indirect question. So too requiras, because forsitam is really fors sit an. Note the alliteration (f and c sounds) in the first two lines of the paragraph.
508. limina: doors. medium: a poetic variation for mediis.

509. diu: with desueta. senior: very old. More emphatic than senex.

511. cingitur: a middle voice, girds on; cf. induitur, 393.
fertur: note the conative sense, tries to rush.

512. nudo sub aetheris axe: beneath the open height of heaven.
The scene is in the atrium, which was open to the sky.

514. incumbens, etc.: the spondaic rhythm suggests solemn associations.


516. praecipites tempestate: swept before a storm.

517. condensae: huddled together.

518. iuvenalibus: the arms of his youth.

519. mens dira: infatuate thought.

520. cingi: to gird thyself; cf. cingitur, 511.

521. defensoribus istis: i.e. those arms of thine, istis being the demonstrative of the second person. For the ablative with verbs of want and plenty, cf. carere dolis, 44.

Thackeray makes skilful use of this verse in his *Virginians* (Vol. II, ch. 39), where George Warrington objects to the hoards of Hessians and Indian murderers. “Was our great quarrel,” he asks, “not to be fought without tali auxilio and istis defensoribus?” Cf. Tennyson, *Becket*, Act II, Sc. 2.

522. mens: expressive of tenderness. adfores = adesset. The apodosis is not expressed; ‘even his arms would be of no avail.’

523. tandem: of entreaty, I pray.

524. simul: with us.

525. sacra longaevum in sede locavit: note the double alliteration (in the order abab) closing the paragraph.

Lines 526-558.

He is slain at the Altar by Pyrrhus.

527. **per tela, per hostis**: cf. 358.

528. **porticibus longis**: *down the long colonnades*. Ablative of the route; see 266.

529. **saucius**: in emphatic position. **infesto volnere**: *with intent to wound*. *volnus* is a substitution for *telum*, that which causes the wound, a bold use of metonymy.

530. **iam iamque**: *now, even now*; the repetition makes the scene extremely vivid. **premit**: *presses close*.

533. **in media morte**: *in the very grip of death*. (Sidgwick.)

535. **at**: often used to introduce a curse, and implying indignation. Translate by *nay*!


538. **me cernere**: governed by *fecisti*, which in prose would necessitate *ut cernerem*.

539. **fecisti**: the indicative for emphasis, though in a causal relative clause.

540. **satum**: *sc. esse, thou whose son thou falsely sayest thou art*; **quo** is an ablative of source.

541. **in hoste**: *in the case of his foe, toward his foe*. **Priamo**: note the effective use of the third person; cf. *Iunonis*, I. 48. **iura fidemque supplicis erubuit**: *for a suppliant's rights and trust had respect*. For the story referred to, see *Iliad* XXIV. 160 ff.

544. **sine ictu**: unwounding or with feeble force; metonymy.

545. **rauco**: clanging. **repulsum**: *sc. est*.

546. **summo clipei umbone**: *from the top of the shield's boss*. The *umbo* is the projecting knob in the centre of the shield. It was probably covered with leather, which the spear pierced.

547. **referes et ibis**: the future indicative has an imperative force. For the order, cf. 353.

548. **genitori**: Achilles. **mea tristia facta**: said with scorn.

550. **altaria ad ipsa**: an important detail in the brutal crime. **trementem**: not from fear, but old age.

551. **lapsantem**: the frequentative form is very appropriate here.

553. **lateri = in latus**: The ablative would be natural, but
latere (麈麈麈) is inadmissible in the hexameter. capulo tenus: up to the hilt.

554. haec: predicate. finis: the feminine gender is an archaism.

555. tulit: took off, i.e. befell.

556. tot quondam, etc.: once lord of so many tribes and lands, the monarch of Asia. populis is ablative of cause with superbum. Some prefer to take it as a dative of interest with regnatorem, ‘proud ruler over so many tribes.’ The former is simpler and more natural.

557. Asiae: i.e. Asia Minor, the Roman province of Asia. iacet: his body was thrown out on the beach, and Aeneas pictures it as still lying there. According to Servius, Virgil here thinks of the fate of Pompey.

(In this tragic scene of Priam’s death, we should note the realistic vividness of description, the dramatic tone, as illustrated by the use of dialogue, and the thoroughly Virgilian pathos in the contrasted ideas of the last lines.

A verse in spondaic rhythm (526) opens the story, and the same rhythm emphasizes the curse in 537. Accelerated rhythm marks the flight of Polites in 528, but closes abruptly with the telling pause after saucius (528), to be resumed for a moment in 530, as the life and death race is pictured. The terrible excitement of the scene reaches its climax in the dactylic line 553.)

Lines 559–566.

THE SIGHT REMINDS AENEAS OF HIS OWN HOME.

559. at me = me autem. These words bring us back to Aeneas, who trembles for his own father’s fate. Note the spondaic rhythm, expressive of horror.

560. subiit: sc. me, or animum meum, occurred to me, rose before me.

561. aequaevum: of like age with Anchises. Note the rhythm.

562. subiit: emphatic anaphora.

563. domus: the final syllable is irregularly lengthened before the caesura.

564. copia: force.
565. deseruere, misere, dedere: picturesque present perfects, — have deserted (me), etc. (Bennett.)

566. aegra: faint, agreeing with corpora.

Lines 567–623.

He is tempted to slay Helen.

567. adeo: in truth. The word often emphasizes pronouns and adverbs of time. super...eram: tnesis. I alone was left. limina Vestae: the approach to (the domestic) Vesta, in the innermost part of the palace.

568. servantem: keeping close to. Note the accumulation of expressions of secrecy.

570. erranti: sc. mihi. Aeneas is still on the roof of the palace.

571. illa: i.e. Helen. sibi: with infestos.

572. Danaum: at the hands of the Greeks; subjective genitive.

573. communis Erinys: the common scourge.

574. invisa: the hated creature, with the predicate. Note the prominence of the hissing s sound.


576. ulcisci: dependent on the idea of wishing involved in subit ira. sceleratas poenas: literally, guilty punishment, i.e. punishment of guilt, a transferred epithet.

577. scilicet, etc.: here begins a powerful soliloquy. scilicet is ironical: Is she forsooth to see Sparta? etc. Mycenaeas: used for Greece in general.

578. parto triumpho: ablative absolute. Translate, in triumph. The idea of a Roman triumph is, by an anachronism, transferred to the heroic age.

579. coniugium = coniugen, by metonymy, the abstract for the concrete. patres = parentes. Only the father, however, was alive, viz. Tyndareus.

580. comitata: deponent participle used as a passive.

581. occiderit, arserit, sudarit: future-perfect forms, shall he
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have perished? etc., because prior to the time of the simple futures aspiciet, ibit, videbit.

583. memorabile nomen: glorious renown.
584. exstinxisse nefas, etc.: yet I shall win praise for blotting out the unholy thing and exacting a just recompense.
585. merentis poenas = meritas poenas; cf. sceleratas poenas, 576.
586. animum expresse iuvabit ultricius flammae: it will give me joy to have filled my soul with the fire of vengeance. flammae is a genitive with a verb of plenty; cf. note on Bacchi, I. 215.
587. cineres meorum: the ashes of my kindred; the dead cry aloud for vengeance.
588. talia iactabam: cf. talia iactanti, I. 102. ferebar: was rushing on, i.e. to do the deed.
589. non ante: never before. videndam: to my sight; literally, to be seen, the gerundive expressing purpose.
591. confessa deam: manifesting the goddess, not in ordinary human form, but as explained in the words following. qualsique videri caelicolis et quanta solet: in beauty and stature such as she is wont to appear to the heavenly beings.
592. dextra prehensum continuut: sc. me, caught me by the hand and stayed me.
594. dolor: resentment.
595. quonam nostri tibi cura recessit: whither has thy regard for me vanished? "Aeneas by losing self-command showed that he had lost confidence in his mother and sense of his relation to her." (Conington.)
596. non = nonne. prius: first.
597. superet coniunxne: whether thy wife survives.
598. quos omnis: governed by circum.
599. ni resistat: logically, a condition contrary to fact, but in the form (adopted either for vividuess, or because it is easier to handle metrically) a contingent or ideal condition; cf. ni faciat, I. 58.
600. iam flammae tulerint: sc. eos, ere now the flames had carried them off: The perfect subjunctive is often used instead of
the present, just as the perfect indicative may be used for the present, to denote instantaneous action. **hauserit**: sc. *eos*, drained their blood.

601. **non tibi**, etc.: know that it is not the hated face of the Laconian woman, daughter of **Tyndareus**—it is not **Paris** that is to blame; **tibi** is an ethical dative. With *facies*, understand *culpata est*. Some editors prefer to make *facies* and **Paris**, like inclementia, subjects of *evertit* (603); but brief, pointed statements are more forcible here, and Virgil has in mind a famous passage in Homer (*Iliad III.164*), where Priam says to Helen: “Thou, I ween, art not to blame; 'tis the gods that are to blame, who brought on us the woful war of the Achaeans.”

602. **culpatus Paris**: sc. *est*. Paris has not been mentioned in the lines preceding, but he is naturally associated in thought with Helen. The two have the force of a plural. It is no human agents you must accuse. It is the gods themselves who are responsible for Troy’s downfall. **divum inclementia divum**: note the rhetorical effect of asyndeton and repetition.

603. **sternitque a culmine Troiam**: and makes Troy topple from her pinnacle.

604. **obducta tuenti**: drawn o'er thy sight, **tuenti** agreeing with **tibi**.

605. **umida circum caligat**: and whose dank pall enshrouds thee.

606. **tu ne qua parentis iussa time**: but for thee, fear not any commands of thy mother; **tu** is emphatic. In prose, **ne time** would be *noli timere*. The meaning is: even if you thus see that Troy's fate is hopeless, do not give up your efforts to escape with your family.

609. **mixto pulvere**: an ablative absolute. Translate, mingled with dust, *i.e.* from the falling buildings.

610. **Neptunus**: the very god who built the walls is now destroying them. Note the impressive spondaic rhythm of the line.

611. **quatit**: in Homer, Posidon (= Neptune) is the “earth-shaker,” (*Eροσίχθων, Ἑννοσίγασος*).

612. **eruit**: note the effective pause after the first foot.

613. **prima**: being foremost.
615. arces: the arx was regularly dedicated to Pallas Athena.
616. nimbo effulgens et Gorgone saeva: gleaming with storm-cloud and grim Gorgon. The storm-cloud emits lightning. The aegis of Pallas (for which see Homer, Iliad V. 788 ff.) had a Gorgon's head in the centre. saeva is not nominative, for Gorgone is improved by an epithet, and saeva of Pallas, after saevissima of Juno, would be very weak.
617. ipse pater: the poet wisely refrains from depicting Jupiter. secundas: auspicious.
619. eripe fugam: literally, snatch thy flight, i.e. he must act at once.
622. apparent, etc.: there are seen dread forms, etc. inimica: in the predicate.

(The soliloquy of Aeneas has been carefully composed. Thus we may note the beautiful balance between the three questions in the simple future, aspiciet (578), ibit, and videbit (579), and the three in the future-perfect, occiderit (581), arserit, and sudarit (582), the correspondence being in inverse order. As Page puts it: "3. 4. her home happy, my king murdered; 2. 5. she in triumph, Troy in flames; 1. 6. she safe at Sparta, the Dardan coast reeking with blood." Note, too, the assonance with c sounds in 577-8, the polysyndeton in 579, and the strong pause after non ita (583), expressive of determination.)

Lines 624–633.

TROY FALLS LIKE A MOUNTAIN-ASH.

624. omne: emphatic. The final moment seems to have come.
625. Neptunia Troia: Neptune (with Apollo) had built the walls for Laomedon, king of Troy, who refused to pay the gods their reward.
626. ac veluti, etc.: even as when on mountain-tops an ancient ash tree, which has been hacked with many a blow of iron axes, the woodmen emulously strain to overturn: it ever threatens to fall, etc. See Introd. § 2.
627. ferro crebrisque bipennibus: hendiadys.
629. tremefacta comam: with trembling leafage; comam is a Greek accusative of specification.
630. supremum congemuit: it gives one loud last groan. supre-
mum is an inner accusative. In congemuit, the con- is intensive, and the perfect denotes instantaneous action.

631. iugis avolsa: uptorn from the ridges, i.e. of the mountains.
632. descendo: i.e. from the palace roof. Note the alliteration with d.
633. expedior: a middle voice, clear (make) my way.

Lines 634–649.

ANCHISES IS LOATH TO DEPART.

634. perventum: sc. est, impersonal, when I had reached.
635. antiquas: cf. 137. tollere: Anchises could not walk, as is explained below in 649.
636. primum, primum: emphatic repetition. With a Roman, love for one’s father took precedence over all other forms of affection.
637. abnegat producere: a poetical construction for negat se producturum.
638. integer aevi: literally, sound in point of age, i.e. in full vigor; aevi is a genitive of respect. A. 349, d; B. 204, 4; G. 374, n. 6; H. 451, 2; H. & B. 354, c.
639. sanguis: sc. est.
641. me: note the emphatic position and the contrast with the vos preceding.
642. servassent = servavissent. satis una superque, etc.: enough and more than enough is it that I have seen one destruction. The Latin is brief for satis superque est quod vidimus, etc. Once before had Hercules, when deceived by Laomedon, taken and destroyed Troy.
643. et captae superavimus urbi: and have survived one capture of the city. The sense of una is to be continued; superavimus has the construction and meaning of superesse.
644. sic o sic positum, etc.: to my body thus lying, yea thus, say farewell and depart, i.e. treat me in my helplessness as a corpse laid out for burial, and pronounce the final farewell, the sad ave atque vale addressed to the dead. (See Tennyson’s poem, “Frater ave atque vale.”)
645. manu: by my hand, not by suicide, but by provoking the foe, as Priam had done. miserebitur: i.e. the cruel act of the enemy will, in his eyes, be one of mercy.

646. facilis iactura sepulchri: light is the loss of burial. This expression of absolute despair is, of course, utterly at variance with Roman sentiment.

647. invisus divis: explained by ex quo . . . igni. annos demoror: I stay the years (in their flight), a very poetic expression.


649. fulminis adflavit ventis: breathed upon me with the winds of his bolt. Anchises was blasted by a lightning bolt, because he had boasted of the love of Venus.

(The slow rhythm of 636 intensifies the expression of feeling. See the note on the line. Mark, too, the alliterative effects in 639, 642, 645, and 649.)

Lines 650–670.

Aeneas vainly pleads with his Father.

650. perstatabat memorans: continued in his speech, the particle for an infinitive by a Grecism; cf. note on querentem, I. 385.

651. effusi lacrimis: sc. sumus, were dissolved in tears.

652. ne vellet: a substantive clause of purpose, depending on the idea of entreaty involved in effusi lacrimis. vertere secum cuncta: ruin all with him. The others will not leave him.

653. fato urgenti incumbere: add weight to the pressing doom, a very expressive phrase. Fate presses heavily enough even aside from him.

654. incepto et sedibus haeret in isdem: abides in his purpose and his place. Such a combination of abstract and concrete ideas is not uncommon in Virgil. In English, it is used mainly with comic effect.

656. quae iam fortuna dabatur: what chance was offered now? mene efferre, etc.: didst thou deem that I could go forth leaving thee? me (accusative) is emphatic; te is ablative. Note
the abruptness of the words, with no verb of saying to introduce them.

658. tantum nefas: such a monstrous thought.

660. sedet hoc animo: if this (purpose) is firmly set in thy mind, animo being ablative. perituraeque . . . iuvat: this clause explains hoc, so that the -que in perituraeque is explanatory; if it is thy pleasure to cast thyself and thine into the coming ruin of Troy.

662. iam: soon. multo de sanguine: steeped in the blood; de implies 'coming from.'

663. gnatum: i.e. Polites. patrem: i.e. Priam. Note the scan-
sion of patris and patrem.

664. hoc erat, etc.: was it for this, gracious mother, that thou savest me, in order that I may see, etc. The substantive clause quod eripis, the fact of thy saving me, is the subject of erat; hoc is the predicate, explained by ut cernam. The tense of erat is due to the past appearance of Venus, that of eripis to the continuance of her protection in the present.

665. ut, utque: note the repetition, indicating the excitement of the speaker.

666. alterum in alterius mactatos sanguine: slain each in the other's blood.

668. lux ultima: the last light of life.

669. sinite instaurata revisam proelia: let me seek again and renew the fight. In this construction of a subjunctive without ut after sinite, the subjunctive was originally independent, with voli-
tive force.


Lines 671–678.

Creusa implores him not to leave her and his Son.

672. aptans: fitting it on. The left hand took hold of a leather handle in the centre of the shield.

674. patri: i.e. mihi, but more touching, also alliterative with parvum.

675. et nos: us too. in omnia: for any fate.
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676. expertus: sc. arma, having tried them.

678. coniunx quondam tua dicta: once called thy wife. A bitter reproach.

(The prevailing spondees imply retarded movement, but contrast the accelerated rhythm of 675.)

Lines 679–691.

The Knot cut by a Veritable Deus ex Machina.

680. dictu: with mirabile.

681. manus inter, etc.: between the hands and faces of his sad parents. Aeneas is bending over the kneeling Creusa, who is holding out to him the child. The picture is very dramatic.

682. levis apex: a light tip (of flame); apex is more definitely explained by flamma in the next line. visus: sc. est, seemed.

683. tactu innoxia: harmless to the touch. mollis: agrees with comas.

685. trepidare: historical infinitive; so too excutere and restinguere.

686. sanctos: holy. It is soon seen that they are of divine origin.

687. pater Anchises: as paterfamilias he is the priest of the house, and therefore interprets the omens.

690. hoc tantum: this only (do I ask).

691. da deinde augurium: grant then a sign; deinde means properly in the next place; i.e. if the condition is true, let the sign follow. haec omnia firma: these words explain da augurium, for a previous omen (here the tongue of flame) should be confirmed by a second. In technical language, an auspicium oblativum, on confirmation, became an auspicium impetrativum.

Lines 692–729.

All leave the House.

692. -que: translate by when. Note the parataxis.

693. intonuit laevum: it thundered on the left, laevum being an inner accusative. See 402.
694. stella facem ducens: a star drawing a trail of fire. The omen here given was the most favorable possible (called auspicium maximum), viz., thunder on the left with lightning, or, as here, a meteoric light.

696. Idaea silva: i.e. an escape to the woods of Mt. Ida is indicated.

697. signantem vias: marking its path, i.e. by its brightness (claram). longo limite sulcus: the long-drawn furrow (in the heavens). longo limite is ablative of quality. Note the variety of terms which Virgil applies to the light.

699. victus: i.e. he yields to the gods. se tollit ad auris: rises up. The expression belongs to the language of augurs. di-patrii: gods of my fathers.

702. servate nepotem: upon Ascanius depends the future of the Trojan race.

703. vestro in numine: under your protection.

705. dixerat: ceased. per moenia: through the city.

706. aestus: surging heat, accusative.

707. imponere: place thyself on, a passive form with middle sense.

708. subibo: sc. te, will support thee.

709. quo . . . cumque: tmesis; however, literally, 'whithersoever.'

711. longe servet vestigia coniunx: let my wife keep in my footsteps, (but) at a distance, i.e. for her own safety. A group would attract attention.

712. quae dicam: sc. ea, governed by advertite; dicam is future indicative.

713. egressis: as you leave, literally, to you, having left the city, a dative of reference. A. 378, 2; B. 188, 2, a; G. 353; H. 425, 4; H. & B. 369.

714. desertae: lonely. Temples to Ceres were often built in unfrequented places.

715. religione patrum: by the reverence of our fathers; the ablative is causal.

716. ex diverso: from different directions.

721. *latus umeros, etc.*: over my broad shoulders and bowed neck. I spread the covering of a tawny lion’s pelt. *veste* is defined by *pelle*, so that -que is explanatory. *super* is an adverb. *insternor* is used as a middle voice, and therefore governs a direct accusative; cf. *cingitur*, 511.

723. *dextrae se implicuit*: took firm clasp of my hand; *dextrae* is an indirect object.

724. *non passibus aequis*: the poet’s tenderness is seen in these simple details.

725. *opaca locorum = opaca loca*. These they would purposely choose.

726. *dudum*: lately.

727. *adverso glomerati ex agmine*: thronging in opposing mass.

728. *nunc omnes terrent aurae*: he feels fear only when the safety of his dear ones is involved. And now the mere sighing of the wind brings terror. Virgil’s analysis of the situation shows a fine insight into human character.

729. *suspensum*: to a thrill (of fear).

(Hopeful expectancy is suggested by the dactyls of the opening verse; rapid movement by those of 724–5. In 717–8, note the alternation of rhythm, coinciding with the contrast in thought (*tu... me*). Trembling fear is well reflected in the rhythm of 726–9. Alliterative effects are common.)

**Lines 730–795.**

**The Loss of Creusa.**

730. *videbar evasisse*: thought I had passed safely over; *evasisse* is here transitive.

731. *cum creber ad auris*: when crowding on my ears seemed to come a tramp of feet.

735. *hic mihi nescio quod trepido, etc.*: at this in my alarm some unfriendly power bereft me of my bewildered wits; i.e. bewildered and bereft me, etc. *mihi* is a dative of reference with a verb of
taking away. *nescio quod* is a compound pronominal expression (literally, 'I know not what,' i.e. *some one or other*). *male amicum* = *inimicum*.

736. *avia*: byways, i.e. ways apart from (a) the main way (*via*).
737. *regione*: direction, course.
738–9. *heu! misero*, etc.: snatched away, alas! by an unhappy fate, did my wife Creusa halt? Or did she stray from the path, or sink down weary? I know not. The disjointed utterances express realistically mental agitation. The -ne is appended to *fato*, because the phrase, in which that noun is so important a word, belongs in common to the three verbs following. The *seu*, used instead of an interrogative, implies closer connection between the last two verbs than between *substitit* and *erravit*.

741. *nec prius amissam*, etc.: nor, though she was lost, did I look back for her, or cast a thought behind, until, etc. *amissam* agrees with *eam* understood. Aeneas, of course, did not know that she was lost until he reached the rendezvous.
744. *fefellit*: failed (them); i.e. they missed her.
746. *aut quid in*: the use of three monosyllables, to form the first foot, is very rare in Virgil.

749. *repeto et cingor*: note the order of thought; hysteron proteron.
750. *stat*: impersonal, etc.; *mihi*, *I am resolved*.
751. *caput obiectare*: to risk life freely; *obiectare* is a frequentative.
753. *vestigia retro observata sequor*: mark and follow back my steps.
754. *lumine lustro*: scan with my eyes. Note the assonance, as well as the intentional redundancy of expression.
756. *si forte pedem, si forte tulisset*: if haply, if haply she had made her way thither. The repetition accords with the pathos of the situation. The pluperfect subjunctive is due to virtual oblique narration (= *tulerit* of the direct).
761. *Junonis asylo*: in Juno's sanctuary, now put to a most profane use.
764. **mensae deorum**: *i.e.* tables on which offerings to the gods were placed.

770. The line is onomatopoeic. Note the repetition and the polysyndeton (*-que ... -que*).

771. **tectis urbis sine fine furenti**: as I rushed madly and end-

772. **infelix simulacrum**: the sad phantom; *infelix* voices the feelings of Aeneas, for she, as the sequel shows, was not unhappy.

773. **nota maior imago**: a form larger than her wont. The dead become superhuman, and the ghosts are therefore of more than human size.

774. **stetgrunt**: a case of systole. A. 642; B. 367, 3; G. 722; H. 733, 6; H. & B. 652, 3.

775. **adfari, demere**: historical infinitives.

776. **iuvat**: *sa. te.* indulgere: yield to.

777. **non sine numine divum**: not without the will of Heaven; *i.e.* it is certainly with the will of Heaven; a case of litotes. A. 641; B. 375, 1; G. 700; H. 752, 8; H. & B. 632, 1.

778. **nec te comitem, etc.:** it may not be that thou shouldst take Creusa hence in thy company.

779. **fas**: *sc. est.* **aut = nec. ille**: the mighty one.

780. **longa tibi exsilia**: *sc. sunt,* long exile is thy lot. **arandum**: *sc. est,* thou must plough, *i.e.* with ships.

781. In the next book, where Aeneas narrates the story of his wanderings, he seems to know nothing about this prophecy of Creusa’s, though he does ultimately reach Italy (Hesperia). Had Virgil revised his work, he would probably have rectified the in-

782. **Lydius**: the Tiber is called Lydian, because it is the river of Etruria, which, according to tradition, was colonized by Lydians. **arva inter opima virum**: amid the rich tilth of husbandmen. An echo of the *Georgics*, in which the poet sang the glories of rural Italy. See Introd. § 11.

783. **regia coniunx**: *i.e.* Lavinia, daughter of Latinus.

784. **parta**: *sc. est,* is in store, from *pario.* **lacrimas Creusae**: tears for Creusa, *Creusae* being an objective genitive.

786. **servitum**: supine, with *a* verb of motion (*ibo*).
788. *magna deum genetrix*: Cybele, often called the *Magna Mater*. *detinet*: the poet invests Creusa’s disappearance with an air of mystery, but she secures immortality, some higher form of life in the service of the goddess.

792–4. These verses are translated from Homer, *Odyssey* XI. 206 ff., where Odysseus tries to embrace the shade of his mother. *circum*: adverbial. The expression is a variation of *circumdare bracchia collo*.

793. *comprensa* = *comprehensa*.

(The dactylic rhythm of 732 echoes the tramp of marching men, in 733 and 755 it voices the mental excitement, and in 791 it accords with the rapidity described. Verses of spondaic rhythm are 762, expressive of vigilant care; 775, of calm following terror; 783, of solemn assurance; 787, of conscious dignity. Note the effect of the pause and diaeresis in 739 after *substitit* (the sudden halt), in 743 after *venimus* (the goal at last), and in 744 after *defuit* (the sense of loss), as well as of the hypermetric syllable in 745 (overflow of emotion). The assonance of 784 is expressive of terror. There is fine onomatopoetic effect in 770, while 794, with its double alliteration and soft liquid sounds, is one of Virgil’s most musical lines. Other cases of alliteration are 730, 731, 742, 747, 754, 755, 757, 759, 766, 771, 779, 790, 791.)

**Lines 796–804.**

**The Morning Star Rises.**

797. *admirans*: astonished.

798. *pubem*: a band.

799. *animis opibusque parati*: with heart and fortune ready (to go).

800. *deducere*: the technical word for leading out a colony. Thus Aeneas is to found in Italy a colony from Troy.

801. *iamque iugis summae surgebat*: note the double alliteration. *Lucifer*: “Observe the true poetic feeling with which Virgil ends this splendid but tragic description of the fall of Troy with the rise of the Daystar on the dawn of a new calm and hope.” (Sidgwick.)
802. obsessa: used in the predicate. Note the alliteration in the line.

803. spes opis: hope of help.

QUESTIONS ON BOOK II.

What is the subject of the book? Why would it be particularly interesting to a Roman? What parallel cases might Virgil’s contemporaries have had in mind? What special merits does the narrative of this book exhibit? What are its most dramatic passages? What initial difficulty, involving the character of his hero, here presented itself to Virgil? How has the poet overcome the difficulty? Who are the chief actors in Aeneas’s story? How do the Greeks compare with the Trojans in moral excellence? What passages show the direct interposition of the gods? What character is most heroic? Why? What different forms of moral excellence are exemplified? In what passages? How long a time does the action cover, beginning with line 26? What are its major limits? On what passages do you base your answer? How many women are mentioned by name? How many men? What significance, if any, is there in the fact that the two serpents came from the sea? In what respects is Sinon’s story artfully constructed? What lines of it state his real purpose? Where does Shakespeare refer to Sinon’s story? What was the Palladium? What words of Hector’s shade anticipate the subject of Book III.? Why is the signal raised in line 256? What purpose does the vision of Hector serve (270 ff.)? What do the words of line 297 imply as an omen? Why is Panthus introduced (318 ff.)? Does line 320 imply that Panthus intrusted the sacra mentioned to Aeneas? Why is Coroebus made prominent (341 ff.)? What line in Book I. alludes to the action in lines 403 et seq.? What words or phrases suggest the size of Priam’s palace? What its richness and beauty? What qualities of Pyrrhus are admirable? What the reverse? Why is Priam’s murder chosen as the last scene in the conflict between the Trojans and the victorious Greeks? Does
the Helen episode (567 ff.) improve or mar the story? Would it have been a mistake for the poet to permit Aeneas to kill Helen? Why? Why is Anchises mentioned first in line 597? What is the circumstance alluded to in lines 648-9? What does the poet gain by making Anchises refuse to leave Troy? What characteristics of Creusa may fairly be inferred from her short speech, 675 et seq.? Why does Virgil invest her loss with an air of mystery? What materials for a great painting may be found in lines 761 et seq.? What heroic qualities does Aeneas manifest in this book? Did Virgil invent the story of the wooden horse? As told by Virgil, what features of it make the deception of the Trojans fairly plausible? What artistic purpose is served by the introduction of Laocoön? Why has Virgil separated the first Laocoön scene from the second? Was the Laocoön group of statuary in existence in Virgil's day? Does Virgil's story involve a description of that group? What purpose is served by the revelation of the gods made to Aeneas in lines 604 ff.? Why? Is there any poetic significance in the rise of the Daystar in line 801? Point out the principal stylistic features of some of the best scenes. Cite good examples of the artistic use of numerous spondees and of numerous dactyls. Which are the best onomatopoetic lines? Which are the lines most commonly quoted by modern writers?

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**BOOK III.**

**THE WANDERINGS OF THE TROJANS.**

**Lines 1-12.**

**The Trojans sail from Troy.**

1. *res Asiae*: the power of Asia, *res* being used like πράγματα in Greek. For the sense of Asiae, cf. regnatorem Asiae, II. 557.

2. *immeritam*: guiltless, for Paris alone was guilty. *visum superis*: sc. est, it seemed good to the gods; cf. dis aliter visum, II. 428.

3. *humo*: from the ground. *fumat*: the ruins are supposed
to be smoking still. Neptunia Troia: a variation on Ilium, as seen already in II. 625.

4. diversa exsilia: distant scenes of exile. Note the plural. The Trojans wander from land to land. quaeerere: the infinitive with agimur is poetical.

5. sub ipsa: just under.

7. incerti: cf. note on II. 781. ubi sistere detur: where it is granted us to settle.

8. prima inceperat aestas: the beginning of summer had come. The winter after Troy’s fall had been spent in the mountains. It is now the following spring.

9. et: when; cf. II. 692 and note. pater Anchises; as long as he lives, Anchises is the head of the house (paterfamilias): cf. note on II. 687. dare fatis vela: spread sails to Fate (Morris); a beautiful variation on dare ventis vela, and expressing an absolute dependence on destiny.

10. cum = et tum. The pathos of the line is emphasized by an artistic use of alliteration.

11. ubi Troia fuit: strikingly concise.

12. Penatibus et magnis dis: the great gods of the Penates. The et introduces an appositional noun, the expression being like urbem et promissa Lavini moenia (I. 258). The use of a monosyllabic ending (dis) and of a spondaic fifth foot is due to imitation of the old poet Ennius; cf. note on rex, I. 65.

Lines 13–18.

A Town is founded in Thrace.

13. terra colitur: is an inhabited land. procul: at some (little) distance, only across the Hellespont. vastis campis: ablative of quality. Mavortia: home of Mars; it is a land of warlike people.

14. acriregnata Lycurgo: ruled by fierce Lycurgus; regnata, though from an intransitive verb, is used as a passive, Lycurgo being a dative of agent.

15. hospitium antiquum, etc.: friendly of old was it to Troy, the gods being allied. Troiae is genitive, and socii Penates explains
the first half of the line. With *hospitium* understand *erat*, and with *Penates*, *erant*.


17. *moenia prima loco*: *I found my first city*. This was either Aenus, at the mouth of the Hebrus, or Aenea in Chalcidice. Perhaps Virgil intentionally leaves the matter uncertain. *fatis ingressus iniquis*: *with untoward fates entering on the task*. The ablative is absolute.

18. *Aeneadas*: in apposition with *nomen*. The term is a patronymic, applicable to the people, not the place.

**Lines 19–48.**

**Blood drops from Myrtle-shoots.**

19. *Dionaeae matri*: *to my mother, Dione’s daughter, i.e. to Venus.*

20. *auspicibus*: *as patrons*, in apposition with the previous datives, and used proleptically, meaning ‘in the hope that they would become patrons and so protect,’ etc. *supero*: the adjective, with *regi*. *nitentem*: *shining white*.

21. *caelicolum = caelicolarum*.

22. *quo summo*: *on the top of which*.

23. *densis hastilibus horrida myrtus*: *myrtles bristling with crowded spear-shafts*. The myrtle-shoots resemble spear-shafts and were also used for that purpose. *myrtus* is a singular, used collectively.

24. *viridem silvam*: *the green growth*.

25. *tegerem aras*: *the myrtle was sacred to Venus*.

26. *dictu*: with *mirabile*, this supine being used as an ablative of specification.

27. *nam quae prima*, etc.: *for from that tree, which is first torn from the ground with broken roots, drops of black blood trickle; arbos is attracted into the relative clause; huic is a dative of interest, and *atro sanguine* is an ablative of quality, denoting material.*
30. *gelidus coit formidine sanguis*: my chilled blood freezes with terror.

31. *rursus et alterius*: once more of a second, also.

33. *et alterius*: a careful repetition, in the same relative place, of the words in 31.

34. *movens*: pondering.

36. *rite secundarent*, etc.: *duly to bless the vision and lighten the omen*. The subjunctive forms represent, in indirect form, original optative subjunctives or imperatives, i.e. 'bless' or 'may ye bless.'

37. *tertia hastilia*: literally, the third shafts; i.e. the third plant with its set of shafts.

38. *genibus adversae obluctor harenae*: on my knees wrestle with the resisting sand; *genibus*, ablative of manner; *harenae*, indirect object.


40. *vox reddita*: an answering voice.


42. *parce scelerare*: spare the pollution of. Note the anaphora, and change in the construction of *parce*. *non me tibi*, etc.: no alien to thee am I whom Troy bore. Note the careful collocation of *me* and *tibi*. Polydorus was a son of Priam.

43. *aut*: continuing the force of *non*; in prose *nec* would be used. *manat*: oozes.

44. *crudelis, avarum*: transferred epithets. They are explained in the sequel (49 ff.). This is the line which, ringing in Savonarola’s ears, seemed to call him to his life work. “Many times a day,” so he writes to his father, “have I repeated with tears the verse.” (Oliphant, *Makers of Florence*, p. 241.)

45. *conixum textit*: sc. *me*, pierced and covered me. Note the Virgilian brevity.

46. *iaculis increvit acutis*: grew up with sharp spears. The javelins themselves had taken root and grown up as an iron crop. So, according to a popular tradition, the spear which Romulus
hurled from the Aventine, lodged in the Palatine, struck root, and became a tree.

47. **ancipiti**: perplexing. **mentem pressus**: with mind borne down; *mentem*, an accusative of specification.

48. **obstipui**, etc. see II. 774.

Lines 49–72.

**The Story of the Murdered Polydorus.**

50. **alendum**: to be reared. The gerundive expresses purpose.
51. **Threicio regi**: *i.e.* Polymestor.
52. **cingi obsidione**: this conception of a formal siege belongs to Roman rather than to heroic times.
53. **ille**: Polymestor.
54. **res**: fortunes.
55. **fas omne**: every sacred tie.
56. **potitur**: assigned to the third conjugation by an archaism. 
**quid non cogis**: to what dost thou not drive; *quid* is an inner object, defining the sphere of action. A. 390, c; B. 178, 1, d; G. 341, N. 2; H. 412; H. & B. 397, 1.

57. **auri sacra fames**: accursed hunger for gold. We speak rather of a thirst for gold. Dante (*Purgatorio*, 22, 40) intentionally changes the meaning of the words, when he wishes to eulogize thrift: "O hallowed hunger of gold!" *sacer* will, of course, bear both meanings. Thackeray says of the great Fox, that "he carries the *auri fames* on his person." (*Virginians*, Vol. II. ch. 10.)

58. **primum**: first of all. Note the striking alliteration in the line.
59. **refero (ad)**: I consult (upon). At Rome prodigies were reported to the senate. Here Anchises takes the place of the *princeps senatus*.
60. **animus**: sc. *est*. **excedere**: in apposition with *animus*.
61. **linqui**: the passive, instead of the active, for the sake of variety. Here the substantive clause (consisting of an accusative with infinitive) is in apposition with *animus*.
62. **instauramus funus**: we solemnize fresh funeral rites.. Poly-
dorus had been buried, but irregularly. He is now buried in the proper way.

63. tumulo: on the mound. stant Manibus: are set up to the dead.

64. caeruleis: dark-colored, sombre. maestae: in mourning.

65. Iliades: sc. stant or sunt. orinem solutae: with streaming hair, solutae being a middle participle; cf. I. 228. de more: according to custom.

66. inferimus: we offer; inferre is a technical word, suggesting the inferiae, or offerings to the dead. tepido: warm, i.e. newly milked.

67. sanguinis sacri: blood of victims. animam sepulchro condimus: lay the spirit at rest in the tomb. The ghosts of the unburied were supposed to roam restlessly about the earth.

68. supremum ciemus: give the last call. See note on vocatos, I. 219; supremum is an inner object, with adverbial force.

69. ubi prima fides pelago: as soon as we can trust the sea; fides (sc. est) = fidimus, hence pelago (dative or ablative). See note on I. 452. placata: calm.

70. lenis crepitans: soft-whispering or softly whispering. This use of the adjective for an adverb is a mannerism with Virgil. Auster: used for wind in general. A south wind would not have been favorable for those sailing from Thrace to Delos.

Lines 73–83.

The Trojans reach the Sacred Island of Delos.

73. sacra tellus: Delos was the birthplace of Apollo and Diana. colitur: cf. 13.

74. Nereidum matri: Doris, wife of Nereus. matri et Neptuno Aegaeo: the double hiatus and the spondee in the fifth foot are probably due to imitation of Greek rhythm; cf. I. 617.

75. plus: in love, or gratitude, because it was the land of his birth. Arquitenens: i.e. Apollo. circum: put by anastrophe after the words it governs.

76. errantem: see Delos, in vocabulary. Mycoon e celsa
Gyaroque revinxit: bound fast to lofty Myconos and Gyaros. Myconos is really a low island, but Virgil was not familiar with the place, and thinks of islands as generally high.

77. immotam coli dedit: suffered it to lie unmoved.

79. veneramur: we do homage to. They feel that they are on holy ground.

80. idem: at once: an idiomatic use. The same man is both priest and king. So Augustus was pontifex maximus as well as imperator.

81. tempora: for the construction, see crinem, 65. lauro: sacred to Apollo.

**Lines 84–120.**

**The Oracle of Apollo as interpreted by Anchises.**

85. propriam domum: an enduring home, now the great desire of the Trojans. Thymbraeae: thou god of Thymbra. Thymbra being in the Troad, the Trojans should be the god’s especial care.

86. mansuram urbem: cf. Hebrews, xiii. 14: “for here have we no continuing city, but we seek one to come.” altera Troiae Pergama: the second Trojan citadel, i.e. the second Troy, consisting of this small remnant, which is a new Troy in embryo.

87. reliquias Danaum, etc.: cf. I. 30.

88. quem sequimur: the indicative for the deliberative subjunctive; cf. quam prendimus arcem? II. 322.

89. animis inlabere nostris: inspire (literally, glide into) our hearts.

90. tremere: force is secured by asyndeton. visa: se. sunt. The god’s presence is betokened by the earthquake.

91. liminaque: the que is irregularly lengthened. Virgil allows this only when the ictus falls on this syllable.

92. mons: i.e. Mt. Cynthus. mugire adytis cortina reclusis: the tripod to moan as the shrine was thrown open. The description is really taken from Apollo’s temple at Delphi. The cortina was properly a caldron, surmounting a tripod, but the

[Fig. 46. Tripod of Apollo.]
term is applied to the whole tripod. This was placed over a fissure in the earth, through which arose subterranean noises. At the proper moment the priestess took her seat on the caldron, and the temple doors were thrown back to admit those who came to consult the oracle.

94. Dardanidae duri: significant alliterative expression. Dardanidae suggests the land from which Dardanus had come, viz. Italy, and duri suggests the hardships which the Trojans must undergo.

95. ubere laeto: i.e. on her rich and fruitful soil; cf. potens armis atque ubere glaebae (said of Italy), I. 531.

96. hic: there.


100. ea moenia: that city, promised by Apollo.

102. veterum volvens monumenta virorum: declaring (literally, unrolling, as if a scroll) the memorials of the men of old.

104. Iovis magni insula: Jupiter was born in Crete.

105. mons Idaeus: there was a Mt. Ida both in Crete and in the Troad.

106. habitant: i.e. the Cretans. uberrinia: cf. ubere lacto, 95.

107. maximus pater: our earliest ancestor.

108. Rhoeatas oras: i.e. Troy.

110. steterant: had been built, = stabant. habitabant: sc. Teucer and his people.

111. hinc Mater cultrix Cybelae: hence (i.e. from Crete) came (sc. venit) the Mother who dwells on Cybele. Mater is the Magna Mater, Cybele, whose name is derived from the Phrygian mountain, on which she dwelt. Her worship is supposed to have come originally from Crete. Corybantia aera: Corybantian cymbals. The Corybantes, or priests of Cybele, clashed cymbals in performing the rites of the goddess.

112. Idaeum nemus: the Idaean grove at Troy, which, it is said, took its name from a grove in Crete. The final syllable of nemus is irregularly long; cf. note on iactetur, I. 668. fida silentia sacris: the inviolable silence of her mysteries; sacris, a dative of interest.
113. *et iuncti . . . leones*: and (hence) the yoked lions came under our lady’s chariot; i.e. hence came the custom of harnessing lions to the car of Cybele. The worship of Cybele, formally introduced into Rome in 207 B.C., had a great vogue in the time of Augustus.

![Diagram of Magna Mater](image)

**Fig. 47. Magna Mater.**

115. *Gnosia regna*: on the site of ancient Gnosus, Mr. Arthur Evans has recently brought to light prehistoric ruins of wonderful interest.

116. *adait*: be gracious. Jupiter was god of the sky and weather.

118. *meritosa honores*: sacrifices due (i.e. by custom).

119. *tibi, pulcher Apollo*: note the apostrophe. Apollo is especially honored in the *Aeneid*, and therefore the apostrophe is justified, but the poet’s use of the figure is influenced by the fact that *Apollini* (—you—) is an impossible form for the hexameter.

120. *nigram Hiemi pecudem*: a black sheep to the storm-god. Black victims were offered to those gods whose anger was to be appeased; white ones to beneficent deities. Note the chiasmus in the line.
A NEW Pergamus FOUNDED IN CRETE.

122. Idomenea: a Greek accusative form, like Ilionea, I. 611. deserta: sc. esse, not by all, but by Idomeneus and his followers.
123. hoste: an ablative of separation. adstare: stand ready (for us).
124. Ortygiae: i.e. Delos. pelago: over the sea.
125. bacchatam iugis Naxon: Naxos, with its Bacchic revels: on the heights. The verb bacchari is intransitive, but, by a bold license, the perfect participle is here used as a passive, meaning 'traversed with revels.' Naxon is governed by legimus (127).
126. niveam Paron: Paros was famous for its white marble.
127. legimus: skirt (the islands), and thread or skim (the straits). Zeugma. crebris freta concita terris: 'straits that foam round many a shore' (Billson); literally, agitated, roughened by. There is much rough water, because the narrow straits cause strong currents and gusty winds.
128. vario certamine: in varied rivalry. The various crews race one another.
129. hortantur: raise the cheering cry.
130. prosequitur euntis: sc. nos; attends us as we sail.
131. et tandem, etc.: note how the steady, but not rapid, movement is expressed by the spondaic rhythm.
133. Pergameam: sc. urbem. The city was Pergamum, here given in adjectival form. laetam cognomine: rejoicing in the old name. The new city is named after the old Pergamum, or Troy.
134. hortor amare: poetical construction for hortor ut amem. arcem attollere tectis: literally, to raise up a citadel with roof; i.e. to build a citadel with lofty roof. For the ablative, cf. attollere molem roboribus textis, II. 185.
135. iam fere: just about now. Translate: 'Twas about this time that, etc. subductae: sc. erant.
136. operata: sc. est, was busy with.
137. subito cum, etc.: when on a sudden, from a tainted quarter of the sky, came a pestilence and season of death, to the wasting of our bodies, and the piteous ruin of trees and crops. membris belongs grammatically to venit, but tabida is closely associated with it in meaning; corrupto tractu is an ablative absolute; satis from sata.

140. linquebant: gave up, poetical for relinquebant.

141. sterilis exurere: wasted with drought, sterilis being proleptic; exurere is an historical infinitive.

143. remenso mari: ablative absolute, remenzo being used passively, as in II. 181.

144. hortatur ire: cf. hortor amare, 134. veniam: grace, or favor.

145. quam finem, etc.: (asking) what end, etc. The idea of asking is involved in precari; hence an indirect question. laborum auxilium: help for our distress.

Lines 147–191.

Vision of the Penates.

147. animalia: living creatures.

148. effigies sacrae, etc.: the sacred statues of the gods, even the Phrygian Penates. The -que is explanatory.

150. ante oculos iacentis: before my eyes, as I lay; iacentis agrees with mei understood.

151. multo manifesti lumine: clear in the flood of light.

152. insertas fenestras: the windows in the walls.

154. delato Ortygiam: on reaching Ortygia; literally, having journeyed to Ortygia; delato is equivalent to a conditional clause, si delatus eris.

155. ultro: unbidden.

156. secuti: sc. sumus.

157. sub te = te duce.

158. idem: also. It is the nominative plural. This is a frequent use in Latin. tollemus in astra nepotes: we shall exalt to heaven thy posterity. This refers to the deification of Caesar and Augustus.
159. moenia magnis magna: mighty walls for the mighty. The double alliteration in this and the next line is impressive; magnis is ambiguous, referring either to the nepotes or to the Penates, who are speaking.

160. -que ne = neve.

161. non haec: emphatic position, not these the shores that, etc.

162. aut = nec. Cretae: locative, though Crete is a large island. See I. 375.

163-6 = I. 530-3.

167. propriae: abiding; cf. 85. ortus: sc. est.

168. genus a quo principe nostrum: from whom first came our race; principe, literally, as the original. With genus, supply ortum est.

170. haud dubitanda: certain. requirat: to seek. The subjunctive represents an original imperative.

171. Dictaea arva: Crete is so called from Mt. Dicte.

173. sopor: a mere dream; illud does not agree in gender with sopor, as might be expected.

174. velatas comas: locks crowned with fillets.

176. corripio corpus: I snatch myself. supinas: upturned; cf. I. 93 and note.

178. intemerata: pure. The offering of wine, being unmixed (with water), symbolizes the purity of the worshipper. On this whole scene, cf. Tennyson:

   "Like a household god
   Promising empire; such as those
   Once heard at dead of night to greet
   Troy's wandering prince, so that he rose
   With sacrifice, while all the fleet
   Had rest by stony hills of Crete."  (On a Mourner.)

focis: the hearth, as being the altar of the Penates. honore: sacrifice.

179. facio certum: in prose, certiorem facio.

180. prolem ambiguam: twofold stock. The Trojans are descended both from the Cretan Teucer and from the Italian Dardanus.
181. novo veterum errore locorum: by a new mistake, touching olden lands. The collocation novo veterum is a Virgilian conceit. The mistake is a new or fresh one, since one had already been made in Thrace, and this second mistake lies in confusing Crete and Italy.

182. exercite: tried.

183. casus Cassandra canebat: note the alliteration. On Cassandra's prophecies, see II. 246-7.

184. repeto, etc.: I recall her foretelling this as due to our race. With repeto, supply memoria; with portendere, eam is understood.

185. vocare: naming.

186. quis crederet: who was to believe? The subjunctive is deliberative.

188. meliora: the better course.

189. ovantes: in joy, because they believe they are on the right track.

190. paucis relictis: thus Virgil accounts for the tradition that Cretan Pergamum was a Trojan foundation.

191. currimus aequor: we speed o'er the sea; aequor is an extension of the inner object: see note on quid, 56.

Lines 192-277.

A Storm drives them to the Strophades. The Harpies.

193. caelum undique et undique pontus: note the asyndeton (but may be inserted in translation) and chiastic order. The verb apparel is to be supplied.

194. caeruleus imber: a deep blue storm-cloud. The dactylic rhythm, in this and the next line, helps to picture the sudden squall.

195. hiemem: a tempest. inhorruit unda tenebris: the wave shuddered darkling; i.e. the wave was ruffled, as it grew dark under the storm-cloud; tenebris is a modal ablative. For the thought, cf. Coventry Patmore:

"Across the mighty mirror crept
In dark'ning blasts the squall."

(Tamerton Church Tower.)
venti volvunt mare magna: double alliteration.

involvere: enwrapped.

ingeminent abruptis nubibus ignes: oft from the rent clouds dart lightning fires.

caecis in undis: literally, on the blind waves, caecis being a transferred epithet.

negat discernere nec meminisse: says he cannot distinguish or remember. With discernere; understand se; with nec, supply ait from negat.

tris adeo soles: for full three days; adeo emphasizes the numeral; soles is an accusative of duration of time. incertos caeca caligine: shrouded in misty gloom.

aperire: to disclose to view. volvere fumum: to roll up curling smoke.

vela cadunt: the sails drop down; i.e. the wind fails as they near the shore. insurgimus: bend to, literally, 'rise upon.' haud mora: sc. est. Note the vividness produced by the use of short, paratactic clauses. There are also two diaereses in the line.

adnixi, etc.: note how the slow, steady pull is reflected in the spondaic rhythm.

Strophades: the Greek word (Στροφάδες) is properly an adjective, with νῆσος (islands) understood. For the story of the 'Turning Islands,' see Vocabulary. stant: lie. The word is synonymous with sunt, but is more picturesque. See note on stat ferri acies, II. 333.

insulae Ionio: after Homeric fashion, the -ae is shortened but not elided. Ionio: sc. mari.

clausa: sc. est, was closed (against them). metu: through fear, i.e. of the Argonauts.

tristius haud illis monstrum, etc.: no monster more baneful than these, no fiercer plague or scourge of the gods e'er rose from the waves of Hell.

virginei volucrum voltus: sc. sunt, maiden faces have these birds, volucrum being genitive. Note the striking alliteration.

laeta: a favorite epithet of Virgil's, when speaking of
NOTES

rural scenes; cf. note on *sata laeta*, II. 306. Translate here by *goodly*.

221. *caprigenum pecus*: a quaint expression from older poetry for *flock of goats*. *nullo custode*: *untended*; either an ablative of quality, or an ablative absolute.

222. *divos vocamus*: *i.e.* a portion was offered in sacrifice to the gods.

223. *in partem praedamque = in partem praedae*, a case of hendiadys. The story of the attack upon these cattle is Virgil’s parallel to Homer’s account of the slaughter of the cows of the sun by the companions of Odysseus, in *Odyssey* XII. 260 ff.

224. *toros*: *couches*, *i.e.* for the feast. *dapibus epulamur*: the verb governs the ablative, on the analogy of *vescor*

225. *at subitae*, etc.: a good illustration of the simple, paratactic style, preferred by poetry.


228. *vox taetrum dira inter odorem*: *a hideous scream amid the foul stench*. Note the order of the Latin.

230. The verse is repeated from I. 311.

231. *reponimus*: the sacrifice (222) had been interrupted.

232. *ex diverso caeli*: *from an opposite quarter of the sky*. Note the anaphora (*rursum ... rursum*) and the exact repetition in this line of the spondaic rhythm of 229.

234. *capessant, gerendum* (*sc. esse*): Aeneas said *capessite*, *gerendum est*.

236. *haud secus ac iussi faciunt*: *they do just as they are hidden*. For *ac = than*, see A. 324, c; B. 341, c; G. 648, n. 3; H. 516, 3; H. & B. 307, 2, a. *tectos*: *in hiding* (proleptic).

237. *latentia*: *out of sight* (also proleptic).

238. *delapsae*: *swooping down*.

240. *aere cavo*: literally, *with hollow brass*, *i.e.* *with a trumpet*. *nova proelia*: *strange combat*, because it is with birds.

241. *ferro foedare*: *to despoil with the sword*, an alliterative phrase. The infinitive is in loose apposition with *proelia*.

242. *plumis, tergo*: locative ablatives; *cf.* *portu accipit*, III. 78.
243. -que: translate as but. sub sidera: toward the sky.
245. una: emphatic, one only.
246. infelix vates: ill-boding seer. rumpit hanc vocem: breaks forth with this cry; cf. rumpit vocem, II. 129.
247. bellum etiam: the word bellum is emphasized by position, by etiam and by repetition (248); is it even war... is it war ye are bent on waging? pro: in return for; ironical.
248. Laomedontiadae: scornful, for Laomedon had perjured himself.
250. animis: locative ablative, with both verbs. For the ablative with accipere, cf. 242 above.
251. pater omnipotens, Phoebus Apollo: Jupiter was the almighty one, and Apollo was his prophet. Of Apollo's oracles there were various exponents; thus Anius at Delos, the priestess at Delphi, the Sibyl at Cumae, and here Celaeno.
252. vobis: supply ea before vobis, as an antecedent to quae. Furiarum maxima: eldest of the Furies. Here the Harpies and Furies are identified.
253. ventis vocatis: ablative absolute. Note the alliteration.
254. Italianam; the repetition is impressive. The words must excite the hearers' hopes; the disappointment (sed) will be all the greater.
255. ante... quam = antequam. datam: promised, i.e. by the Fates.
256. fames nostraeque iniuria caedis: hunger and the wrong of violence toward us; a Virgilian expression for 'hunger due to the wrong'; nostrae is equal to an objective genitive.
257. malis: from mala. No suffering attends the actual fulfilment of the prophecy in Book VII. (112-129). On reaching Italy, the Trojans use broad cakes as platters (mensae) for their food, and then eat the platters themselves. Virgil introduces the prophecy because it was one of the traditional stories associated with Aeneas. It serves the artistic purpose, however, of increasing the apprehensions of the Trojans.
259. sociis: dative of reference.
260. nec iam amplius: and no longer now.
261. pacem: in its ordinary sense of peace, as is seen from bellum (247) and armis (260).
262. sint: subjunctive in indirect narration.
263. passis palmis: cf. supinas manus, III. 176. See Fig. 48.
264. meritos honores: as in 118 above.
266. placidi: graciously. funem: collective singular.
267. excussos laxare rudentis: to shake out and ease the sheets, the rudentes being the sailropes which, when not in use, lay coiled up in a heap.
270. iam medio apparat, etc.: Virgil’s narrative is reminiscent of a well-known passage in Homer (Odyssey, IX. 19 ff.), "I am Odysseus, son of Laertes . . . and I dwell in clear Ithaca, wherein is a mountain Neriton, of trembling leafage, far-seen, and round about lie many islands, hard by one another, Dolichium and Same, and wooded Zacynthus. And Ithaca lies low, furthest up in the sea toward the dark (but the others away toward the dawn and the sun), a rugged isle, but a goodly nurse of youth. Of a truth I can see nought sweeter than one’s own country.” nemorosā Zacynthus: note the short syllable before z, in imitation of the Homeric original (υλησσα Ζάκυνθος).
271. Neritos ardua saxis: Neritus with its steepy crags. Neritus is here, apparently, an island, but in Homer a mountain of Ithaca.
272. scopulos: ‘these barren crags’ (Tennyson, Ulysses); perhaps ironical here.
275. nautis: dative of agent or interest; cf. regnata Lycurgo, 14. The sailors dread the rocky coast. aperitur: comes in view. Apollo: i.e. the temple of Apollo at Actium.
276. parvae urbi: i.e. the town of Actium.
277. stant litore puppes: the sterns rest on the beach, the prows pointing seaward.

Lines 278–293.

At Actium they solemnize Games.

278. insperata: explained in 282–3. tellure: the ablative with potior is originally an ablative of means; see I. 172.

279. lustramur: a middle voice; we purify ourselves, having been defiled by the Harpies. -que . . . -que: correlatives. Iovi: in honor of Jupiter; cf. note on 261 above. votis: with votive offerings.

280. celebramus: throng. ludis: the introduction of these games is a compliment to Augustus, who, after his great victory at Actium (B.C. 31) over Antony and Cleopatra, established these quinquennial games.

281. exercent patrias palaestras: engage in their national contests. oleo labente: literally, with the slippery oil, an ablative of means. Translate freely, slippery with oil.

282. fugam tenuisse: to have continued their flight. Note the dactylic rhythm.

283. interea magnum sol, etc.: meanwhile round the mighty circuit of the year wheels the sun; i.e. the year is advancing to its close; annum is governed by circum in the verb.

284. et glacialis, etc.: a fine line. The dactylic rhythm accords with the ruffling of the waves.

285. aere cavo: a descriptive ablative (i.e. ablative of quality); cavo refers to the rounded shape of the shield. gestamen: once carried by. It was a trophy, which Aeneas had captured from some Greek. Who this Abas was is uncertain.

286. postibus adversis: on the entrance pillars. rem carmine signo: I mark the event with a verse, i.e. an epigram in verse form.

287. arma: sc. dedicat. Such a verb is often omitted in inscriptions.

288. aerias Phaeacum arces: towering heights of the Phaeacians, i.e. the mountains of Corecyra, modern Corfu, where the Homeric Phaeacians lived. abscondimus: lose from sight.

292. portu: dative.

The Meeting with Andromache and Helenus.

294. occupat: fills; literally seizes.
296. coniugio Pyrrhi sceptrisque potitum; having won the wife and kingdom of Pyrrhus. coniugio is an abstract term for a concrete (coniuge) by metonymy. The reference is to Andromache, the widow of Hector, who, on the fall of Troy, became wife of Pyrrhus. The latter was the great-grandson of Aeacus (Aeacus, Peleus, Achilles, Pyrrhus).
297. patrio iterum cessisse marito: had again passed to a husband of her own race; i.e. to the Trojan Helenus.
298. amore compellare: desire to address; cf. amor cognoscere, II. 10.
300. portu: ablative.
301. sollemnis dapes et tristia dona: yearly food offerings and gifts of mourning; i.e. offerings to the dead. The dona are the same as dapes. cum forte: just when, as it happened.
302. falsi: feigned. The old familiar Simois of Troy had given its name to a river in Epirus.
303. cineri: i.e. of Hector. Manis: i.e. of Hector.
304. viridi quem caespite inanem, etc.: the empty mound of green turf which she had consecrated. Hector's remains were buried at Troy. This tumulus, therefore, was a cenotaph.
305. et geminas aras: with two altars, two being the usual number. causam laebris: literally, a cause for tears; freely, where she might weep; lacrimis, a dative of interest.
307. amens: distracted. magnis monstros: the appearance of the Trojans is terrifying because totally unexpected. Note the spondaic rhythm of the line.
308. visu in medio: even as she gazed.
309. longo tempore: after a long time. Note the double alliteration in the line (also the effect of the initial dactyl followed by the impressive spondees).
310. verane te facies, etc.: is it as a real form that thou dost present thyself? facies is in apposition with the subject of the verb, instead of with the object te, as might be expected.

312. Hector ubi est: i.e. if the dead Aeneas has come to her in a vision, surely her Hector can do so too. She implies that Aeneas and Hector were closely associated. There is a world of pathos in the question.

313. vix pauca furenti subicio: in her frenzy scarce can I make a brief reply; furenti, sc. ei.

314. raris vocibus hisco: gasp with broken words.

315. vivo equidem: note the force of equidem; I live, to be sure, but it is not much of a life. extrema: utmost dangers, extremities.

317. deiectam coniuge tanto: bereft of such a husband; literally 'cast down from.' Note the spondaic rhythm of the line.

318. digna satis: i.e. worthy of thy former state.

319. Pyrrhin conubia servas: art thou still the wife of Pyrrhus? Pyrrhin = Pyrrhine, the enclitic -ne being shortened. Aeneas wishes to know whether the rumor, referred to in 294, is true.

320. Note the spondaic rhythm of the line.

321. felix una ante alias: happy beyond all others; una adds force, as in iustissimus unus, II. 426. Priameia virgo: i.e. Polyxena, who was slain by the Greeks on Achilles' tomb.

323. sortitus: the captives were commonly distributed among the victors by lot.

325. nos = ego. Note the asyndeton.

326. stirpis Achilleae: i.e. Pyrrhus. iuvenem superbum: the insolence of the youth.

327. servitio enizae: bearing children in slavery. According to tradition, Molossus was the son of Pyrrhus and Andromache.

328. Ledaeam Hermionen: Leda's Hermione, she being the granddaughter of Leda, and daughter of Helen.

329. me famulo famulamque, etc.: passed me over to Helenus, a servant, and as a servant to be kept by him. The collocation famulo famulamque intensifies her bitterness.

330. illum: i.e. Pyrrhus. ereptae amore coniugis: love for
his stolen bride; because Hermione had been promised to Orestes.

331. scelerum Furiis agitatus: driven by the Furies of his crimes. Orestes had slain his mother Clytemnestra. Note the alternation of rhythm in this and the preceding lines.

332. patrias ad aras: at his father’s altar; i.e. an altar reared to Achilles.

333. reddita cessit: passed as his due; reddita, literally, given duly.

336. Pergamaque, etc.: placed on the heights a Pergamus, this Ilian citadel.

337. tibi: emphatic.

338. ignarum: i.e. ignorant of our movements.

339. quid puer Ascanius: sc. agit, what of the boy Ascanius? superat = superest.

340. quem tibi iam Troia: whom now, lo, when Troy.—. This is the only incomplete line in Virgil, where the sense is also incomplete. tibi is probably an ethical dative, and Troia part of an ablative absolute construction.

341. ecqua tamen, etc.: yet has the lad some love for his lost mother? tamen implies ‘though motherless.’ We do not know how Andromache had heard about the loss of Creusa.

342. ecquid in antiquam virtutem, etc.: do his father and uncle arouse him at all to (emulate) ancestral valor and manly spirit? The meaning is well expressed by the French saying, noblesse oblige. For ecquid, the accusative of an indefinite interrogative particle, cf. multum, I. 3, and 348 (below).

343. avunculus Hector: it is said that Creusa, mother of Ascanius, was a sister of Hector.

348. multum: adverbial, freely. lacrimas: they must be tears of joy (cf. laetus).

349. simulata magnis Pergama: a copy of the great Pergamus, literally, made like to the great (one).

350. arentem Xanthi cognomine rivum: a dry brook, called Xanthus. Being dry, it is in marked contrast to the ‘deep-eddying’ (βαθυδινης) stream in Homer (Iliad XXI. 15).
cognomine is an ablative of quality, Xanthi taking the place of an adjective:

351. amplector limina: an act of greeting; cf. II. 490.
352. nee non et: moreover too. socia: friendly.
353. accipiebat: entertained.
354. aulai: archaic form for aulae. The aula here seems to be equivalent to the atrium, which was surrounded by porticoes. In the centre stood an altar of Jupiter.
355. impositis auro dapibus: the feast being served on gold, i.e. the sacrificial feast offered to the gods. pateras tenebant: a detail added to make the picture vivid.

Pages 356–373.

Helenus, being a Seer, is consulted by Aeneas.

356. dies alterque dies: day after day.
358. vatem: i.e. the seer Helenus. In Homer (Iliad VI. 76), Helenus is “far the best of augurs.”
359. Troiugena: a stately word. numina: purposes or will.
360. tripodas: see note on mugire adytis, etc. 92. Claril laurus: there was a temple of Apollo at Claros in Ionia. For the laurus, see 91. sidera: he was an astrologer. sentis: hast knowledge of.
361. volucrum: as an augur, he could interpret the omens to be found in the notes and the flight of birds.
362. namque omnem cursum, etc.: for prophecy hath happily told me of all my journey; prospera, though an adjective, is to be closely linked with dixit (cf. primo, I. 613).
363. religio: here used of divine utterances. numine: used of an oracle, as an expression of divine will.
364. petere: the infinitive is a poetical equivalent of ut peterem. repostas: a syncopated form for repoditas, with the meaning of remotas.
365. novum dictuque nefas prodigium: a startling portent and a horror to tell of; nefas is in apposition with prodigium.
368. **possim** : subjunctive, as the apodosis in a conditional sentence, *sequens* being the protasis (= *si sequar*), by following what course, should I be able, etc.?

370. **vittas resolvit** : the sacrificing priest wore fillets; the seer’s hair was left unbound. Helenus has offered sacrifice, but now he is to declare the oracles.

372. **multo suspensum numine** : exalted with the god’s full presence.

**Lines 374–462.**

**The Prophecy of Helenus. The Sow-prodigy, Scylla and Charybdis. The Cumaean Sibyl.**

374. **nam** : *since*. It introduces the reason for *expediam dictis*,

379. **maioribus auspiciis** : *under higher auspices*, ablative of attendant circumstance. Augurs recognized various degrees of auspices; cf. notes on II. 691.

375. **manifesta fides** : *sc. est, there is clear proof that*. *fata sortitur* : the decrees of fate are like lots which Jupiter draws. The relation between Jupiter and Fate must have been puzzling to ancient theologians.

376. **volvit vices** : *revolves (life’s) changes*: The figure here is taken from a wheel, the wheel of fate. *is vertitur ordo*: even so circles the world’s order round.

377. **quo tutor hospita lustres aequora** : *that so thou mayst more safely traverse the seas receiving thee*. The word *hospita*, ‘guest-receiving,’ has here a neutral sense, neither hospitable nor inhospitable; *quo = ut eo*.

378. **Ausonio** : *i.e. Italian*.

379. **cetera** : governed by both *scire* and *fari*.


381. **rere propinquam** : *because it is just across the Adriatic*.

382. **vicinos portus** : *sc. cuius*.

383. **longa procul longis, etc.*: *a long trackless track with long land-reaches sunders far*. The tone of oracular utterances is imitated in this jingling line; *via invia* is a case of oxymoron.
384. **ante**: take with *quam*, 387. **Trinacria**: *i.e.* Sicilian.

385. **salis Ausonii**: *i.e.* the Tuscan sea, especially between Sicily and Latium.

386. **inferni lacus**: *the nether lakes, i.e.* the Campanian lakes. Near one of these, Lake Averuns, was supposed to be an entrance to the lower world. **Aeaeae insula Circae**: Mons Circenum (now Monte Circello), a prominent cape in Latium, is said to have been once an island. In Homer (Odyssey X. 135), Odysseus tells how he came to "the Aeaean isle, where dwelt Circe, of the fair tresses."

387. **(ante) quam possis**: the subjunctive with *antequam*, of an action provided for: A. 551, c; B. 292, 1; G. 577, 1; H. 605, 1; H. & B. 507, 4, a.

388. **signa**: the oracle, here given, is fulfilled in VIII. 18 ff.

389. **tibi sollicito**: *by thee, at a time of distress*; *tibi*, dative of agent with *inventa*. **secrei fluminis**: *of a secluded stream, i.e.* a stream at a secluded point. The *flumen* is the Tiber.

390. **inventa iacebit**: *shall be found lying*. **sus**: a tone of quaintness is given by this monosyllabic ending; cf. note on *rex*, I. 65.

391. **triginta capitum fetus enixa**: *having been delivered of a litter of thirty young.* In the fulfilment of the prophecy, the 'thirty' indicates the number of years after which Ascanius would found Alba Longa (hence *alba, albi* in the next line).

394. **nec**: poetical for *neu*, since an imperative follows.

396. **has, hanc**: he points to the east coast of Italy.

397. **proxima**: attracted by the relative *quae*, but belonging in sense to *oram*.

398. **effuge**: emphatic position and pause. **moenia**: *cities*. **Grais**: cf. *tibi*, 389. Southern Italy was known as Magna Graecia.

399. **hio et**: *here too*.

401. **hio illa ducis**, etc.: *here is the famous town of the Meliboean captain, Philoctetes, tiny Petelia, strong in its wall.* Meliboea, in Thessaly, was the birthplace of Philoctetes, who, after the Trojan war, is said to have founded Petelia in Bruttium. Virgil alludes to its splendid resistance to Hannibal, when the rest of Bruttium submitted to him; *subnixa*, literally, *resting upon*. 
403. *quin:* moreover. *steterint:* (shall) have reached anchorage; future perfect.

405. *purpureo velare,* etc.: veil thy hair, wrapped in purple robe. It was a Roman custom to pray with covered head; *velare* is a passive imperative, with the force and construction of a middle.

406. *ne qua hostilis facies occurrat:* that no hostile face may intrude. In the performance of sacred rites, the Romans were anxious not to see or hear anything ill-omened. *in honore deum:* in the worship of the gods.

408. *hunc morem:* Virgil dignifies a feature of Roman ritual, by assigning to it an ancient origin.

409. *hac casti maneant,* etc.: *in this observance let thy children's children, god-fearing, stand fast; casti = pii in deos.*

410. *digressum:* after thy departure (i.e. from Italy), a participle.

411. *et angusti rarescent clastra Pelori:* and the barriers of narrow Pelorus open out. The reference is to the straits of Messina, where Italy and Sicily are nearest to each other. Pelorus is the headland on the Sicilian side. *rarescent:* at a distance there would seem to be no passage, but the straits open up as you approach.

412. *laeva tellus:* the land stretching to the left of the voyagers would be the east and south of Sicily. Aeneas is advised to avoid the straits, and circumnavigate (*longo circuitu*) Sicily. Alliteration emphasizes the exhortation.

413. *dextrum litus:* i.e. the shore of Italy.

414. *ruina:* upheaval. As is well known, the country on both sides of the straits of Messina is of volcanic origin.

415. *tantum aevi,* etc.: *such a vast change can length of time effect; aevi* is governed by *vetustas.* Virgil (as the Georgics prove) was intensely interested in the phenomena of nature.

416. *cum protinus utraque tellus una foret:* when the two lands were an unbroken whole, literally ‘continuously one.’ The *cum* clause is purely temporal, the subjunctive being due to indirect narration.
417. venit medio vi pontus: the sea came between perforce; medio, a dative, equivalent to in medium.

419. litore diductas: with severed shores; literally, severed in respect to shore. angusto interluit aestu: parts with narrow tide-way.

420. Scylla, Charybdis: Virgil here has in mind Homer's thrilling narrative in the Odyssey (XII. 73-126; 201-259). implacata: insatiate.

421. imo barathri ter gurgite, etc.: at (= from) the bottom of her seething chasm, thrice she sucks the vast waves into the abyss, and again casts them in turn upwards. ter, i.e. thrice daily, according to Homer. alternos: a repetition of rursus.

424. at Scyllam, etc.: while Charybdis is a whirlpool, Scylla is a hideous monster.
340. **ora exsertantem**: in Homer, Scylla has six heads.

341. **prima hominis facies**: sc. est, her form above is human; *prima*, of the part first seen. **pulcro pectore virgo pube tenus**: a fair-bosomed maiden down to the waist.

342. **postrema immani corpore pistrix**: below, she is a sea-dragon of monstrous form. With *postrema* supply *facades*.

343. **delphinum caudas, etc.**: with dolphins' tails joined to a belly of wolves. *Commissa* is a middle participle governing an accusative, literally 'having joined tails to,' etc. With this account compare Milton's description of Sin at the gates of Hell (*Paradise Lost* II. 650 ff.).

344. **praestat metas lustrare**: 'tis better to double the goal. Cape Pachynus (round which the Trojans are to sail) is compared to the turning-posts in the Roman race-course.

345. **cessantem**: though lingering, i.e. in spite of the delay.

346. **caeruleis**: sea-eolored.

347. **si...si...si**: emphatic anaphora. **Heleno**: for the third person, compare 380. **prudentia**: foresight.

348. **illud**: this, used, as often, of what follows. **pro omnibus unum**: one thing instead of all; i.e. equal to all the rest in importance. Note the use of the same word at the beginning and end of the line, a case of epanadiplosis.

349. **primum**: above all.

350. **Iunoni**: emphatic position and repetition. In later Rome Juno was held in high regard. **cane vota libens**: joyfully chant vows. Prayers and other religious formulae were in verse form, and expressed with musical utterance.

351. **supera**: win over. At present she is their great enemy. **sic denique victor**:

   'and so, Trinacria overpast,
   Shalt thou be sped to Italy victorious at the last.'  (*Morris*)

352. **divinos lacus**: haunted lakes; cf. *inferni lacus*, 386, with note. **et Averna sonantia silvis**: and Avernus with its rustling woods (literally, *rustling with its woods*). Note the alliteration. As Avernus is one of the *lacus*, we have hendiadys here. **Averna** is the plural form of **Avernus**; cf. Pergamus and Pergama.
NOTES

443. insanam vatem: an inspired prophetess, i.e. the famous Cumaean sibyl. rupe sub ima: deep in a rocky cave.

444. foliis notas et nomina mandat: entrusts to leaves signs and symbols. Note the alliterative phrase, suggestive of mystery. The nomina are not names, but words of hidden import. The leaves and bark of trees were the earliest writing materials, and in India palm-leaves are still used for this purpose.

446. digerit in numerum: she arranges in order.

448. verum eadem: but these same leaves. verso tenuis cum cardine, etc.: when at the turning of the hinge (i.e. at the opening of the door) a light breeze has stirred them.

449. frondes: foliage.

450. cavo volitantia saxo: as they flutter in the rocky cave. prendere: governs eadem (448).

451. revocare situs: to restore their place. curat: takes trouble.

452. inconsulti abeunt: unanswered, men depart; the answer has been given, but the leaves being disarranged, it cannot be recovered.

453. hic tibi ne qua, etc.: here let no loss in delay be of such account in thine eyes; morae is an appositional genitive with dispensia; tibi is an ethical dative; fuerint is a prohibitive subjunctive, the perfect tense being rarer and perhaps more peremptory than the present. A. 439, n. 1 & 2; B. 276; G. 263, 8, n.; H. 561, 2; H. & B. 501, 3, 2. tanti is a genitive of value.

454. et vi cursus in altum vela vocet: and (though) the voyage urgently calls thy sails to the deep; cursus is personified.

455. sinus implere secundos: swell their folds to thy desire; secundos is transferred poetically from the winds to the sails.

456. quin aedes vatem: that thou wilt not visit the prophetess; a negative clause of result. A. 559, n.; B. 284, 3; G. 554, n. 3; H. 294, II, 2; H. & B. 521, 2. precibus oracula poscas, etc.: with prayers plead that she herself chant the oracles. Some put a stop after poscas, 'plead for the oracles, (begging) that she chant (them) herself,' but this is harsh. The main point is to get the Sibyl to give a direct utterance, not to entrust her reply to leaves. canat represents cane, the imperative, in indirect speech.

459. *quo quemque modo fugias*, etc.: *how thou art to escape or endure each toil*. The subjunctives are deliberative, in an indirect question, representing the original *fugiam* and *feram*. Note -*que* (*ferasque*) = *aut*.


461. *haec sunt quae*, etc.: *this it is, whereof by my voice thou mayst be warned*, i.e. this is all I can tell; *quae* is accusative, because *monere* (like *docere*) governs two accusatives in the active voice.


**Lines 463-471.**

**HELENUS GIVES THEM RICH GIFTS.**

463. Note the impressiveness of the spondaic rhythm. Similar, too, are 466 and 467.

464. *auro gravia*, etc.: *of heavy gold*: literally, *heavy with gold*. The final *a* of *gravia* is irregularly long, by an archaism. *secto elephanto*: *of sawn ivory*, i.e. sawn into thin pieces for inlaying.

465. *imperat ferri*: this construction, though not the usual one, is found even in Caesar.

466. *ingens argentum*: *massive silver*, i.e. silver plate. *Dodonaeos lebetas*: *caldrons of Dodona*. These were said to have been wonderfully resonant. By using the epithet, Virgil indicates the received tradition that Helenus had settled at Dodona.

467. *consertam hamis auroque trilicem*: literally, *fastened together with hooks and trebly woven with gold*, i.e. it is a piece of chain-armor, interwoven with links of gold, in sets of three. Hendiadys.

468. *conum insignis galeae cristasque comantis*: *a brilliant pointed helmet and crested plumes*.

469. *arma Neoptolemi*: thus the armor of his foe falls to Aeneas. *sunt et sua dona parenti*: *my father, too, has suitable gifts*. For *sua*, cf. I. 461.

470. *duces*: *i.e. pilots*. 
471. *remigium supplet*: *fills up our crews*. Note the alliteration in the line.

**Lines 472–505.**

**They bid One Another an Affectionate Farewell.**

473. *Anchises*: he is still the *pater familias*. *fieret vento mora ne qua ferenti*: *that the favorable wind should meet no delay*; *vento*, a case of personification.

475. *coniugio Veneris dignate superbo*: *deemed worthy of a proud alliance with Venus*; *Veneris*, objective genitive; *dignate*, with passive sense.

476. *bis erepte*: see note on *satis una superque*, etc., II. 642.

477. *ecce tibi*, etc.: *lo! before thee is the land of Ausonia*; *tibi*, ethical dative.

478. *hanc*: *i.e.* the nearer, eastern shore of Italy; the previous *hanc* means the whole land. *praeterlabare*: a jussive subjunctive combined directly with *necesse est*, which is usually followed by the fully developed substantive clause of *ut* with a subjunctive mood.

483. *picturatas auri subtemine vestes*: *robes figured with inwoven gold*; *i.e.* a kind of tapestry, while the *Phrygia chlamys* is embroidery.

484. *nec cedit honori*: *and fails not in courtesy* (*i.e.* she is "not weary in well-doing"); literally, *nor does she yield to the honor*, or
the work of honoring him. With honore, which some texts give for honori, the meaning is 'she yields not (to Helenus) in paying honor.'

486. manuum quae monumenta mearum sint: to be memorials of my handiwork; a relative clause of purpose.

487. longum: abiding.

489. O mihi sola, etc.: O thou sole surviving image of my Astyanax; the adverb super is here used in the sense of the adjective superstes or the clause quae superes.

490. sic oculos, etc.: such was he in eyes, etc. Note the pathetic repetition.

491. pubesceret: would be growing into manhood; sc. si viveret, a condition contrary to fact.

493. vivite felices, quibus, etc.: farewell, ye whose own destiny is already achieved; est, as indicative, emphasizes the fact; sua = propria. Helenus has found his destined country and can rest; not so Aeneas.

494. alia ex aliis in fata: from fate to fate.

498. melioribus auspiciis et quae fuerit, etc.: under happier omens and to prove less open to the Greeks, i.e. than the old Troy.

500. vicina Thybridis: vicinus usually governs a dative.

502. cognatas urbes olim, etc.: hereafter our sister cities and allied peoples, in Epirus and Hesperia — both of these we shall make one Troy in spirit; Epiro and Hesperia are locative ablatives; utramque for utrasque (urbes), by attraction.

503. quibus idem, etc.: which have the same Dardanus for ancestor, and the same disastrous story.

505. nostros nepotes: there is said to be a reference here to the founding of Nicopolis in Epirus by Augustus, who decreed that its inhabitants should be regarded as cognati to the Romans.

Lines 506–569.

ITALY, THE PROMISED LAND, AT LAST. THE CYCLOPES.

506. iuxta: preposition.

507. iter Italianum: the road to Italy. The verbal idea in iter accounts for Italianum, an accusative of limit of motion.
508. ruit: sets. opaci: in darkness; to be taken with the predicate. The line is from the Odyssey (III. 487 and elsewhere); cf. Tennyson:

"And the sun fell, and all the land was dark." (Dora.)

509. sternimur optatae gremio telluris, etc.: we fling ourselves down near the shore on the bosom of the land we have chosen; for the sense of optatae, cf. pars optare locum tecto (I. 425), and optatae urbis (III. 132).

510. sortiti remos: this is done, to be in readiness for an early start.

511. corpora curamus: we refresh ourselves.

512. orbem medium: the middle of her course. Nox Horis acta: Night driven by the Hours. The Horae (personified hours) are conceived to be the charioteers of the horses of Night.

513. haud segnis: ever active.

516. The verse is repeated from I. 744.

517. armatum auro: referring to the bright stars in the belt and sword of Orion. The line is spondaic.

518. cuncta constare: that all is settled, i.e. the weather is favorable.

519. clarum signum: i.e. with a trumpet. castra movemus: metaphorical for we set out.

520. velorum alas: the wings of our sails, i.e. the sails are the ships' wings; velorum is an appositional genitive.

523. Italiam: the promised land at last. Note the emphatic position and the artistic repetition, in imitation of the threefold shout of joy.

525. cratera corona induit: cf. I. 724 and note.

529. ferte viam vento facilem et spirate secundi: note the beautiful effect of alternate dactyls and spondees, combined with the alliteration of f, v, s:

"Make our way easy with the wind, breathe on us kindly breath."

(Morris.)

530. portus patescit propior: a haven opens as we draw near; literally, opens nearer (at hand). The spondaic rhythm indicates
earnest expectation, which is emphasized by alliteration. The 
portus is probably Portus Veneris in Calabria.

531. in Arce Minervae: near the Portus Veneris was Castrum 
Minervae, here called Arx Minervae.

532. proras torment: i.e. after lowering the sails they row to 
shore.

533. ab Euroo fluctu curvatus in arcum: bent bowlike by the 
eastern surge; fluctus is personified, hence the use of the preposi-
tion ab.

534. obiectae cautes: jutting reefs. salsa spumant adspar-
gine: alliteration, suggestive of sound.

535. ipse: i.e. the portus. latet: i.e. to one at a distance; cf. 
patescit, 530. gemino demittunt bracchia muro turriti scopuli: 
towering crags let down arms like twin walls; i.e. on either side of the 
entrance is a lofty crag, from which a wall of rock slopes seaward, 
forming a double breakwater; gemino muro is a modal ablative.

536. refugit: stands back; literally, recedes, i.e. from the spec-
tator, who, on approaching, finds that it is not as near the open sea 
as it seemed when viewed from a distance.

537. primum omen: i.e. the first on Italian soil; omen, in 
apposition with equos. The horse has already been ominous of 
war, viz. in I. 444.

538. candore nivali: “in a triumph the chariot of the victo-
rious general was drawn by four white horses” (Page). The war 
foreseen by Anchises will therefore end in triumph.

539. terra hospita: thou land of our reception; cf. the use of 
hospita in 377.

540. bello: dative of purpose. The emphatic repetition (bellum, 
bello, bellum) and jingling assonance (armantur, armenta minantur) 
are intended to accord with the oracular tone.

541. idem: plural. Virgil does not use iidiem. olim: at times. 
curru: dative. sueti: sc sunt, are wont.

542. frena iugo concordia ferre: under the yoke bear the bit in 
concord; iugo, modal ablative; concordia, transferred epithet, be-
longing properly to quadrupedes.

543. et pacis: of peace too, as well as of war.
544. *prima accepit*: the place (Castrum Minervae) was dedicated to her.

545. *capita velamur*: *veil our heads*; *velamur* is a middle voice.

546. *praeeceptis*: causal ablative. *maxima*: *most urgent*; the word belongs in sense to *praeeceptis*.

547. *adolemus honores*: *we offer burnt offerings*.

548. *ordine* = *rite*.

549. *cornua velatarum obvertimus antemnarum*: *we point windward the horns (= ends) of our sail-clad yards*; the *cornua* are the sharp ends of the *antennae*, or yards, to which the sails are attached; *obvertere* means to turn so as to face something, and here we can supply *vento*. The peculiar line of four words with the spondaic fifth foot is expressive of the labor involved in thus preparing to renew the voyage.

551. *hinc*: temporal. *Herculei*: *city of Hercules*. Half a hundred towns on Mediterranean shores derived their name from Hercules. The common tradition made Taras, a son of Neptune, the founder of Tarentum, but Hercules was also associated with the place, and the town founded by Tarentum, on the other side of its own gulf, was called Heraclea.

552. *diva Lacinia*: *i.e.* the temple of Juno on the Lacinian promontory. *contra*: *i.e.* on the other side of the gulf of Tarentum.

554. *e fluctu*: *rising from the waves*.

556. *audimus longe*: *we hear from afar*. *fractas ad litora voces*: *breakers on the shores*.

557. *exsultant vada*: *the shoals dash up*; the thought is amplified in the second half of the line.

558. *haec illa Charybdis*: *this is that Charybdis*, *i.e.* of which Helens told us; cf. 420 ff.


561. *haud minus ac iussi*: *cf.* *haud secus ac iussi*, 236. *rudem tem proram*: *the gurgling prow*, referring to the noise of the water at the prow, as the ship's course is suddenly changed.

562. *laevas, laevam*: emphatic repetition, corresponding to the directions given in 412. *With laevam supply manum*. 
563. ventis: *i.e.* with sails.

564. curvato gurgite: *on the arched wave.* idem: *also; nominative plural.*

565. subducta unda: *as the wave is drawn from beneath.* ad Manis imos: *to the depths of Hell;* hyperbole. Cf. Psalms cvii. 26: "They mount up to the heaven, they go down again to the depths."

567. rorantia astra: *the dripping stars;* *i.e.* on the crest of the waves they see the stars through a veil of spray.

568. cum sole: *at sunset.*

**Lines 570–587.**

**A Night of Terror near Mount Aetna.**

570. ab accessu ventorum immotus: *secure from the approach of winds.* ingens ipse: *spacious in itself;* *i.e.* the proximity of Aetna is its only drawback.

571. ruinis: *eruptions.*

573. turbine piceo: *with pitch-black eddy.*

575. scopulos avolsaque viscera montis: *rocks, the uptorn entrails of the mountain.* The -que is explanatory.

576. erigit eructans: *violently vomits forth.* Note the intentional assonance. sub auras cum gemitu glomerat: *whirls skyward with a roar.*

578. Enceladi: Longfellow’s *Enceladus* should be consulted.

579. mole hac: *i.e.* Aetna. ingentem insuper impositam: note the repetition of in.

580. ruptis flammam exspirare caminis: *from her burst furnaces breathes forth flame.* The camini are the fresh craters which appear, from time to time, on the mountain’s sides. The poet conceives the volcanic fires as coming from the smitten body of Enceladus. Milton’s description is less imaginative:

"the shattered side
Of thundering Aetna, whose combustible
And fuelled entrails, thence conceiving fire,
Sublimed with mineral fury, aid the winds"
And leave a singèd bottom all involved
With stench and smoke.”

(Paradise Lost, I. 232 ff.):

581. intremere omnem murmur Trinacriam: the expression is onomatopoetic. Morris renders: “all the shore Trinacrian trembleth murmuring.”

583. monstrot: horrors, i.e. the mysterious noises.

585. nec lucidus aethra siderea polus: nor was heaven bright with starry light. This idea is an enlargement of the first.

**Notes 588–654.**

**Achaemenides and the Cyclopes.**

588. primo Boo: at the earliest dawn.

589. umentem umbram: the dewy shades, i.e. of night; cf. nox umida, II. 8.

590. macie confecta suprema: outworn with extreme hunger.

591. nova: strange. miseranda cultu: wretchedly clad; miseranda agrees with forma, though belonging in sense to viri.

593. immissa: unshorn.

594. cetera Graius: in all else a Greek; cetera, an accusative of specification.

595 et = et quidem. The fact here mentioned must have been learned later.

599. testor: sc. vos.

600. hoc caeli spirabile lumen: this lightsome air we breathe; caeli lumen implies both light and air.

601. tollite me: take me up. quascumque terras: to any lands whatever.

602. scio: Virgil allows the o to be short in scio and nescio, according to colloquial usage. classibus = navibus.

603. Iliacos petiisse Penatis: assailed the gods of Troy.

606. pereo, hominum: note the hiatus. This, as well as the dactylic rhythm, emphasizes the earnestness of the appeal.

607. et genua amplexus, etc.: clasping our knees and grovelling as he clung to them. genibus: dative with haerebat. volutans: sc. se.
608. **qui sit**: *qui* is here equivalent to *quis*. For this verse and the next, cf. II. 74, 75.

609. **deinde**: *with hortamur* understood.

611. **praesenti pignore**: the *present pledge* (viz. the offered hand) is an earnest of further help.

613. **infelicis**: he suffered much in his return from Troy.

614. **nomine Achaemenides**: the name suggests *Achaeus*, yet has a Persian rather than Greek ring. For the story, Virgil does not seem to be dependent on any predecessor. Its introduction enables the poet not merely to connect one of Homer's most famous stories (*Odyssey* IX.) with the journey of Aeneas, but also to illustrate vividly the humanity of the Trojans, who, though already ruined by their compassion for Sinon, again take pity on a Greek in distress. **genitore Adamasto paupere**: a causal ablative absolute.

615. **mansisset utinam fortuna**: *i.e.* would that I had never tried to improve my fortune!

616. **limina**: *sc. Cyclopis* from the next line.

618. **sanie dapibusque cruentis**: ablative of quality.

619. **intus opaca, ingens**: note the asyndeton, and the brief, pointed utterances. *ipse*: the master. **alta pulsat sidera**: the hyperbole is natural enough on the lips of the terror-stricken wretch.

620. **di, talem, etc.**: note the accumulation of dental sounds.

621. **nec visu facilis, etc.**: *in aspect forbidding, in speech to be accosted by none*; *visu* and *dictu* are supines used as ablatives of specification.

623. **duo de numero cum corpora nostro**: the triple alliteration (*d, n, c*) emphasizes the horror.

624. **prensa frangeret**: *seized and crushed*. **mauu magna medio**: another case of alliteration; cf. also 625, 627. **resupinus**: *lying back*. So strong is the monster that he does not need even to rise.

628. **haud impune quidem**: *yet not unavenged*.

629. **oblitusve sui est**: *forgot himself, i.e. forgot his accustomed cunning*. 
630. *simul = simul ac*: as soon as.
631. *cervicem inflexam posuit*: rested his drooping neck.
634. *sortiti vices*: having cast lots for our parts, i.e. the parts we were to play. *circum fundimur*: cf. II. 383.
635. *lumen*: the eye.
636. *solum*: translate with *lumen*. *latebat*: was deep-set.
637. *Argolici clipei*, etc.: both the shield and the sun are “large, round, and glaring” (Henry). For *instar*, cf. II. 15.
639. *sed fugite*, etc.: note the accelerated rhythm.
640. *rumpite*: implying more haste than *solvite*; translate by *pluck*.
641. *nam qualis quantusque*, etc.: for *in shape and size like Polyphemus, who pens his flocks . . . a hundred other Cyclopes dwell*, etc.; literally, *of what sort and size Polyphemus pens his flocks, of such sort and size* (understand *tales tantique*).
643. *volgo = passim*: all about.
645. *tertia*: with adverbial sense, *for the third time*; nearly three months have run.
646. *cum vitam traho*: *from the time that I began to drag out*; *cum = ex quo*; *traho*, the present, is used because the action is still in progress.
647. *ab rupe*: to be taken with *prospicio*. The Greek mounts a rock to scan the sea (cf. 651).
648. The rhythm suggests the *sonitus pedum*.
651. *primum*: *for the first time*. The ships of Aeneas are the first that have appeared to his anxious gaze.
652. *huic me*, etc.: *to it, whatever it should prove to be, I surrendered myself*; *fuisset*, in virtual oblique narration, represents an original *fuerit* (future perfect indicative); the verb *addicere* suggests the formal handing over, under Roman law, of the insolvent debtor to the creditor.
654. *vos animam hanc*, etc.: *do you rather take away this life of mine by any death whatever; i.e. rather than let me die at the hands of the Cyclopes.*
**NOTES**

**Lines 655–691.**

**Appearance of Polyphemus. The Trojans Escape.**

656. *ipsum*: the giant himself. *vasta se mole moventem*: moving his mighty bulk; *vasta mole* is ablative of quality with *se.* Note the assonance in *mole moventem.*

658. *monstrum horrendum*, etc.: this remarkable line, with its spondaic rhythm, asyndeton, triple elision, and accumulated *m* and *n* sounds, is a good example of the adaptation of sound to sense, expressive as it is of the slow halting steps of the blinded giant. It has been imported almost bodily into English verse by Browning (*Waring*, I. 4).

"As long I dwell on some stupendous
And tremendous (Heaven defend us!)
Monstr' — inform' — ingens — horrend — ous
Demoniaco — seraphic
Penman's latest piece of graphic."

659. *truncâ manu pinus regit*: in his hand a lopped pine guides (him); *manu* is an ablative of means with *regit.*

660. *ea sola voluptas*: that is his only pleasure; *ea* by attraction. Virgil can be sympathetic even with the Cyclopes. The assonance (*sola solamen*) harmonizes with the tenderness of tone.

663. *inde*: therefrom, i.e. from the sea; sc. *aqua.*


666. *nos procul*, etc.: note the appropriate dactylic rhythm of this line. *celerare*: historical infinitive.

667. *sic merito*: so deserving, i.e. who deserved to be taken with us.

669. *ad sonitum vocis*: toward the noise of the dipping oars; *vox* can be used of any sound; cf. 556. Note the double alliteration in the line.

670. *verum ubi nulla*, etc.: literally, but when no power is given him to grasp us with his hand; i.e. but when in no way can he lay hands on us.
671. nec potis: sc. est, and (when) he cannot, etc. fluctus aequare: the waves carry them away faster than he can follow.

672. quo: whereat.

673. penitus: far within, i.e. in the interior, away from the coast.

676. ruit, complent: a change of number as in ruit . . . certant, II. 64, where see note.

677. lumine torvo: with glaring eye; effective use of the singular. The Cyclopes are the one-eyed brotherhood.

678. caelo: dative after a verb of motion, for in caelum.

679. quales cum vertioe celso, etc.: even as when on a mountain top lofty oaks . . . stand in mass (con-). The perfect, like the Greek aorist, is often used in comparisons instead of the present. For the quantity constiterunt, cf. stetërunt, II. 774 and note. This is the only simile in the third book.

681. Iovis, Dianae: the oak was sacred to Jupiter, the cypress to Diana.

682. praecipites metus acer agit, etc.: in headlong speed, sharp fear drives us to fling out our sheets for any course; praecipites agrees with nos understood.

683. ventis: instrumental ablative.

684–6. contra iussa monent, etc.: on the other hand, the commands of Helenus warn the crews not to hold on their course between Scylla and Charybdis—either way within a slight remove from death. We resolve to sail back again. contra is adverbial; inter is a case of anastrophe; viam is in apposition to Scyllam and Charybdim; in leti discriminate parvo the ablative is one of quality, discrimen leti being 'that which divides from death'; ni is used for ne; the subject of teneant is either nautae or naves.

The general meaning is that, yielding to the favoring winds (683), they are carried north toward the straits between Scylla and Charybdis. They therefore decide on retracing their course eastward, but a north wind, springing up, takes them south along the Sicilian coast. The passage is very questionable, and would probably have been altered by Virgil on a revision of the poem.

688. vivo ostia saxo Pantagiae: the mouth of the Pantagias (a
harbor) of natural rock; i.e. there is a natural breakwater or harbor at the river's mouth.

689. iacentem: low-lying.

690. talia: such places. relegens retrorsus: as he retraced again; a case of pleonasm. errata: used passively, though errare is intransitive.

**Lines 692–715.**

**Death of Anchises.**

692. sinu: dative. Here at a later time was founded Syracuse.

693. Plemyrium undosum: the epithet suggests the meaning of the proper name, which comes from πλημυρις, flood-tide. priores: men of old, i.e. from the point of view of Virgil's day.

695. occultas egisse vias: forced a secret course. Shelley's poem *Arethusa* tells the story here referred to. qui nunc ore tuo, etc.: and now at thy fountain he is mingled, etc.; ore is a local ablative.

697. iussi: probably by Anchises, the Trojan head. numina magna: an indirect reference to the future greatness of the place.

698. stagnantis Helori: Helorus means 'the marshy place' (ἐλος); cf. 693.

700. fatis numquam, etc.: which by fate was never to be disturbed. There is here an allusion to an oracle, which forbade the inhabitants to drain a marsh near the city. However, they did drain it, whereupon their enemies crossed the dry land thus formed and captured the city.

702. immanis: impetuous, with furlii. Gelā: a nominative case, with Greek quantity.

703. arduus Acragas: the name comes from ἀκρος = arduus: cf. 693, 698.

704. magnanimum: noble, a genitive plural. quondam: again from Virgil's own point of view.

707. inlaetabilis: explained in 709 ff. Its application to ora is an instance of what Ruskin calls 'pathetic fallacy' (i.e. the transfer of human moods to inanimate nature).

711. nequiquam: because he has not reached the promised land.

715. vestris deus appulit oris: as told in Book I. The expression deus appulit etc., is a sort of pious admission that whatever comes to man, good or bad, comes from the gods.

**Lines 716–718.**

**Aeneas brings his Story to an End.**

717. fata renarrabat divum: recounted the story of heaven-sent fates; re- as in referre, not of narrating again, but of living through again in the narration.

718. contiuit, etc.: at last he ceased, and here, making an end, rested. The apparent tautology gives an effective close to the long and exciting narrative. Virgil here has in mind the beginning of the thirteenth book of the *Odyssey*:

"He ceased; the whole assembly silent sat
Charmed into ecstasy with his discourse
Throughout the twilight hall."

**QUESTIONS ON BOOK III.**

What was Virgil's model for this part of his work? How many books of the *Odyssey* are devoted to the wanderings of Odysseus (Ulysses)? How long a time is spent by Odysseus and Aeneas, respectively, in their wanderings? How do these two epic heroes differ in characterization? What lines in Book I. may be considered as introductory to later books? What lines of Book II. introduce the narrative of the wanderings? Is there any inconsistency between Book III. and the other books of the *Aenēid*? How may such an inconsistency be explained? What gives unity to the
story of Book III.? What different stages are there in its narrative? What god is most prominent in this book? Is there any significance in his prominence? How many landings did Aeneas make before he reached the valley of the Tiber? Where did he remain the longest time? Where the shortest? Did any ancient towns indicate, in their names, some connection with Aeneas? Which was the longest voyage in the wanderings? Which the shortest? How many landings were made on islands? How has Crete come into special prominence in recent years? How many vessels did Aeneas have and where were they built? What part of the wanderings was due to a wrong interpretation of an oracle? How did the error occur? Where was the abode of the Harpies? When and how is the prophecy of Celaeno fulfilled? Why does Virgil introduce the games at Actium? When was the battle of Actium fought? How old was Virgil at that time? Had he published any of his poetry then? What was the relationship between Andromache and Ascanius? When and how is the prophecy of Helenus (389 ff.) fulfilled? Where did Aeneas cross from Greece to Italy? How many miles is this? Compare Virgil with Homer in regard to the Cyclops story. Point out other distinct reminiscences of Homer's narrative in this book. How does Virgil use the story of Achaemenides to illustrate Trojan virtue? Which passage of this book is most pathetic? How many formal similes are there in the book? How many spondaic lines? Point them out. Find five cases each of masculine and feminine caesurae. Quote the line describing Polyphemus, and show how Browning has used it. How does Milton's description of Aetna differ from Virgil's? Who was Savonarola? What passage in this book had great influence upon his career? What passage is used by Dante, and how is the meaning of the original altered?
NOTES

BOOK IV.

THE TRAGEDY OF DIDO.

Lines 1–30.

Dido’s Confession of Love.

1. At: thus we pass from the peaceful close of Book III. to a scene of mental distraction. The poet resumes the narrative of Book I. regina gravi saucia cura: the queen, smitten with a grievous love-pang; cura is often used for love or its effects. Note the artistic word-order; chiasmus.

2. venis: instrumental ablative; with her veins, i.e. with her heart’s blood. caeco: unseen.


4. gentis honos: his glorious stock.

5. postera Phoebea lustrabat lampade, etc.: the morrow’s dawn was lighting the earth with the lamp of Phoebus, i.e. with the sun; cf. III. 637.

6. uementemque, etc.: the same line in III. 589, where see note.

7. male sana = insana; cf. male fida, II. 23, and male amicum, II. 735.

8. me suspensam terrent: thrill me with fears; for suspensam, cf. II. 729.

11. quem sese ore ferens, etc.: how noble his mien! how brave his heart and feats of arms! literally, bearing himself what a one in appearance, etc. quem is in predicate apposition with sese; fortipectore is ablative of quality; with armis supply fortibus.

12. nec vana fides: nor is assurance vain, i.e. groundless. genus: offspring, the word being here used of one person.

13. degeneres animos, etc.: ’tis fear that proves souls base-born, and Aeneas shows no fear.

14. exhausta: long endured.

15. si mihi non animo, etc.: if in my mind were not planted,
fixed and immovable, the purpose to ally myself with no one in the bond of wedlock; ne vellem, because of the idea of purpose in sederet.

17. postquam: since. deceptam fefellit = decepit (me) et fefellit.

18. si non pertaesum, etc.: sc. me, had I not been utterly weary of the bridal torch and chamber; both the torch, which was carried in the wedding procession, and the bridal chamber, are often used by metonymy of marriage itself. For the syntax, see A. 354, b; B. 209; G. 377; H. 457, 5; H. & B. 352, 1.

19. potui succumbere: I might have yielded; an indicative in the apodosis of a contrary to fact condition. A. 517, c; B. 304, 3; G. 597, r. 3; H. 583 and 525, 1; H. & B. 582, 3 a. culpae: sin, i.e. that of loving Aeneas, after vowing fidelity to Sychaeus.

20. post fata: since the death.

21. et sparsos fraterna caede Penatis: and our home was shattered by a brother's murder. Sychaeus, her husband, was murdered by his brother-in-law, Pygmalion, as explained in I. 348 ff.

22. hic: Aeneas. labantem: wavering; a case of prolepsis.

24. sed mihi, etc.: but rather, I would pray, may either earth yawn for me to its depths, or, etc.; opem is a potential subjunctive; dehiscat is an optative subjunctive in parataxis with opem; A. 442, b; B. 296, 1, a; G. 546, r. 2; H. 558, 4; H. & B. 511, 2.

27. ante, Pudor, quam, etc.: before, O Shame, I violate thee; ante repeats prius (24). According to the highest Roman ideals, women could marry only once (univirae). Only such, for example, could sacrifice to Pudicitia.

28. amores; affections.

(In this opening paragraph, alliteration is frequent; cf. 2, 3, 6, 8, 10, 16, 18, 23.
The dactyls of 13 indicate mental excitement, while the spondees of 14 are expressive of wonder. Note the effect of the pause after impulit, 28, and abstulit, 29.)

Lines 31–53.

ANNA’S COUNSEL.

31. luce: than light of life. sorori: dative of agent; more effective than mihi.
32. solane perpetua, etc.: wilt thou, lonely and sad, pine away all thy youth long? The idea of duration of time is here expressed by the ablative, on which see A. 424, b; B. 281, 1; G. 393, r. 2; H. 486; H. & B. 440.

33. Veneris: with praemia. noris = noveris.

34. id cinerem, etc.: dost thou think that the ashes or shades of the buried care for that? viz., whether one marries or not.

35. esto; aegram, etc.: grant that heretofore no wooers have moved thy sorrow; esto (be it so) refers to the words following, but has no grammatical connection with them. aegram, with te understood.


37. triumphis dives: rich in triumphs, i.e. victorious in war.

38. placito amori: with a pleasing love; placito has an active sense. pugnare governs a dative, on the analogy of verbs of contending in Greek; see A. 368, a; B. 358, 3; G. 346, n. 6; H. 428, 3; H. & B. 363, 2, c.

39. nec venit in mentem: sc. tibi; and does it not occur to thee?

40. hinc . . . hinc: on this side . . . on that. genus insuperabile bello: cf. genus intractabile bello, I. 339.

42. deserta siti: deserted by reason of drought.

43. Tyro: from Tyre.

44. germani: Pygmalion.

46. hunc cursum: their course hither.

48. coniugio tali: causal ablative.

49. quantis rebus = quanta fortuna.

50. veniam: favor. sacris litatis: when sacrifice has been duly offered; litare is here transitive. Dido is to propitiate the gods, because of the ill-omened dreams (cf. 9).

51. indulge: give the rein to.

52. dum desaevit hiems: while winter rages fiercely; de- is intensive. aquosus: because Orion brings rain.

53. quassatae: sc. sunt, are shattered, and therefore are in need of repairs. non tractabile = intractabile.

(In 35, the spondaic rhythm harmonizes with the reflection upon former days of grief. On the other hand, the accelerated rhythm
accords with the tone of hopefulness in 45, and of earnest entreaty in 50.)

**Lines 54–89. Dido yields to Passion.**

54. incensum: (already) kindled.
55. spemque dedit, etc.: by removing her scruples, Anna encouraged Dido to indulge her love for Aeneas. solvitque pudorem: and loosed the bonds of Shame. Pudor, as seen in 27, had kept Dido’s feelings and actions in restraint; but yielding to Anna’s advice, the queen now casts aside her scruples and actively sues for the love of Aeneas.

56. delubra adeunt: sc. Dido et Anna. per aras: from altar to altar.
57. de more: with both mactant and lectas.
58. legiferæ Cерерi, etc.: Ceres, Apollo, and Bacchus were all associated with marriage-rites; legiferæ is a translation of ἱεροφάρος, an epithet applied in Greek literature to Demeter (Ceres) and Dionysus (Bacchus) as agents of civilization, and to Apollo, as the civilizing god par excellence. A Roman proverb runs thus: sine Cerere et Libero friget Venus.

59. cui vincla iugalia curae: who has wedlock bonds in care. With vincla supply sunt. Juno (called pronuba, 166) presided over marriage, and was also the patron goddess of Carthage.

62. ante ora deum: the gods are themselves present in their statues. spatiatur: the word implies the stately movements of religious ritual.

63. instaurat: solemnizes. donis: with offerings.
64. pectoribus: the final syllable lengthened. An archaism. inhians: poring over. spirantia: (still) quivering. In augury, the entrails were examined before the victim was quite lifeless.

65. heu vatum ignaræ mentes: ah, ignorant minds of seers! The seers do not know (cf. tacitum, 67) that the love-passion has taken hold of Dido, and that in her condition neither vows nor visits to the shrines can be of any avail. quid: an inner accusative with iuvant. furentem: one wild with love.
NOTES

66. est: from edo, not sum. mollis: tender; with medullas.
67. sub pectore: deep in her breast.
69. coniecta sagittae: ablative absolute. Translate, however, smitten by an arrow.
70. quam procul incautam, etc.: which, all unwary, amid the Cretan woods, a shepherd hunting with darts has pierced from afar, and left (in the wound) the winged steel, unknowing. In strict grammar, we should supply in qua with liquit. For the comparison, cf. Cowper, when speaking of himself:

"I was a stricken deer that left the herd
Long since. With many an arrow deep infixed
My panting side was charged, when I withdrew
To seek a tranquil death in distant shades."
(Task, III. 108 ff.)

72. nescius: note the emphasis thrown upon this word, implying that Aeneas is thus far ignorant of the passion he has inspired.
74. media per moenia: through the city's midst.
75. urbem paratam: cf. sedesque paratas, I. 557, and the well-known verse O fortunati, quorum iam moenia surgunt! (I. 437). Dido thus tempts Aeneas to stay in Carthage.
76. resistit: her faltering speech is a sign of love.
77. eadem: take with convivia, that same banquet, i.e. one like that which made such an impression on her. This is much more forcible than to make it she also.
79. pendet ab ore: hangs on his lips, or words.
80. digressi: sc. sunt, the subject being omnes, or convivae (guests) understood. lumenque obscura, etc.: and in turn the dim moon sinks her light; vicissim, as the sun before it (labente die, 77).
82. domo vacua: in the empty hall. stratis relictis: the couch which he has left.
83. absens absentem: a favorite mode of securing emphasis in Latin and Greek poetry; "she apart from him that is apart" (Morris); "though sundered each from each" (Rhoades). auditque videtque: note the polysyndeton.
84. Ascanium: Virgil tells us nothing about his return from Idalium (I. 691 ff.). genitoris imagine capta: captivated by his father's look.

85. infandum si fallere possit amorem: if so be she may beguile (eave) her terrible passion. For the construction, see note on Anthea si quem videat, I. 181; infandum (as in II. 3) is properly 'too awful to be told.' Dido tries to satisfy her passion for Aeneas by fondling Ascanius, who is the image of his father.

87. portus: with parant. bello tuta: for safety in war; tuta here means affording safety.

88. pendent: literally, are suspended; i.e. stand, idle. minae murorum ingentes: literally, "mighty threatenings of the walls" (Morris), i.e. huge threatening walls.

89. aequata machina caelo: the engine towering up to heaven. The machine was probably a derrick.

(In 57, the spondaic rhythm accords with the idea of solemn sacrifice; in 65, with the tone of serious reflection; in 86 and 87, with the expression of grave concern to the state. Note the emphasis secured by the pause after nescius (72), incubat (83), and detinet (85). Assonance and alliteration are very common.)

Lines 90–104.

Juno's Plan.

90. quam: referring to Dido. tali peste teneri: held fast in such a fatal passion. The peste is her infatuation.

91. nec famam obstare furori: and that her good name is no bar to her frenzy; i.e. she cares not what people may say or think of her.

93. egregiam vero: ironical. refertis: win.

94. numen: power divine, explained by the next line. Though most texts read nomen, there is hardly any authority for the word.

96. nec me adeo fallit: nor indeed am I blind to the fact; adeo here emphasizes the whole statement, not merely me. veritam te, etc.: that, in thy fear of our city, thou hast held in suspicion, etc.; te habuisse is the subject of fallit.
98. **modus**: limit, end. **quo certamine tanto**: literally, to what end with all this strife (do we go)? We must supply *tendimus* or a similar word. The ablative is modal.

100. **exercemus**: effect.

101. **ardet amans** = *ardet amore*. **per ossa**: cf. I. 660 and note.

102. **communem**: in common; used predicatively. **paribus auspiciis**: with equal authority; *auspicia* is used by metonymy for *imperium*, because in time of war the commander-in-chief regularly took the auspices.

103. **liceat**, etc.: let her serve a Phrygian husband. With *liceat* supply *ei* (i.e. *Didoni*).

104. **dotalisque**, etc.: and let her yield her Tyrians to thy hand as dowry. The Carthaginians will come under the power of Venus, if her son, Aeneas, marries their queen. They will be, as it were, the *dot* which the wife brings to her husband.

(Alliteration is frequent in this paragraph; e.g. 90, 91, 94, 95, 99, 101, 102. The diaeresis in 98 (after *modus*) is expressive of vehemence.)

**Lines 105–128.**

**Venus gives Consent.**

105. **ollī**: archaic form for *illi*, used as in I. 254. **simulata mente**: with feigned purpose. The reply of Venus is guarded, because (*enim*) she knew that Juno was insincere.

106. **quo** = *ut*. **regnum Italiae**: *i.e.* the empire to be established in Italy.

107. **talia**: such terms.

109. **si modo**, etc.: *if only fortune should favor the fulfilment of thy plan.* The condition, equivalent to a wish, is very loosely connected with *quis abnusat aut malit*, a question which implies some such idea as ‘and I should be content.’

110. **sed fatis incerta feror si**: *but by reason of the fates I drift, uncertain whether, etc.* Here *si* introduces an indirect question; cf. note on I. 181.

115. **mecum erit**: shall rest with me. **quod instat**: the present need.
116. conieri: the more common form is confici. paucis: briefly.
117. venatum: with ire.
120. his: on them.
121. dum trepidant alae: while the hunters ride to and fro. The alae are the beaters, who, from either side, drive the game toward Aeneas and Dido. They are analogous to the cavalry of an army, which were placed on the wings (alae). saltus indagine cingunt: gird the glades with a circle of nets. The nets were used to stop up the exits from the woods. Ancient hunting was different from modern.
125. adero: i.e. as the goddess of marriage.
126. conubio iungam, etc.: the line is repeated from I. 73, in Juno's speech to Aeolus.
127. hic hymenaeus erit: this will be their bridal; hic is attracted into the gender of hymenaeus. non adversata petenti: not opposing her request; petenti agrees with ei understood.
128. dolis repertis: ablative absolute. Venus, seeing through Juno's schemes, is amused, because she knows that they can succeed only temporarily.

(Note the contrast between the impressive spondees of 124 and the dactyls of 125, indicating a lively interest in the scene. Dactyls continue prominent through the rest of the passage, and in the final verse are emphasized by double alliteration, adnuit atque . . . risit Cytherea repertis.)

Lines 129-160.

THE HUNT.

130. iubare: sc. solis, rather than Aurorae.
131. retia rara: meshed nets, rara being a general epithet, applicable to all nets.
132. ruunt: this verb applies properly only to the horsemen and the dogs. Supply 'are brought' with the other nouns. odora canum vis: strong, keen-scented hounds; literally 'strength of hounds,' a Greek form of expression. The monosyllabic ending is here due to its use by an older poet, Lucretius.
133. **cunctantem**: she is the last to appear. **primi**: the noblest.

137. **Sidoniam picto**, etc.: clad in a Sidonian robe, with embroidered border; *circumdata* is a middle participle.

138. **cui pharetra ex auro**: her quiver is of gold; note the emphasis secured by repetition, and emphatic position in this line and the next.

141. **ipse ante alios pulcherrimus omnis**: the greatest possible prominence is given to Aeneas.

143. **qualis ubi, etc.**: as Dido was compared to Diana (I. 498), so Aeneas is now compared to Apollo. Speed and beauty are the common features (149, 150). **hibernam Lyciam**: his winter home, Lycia. The reference is to Patara, near the mouth of the Xanthus, where there was a famous temple of Apollo.

144. **Delum maternam**: it was at Delos that his mother bore him; cf. III. 75 ff.

146. **fremunt**: raise their voices. **picti**: painted. The Agathyrsi were a barbarous people, who, like the ancient Britons, stained their bodies. Apollo's worshippers came from far and near.

147. **molli fluentem**, etc.: with soft leafage shapes and binds his flowing locks; a picturesque detail.

148. **auro**: with golden diadem.

150. **tantum egregio**, etc.: such beauty shone from his noble face.

151. **ventum**: sc. est.

152. **saxi delectae vertice**: dislodged from the rocky peaks; the nouns are collective.

153. **patentis**: with campos.

154. **transmittunt cursu**: scurry across; literally, send (the plains) past them by running, "the apparent effect of all motion being to send the surrounding objects in the opposite direction" (Henry). **agmina pulverulenta fuga glomerant**: amid clouds of dust mass their bands in flight; *pulverulenta* is poetically transferred to *agmina*.

155. **montisque relinquunt**: as they leave the mountains; note the parataxis.
158. pecora inter inertia: amid the timorous herds; pecora, used properly of domestic animals, is here applied to the caprae and cervi in contempt. votis: belongs primarily to optat, but also to dari.

Fig. 52. A HUNTING SCENE IN MOSAIC.

(The rhythm of 132–135 is noteworthy. The prevailing dactyls of 132 indicate vehemence of action, as in 135 they suggest the high spirit of the steed. In the latter verse this effect is increased by double alliteration and assonance (spumantia mandit). In the two intervening lines, 133, 134, the spondees accord with the attitude of peaceful expectation.

In 154, the spondees (combined with alliteration) heighten by contrast the effect of the strikingly imitative dactyls of 155.)

Lines 160–172.

AENEAS AND DIDO SEEK REFUGE.

161. incipit, insequitur: asyndeton and syllabic anaphora.
163. Dardanius nepos Veneris: i.e. Ascanius. diversa tecta: shelter here and there.
164. petiere: scurry to; perfect of rapid action. amnes: torrents.
165. *speluncam*, etc.: the verbal repetition (from 124) calls attention to the fulfilment of Juno’s plan.

166. *prima Tellus*: *primal Earth*; so called, as the oldest of the gods. *pronuba Juno*: *nuptial Juno*. The *pronuba* was properly the matron who attended the bride.

167. *dant signum*: *i.e.* for the marriage ceremonies to begin. *conscius Aether conubiis*: *Heaven, witness to the bridal*. As Earth was the mother, so Heaven (Aether) was the father of all life. *This is a common conception in ancient poetry and philosophy, even the Chinese.*

169. *primusque malorum causa*: *that first day was the cause of evils*. The effect of the repetition of *primus* is the implied repetition of *ille dies* as well; *primus* does not belong, either logically or grammatically, to *causa*.


172. *coniugium vocat*: though there is no real marriage between Aeneas and Dido, Virgil gives a poetical interpretation of the phenomena of the storm, as if Nature herself were taking part in nuptial ceremonies. Earth and Heaven (Sky), primal parents of all life, are among the active participants; the lightning-fires (*ignes*) are the marriage-torches (cf. *taedae*, 18); Juno is the *pronuba* of the bride and the cries of mountain Nymphs become the wedding-song. Dido, fully determined as she was on winning Aeneas (the poet represents her as controlled by Venus and Juno), may well have been blind to the truth and convinced that this was a marriage indeed. She, then, has found Nature in sympathy with her; yet the poet, by his descriptive art, really suggests to us, and at last asserts, the reverse: *ille dies primus leti*, etc.

Milton had this passage in mind, when he describes the effect of Eve’s plucking and eating the forbidden fruit:

“Earth felt the wound and Nature from her seat,
Sighing through all her works, gave signs of woe
That all was lost.” (*Paradise Lost*, IX. 782 ff.; cf. IX. 1000 ff.)

(The opening verse, with its descriptive alliteration, plays a rôle similar to that in I. 124. It is followed by lines (161–164) in which
the general dactylic movement depicts the hurry and scurry of the hunters, as well as the onrush of the torrents. Then comes the sober spondaic rhythm of the repeated verse (165 = 124). This, however, is not followed, as before, by a series of rapid dactyls, but, in keeping with the gravity of the occurrence, the prevailing rhythm is spondaic. Only where Dido’s recklessness is described have we frequent dactyls, viz. in 170. So, 172 opens with two dactyls (continuigum vocat), but the diaeresis following them is ominous, and the succeeding spondees (hoc praetexit) bring us back to the tone of solemnity.

Lines 173–197.

Rumor spreads the News Far and Wide.

173. Fama: Rumor; a personification which is very common in poetry, from Homer down. Virgil’s description, however, is unusually elaborate.

174. Fama: note the emphatic anaphora. malum qua non alius velocius ullum: of all evils most swift. qua is an ablative of comparison.

175. mobilitate viget: with speed she waxes strong; instead of being fatigued with her toil. eundo: instrumental ablative.

176. parva metu primo, etc.:

“A little thing, afraid at first, she springeth soon aloft” (Morris).

primo, adverb. Homer’s strife is “small in crest at first, but later raiseth her head up to heaven, while she treads upon the earth” (Iliad IV. 442). We all know how scandalous gossip grows.

178. Terra parens, ira inritata deorum: mother earth, angered against the gods; deorum is an objective genitive with ira. The Titans, who made war upon the gods of Olympus, and in consequence were hurled into Tartarus, were children of Terra. She, in revenge, bore the Giants.

179. extremam progenuit: brought forth as her last child. Coeo Enceladuque: Coeus was a Titan, Enceladus a Giant. Virgil disregards the distinction.

181. monstrum horrendum, etc.: cf. III. 658. qui quot sunt corpore plumae tot, etc.: who for every feather on her body, has a watchful eye below. Virgil seems to have the peacock in mind.
His Fama sees everything and, as the next line shows, hears everything and tells everything.

183. tot, totidem, tot: emphatic anaphora.

184. cæli medio terræque: midway between heaven and earth; medio is literally, in the mid space.

185. stridens: with noisy cry. The initial spondee, followed by a pause, is very emphatic. Scandal is never silent.

186. luce: by day. custos: on guard.

188. tam ficti, etc.: clinging to the false and wrong, yet heralding truth; tam... quam, literally, as (much) ... as.

190. facta atque infecta: fact and falsehood. Note the assonance.

191. venisse Aenean: indirect narration.

192. cui viro: to whom in marriage; viro, literally, as husband.

193. nunc hiemem, etc.: that now they spend the winter, all its length, in wanton ease together. hiemem fovere is a poetical expression, adding to hiemem agere (to spend the winter) an idea of the manner of spending it (i.e. in luxurious ease). quam longa: sc. sit (in indirect narration), literally, as long as it is.

194. regnorum: i.e. Carthage and Italy.

195. dea foeda: i.e. Fama. virum = virorum.

(The spondaic rhythm is used to suggest, in 181, horror; in 185, long continued action; in 191, a matter of grave import. In 185 the effect is heightened by an onomatopoeic word (stridens) in emphatic position, and by double alliteration, stridens dulci declinat somno, i.e. abba).

**Lines 198–218.**

**The Anger of Iarbas.**

198. Hammone satus, etc.: son of Hammon by a Garamantian Nymph he had seized. Hammone, ablative of source; rapta Nymphe, ablative absolute. Hammon (or Ammon) was a Libyan god, who was identified with Jupiter. Virgil represents Iarbas as spreading his father's worship among his countrymen.
200. posuit, sacraverat: the consecration of the fire had taken place once for all, when the first altar was set up. It had therefore preceded the building of the many shrines. Hence the change of tense. vigilem ignem: Virgil is thinking of the ever-burning fire of Vesta in Rome, from which fire was taken, not only to new colonies, but also to the altars of all the gods.

201. excubias divum aeternas: the eternal sentry of the gods; in apposition to ignem. The fire is supposed to guard the honor of the gods. A military metaphor.

202. pingue solum: sc. erat.

203. isque: and so he, i.e. Iarbas; -que has an illative force. amens animi: distraught in mind; cf. fidens animi, II. 61.

204. media inter numina divum: amid the divine presences; cf. anté ora deum, 62. The phrase is impressive.

205. multa iovem: double accusative with orasse.

206. nunc: i.e. because I have taught them to honor thee. pictis epulata toris: when they have feasted on embroidered couches. The wine libation followed the feast proper. Hence the perfect tense.

207. Lenaeum honorem: Lenaean offering; i.e. an offering of wine.

209. nequiquam, caeci, inania: these are the emphatic words. Is it an idle panic . . . ? Are thy fires all aimless . . . ? Empty of purpose the thunders . . . ? (Bowen). The tone of Iarbas is one of remonstrance. “Why dost thou not wreak vengeance on these wrong-doers? Where is thy divine power?”

210. miscent: the subject is ignes, as if the lightning were the cause of the thunder.

211. urbem exiguam pretio posuit: set up a tiny city at a price; i.e. bought (not won) the right to build; cf. mercatique solum, I. 367. pretio is ablative of price.

213. loci leges: terms of tenure; a legal phrase. conubia nostra: my offers of marriage.

214. ac: and yet. dominum: as master, not merely as husband.

215. ille Paris: contemptuous. Aeneas is like Paris in carrying off another’s bride.
216. Maeonia mentum mitra, etc.: with Maeonian band prop- ping his chin and essenced locks. By Maeonia (i.e. Lydian) he means Phrygian, because Lydia bordered on Phrygia. The Phry- gian cap had on either side a band or ribbon, which could be tied at the back of the head or (as here) under the chin. See Fig. 54. mentum subnixus, literally, resting his chin upon, the participle being middle; cf. III. 402. Iarbas regards the Trojans as effeminate Orientals.

217. rapto potitur: wins the spoil. rapto is a participle, used substantively. potitur is of the third, instead of the fourth conjugation, by an archaism. nos: strong asyndeton, (yet) we.

218. quippe: ironical, forsooth. famam fovemus inanem: we nurse a vain story, viz. that thou, Jupiter, art a mighty god.

(The tone of scorn pervading this passage is heightened by rhyth- mical and rhetorical means: e.g. (a) alternation of rhythm in 209, 210; (b) alliteration; very marked in 216 and 218; less marked in 203, 205 (double), 207, 210 (with onomatopoeia), 212, and 213; (c) the emphasis given by position and pause to the contemptuous femina in 211; (d) the unusual quadrisyllable ending comitatu in 215.)

Lines 219–237.

JUPITER SENDS MERCURY TO AENEAS.

219. aras tenentem: thus adding solemnity to his appeal.

221. regia: of the queen. oblitos famae melioris amantis: the lovers forgetful of their nobler fame. This is the poet's first admission that Aeneas, as well as Dido, was doing wrong.

222. adloquitur: the last syllable is lengthened before the caesura.

223. labere pinnis: glide on thy wings; cf. volat remigio alarum, I. 300–1.

225. exspectat: dally; here, intransitive. non respicit: re-
gards not. urbes: referring to the city he is to found in Italy. The plural is an exaggeration.

227. non illum, etc.: not such as this did the fairest of mothers promise him to us.

228. Graiumque ideo, etc.: nor for this twice rescues him from Grecian arms. The force of non is continued from the previous line; vindicat is an historical present. In the Iliad (V. 311) Aphrodite (= Venus) rescues Aeneas from Diomedes; Venus again rescues him at the fall of Troy (Aeneid II. 620).

229. sed fore qui, etc.: but (she promised) that it would be he who.

gravidam imperiis belloque frementem: teeming with empire and clamorous with war; the plural imperiis possibly refers to the powerful races which Aeneas would find in Italy, and which under Aeneas and his descendants would enjoy imperial power.

230. genus proderet: hand on a race.

232. accendit: sc. eum.

233. super ipse sua laude: note the artificial position of ipse, which is attracted by sua.

234. Ascanione pater, etc.: does he, the father, grudge Ascanius?

235. spe inimica: hiatus before the caesura.

237. naviget: emphatic position before the pause. The main thing (summa) is for Aeneas to leave Carthage. The injunction is peremptory. hic nostri nuntius esto: be this the message from me; nostri is genitive plural.

(The general movement is dactylic, in keeping with the energetic tone of the passage. Note especially 223, 224, 226, 229, 230. On the other hand, the spondees of 225 accord with the idea of a lingering stay; in 227, 228, and 232, they are severely reproachful. In 235 and 237, the diaeresis after the first foot emphasizes the peremptory tone.

Lines 238–278

MERGENCY DELIVERS HIS MESSAGE.

238–9. patris parere parabat, primum pedibus: note the unusual alliteration.

240. sublimem alis: upborne on wings.
241. pariter cum: as swift as.

242. virgam: i.e. the caduceus, or herald’s wand, with which Mercury (Hermes) guided the dead. See Fig. 55. Cf. Homer’s account: “and he took the wand wherewith he lulls the eyes of those he wills, while others again he even wakes from out of sleep” (Odyssey V. 47 ff.) animas: supply alias (some) from the next verse. evocat Orco: summons from Orcus.

244. lumina morte re-signat: unseals eyes in death; an allusion to the Roman custom of opening the eyes of the dead on the funeral pyre, that they might see their way to the lower world. At the moment of death a friend had closed the eyes. A less probable interpretation is ‘unseals from death,’ i.e. restores to life, but this would be a repetition of 242.

245. illa: the virga.

247. Atlantis duri: toiling Atlas. The Titan Atlas, according to Homer, “upholds the lofty pillars that keep heaven and earth asunder” (Odyssey I. 52), but in the later form of the myth he himself props the heavens.

248. Atlantis: for the repetition, cf. II. 318–9. cinctum ad-sidue cui, etc.: whose pine-wreathed head is ever girt with, etc. With cinctum supply est; cui is a dative of interest.

250. tum: moreover. mento praecipitant senis: on the spirit of this description, see the note at the end of the paragraph.
252. hic: here, i.e. on the summit of Mount Atlas. paribus nitens alis: poised on even wings.
253. praeceps se misit: sped sheer down.
255. humilis volat: flies low.
257. litus harenosum ad Libyae: the position of ad is peculiar, but we have a similar case in culmina perque homimum, 671; cf. also corpus in Aeacidae, VI. 58.
258. materno ab avo: Mercury was the son of Maia, who was the daughter of Atlas.
259. magalia: cf. I. 421. Here the word is applied to the poor suburbs.
260. tecta novantem: building new houses.
261. atque: and lo! Note the tone of surprise, implied both in this word and in the emphatic pause after conspicit. The Trojan warrior is in the lap of eastern luxury.
264. fecerat et, etc.: had wrought, interweaving the web with thread of gold. Note the parataxis in et disceverat.
265. invadit: assails (him); i.e. addresses sternly. tu: emphatic. Force is also secured by the omission of an interrogative particle.
266. uxorius: a woman's minion, 'wife-enthralled' (Rhoades); very contemptuous.
267. rerum: fortunes. oblite: the vocative shows that this thought is exclamatory.
268. tibi me: emphatic collocation.
269. torquet: sways. With caelum, in a physical sense, i.e. revolves; with terras, in a moral one, i.e. rules.
271. teris otia: waste idle hours.
274. Ascanium, Iuli: two names for the same person.
277. medio sermone: while yet speaking. The phrase denotes the suddenness of his withdrawal.

(Some of the details of the description of Atlas (e.g. his chin and beard) seem almost grotesque to modern readers. But the ancient point of view was different. The Greeks and Romans regularly endowed their mountains and rivers with animate, divine beings, i.e. they spiritualized the inanimate features of external nature, thus testifying, as plainly as does any modern nature-poetry, to the emotions,
the admiration, and veneration, with which they contemplated natural phenomena. Thus it is that in ancient poetry and art we find rivers and mountains represented as gods. "O Tiber, Father Tiber, to whom the Romans pray," is said in the classical spirit, and in Paris we may see a splendid representation of the Tiber god. (Cf. Fig. 75.)

As with rivers, so with mountains. In the museums of Rome we may point to half a dozen illustrations of mountain-gods. In Virgil, near the end of the Aeneid (XII. 701), the hero is said to be as huge as Athos or as Eryx or as Father Apenninus himself. Here, evidently, Aeneas is compared, not so much to physical mountains, as to the giant forms which would represent them in art. In the case of Atlas, Virgil has been defended on the ground that he is describing a demi-god transformed into a mountain. It would be better to say that he is describing a mountain, as it might have been, and possibly was, represented in the realistic art of the poet's day.

Note the alternation of rhythm in 246-7, coinciding with the contrasted ideas of easy movement and laborious toil. Somewhat similar are 251-2, where the dashing waters are offset by the even poise of Mercury's flight. In 260 the spondees emphasize the expression of contempt, as in 269 that of majesty.

The emphatic pause after the initial dactyl is unusually frequent; cf. 238, 240, 246, 253, 261, 267, 271, 275.

Note how the scornful tone of Mercury's speech is heightened by alliteration and assonance, as in uxorius urbem, 266; regni rerum, 267; terras torquet, 269; teris terras, 271; laude laborem, 273; respice regnum Romana, 275.)

Lines 279-295.

AENEAS IS AWESTRUCK.

279. at vero: the use of the two particles makes the statement very strong. aspectu obmutuit amens: aghast at the sight, was struck dumb.

280. arrectaeque, etc.: cf. II. 774; III. 48.

283. quid agat: deliberative subjunctive in indirect form, the direct being quid agam. ambire: approach. The verb implies that the situation is delicate, and tact is needful.

284. quae prima exordia sumat: what opening words choose first? The pleonasm emphasizes the embarrassment felt.

285. atque animum, etc.: rather literally reproduced by Tennyson:

"This way and that dividing the swift mind." (The Passing of Arthur.)
286. perque omnia versat: "and runs o'er every shift."
(Morris.)
287. alternanti: sc. ei, as he wavered.
289. classem aptent: (bidding them) make ready the fleet; a command in indirect form.
290. quae rebus sit, etc.: hide the cause of changing their plans.
291. sese: subject of temptaturum (esse). Indirect narration.
292. speret: expects.
293. temptaturum aditus, etc.: will essay an approach, (seek) the happiest season for speech, the plan auspicious for his purpose. The phrase temptare aditus is from military language; quae . . . tempora (sint) and quis . . . modus (sit) are indirect questions.

(In the first two lines the spondaic rhythm, the large number of a and o sounds, the doubled r's, the assonance in Aeneas aspectu, the harsh elisions—all accentuate the expression of horror.)

Lines 296–330.

Dido reproaches Him.

297. motus exceptit futuros: caught news of his coming departure.
298. omnia tuta timens: fearing all safety; we expect 'fearing all dangers,' but Dido fears everything, however safe. eadem impia Fama: the same heartless Rumor, which had already noised abroad Dido's shame. Fama is impia, because she takes delight in spreading bad news. furenti: sc. ei. It is used proleptically, because it was this news that made her furens.

300. inops animi: weak in mind, i.e. beside herself, distracted. It is impossible to tell whether animi is a locative (cf. II. 61) or a real genitive. totam per urbs: she loses all sense of dignity.
301. qualis commotis excita sacris, etc.: like a Thyiad, startled by the shaken emblems. In the celebration of Bacchic rites the temple doors were thrown open and the statue and other emblems of the god shaken violently.
302. ubi audito, etc.: what time, hearing the Bac-
chic cry, biennial revels inspire her, and at night Cithaeron summons with its din. Every other year a Bacchic festival was celebrated at Thebes. The votaries, calling upon the god (Εὔστι Βάκχε, Io Bacche), roamed in a state of frenzy over Mount Cithaeron.

304. compellat ul tro: cf. II. 372.

305. dissimulare etiam sperasti, perfide, etc. to cloak, too, so foul a wrong, false one! — hast thou hoped for that? Note the great emphasis on dissimulare, which is governed by posse; etiam, i.e. to hide as well as to commit it. Aeneas’s supposed deception is what mainly rankles in Dido’s mind. Hence she calls him perfide. Aeneas, however, did not intend to slip away secretly (cf. 293, 387).

306. tacitus decedere: a case of attraction for te tacitum decedere.

307. dextra: pledge.

308. moritura Dido: the use of her name, instead of ego, is strikingly effective. She, the great queen, is brought low; cf. the use of Iunonis, I. 48. This early announcement of her intention (moritura) to kill herself, indicates how unconditionally she has surrendered herself to her love for him.

309. hiberno sidere: in the winter season. moliris: labor at.

311. quid? si: why, if. The argument is this: you would not think of returning to a secure home at such a time. How much less reason can you have for going to a foreign and untried land? It must be from me that you are fleeing.

314. per ego has, etc.: per governs lacrimas; te is governed by oro (319). The order here followed is common in adjurations.

315. aliud nihil: nothing else. Dido has staked her all on Aeneas.

316. per conubia nostra, per inceptos hymenaeos: by our marriage, by the wedlock (thus) begun. The second phrase corrects the first. There has been no formal marriage, though Dido has looked forward to one. Note that the verse ends with a word of four syllables; this Virgil allows in the case of Greek words, like hymenaeus and cyparissus (cf. I. 651; III. 328; III. 680; IV. 99).
317. de te: at thy hands. fuit aut tibi, etc.: or if thou hast found any joy in me.

318. istam exuse mentem: put. away this purpose of thine; iste is the demonstrative of the second person.

321. odere: sc. me. infensi: sc. sunt. sundem: too, also.

322. extinctus pudor, etc.: I have lost my honor and that former fame by which alone I was winning my way to the stars. For pudor, see 27; the fama is her former reputation—as a preëminently devoted wife, which was assuring her immortality.

324. hoc solum nomen: viz. that of hospes. de coniuge: of that of husband. We are told that Virgil, who had a vox optima, once read this passage to Augustus ingenti adfectu, i.e. with much emotion.

325. quid moror: why do I delay? i.e. to die. an dum: shall I delay till, etc. With an we may supply morer.

327. saltem si qua, etc.: at least if any child had been born to me by thee. For susceptible, see vocabulary.

329. qui te tamen ore referret: who, in spite of all, would bring back thy face; literally, ‘thee in face’; tamen means ‘in spite of my loss of thee.’ These simple words could hardly be excelled for pathos.

(Among the rhetorical means employed in this powerful passage, we should note the special emphasis secured by (a) position; e.g. dissimulare (305) and perfide (filling up a foot); crudelis (311); mene and te (314); oro (319); te (320); hospes (323); (b) anaphora; 307, 312-3; 314-6; 320-1; 327-8; (c) appropriate rhythm. Thus 297 (contrasted with 298); 301, 304. The vehemence of Dido’s tone shows itself in the comparatively large number of verses with prevailing dactyls; thus, 306, 310, 314, 315, 317, 318, 325, 328. Contrast with these 311, 321, 324, and 326. In this last verse, the initial word destruat continues both the sense and the rhythm of the verse preceding; (d) alliteration: 298 (double), 299, 303, 307, 322.)

**Lines 331-361.**

**The Defence of Aeneas.**

331. monitis: causal ablative.

332. obnixus: with a struggle. curam: pain, i.e. the pain of love, as in 1. So Dryden, “nor suffered love to rise.”
333. ego te: effective collocation: te, quam plurima... promeritam (esse): that thou hast deserved (of me) the utmost thou canst set forth in speech; plurima, attracted into the relative clause.

335. nec me pigebit: nor shall I be sorry.

336. ipse: sc. sum.

337. pro re: in defence of my course. abscondere: he first denies her first charge.

338. nec coniugis umquam praetendi taedas, etc.: I never held out the bridegroom's torch, or entered such a compact; praetendere taedas is figurative for taking part in a wedding. Aeneas never contemplated marriage with Dido.

340. meli auspiciis: according to my own direction (= sponte mea), a military metaphor. "The imperator had the right of taking the auspices, and so was said to act suis auspiciis, while the legatus would act alienis auspiciis." (Conington.) Aeneas obeys his commander, i.e. Jupiter.

341. componere curas: to sooth my sorrows.

342. primum: above all. dulcis meorum reliquias: sweet relics of my kin; i.e. the ruins of Troy.

343. manerent: would still abide; the statement finds its explanation in the next line.

344. recidiva posuissem Pergama: I should have set up a second Pergamus. manu: sc. mea, through my toil.

346. Lyciae sortes: the Lycian oracles; i.e. the oracles of Apollo, one of whose haunts was Patara in Lycia. See 143 and note.

347. hic, haec: attracted by the predicate. Each word refers to Italy. Note the combined effect of anaphora, the pause after the first dactyl, and the epigrammatic tone.

349. quae tandem Ausonia, etc.: why, pray, grudge the Trojans' settling in Ausonian land? literally, 'what (ground for) envy is it?' considere is the subject of est; invidia, the predicate.

350. et nos fas quaerere: we too may well seek, etc. With fas supply est.

351. patris Anchisae: here for emphasis. The governing
word is *imago* (353). *quotiens* . . . *surgunt*: note the repetition, both of actual expression (*quotiens, quotiens*) and of thought.

353. turbida *imago*: troubled ghost; turbida = sollicita.

354. *me*: anaphora with *me* (351). *capitis iniuria cari*: the wrong done to one so dear; *caput* is often used in the sense of person. In Roman law, it was the sum of a person's legal capacities, so that (*e.g.*.) a slave, having no legal rights, had no *caput*.

355. *fatalibus*: *i.e.* granted by the fates.

356. *interpre divum*: *i.e.* Mercury.

357. *testor utrumque caput*: I swear by thyself and by me; cf. note on 354.

361. *Italiam non sponte sequor*: this brief sentence, summing up the situation, makes a most effective close. Note the alliteration.

(In contrast with Dido's vehemence, Aeneas is calm and sad. Thus the spondees are much more in evidence than the dactyls; cf. 339, 341, and 359, which (except for the fifth foot) are wholly spondaic, while an initial spondee is found in not fewer than eleven lines, viz. 338, 337, 338, 339, 340, 342, 345, 348, 349, 355, 359.)

Lines 362–392.

Dido's Frenzy.

362. *iamdudum tuetur*: had long gazed on him; *tuetur* is an historical present, used for *tuebatur*, which with *iamdudum* has a pluperfect meaning. *aversa*: askance. Tennyson probably had this line in view, when he wrote of Iphigenia,

"But she, with sick and scornful looks averse."

(*A Dream of Fair Women.*)


364. *luminibus*: glances.


366. *perfide*: emphasized; cf. 305. She does not recede from her position. *duris cautibus*: with both *horrens* and *genuit*. Aeneas is as hard as the flinty rocks which, as she feigns, mothered him.
367. admorunt = admoveunt; sc. tibi, suckled thee.
368. quid dissimulo: why hide my feelings? quae me ad maiora reservo: for what greater wrongs do I wait?
369. num fletu ingemuit nostro: note the dramatic change from the second to the third person, continuing to 380. For a Shakespearian example, see the dialogue between Malcolm and Macduff:

Mal. If such a one be fit to govern, speak:
I am as I have spoken.
Macd. Fit to govern!
No, not to live. — O nation miserable,
With an untitled tyrant bloody-sceptr'd,
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands accursed,
And does blaspheme his breed?

(Macbeth, Act IV. Sc. 3.)

372. aequis: impartial, kindly.
373–4. electum litore, egentem excepi, etc.: note the frequent repetition of the same vowel-sounds in these two verses.
376. nunc augur Apollo, etc.: Dido repeats bitterly the very words of Aeneas. Cf. nunc, nunc (345, 356); Lyciae sortes (346, 377); interpres divum, Iove missus ab ipso (356, 377–8).
379. scilicet: truly; highly ironical. quietos: those peaceful beings. According to the Epicureans, the gods lived their lives "centred in eternal calm," and "careless of mankind." (Tennyson, Lucretius and The Lotos-eaters.)
380. te: she again turns to Aeneas, and gives him his congé.
381. sequere Italiam: Dido mockingly repeats Aeneas's words (361). ventis, per undas: these words are skilfully chosen to suggest perils.
382. spero equidem: literally, I hope ('tis true); equidem, like
quidem, is used with a concessive force; 'though I hope for thy shipwreck, still go.' In prose, it is often followed by sed or tamen; cf. III. 315. mediiis scopulis: on the rocks midway, i.e. between Carthage and Italy. si quid pia numina possunt: if the righteous gods can avail aught; i.e. in the punishment of one who is impius.

383. supplicia hausurum: sc. te, that thou wilt drain (the cup of) punishment. Dido: accusative Greek form.

384. atris ignibus: i.e. with torches, like those carried by the Furies.

386. umbrâ: predicate nominative, as a ghost.

387. Manis sub imos: in the depths of the world below; cf. III. 565.

388. medium sermonem: cf. 277. auras: open air or the light.

390. multa cunctantem: in much hesitation; multa, inner accusative with adverbial force, as in haud multa moratus, III 610. metu: i.e. fear of making matters worse. multa: note the combined effect of repetition, alliteration, and assonance (cunctantem, parantem).

391. dicere: a telling pause. coulapsa membra: her swooning form.

392. thalamo: dative. stratis: ablative.

(In this, Dido's second passionate outburst, we again find purely dactylic lines, viz. 379, 380, 386, while dactyls prevail also in 365, 370, 372, 381, 382, 387. Contrast with these the spondaic tone of 373, 374, 375, where Dido solemnly enumerates the benefits she conferred on Aeneas in his hour of misfortune. Note the rhetorical force of the many questions (368-371), the numerous short, pithy sentences (373-387), the dramatic change from the second to the third person (389 ff.), and the frequent use of figures of speech, especially anaphora.)

Lines 393-415.

Preparations for Departure.

393. pius: intentionally used here, to emphasize the fact that Aeneas is doing his duty. See Introd. § 34. dolentem: her grief; sc. eam.
395. multa: inner accusative; *with many a sigh.*
397. tum vero: to be explained by reference to 289, where orders are given to prepare for sailing. These they now carry into execution. *incumbunt:* sc. *operi,* which is explained in the following words. *litore toto:* *all along the shore.*
398. deducunt: literally, *draw down,* i.e. launch. *uncta:* i.e. with pitch. *carina:* used collectively.
399. frondentis remos: *leafy boughs for oars; remus* is used proleptically.
401. cernas: *one could see;* a potential subjunctive, with an indefinite second person for subject; the present, used for vividness, instead of *cerneres.* A. 447, 2; B. 280, 3; G. 258; H. 555; H. & B. 517, 1.
402. ac veluti cum: it has been pointed out that the simile is especially appropriate if we suppose the Trojans to be seen from a distance. For *ac veluti* (or *velut*) see II. 626.
405. convectant: note the plural here, but *it* in 404; cf. *ruit . . . complent,* III. 676. *pars grandia trudunt frumenta:* *some push the huge grains* (of corn).
406. *pars agmina cogunt:* *close up the ranks;* a military expression. Note the perfect-parallelism with the close of the preceding line.
407. castigant moras: *rebuke delay,* i.e. the laggards. For the plural of an abstract noun, cf. *exsilia,* III. 4.
408. quis tibi . . . sensus: sc. *fuit,* what were thy feelings?
409. fervère: third conjugation, by an archaism.
412. improbe Amor: for *improbus,* cf. II. 356, and note. *quid non mortalia pectora cogis:* repeated from III. 56.
414. animos: *pride.*
415. ne quid inexpertum, etc.: *lest she leave aught untried, and so die in vain;* literally, *about to die in vain.* She would die in vain, if she left anything untried, which could save her.

(Note the prevalence of the spondaic rhythm in this short paragraph; cf. 397, 398, 401, 402, 404, 405, and 406. Contrast the tone of 403, descriptive of the busy ants. The use of apostrophe in 408 ff. and 412 is very effective.)
Lines 416–436.

**Dido’s Last Appeal.**

416. *properari*: *the bustle*; impersonal infinitive.
418. *imposuere coronas*: *i.e.* in token of joy at leaving.
419. *hunc ego si potui*, etc.: *if (= since) I have had strength to foresee this great sorrow, I shall also have strength to bear it to the end*; *si potui* is a logical condition (*reality implied*). Dido wishes her sister and Aeneas to suppose that she is resigned to her fate. Note the force of *per in perferre*.
422. *te colere*: *made thee his friend* (Page); *colere* and *credere* are historical infinitives, = *colebat, credebat*. They are peculiar in expressing what is customary.
423. *mollis aditus et tempora*: literally, *easy approach and season*; *i.e.* the season for finding easy access to him; cf. 293.
424. *hostem*: the *hospes* of 323 has now become a *hostis*.
425. *exscindere*: poetic for the awkward prose construction *me excissurum (esse)*.
427. *nec patris Anchisae*, etc.: *nor have I uptorn the ashes and (disturbed the) spirit of his father Anchises*; *i.e.* she has not been guilty of desecrating his grave. Virgil has in view a tradition that Diomedes stole the ashes of Anchises. Dido means that she has done no great wrong to Aeneas, that he should be so cruel to her.
428. *negat demittere*: *refuse to admit*.
429. *hoc*: explained in the next line.
432. *pulchro*: ironical.
433. *tempus inane*: *an empty time*, *i.e.* a period of time, with none of the love which marked her life before, but a time during which her madness may subside. *requiem spatiumque furori*: *time for my passion to abate*.
434. *dum mea me victam*, etc.: “Till Fortune teach the overthrown to learn her weary task.” (Morris.) *dolere*: *i.e.* how to grieve.
quam mihi cum dederit, etc.: and when he has granted me this, I will repay it with full interest in my death. This obscure statement probably means that if Aeneas will do her the favor of staying a little longer in Carthage, she will repay him by taking her own life, so as to deliver him from her, forever. Anna, who does not seem to suspect her suicidal purpose, probably takes morte in a temporal sense ‘at my death,’ ‘when I die.’ However, both the meaning and the text have been disputed from the earliest days.

(Note the effect of alliteration in 430. In 433 and 436 the dactylic rhythm emphasizes the passionate utterance.)

Lines 437-449.

AENEAS REMAINS UNMOVED.

437. talis fletus: such tearful appeals.
438. fert refertque: bears again and again, i.e. to Aeneas.
439. aut: continues the force of non, implied in nullis. In prose nec would be used; cf. III. 43. tractabilis: with yielding mood.

440. placidas deus obstruit auris: his kindly ears heaven seals. viri: the effect of the juxtaposition of viri deus may perhaps be given by the translation, mortal as he is.

441. ac velut . . cum: as in 402-3. annoso validam robore quercum: an oak strong with the strength of years; note the interlocked order.

442. Alpini Boreae: north winds from the Alps; a reminiscence of Virgil's earlier years.

443. it stridor: then comes a roar, viz. as the tree is lashed (concusso stipite) by the wind.

445. ipsa: i.e. the quercus. quantum: as far as; sc. tendit.
447. haud secus: even so.
449. lacrimae: i.e. the tears of Aeneas, who 'feels the thrill of grief' (448). Even as the oak, when smitten by the storm, sheds its leaves, but stands firm and erect, so Aeneas, though moved to tears by Anna's entreaties, yet remains true to his purpose. The subjects mens and lacrimae must refer to the same person. To
refer lacrimae to Anna is to spoil both simile and sense. inanes: they do not affect his decision.

(Anna’s activity and Aeneas’s immovability are well contrasted in the rhythm of such a verse as 438. The attitude of Aeneas is reflected in the spondees which are prevalent throughout, e.g. in 439, 442, 443, 444, 445, 446, and 448. The epigrammatic verse (449) which rounds off the paragraph, shows asyndeton and marked alliteration.)

**Lines 450–473.**

**DIDO HAUNTED BY VISIONS AND PORTENTS OF DEATH.**

450. **fatis**: her doom, which she sees cannot be avoided.

451. **taedet**: sc. eam.

452. **quo magis inceptum**, etc.: and that she may the more surely fulfil her purpose; i.e. fate sends the portents with this end in view. The inceptum is explained by *lucemque relinquit*. Instead of peragat and relinquat, we should expect the secondary sequence, as in imponeret, but the primary is adopted for vividness, being influenced by the preceding orat.

453. **vidit**: she saw; i.e. she was made to see.

454. **latices**: water. **se vertere**: change.

455. **obscenum**: cf. III. 241, 262. The word is used especially of things ill-omened.

456. **nulli**: by no one; dative of agent.

457. **de marmore templum**: a marble chapel.

459. **festa fronde**: festal foliage.

462. **solaque culminibusque**, etc.: and alone on the house-tops with ill-boding song the owl would oft complain; with *queri* supply *visa est*. “The owl is the Indian’s enemy,” is a popular saying in Mexico, where it is believed that some one dies ‘whenever the owl’s cry is heard.’ For the weird effect, cf. Gray’s *Elegy*;

> “The moping owl does to the moon complain.”

463. **longas in fletum ducere voces**: prolong its notes into a wail.

464. **vatum priorum**: seers of old, whose prophecies would now be recalled.

469. **Eumenidum veluti**, etc.: a literary reference, viz. to the
**NOTES**

*Bacchae*, a famous tragedy of Euripides. In this, when Pentheus is driven mad by Bacchus, he “seems to see two suns and a double Thebes, even the city of seven gates” (ll. 918–19). In *Eumenidum agmina*, however, Virgil seems to be thinking of the Orestes legend, to which he returns in 471.

471. *scaenis agitatus*: driven over the stage; as in the *Eumenides* of Aeschylus, which was turned into Latin by the Roman writer Pacuvius. Orestes was pursued by the Furies for slaying his mother Clytaemnestra, who had murdered her husband Agamemnon. **Orestes**: subject of *fugit* (473).

472. *armatam facibus matrem*: in the play of Aeschylus, the ghost of Clytaemnestra stirs up the Furies; here she is herself equipped as a Fury. Perhaps Pacuvius made the change.

473. *sedent in limine*: probably to prevent his escape from the temple of Apollo, in which he took refuge.

Virgil has been criticised for taking his similes from the stage instead of from real life. We must remember, however, that dramatic performances played a larger part in ancient than they do in modern life.

(Note the lavish use of alliteration in this paragraph, to aid in the expression of horror. It is most conspicuous in 460, 461, 464, 467; less so in 450, 451, 455, 459.

The solemn spondaic rhythm prevails in 450, 451, 456, 460, 461. Contrast with these verses 465, in which the dactylics express intense excitement.)

**Lines 474–503.**

**The Funeral Pyre.**

474. *ergo ubi*, etc.: so when, outworn with anguish, she caught the madness, etc.

475. *tempus secum ipsa*, etc.: in secret she determines the time and mode. She had hinted at her death before, but now she comes to a definite decision.

477. *spem fronte serenat*: shows a calm hopeful brow.

479. *quae mihi reddat eum*: to return him to me. *eo me solvat*: release me from him; i.e. from my love for him. Oblique forms of the pronoun *is* are rare in Virgil. Here, by means of
eum and eo, Dido purposely designates Aeneas in the least definite way possible.

480. Oceani finem iuxta: near Ocean's bound. The ocean is supposed to surround and therefore bound the world.

482. axem stellis ardentibus aptum: the heaven set with gleaming stars.

483. hinc mihi, etc.: from there a priestess hath been commended to me. We must suppose the priestess to be now in Carthage.

484. Hesperidum templi: as the Hesperides were the daughters of Atlas, we may suppose that the temple and the famous garden were near Mount Atlas.

485. sacros servabat in arbore ramos: kept the sacred boughs on the tree, i.e. the tree which bore the golden apples. It was the dragon which guarded the tree, but the dragon would not have done this if the priestess had not fed him.

486. mella soporiferumque papaver: a mixture of honey and poppy-seed was a favorite delicacy in ancient times. The poppy-capsule, from which opium is made, has soporific qualities; hence the epithet soporiferum, which is purely ornamental and indeed misleading, as the food was here given to keep the dragon awake.

487. haec se carminibus promittit, etc.: she professes with her spells to set free the hearts of whom she will; solvere, i.e. from sorrow.

488. ast allis, etc.: but on others to bring cruel love-pains. With allis supply mentibus. For curas see 1.

489. fluviis: dative.

490. movet Manis mugire: alliteration; movet = evocat. vide-bis: you will mark; i.e. you will see for yourself evidence of her power; videre is here used of both mental and physical perception.

493. magicas invitam accingier artis: that against my will I put on the armor of magic arts; accingier is an archaic form of the present infinitive passive. It here has a middle force and construction.

495. viri: i.e. Aeneas.

496. impius: in emphatic position.

498. monstrat: so directs. Her object would be to cast a spell upon the one who had owned the things to be burnt. Sometimes
a waxen image of this owner was melted in the fire; cf. D. G. Rossetti's poem, *Sister Helen*. The practice of witchcraft was very common in the Augustan age.

500. *non tamen Anna*, etc.: *still Anna thinks not that her sister veils her death under these strange rites*; *tamen*, notwithstanding the pallor.

501. *mente concipit*: *imaginés*.

502. *quam morte Sychaei*: *than (had occurred) at the death of Sychaeus*; *quam* supply *quae fecit Dido*.

(Frequent dactyls are again expressive of Dido's excited state; cf. 479, 481, 486, 495, 497, 498. The contrast between the reality and the appearance is indicated by the solemn tone of 501, which lies between two verses of lighter rhythm.)

Lines 504–521.

The Magic Rites.


505. *ingenti taedis atque ilice secta*: *with pine-fagots piled high and hewn ilex*; *taedis*, instrumental ablative with *ingenti*.

506. *intendit locum sertis*: *hangs the place with garlands*, the Virgilian equivalent for *intendit serra loco*.

507. *super*: adverb.


510. *ter centum*: used for any large number. *tonat ore*: "summons in thunder-tones" (Bowen); *tonat* is here used transitively.

511. *tria virginis ora Dianae*: explanatory of *tergeminam Hecaten*, the same goddess being Hecate in the lower world, Diana on earth, and Luna in heaven. She was often represented by a three-headed image.

513. *ad lunam*: *by moonlight*, with *messae*. *aënis*: the bronze age preceded the iron, and in mystic ritual the earlier metal was often religiously used in later ages. For a somewhat similar rea-
son, iron could not be used in the old Sublician bridge across the Tiber.

514. pubentes: juicy.
515. nascentis: at birth.
516. matri praereptus: ere the dam could snatch it. amor: love-charm. By this is meant the hippocanes, a piece of black flesh which was supposed to appear on the forehead of a foal at birth, and which the dam bit off.
517. ipsa: i.e. Dido. mola manibusque piis: with holy meal and holy hands; ablative of accompaniment. The adjective belongs to both nouns. For the mola, see note on salsae fruges, II. 133.
518. unum exuta pedem vincis: with one foot unsandalled. in veste recincta: with loosened girdle. These two features are probably symbolical of her desired release from love.
519. conscia fati: with sidera, witnesses of her doom.
520. tum si quod, etc.: then she prays to whatever power, righteous and mindful, cares for (literally, ‘has for a care’) lovers of unequal bond, i.e. lovers whose love is not returned. For curae, see A. 382, 1; B. 191; G. 356, r. 2; H. 425, 8; H. & B. 360, a.

(The solemnity of the scene is echoed in the double alliteration of the opening verse and the spondaic rhythm of 505, 509, and 514. On the other hand, the energetic actions (cf. tonat, 510) and movements of the participants are reflected in the prevailing dactyls of 510, 511, and 512, as well as 517. In 510–511 the effect is increased by anaphora (ter, ter ... tria) and polysyndeton (-que, -que, -que).)

Lines 522–553.

Dido’s Misery and Remorse.

524. cum: the hour when.
525. pictae: of gay plumage.
526. -que, -que: both, and.
527. somno positae: couched in sleep.
528. lenibant = leniebant. This verse is probably spurious.
529. at non: sc. quierat.
530. solvitur in somnos: sinks to sleep; solvitur is properly of
the relaxing of the body. *pectore noctem accipit*: cf. Tennyson:

"She found no rest, and ever fail'd to draw
The quiet night into her blood."  (*The Marriage of Geraint.*)

531. *rursus resurgens*: suggestive assonance.

532. *saevit amor magnoque*, etc.: *her love surges and she heaves with a mighty tide of passion*. It is better to make Dido the subject of *fluctuat*.

533. *sic adeo*: *even thus*; *adeo* emphasizes *sic*, which is explained by what follows.

534. *en, quid ago*: *lo, what am I to do?* The indicative instead of the deliberative subjunctive; cf. *prendimus*, II. 322. *inrisa*: *only to be laughed at*; used by prolepsis.

535. *Nomadum = Numidarum*.

536. *quos ego sim*, etc.: *though I have scorned them*, etc. A concessive or adversative relative clause. A. 535, e; B. 283, 3; G. 634; H. 593, 2; H. & B. 523.

537. *igitur*: *then*; *i.e. as these places must of course be rejected, shall I consider another?* *ultima iussa*: *uttermost commands*. Dido asks: "Shall I surrender my queenly rank, and, following the Trojans, do their bidding, whatever it may be?"

538. *quiane auxilio iuvat*, etc.: *am I to do so* because they are grateful for aid once given, and because thankfulness for past benefits is firm in mindful hearts? The *quia* clause belongs to an omitted *sequar*; *levatos = eos levatos esse*, governed by *iuvat*; *bene* belongs to *facti*. Dido is ironical; the Trojans are a thankless people.

540. *fac velle*: *suppose that I wish* (to follow them); *sc. me and sequi*.

541. *perdita*: addressed to herself.

542. *Laomedontaeae*: Laomedon had perjured himself.

543. *nantas*: *i.e. those of Aeneas*. *ovantis*: because they are leaving Carthage.

545. *inferar*: *pursue* (them); *i.e. as an enemy*. The verb is used as a middle. *quos Sidonia vix urbe revelli*: *sc. eos, those whom I could scarce tear from the Sidonian city.*
546. rursus agam pelago: shall I again drive seaward? pelago is dative.

547. quin morere: nay die. She again addresses herself. The use of quin with the imperative is rare outside of the familiar style of everyday speech. It is doubtless used here for its vigorous tone.

548. tu: she apostrophizes her sister, whose advice, though well meant (see ll. 31-53), was fatal.

550. non licuit, etc.: why could I not spend a life, apart from wedlock, a blameless life, even as some wild creature, knowing not such cares! The Latin sentence is not interrogative, but strongly exclamatory. Dido vainly yearns for a life in the wilderness, far from both the joys and the sorrows of civilized communities. "We are too familiar with the frontiersman in America to fail to recognize the type." (De Witt, The Dido Episode.)

552. servata: sc. est. Her own moral guilt, being last mentioned, seems to haunt her most. Synchaeo: an adjective here.

(Note the beautifully smooth rhythm of the opening verses (522-527). Alliteration is skilfully employed (cf. 523, 525, 526, 527). In 529 the initial spondees mark the contrast in thought; then the tumult of emotion finds expression in a series of verses, all of which begin with a dactyl (530-539), while in some the dactylic rhythm prevails throughout; cf. 535, 538, 539.)

Lines 554-570.

MERCURY APPEARS TO AENEAS IN A VISION.

554. certus eundi: bent on going; eundi is an objective genitive with an adjective denoting knowledge.

556. forma dei: a phantom of the god, not the god himself.

557. voltaeodem: referring to the god's visit to him (239 ff.).

558. omnia: in all respects; Greek accusative of specification.

559. colorremque: the -que is hypermetric.

560. hoc sub casu: literally, under this hazard; i.e. at such a crisis.

561. deinde: from henceforth.

563. illa: i.e. Dido.
564. certa mari: poetical construction.

565. non = nonne. fugis: vivid present instead of the future.

potestas: sc. est.

566. iam: soon.

567. fervère: third conjugation, as in 409.

569. heia age: what ho! The refrain of a Latin boating-song runs thus:

Heia, viri, nostrum reboans echo sonet heia!

(Heigh-ho! men, let the answering echo ring out our 'heigh-ho!' )

varium et mutabile semper femina: a fickle and changeful thing is woman ever. Note the use of the neuter in this oft-quoted epigram; cf. Tennyson:

"you know what Virgil sings,
Woman is various and most mutable."

(Queen Mary, Act III. Sc. 6.)

Also Scott, Kennilworth, ch. 34; Guy Mannering, ch. 16.

(The spondaic rhythm of the two opening verses indicates that something of serious import is about to happen. In the two closing verses the urgent command is emphasized by the pause after the initial feet (heia age and femina) and by the dactylic rhythm, with which are contrasted the spondees of sic fatus, etc.)

Lines 571–583.

The Trojans put to Sea.

571. umbris: vision.

572. fatigat: i.e. gives them no rest.

575. festinare: sc. me. The verb instimulat has the construction of iubeo.

576. deorum: partitive genitive.

577. quisquis es: though Aeneas must have felt reasonably certain who the god was, yet in accordance with an ancient superstition, he avoids any possible risk of using the wrong appellation.

578. sidera dextra feras: vouchsafe favorable stars; i.e. good weather.
580. fulmineum: flashing. The word suggests rapid action.

581. rapiuntque ruuntque: they hurry and scurry; literally, seize hold and rush about. The alliterative expression is descriptive of energetic action.

582. desperuere: they have left (the shore); picturesque perfect. latet sub classibus aequor: i.e. the ships are so numerous.

583. The line is repeated from III. 208.

(Note the energetic tone with prevailing dactylic rhythm. This is heightened by contrast with the spondaic rhythm of the last line.)

Lines 584-529.

Dido’s Curse.

586. ut primum: as soon as.

587. aequatis velis: with even sails: i.e. the square sails set evenly across the mast.

588. vacuos: the adjective belongs to litora as well as portus, and is explained by sine remige:

589. percussa: a middle use.

590. abscissa: similar to percussa.

591. inluserit: the future perfect is used as in occiderit and aserit, II. 581. advena: intruder; used in scorn; almost = adventurer.

592. non = nonne. expedient: sc. cives, my people. The omission lends vigor to the style.

595. mentem mutat: sways my brain.

596. facta impia: i.e. her own misconduct, in being disloyal to the memory of Sychaeus.

597. tum decuit, cum sceptr a dabas: then was the fitting time when thou didst offer (him) the crown; decuit, sc. facta impia te tangere. dabas: Virgil always represents Dido, not Aeneas, as the active agent in producing the unhappy entanglement. en dex tra fidesque: lo! this is the pledge and faith of him who, they say, carries, etc. Understand eius as the antecedent of quem.

599. quem subiisse: governed by aiunt. For the fact, cf. II. 708.
600. non potui, etc.: could I not have seized and torn him limb from limb? As Agave treated Pentheus, or Medea her brother Absyrtus.

602. patriis epulandum ponere mensis: as Atreus served up to his brother Thyestes the flesh of his two sons.

603. fuerat: vivid for fuisse; the implied thought is si pugnavisset cum Aenea. fuisse: suppose it had been. Concessive subjunctive.

604. quem metui: whom had I to fear? The indicative is again used vividly for metuissem. facies in castra tulissem: I should have fired his camp. By castra is meant the castra nautica, where the ships were drawn up and protected. The mood and tense of tulissem express a past unfulfilled duty. A. 439, b; G. 272, 3; H. 559, 6; H. & B. 512, b.

605. impleisse, extinxisse: such syncopated forms (for implesse and extinxisse) are used by Virgil only in speeches. Here they accord with Dido’s mental excitement.

606. memet super ipsa dedisse: myself have flung on top of all (i.e. into the flames). Note the asyndeton.

607. flammis: with thy beams.

608. harum interpres curarum et conscia: agent and witness of these my sorrows; interpres refers primarily to Juno’s part as pronuba in marriage rites in general, but the expression involves more truth than Dido could suspect. She did not know how much Juno had done in working her ruin.

609. nocturnis triviis ululata: whose name is shrieked by night at the crossroads. The verb, though intransitive, is used passively.

610. di Elissae: i.e. the di Manes. In funeral inscriptions ‘D. M.’ (= dis Manibus) is very common. Dido’s use of the

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**Fig. 57. HECATE.**
third person, in speaking of herself (Elissae = mei) gives emphasis.

611. accipite: hear. meritumque malis advertite numen: and, as is meet, let your power stoop to my ills; malis seems to have a double construction, being a dative with advertite, but also closely related to meritum (deserved by my ills).

613. infandum caput: that unspeakable creature. Dido does not once, in this speech, mention Aeneas's name.

614. hic terminus haeret: sc. si, if there his goal stands fixed; i.e. if he is fated to reach Italy.

615. at: yet. Dido's curse is so framed that it is really a prophecy of the later fortunes of Aeneas and the Romans. In the latter books of the Aeneid we read how the hero was engaged in war with the Rutuli and Latini; how, leaving Ascanius in his camp, he sought the aid of Evander; how the Trojans suffered heavy losses; and how in making peace with the Latins he dropped the Trojan name. Further, according to the legend, he reigned only three years, and his body was finally lost in the Numicius. His descendants were engaged in the famous Punic wars. It is interesting to recall the fact that when Charles I. of England consulted the sortes Vergilianae (for Virgil's works, like the Bible, were long used for forecasting the future) he opened his text at this ominous passage.

617. indigna: cruel. Referring to Turnus's attack on the camp, in the absence of Aeneas.

618. cum se sub leges pacis iniquae tradiderit: when he has surrendered to the terms of a harsh peace. The verb is future perfect indicative.

619. optata luce: the delights of life.

620. ante diem: before his time. mediaque inhumatus harena: sc. iaceat, and lie unburied on a waste of sand.

623. exercete odis: pursue with hate. cinerique haec, etc.: and offer this tribute to my dust; i.e. the tribute of hate.


625. exorire, aliquis ultor: arise, some avenger! aliquis ultor
is in apposition to tu understood. The reference is to the great Hannibal.

626. qui sequare: to pursue; a relative clause of purpose. face ferroque: with fire and sword.

627. nunc, olim, quocumque, etc.: to-day, hereafter, or whenever the strength is given. Note the climax and asyndeton.

628. litora litoribus contraria: shore to shore opposed; contraria belongs to all the accusatives, litora, undas, and arma.

629. imprecor: I invoke.

(The style of this famous passage is unusually vigorous. Note especially the rapid fire of questions in 595 and 600 ff.; the frequent alliterations (as in 589, 594, 598, 603, 604, 605); the telling apostrophe of an unknown avenger in 625; the oracular, epigrammatic totiae (as in 628, 629); and the final hypermetric syllable (629), suggesting an overflow of emotional excitement.

The artistic variation of the rhythm, harmonizing throughout with the thought, is well worthy of close study, especially in the portions 587-594 and 607-629. Note the use of dactyls, expressive of energetic action, in 588, 589, 598, 594; in alternation with spondees, in 602, 604, 611; of impassioned utterance, in 620, 624, 626, 628. On the other hand, spondees emphasize Dido's self-accusation in 596; her sarcasm, in 598; her reflective tone, in 608; her solemn appeal to the gods, in 607, 608, 610, 612; her terrible curse, in 613, 614, 615, 616-619 (with initial dactyls), 627, 629 (initial dactyl). Emphatic diaeresis after the first foot is common; cf. 595, 601, 618, 621, 622, 624, 629.)

Lines 630-662.

Dido's Death.

631. quaerens abrumpere: seeking how to cut short. quam primum: at once.

632. nutricem Sychaei: foster-mothers were held in high esteem; Dido is attended by her husband's, as her own is dead.

633. suam: her own. The irregular use of suus here is probably due to the fact that the sentence is equivalent to namque suam nutricem amiserat. cinis ater: properly, the ashes of the funeral pyre, over which rose the tumulus or tomb.

635. dic properet: bid her hasten; properet is a jussive subjunctive, in parataxis with dic; cf. veniat, 637. fluviali spargere lympha: i.e. to purify herself.
636. monstrata: as prescribed.
637. sic: i.e. after observing the directions given.
638. Iovi Stygio: 'nether Jove' (Milton, Comus, l. 20), i.e. Pluto.
639. perficere est animus, etc.: I am minded to fulfil.
640. Dardaniique rogum capitis, etc.: and give over to the flames the pyre of that Dardanian wretch. The -que is explanatory, so that we could translate, 'by giving over,' etc. To avoid suspicion, Dido calls her own pyre the pyre of Aeneas. This would be the more natural, as on it his belongings were piled. For capitis, see caput, 618.
641. studio anili: with an old dame's zeal, "her intentions being doubtless better than her powers." (Conington.)
642. coeptis immanibus effera: wild with her awful purpose.
643. sanguineam aciem: bloodshot eyes. maculis trementis interfusa genas: her quivering cheeks flushed with (hectic) spots. For the construction, cf. note on oculos suffusa, I. 228.
645. inrumpit: she had been in a tower of the palace; cf. 586. limina: courts.
646. rogos: the plural, if correct, is used metri causa for rogum, but probably the word should be gradus.
647. non hos quaesitum munus in usus: a gift besought for no such use as this. Dido had apparently asked her warrior lover for his sword; cf.ensem relictum, 507, which need not be regarded as inconsistent with the present passage.
648. hic: temporal.
649. paulum lacrimis et mente morata: pausing awhile in tearful thought. The ablatives are modal rather than causal.
651. dum: connect closely with dulces; O relics, sweet while, etc.
653. vixi: I have lived my life; cf. fuimus Troes, II. 325. dederat: i.e. at her birth.
654. magna imago: in life she has been magna; her shade, therefore, as it enters the other world, will be magna. mei: not precisely the same as mea, for imago mea would mean my shade, while imago mei is the shade of what I have been. (Benoist.)
655. mea: my own; emphatic.
656. *ulta*: the time of *ulta* is the same as, not prior to, that of *recepi*. Dido avenged her husband by punishing her brother. This she did by carrying off his ill-gotten wealth.

657. *tantum*: only.

659. *os impressa toro*: *i.e.* in a farewell kiss; cf. II. 490.

660. *sic, sic*: the adverb, made emphatic by repetition, refers to the manner and circumstances of her death. Cf. the use of *sic, sic* in II. 644. Tennyson seems to have the words in mind, when describing the actual death-blow of Lucretius:

"Thus—thus: the soul flies out and dies in the air.'
With that he drove the knife into his side."

*iuvat ire*: cf. the same words, II. 27. She is going on a pleasant journey.

661. *hunc ignem*: *i.e.* the blaze from this pyre, which will be kindled after her death. *ab alto*: *out at sea.*

662. *nostrae omina mortis*: *i.e.* the omens which my death will suggest.

(Note the use of spondees, in 631, to express the idea of what is hateful, and of dactyls, to reflect quick movement, in 641; cf. 660. In the last words, Dido shows both womanly tenderness and queenly dignity, and the rhythm and language are beautifully fitted to the thought, 651–660.)

Lines 663–692.

**The City's Grief.**

663. *atque*: *and forthwith.* *ferro*: *on the sword.*

665. *sparsas*: *bespattered.*

666. *atria*: *palace*; used of the whole structure. *bacchatur*: runs riot.

671. *culmina perque hominum, etc.*: *roll on over the roofs of houses and temples.* Note how the anaphora promotes the descriptive effect of the verse.

672. *trepidus cursu*: *in wild haste, with ruit.*

675. *hoc illud fuit*: *was this thy purpose?* cf. *haec illa*, III. 558. *me fraude petebas*: *wert thou deceiving me?* literally, *assailing me with deceit*; *petere* often has a hostile meaning.
400 NOTES

678. **vocasses**: thou shouldst have called; for the mood, cf. tulisset, 604.

679. **tulisset** = **abstulisset**. It is used like **vocasses**.

680. **struxi**: sc. pyram.

681. **sic te ut**, etc.: merely to be absent, cruel that I was, when thou wert lying thus.

682. **exstinxti** = **exstinxisti**. **patres**: senate.

683. **date volnera**, etc.: let me bathe her limbs with water and catch with my lips whatever latest breath flutters over hers. The subjunctives are in parataxis with **date**; cf. **sinite revisam**, II. 669. The ancient custom of catching the breath of a dying person was one of the last tributes of affection, a survival of the primitive notion that in this way the existence of the spirit was continued. Such an idea prevailed among the Seminoles of Florida. (Tylor, *Primitive Culture*, I, p. 433.)

685. **sic fata gradus evaserat altos**: while thus speaking, she had climbed the lofty steps (of the pyre). For **fata**, cf. note on ulta, 656.

688. **illa**: Dido.

689. **stridit**: *gurgles*. The verb is of the third conjugation.

690. **sese**: governed by both **attollens** and **levavit**.

692. **quaesivit lucem**: cf. Gray's *Elegy*:

"Left the warm precincts of the cheerful day
Nor cast one longing, lingering look behind."

**reperta**: sc. *luce*. The sad "Virgilian cry" nowhere rings with more touching pathos than in these verses, describing the final moments of the great Dido.

(In this pathetic scene, we may note especially: (a) the artistic use of the pause after the first foot, followed by spondaic rhythm; thus 666 and 689; 687 shows the same rhythm without the pause; (b) the special onomatopoetic effect of 667–8, with the prominence of *o*, *u*, and *r* sounds and the unusual quadrissyllabic ending, following hiatus (*femineo | ululatu*); (c) the imitative ring of 671 and the peculiar appropriateness of the dactylic rhythm of 672, and of the diaeresis after *ruit*, 674; (d) anaphora: not only in 671 (*perque*), but also in 675–6 (*hoc*), 678–9 (*eadem, idem, eadem*), and 690–1 (*ter*); (e) polysyndeton, 682–3 (*que*); (f) alliteration, as in 664, 665, 670, 673, 682; (g) the effect of simplicity of expression. Thus Henry speaks of in-
gemuit (692) as "placing before the mind the whole heart-rending history in a single retrospective glance."

Lines 693–705.

Descent of Iris.

694. difficilis obitus: her hard departure.
695. quae luctantem, etc.: to release her struggling soul from the limbs that cling to it.
696. fato: in the course of fate; i.e. by a natural death. merita morte: a death earned (by herself), i.e. a violent death, such as one might incur in a battle; not a self-inflicted death.
697. ante diem subitoque, etc.: the two kinds of death here indicated are contrasted with the two referred to in 696. She died not fato, but ante diem; and suddenly, not as might have been foreseen.
698. nondum illi, etc.: not yet had Proserpina taken from her head the golden lock; illi is dative of separation. Before sacrifice a few hairs were plucked from the forehead of the victim, and as the dying were regarded as offerings to the nether gods, a similar custom was observed in their case. Here the poet represents Proserpina herself as taking the lock. Dido’s hair has been described in 590 as flaventis.
699. damnaverat: had consigned; the force of nondum is continued.
700. croceis: the color of light. roscida: dewy. Iris is the rainbow, spiritualized.
701. adverso sole: against the sun; literally, ‘from the sun opposite.’ The rainbow must be opposite the sun.
702. hunc: i.e. crinem.
703. iussa: as hidden.
704. in ventos = in auras.

(This short scene, with the beautiful picture of Iris, serves the artistic purpose of giving a restful close to the tragedy. Note the smoothness imparted to the last words by alliteration, ventos vita.)
QUESTIONS ON BOOK IV.

In what respects is the first line peculiarly fitting as an introduction? Into what three major divisions or acts may the book be divided? How many people participate in the action? How many divinities? Is the book a tragedy? What are the requisites of a tragedy? What traits of character does Anna manifest? What is the leading trait? At what time of year did the Trojans arrive at Carthage? How long did they remain? On what passages do you base your answer? For what purpose did Virgil introduce the story of Dido? Did he originate it? What line is prophetic of the supremacy of Rome? What passage is prophetic of the Carthaginian War? To what is there an allusion in 425-6? To what in 470-473? In 602? What prominent character of Book II met his death at the hands of Orestes? What rhetorical device is employed in the ten lines beginning with 522? Is the same device used in any other passage? Did Dido’s curse, 615-620, come true? Who was the ultor in 625? In what respects is Dido’s last sentence peculiarly appropriate to the conditions? What passages are intended to emphasize the patriotism of Aeneas? Is the epithet pius appropriate in 393? How many incomplete lines are found in this book? How many formal similes? How many times is Ascanius mentioned? What traits of his are brought out? What passages show Virgil’s keen observation of nature? Which ones manifest dramatic power? Which are the most carefully written passages in the book, as judged by the style? Examine two of them in detail. Where did Virgil get his idea of Fama? What familiar quotation is found in this book? How does this book compare in length with the others? What figure is found in 320 and 321? How many well marked cases of anaphora are there? Where is there a typical case of onomatopoea? What imitations of Homer, either in manner or matter, do we find? Are there spondaic lines? How many hypermetric lines are there?

Suggested subject for an essay or debate: The character of Aeneas in Book IV.
BOOK V.

AENEAS IN SICILY. THE FUNERAL GAMES.

Lines 1–7.

THE TROJANS SAIL FROM CARTHAGE.

1. medium iter: the midsea way. During the closing scene of IV, Aeneas was already well on his way.

2. certus: steadfast, unwavering. Nothing deterred him from his purpose. atros Aquilone: ruffled under the north wind. The wind was adverse, the course of the Trojans being north.

5. duri magno sed amore, etc.: but the cruel pangs when deep love is profaned, and the knowledge of what a frenzyed woman can do, lead the hearts of the Trojans into sad forebodings. The neuter participle notum is here used as a substantive, and its force, logically, though not grammatically, extends to duri dolores, which therefore implies the knowledge of cruel pangs. The notion involved in polluto is that of the desecration of something sacred. This is said from Dido's point of view.

Scott makes effective use of furens quid femina in Kenilworth, ch. 21.

Lines 8–34.

THEY REACH SICILY.


9. occurrit: is in sight.


13. quianam: archaic word, used for dignity.

15. colligere arma: gather in the rigging, i.e. make everything snug.

16. obliquat sinus: turns the sails aslant. Hitherto they had been at right angles to the keels.

17. auctor: predicative, as surety.
18. hoc caelo: with a sky like this; ablative of attendant circumstances. sperem contingere: for the present infinitive (instead of the future), cf. abscondere speravi, IV. 337.

19. transversa: athwart (our course); used adverially.

20. in nube cogitum aer: the air condenses into cloud. The ancients supposed that clouds were the product of condensed air.

21. obniti contra: strive against. obniti is concessive. Note the appropriate rhythm. tendere tantum: literally 'force our way enough,' i.e. hold our course; tantum = tantum quantum opus est.

22. quoque = et quo: and whither. litora fraterna Erycis: more poetical than litora fratris Erycis, because the shores themselves offer a brotherly welcome. Understand esse.

23. si modo rite memor, etc.: if only I can remember and rightly retrace the stars already observed; i.e. on his former voyage along the Sicilian coast.

24. pius: the epithet here implies thoughtful consideration for others. See Introd. § 5. equidem sic poscere ventos, etc.: even I have long seen that the winds make this demand; viz. that we change our course. Take iamdudum with cerno, and for the idiom see A. 466; B. 259, 4; G. 230; H. 533; H. & B. 485. Note that the poet gives his hero a knowledge of seamanship.

25. The spondaic rhythm suggests the gravity of the situation.

26. flecte viam velis: change the course of our sailing; velis is ablative of means, i.e. by trimming the sails. an: often, as here, with a single question. Here = num. sit: potential, = esse potest; or conditional. See A. 447, 3; B. 280, 2; G. 257, 2 and 259; H. 558, 2; H. & B. 517, 1.

27. quo: whither, to which. demittere: bring home, i.e. to a harbor.


29. Anchisae ossa: for the death of Anchises, see III. 710.

30. secundí: due to the change of course; Zephyri implies that they are sailing eastward.

31. cita: used with adverbial sense.

32. The rhythm appropriately expresses the attainment of an end in view.
Lines 35–41.

A Royal Welcome.

36. adventum sociasque rates: the arrival of friendly ships; note the use of -que.

37. horridus: bristling. He is dressed in hunting costume.

38. Troia Criniso, etc.: whom a Trojan mother (viz. Egesta or Segesta) bore, as son to the river Crinisus; i.e. the father of Acestes was the river god, Crinisus; flumine is an ablative of source.

39. veterum parentum: because they were Trojans.

40. gratatur reduces: sc. eos esse, bids them joy on their return.

41. gaza agresti: with rustic munificence; gaza is properly used of royal magnificence. Here even the king lives in humble style.

Lines 42–71.

Announcement of the Games.

42. cum fugaret: poetical for cum fugasset; cf. note on cum extulerat, II. 256. primo Oriente: at early dawn.

44. tumuli ex aggere: from the top of a mound (= summo tumulo). So, in later times, Roman generals addressed their troops from a mound of earth.

45. genus alto a sanguine divum: Dardanus, ancestor of the Trojans, was a son of Jupiter.

46. annuus exactis completur, etc.: the circling year draws to an end with the passing of the months.

47. ex quo: since.

49. semper acerbum, semper honoratum: (a day) ever of mourning, ever of honor. Kennedy compares Shakespeare:

"The yearly course that brings this day about
Shall never see it but a holyday."

(King John, III. 1.)

51. hunc: emphatic by position, and governed by agerem (spend).

52. deprensus: caught; i.e. by a storm, but with urbe it implies 'imprisoned.' et: not aut, because the perils among the Greeks
(Argos and Mycenae) are distinguished from those among the Libyans, 51. **Mycenae**: an unusual singular; appositional genitive.

54. **exsequer**: with **vota**, fulfill; with **pompas**, lead forth. **suis**: due.

55. **nunc**: but now; note the asyndeton. **ultro**: may be rendered *lo!* It means literally beyond; i.e. beyond all that we could expect, we have reached the very spot.

56. **haud equidem**, etc.: *not in truth methinks, without the purpose and will of heaven*. The dactylic rhythm of the line indicates mental excitement.

57. **delati**: brought to shore; cf. **demittere**, 29. **intramus**: historical present.

58. **laetum celebremus honorem**: solemnize the rite with joy; because we are assured of the favor of heaven.

59. **poscamus ventos**: the prayer for favorable winds is made to the **Manes** of Anchises. The rhythm denotes solemnity. **atque haec me sacra quotannis**, etc.: and may he grant that year by year when my city is founded I may offer these rites in temples consecrated to him. Virgil has in mind the **Parentalia**, an annual Roman festival in honor of the dead.

61. **bina boum numero capita**: two heads of oxen for each ship. **Troia generatus**: a son of Troy; Troia is an ablative of source.

62. **adbibete Penatis**: summon (to the feast) the Penates.

63. **et patrios et quos colit Acestes**: i.e. both the Trojan and the Sicilian Penates.

64. **si**: the condition implies religious hesitation in speaking of a future event. Cf. the use of D. V. (*Deo volente, ‘God willing’) in modern speech. **nona**: the Parentalia lasted from the 13th to the 21st of February, nine days, according to Roman reckoning, and the last day was a public festival.

66. **prima**: first of all.

67. **quique pedum cursu valet et qui**, etc.: then whoever excels in the foot-race, and whoever, etc. Each **qui** = **quicumque** or **si quis**; *-que* is correlative to *et.*
68. *incedit melior*: comes forward superior; *incedit* is more picturesque than *est*. *levibusque sagittis*: the -*que* shows that archery and javelin-throwing are closely associated. Perhaps this is why, in the sequel, only one of these two contests, viz. archery, is described.

69. *seu*: corresponds to *si* implied in *qui* (67) = *si quis*. The rhythm is suggestive of the difficulty of the contest.

71. *ore favete*: literally *favor with the lips*, i.e. say nothing ill-omened. As the best way to do this was to be silent, the words commonly mean *be silent*.

**Lines 72–103.**

**The Funeral Rites.**

72. *materna myrto*: the myrtle was sacred to Venus.

73. *aevi maturus*: the genitive is a poetical construction, as in *integer aevi*, II. 638.

75. *ille*: Aeneas.

76. *tumulum*: i.e. the tomb of Anchises. Note the alliteration in this and the preceding lines.

77. *hic*: *here*, i.e. at the tomb. *mero Baccho*: an ablative of quality.

79. *purpureos*: bright.

80. *iterum*: once more; referring to the solemn greeting of the dead at the time of burial. *recepti nequiquam*: rescued in vain; *recepti* agrees with *cineres*, which is equivalent to ‘my dead parent.’ The reference is to the rescue of Anchises from Troy by Aeneas.

81. *animaeque umbraeque*: cf. the use of the plural *umbrae* (of a single person) in IV. 571.

82. *licuit*: sc. *mihi*.

83. *quicumque est*: full of meaning for the Roman of Virgil’s day, to whom the Tiber was the most famous of rivers.

84. *adytis ab imis*: *from the foot of the shrine*, i.e. the tomb itself, which was a holy place.

85. *septem, septena*: emphatic anaphora. Seven, like three,
is a mystical number; here it may indicate the seven years of Aeneas's wanderings.

86. lapsus per aras: gliding among the altars; the perfect participle with present force.

87. caeruleae cui, etc.: whose back blue spots adorned, while a flecked brightness made its scales blaze with gold. With notae understand distinguabant from incendebat. For cui, dative of reference, cf. I. 477.

88. nubibus: locative ablative.

89. Cf. IV. 701.

90. ille: the serpent.

91. levia: polished; distinguish levis and levis.

92. serpens: participle.

93. hoc: therefore; ablative of cause. magis instaurat: more eagerly does he renew. The sacrifice had been interrupted by the appearance of the serpent.

94. terga: Greek accusative.

95. Incertus geniumne loci, etc.: knowing not whether to deem it the Genius of the ground or his father's familiar (or guardian) spirit. The serpent often typifies a local deity. See Fig. 59. As a deified person, Anchises too could have an attendant spirit.

96. caedit: the sacrifice here made was called Suovetaurilia (sus, ovis, taurus).

97. Acheronte remissos: released from Acheron. The Manes are supposed to come up from the lower world to partake of the sacrifice.

98. nec non et: cf. I. 707. quae cuique est copia: as each has the means.
100–3. With the details compare I. 210–215 with notes.
103. subiecta veribus prunas: *put live coals under the spits.*
The spits, of course, held meat.

**Lines 104–113.**

**The Looked-for Day Arrives.**

104. serena luce: ablative of quality, with *Auroram.*
105. Phaëthontis equi: *the sun's steeds.* Phaethon is here the sun himself (*Homer's ἥλιος φαέθων*), not the Phaethon who, as one of the sun's children, drove his father's steeds.
108. pars et certare parati: *some, too, ready to contend.* Note the construction according to sense in *pars parati.* We may understand *pars* with *visuri.*
109. circo: the *ring or course* where the games were to be held.
110. sacri: because often used as offerings to the gods.
111. ostro perfusae: *dyed purple.*
113. et tuba, etc.: and now, from a central mound, the trumpet proclaims that the games are begun.

**Lines 114–123.**

**The Entries for the Boat-race.**

114. pares: *well-matched.* gravibus remis: *heavy-oared; ablative of quality.*
116. acri remige: *with his keen oarsmen:* *remige* is a collective singular, the ablative being instrumental.
**Pristim:** the ships are probably named in accordance with the *figureheads.* Thus we have the Sea-Dragon (*Pristis*), the Chimaera, Centaur, and Scylla.

**Fig. 60. Figure-head of a Roman Ship.**
117. mox Italus Mnestheus, etc.: soon to be the Italian Mnestheus, from whose name comes the Memmian family. The etymological connection assumed by Virgil is not clear, but he probably means that the Greek name (Μνησθεύς, associated with μεμνησθαι) was assimilated to the Latin meminisse, and so became Memmius.

Certain Roman families in Virgil's day were proud of being familiae Troianae. In this passage the poet honors three families: (1) the Memmii, one of whom, though of unsavory reputation, was a patron of letters in Cicero's day; (2) the Sergii, to whom Catiline belonged; (3) the Cluentii, one of whom was defended by Cicero on a charge of murder. In addition to these, the Geganii, a noble Alban family, claimed descent from the Gyas of 118.

118. ingentem, ingenti: the repetition is emphatic, but the emphasis is, perhaps, intended playfully, for though this huge ship had three tiers of rowers, yet in Virgil's day this would have been a comparatively small ship, for at the battle of Actium there were ships of ten tiers, while others are said to have run as high as forty.

119. urbis opus: a city afloat. This means, not exactly as huge as a city, but, rather, as complicated as a city, a city in miniature. So Lyell (quoted by Henry) speaks of “the gilded steamboat like a moving city” on the Mississippi (Geology, 2. 2). triplici versu: an anachronism, as triremes were unknown in the heroic age.

120. terno consurgunt ordine remi: in threefold rank rise the oars. This is an emphatic repetition of the idea in 119. Note the rhythm.

122. magna: note that names of ships are feminine. Compare modern usage.

Lines 124-150.

The Start.

124. spumantia contra litora: over against the foaming shores.

125. olim: at times.

127. tranquillo silet, etc.: but in time of calm is still and rises from the placid wave, a level surface; tranquillo is a temporal ablative, like aestate, hieme, etc. Note the asyndeton.
128. apricis statio gratissima mergis: a picturesque touch, illustrative of the poet's observation of nature.

130. signum: as a mark; in predicate apposition to metam. nautis pater: note the careful juxtaposition, implying for the sailors, with fatherly care. unde reverti scirent: to know whence to return; literally, whence they should know (be sure) to return; unde = ut inde, the subjunctive being one of purpose.

131. et longos ubi, etc.: and where to bend round the long course. The ilex on the rock is to be like the meta, round which the racers drove in the circus.

133. ductores: the captains.

134. populea fronde: because the poplar was sacred to Hercules, the god of athletes.

135. perfusa: with middle force.

136. intenta: sc. sunt, their arms astretch upon the oars; remis is dative.

137. intenti: used metaphorically, though literally in 136. Morris well translates: 'with hearts astretch.'

138. pavor: here used of nervous excitement. laudum arrecta cupido: eager passion for glory.

139. finibus: starting-places. Note the change of rhythm in this verse, compared with those preceding.

140. hand mora . as in iii. 207. prosiluere: instantaneous perfect.

141. adductis lacertis: as the arms are drawn back; adductis is literally drawn to (the body). The expression is descriptive of the stroke in rowing. versa: upturned, from vertere; the perfect participle of verro is a rare form.

142. pariter: abreast.

143. rostris tridentibus: the prow terminated in three horizontal metal-cased beaks, one above another. See Fig. 60.

144. biiugo certamine: in the two-horse chariot race.

145. corripuere: cf. prosiluere, 140. effusi carcere: darting from their stalls; effusi, with middle force; carcere, collective singular.

146. nec sic immissis, etc.: and not so wildly over their dashing
steeds do the charioteers shake the waving reins; iugis (properly ‘yokes’) is put by metonymy for equis. It is a dative of reference.

148. studiis faventum: zealous shouts of partisans; for -um instead of -ium, see note on venientum, 1. 434.

149. inclusa: shut in (by the woods, nemus).

Lines 151–182.

GYAS AND CLOANTHUS.

151. primis undis: foremost on the waves; poetical transference of epithet.

152. turbam inter fremitumque: i.e. the noise and excitement of his rivals.

153. pondere pinus tarda tenet: double alliteration.

154. aequo discrimine: at equal distance; i.e. behind the leaders.

155. locum superare priorem: to win the lead, i.e. in their rivalry with each other, not the foremost place of all; locum is a direct, not inner, accusative, the meaning of the verb being extended.

157. una: adverb. iunctis frontibus: with even prows.

159. metam tenebant: were close to the turn; for meta, see 129.

160. medio in gurgite victor: leader in the half-course.

161. compellat voce: loudly shouts to.

162. quo tantum, etc.: whither, man, so far to the right? mihi is an ethical dative.

163. litus ama: hug the shore; i.e. the saxum of 124. laevas stringat sine, etc.: let the oar-blade graze the rocks on the left; stringat is a jussive subjunctive in parataxis.

166. diversus: out of the course.

167. et ecce: when lo!

168. propiora tenentem: keeping a nearer course; i.e. nearer to the rock.

170. radit iter laevum: grazes his way nearer in on the left.

172. ossibus: in his bones, the marrow being regarded as the seat of emotion.
NOTES

174. 

\[ \text{decoris: dignity, from decus. socium} = \text{sociorum.} \]

175. 

\[ \text{deturbat: tosses.} \]

176. 

\[ \text{ipsce rector, ipse magister: he himself coxswain and captain; ipse has much the same force as idem, and magister has here the sense of ducor (cf. 183). gubernaclio subit: steps to the helm.} \]

177. 

\[ \text{clavum: rudder or helm; a case of synecdoche, for the word properly means 'tiller,' i.e. the handle of the helm.} \]

178. 

\[ \text{gravis: explained by the next line. ut: when. redditus est: arose.} \]

181. 

\[ \text{risere: transitive. Virgil's humor, which is amply illustrated in the Eclogues, Georgics, and minor poems, is not, of course, much in evidence in his epic. Here in the lighter tone of the narrative it is not out of place; cf. note on I. 739. The spondaic rhythm emphasizes the humorous tone here.} \]

**Lines 183–209.**

**Sergestus and Mnestheus.**

183. 

\[ \text{hic: temporal. extremis duobus: in the two behind; dative of interest.} \]

184. 

\[ \text{Mnesthei: Greek dative form. superare: with spes; cf. amor cognoscere, ii. 10.} \]

185. 

\[ \text{ante: adverb.} \]

186. 

\[ \text{nec tota ille, etc.: yet not leading, look you, by a whole boat's length. The pleonastic ille calls fresh attention to the subject. praeente: the first syllable is shortened before the vowel.} \]

186. 

\[ \text{parpe prior: emphatic asyndeton.} \]

190. 

\[ \text{Hectorei: Hector is a name to conjure by. Troiae sorte suprema: in Troy's last hour; i.e. as allotted to her.} \]

194. 

\[ \text{non iam: no longer.} \]

195. 

\[ \text{quamquam o —: aposiopesis.} \]

196. 

\[ \text{extremos: sc. vos. hoc vincite: win but this; i.e. at least do not be last; hoc is an inner accusative with vincite.} \]

197. 

\[ \text{oll: archaic form of nominative plural. certamine summo: straining to the utmost.} \]
198. *aerea* = *aerata*, bound with brass.

199. *subtrahit solum*: the ground flies from under them; *solum* is used freely of the watery surface; see note, IV. 154.

201. *ipse casus*: mere chance.

203. *spatio subit iniquo*: enters on the perilous course; *spatio* is dative.


207. *morantur*: are at a standstill.

Lines 210–224.

**Mnestheus overtakes and passes Gyas.**

211. *agmine remorum celeri*: with swift play of oars.

212. *prona maria*: shoreward-sloping waters. As men seem to be “climbing up the climbing wave” when going out to sea (*in altum*), so in moving toward the land they seem to descend on sloping (*prona*) waters.

213. *commota*: startled.


216. *tecto*: from her home; with *exterrita*.

217. *radit iter liquidum*, etc.: note the beautifully smooth rhythm.


222. *fractis discendent currere remis*: Virgil again notes the humor of the situation.

223. *ipsam ingenti mole*: *ipsam* is explained by the ablative phrase, which is repeated from 118.


Lines 225–243.

**The Finish.**


229. *hi proprium decus*, etc.: these deem it shame not to keep the
honor that is theirs, and the glory they have won. The subjunctive mood is due to virtual indirect narration, *ni teneant* representing the direct *ni tenebimus*.

231. *hos*: *i.e.* Mnestheus and his men. *possunt, quia posse videntur*: "they can because they think they can." (Conington.) The words have become a familiar proverb. Confidence in one's ability is often the best guarantee of success.


233. *ponto*: *toward the sea*.


236. *laetus*: it will be a thanksgiving offering; *laetus* and *libens* are commonly used in connection with sacrifices; cf. "God loveth a cheerful giver."

237. *voti reus*: *if bound by my vow*. The phrase is illustrated commonly in Roman law, where (*e.g.*) *pecuniae reus* is used of one condemned to pay money. So one who makes a vow to the gods is bound by it, when his prayer has been fulfilled.

238. *porriciam*: *porricere* is a technical term in connection with offerings.


**Lines 244–267.**

**Aeneas distributes the Prizes.**

244. *satus Anchisa*: the son of Anchises.

247. *in navis*: *for each ship*; hence the distributive *ternos*. *optare et ferre*: *to choose and take away*. The infinitives express purpose. See I. 319.

250. *quam plurima circum, etc.*: *around which ran ample Meliboean purple in double waving line*.

251. *Maeandro*: from this comes our word *meander*.

252. *puer regius*: Ganymede, son of Tros, who was carried by an eagle up to heaven, to be the cup-bearer of Jupiter; cf. *rapti Ganymedis honores*, I. 28.
254. anhelanti similis: like one panting; i.e. the picture is so vivid. quem praepes, etc.: there must have been two scenes, with Ganymede figuring twice. In the first, he is engaged in the hunt; in the second, he is borne aloft by the eagle.

255. saevitque canum latratus in auras: the savage barking of dogs rises skyward.

256. qui: the antecedent is huic. deinde: with donat.

257. levibus: note the quantity of e. hamis consertam auroque trilicem: cf. III. 467, with note.

258. Demoleo: dative of separation. The person referred to is not otherwise known.

259. Iliō: the final vowel is shortened before a vowel. Note the appropriate rhythm of the verse.

260. donat habere: he gives to keep; habere, an infinitive of purpose. viro: repeats huic, but is an addition not without meaning, as if 'for his heroic deed.'

261. multiplicem: with its many folds. The details are added to enhance the prowess of Aeneas. indutus: clad in this; supply illum from the previous line.

262. geminos ex aere lebetas: a pair of brazen caldrons; ex aere = aereos.

263. aspera signis: figured in relief; signis, as in I. 648.


Return of Sergestus.

264. iamque adeo: and now indeed; cf. II. 567. donati: having received their prizes. With this participle superbi is connected by -que.

265. taenis: a rare contraction for taeniis. These were commonly worn by athletes.

266. ordine debilis uno: crippled in one tier (of oars).

267. irrisam sine honore: inglorious, amid jeers.

268. viae in aggere: on a highway. Roman roads, being substantial in structure and well drained, rose above the general level of a flat country.
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274. aerea = ferrata, with iron tire. obliquum: while crossing. 
gravis ictu: poetical for gravi ictu; literally, heavy in respect of the 
blow.

275. saxo : instrumental ablative.
276. nequiquam fugiens: vainly trying to escape.
277. parte ferox: in part (of its body) undaunted.
278. arduus attollens: raising aloft; a characteristic use of the 
adjective for an adverb; cf. III. 70. pars: for sed pars altera.

279. nixantem nodis: as it struggles on with its coils. seque 
in sua, etc.: literally, and twining itself upon its own limbs. Note 
the double alliteration in the verse.
281. vela, velis: the repetition is emphatic. Oars have given 
way to sails.
282. promisso munere: Virgil has not told us before that even 
the last would receive a prize. Such, however, is the principle 
followed here and in 305:

284. operum Minervae: especially, spinning and weaving.
285. genus: Greek accusative of specification. sub ubere: at 
her breast.

Lines 286–314.

COMPETITORS IN THE FOOT-RACE.

286. hoc misso certamine: when this contest was over. So 
Cicero uses the phrase ante ludorum missionem, before the end of the 
games.
287. quem collibus curvis, etc.: when Virgil says 'which 
woods encircled by means of winding hills,' he means, which wind-
ing hills, well-wooded, encircled.

288. theatri circus: the circle of a theatre. The place formed a 
natural amphitheatre.

289. quo se, etc.: whither, with many thousands, the hero betook 
himself into the midst of the company. consessu is dative = in con-
sessum. There is a sort of prolepsis in the expression, because the 
multa milia constituted the consessus.

290. exstructoque resedit: and sat down on a raised seat. The 
participle is used as a substantive.

296. **amore pio pueri**: tender affection for the boy, i.e. Euryalus.

301. **adsueti silvis**: i.e. woodsmen.

302. **quos fama obscura recondit**: literally, *whom fame hides in darkness*, i.e. *whose fame is hid in darkness*. In *fama obscura* we have the juxtaposition of conflicting ideas, *i.e.* oxymoron.

305. **mihi non donatus**: without a gift from me; *mihi* is dative of agent.

306. **Gnosia**: *i.e.* Cretan. The Cretans were famous as archers.


308. **unus = idem. praemia**: prizes, *i.e.* special ones.

309. **flava oliva**: pale-green olive. Elsewhere Virgil speaks of the *pallens oliva*. **caput nectentur**: shall have their heads crowned; a use of the middle voice.

311. **alter**: the second. **Amazoniam, Threiciis**: ornamental epithets, implying that the quiver and arrows are the best of their kind.

312. **lato quam circum**, etc.: *which is girt about with a broad belt of gold and clasped by a buckle with polished gem*. *tereti gemma*, like *lato auro*, is an ablative of quality.

Lines 315-339.

**NISUS AND EURYALUS.**

316. **corripiunt**: literally, seize upon; *i.e.* dash over. **spatia**: the course. **limen**: the starting-point.

317. **effusi nimbo similes**: streaming forth like a storm-cloud, *i.e.* like a sudden shower of rain. So in the *Georgics* (IV. 312) Virgil compares a flight of bees to *aestivis effusus nubibus imber*. **ultima signant**: sc. *oculis*, fix their eyes on the goal.

318. **primus abit**: gets away first.
320. proximus huic, etc.: an oft-quoted line. Note the spondaic fifth foot, due probably to the fact that the verse is an echo from older literature.

323. quo sub ipso: close upon him.

324. calcem terit iam calce: now grazes foot with foot; calx = pes.

325. spatia si plura supersint: did more of the course (= plus spatii) remain. The condition is regarded as still possible. Virgil and his readers are, as it were, spectators of the race.

![Diagram of long-distance foot-race.](image)

326. transeat elapsus prior, etc.: he would shoot past him to the fore. ambiguumve relinquat: or leave (the issue) in doubt; i.e. make it a tie.

328. finem: feminine; cf. la fin in French. For the rhythm, see note on 34.

329. caesis: i.e. in sacrifice. ut forte: for (or, as) by chance; ut here is often translated as ‘where,’ but Virgil has no other instance of this use.

330. super: adverb.

331. presso solo: as he trod the ground.
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332. titubata: tottering.
333. sacro cruore: blood of sacrifice.
334. ille: used for emphasis, as in 186.
336. ille: i.e. Salius.
337. munere amici: thanks to his friend.
338. prima tenet: takes first place.
339. tertia palma: sc. est, is third winner; palma, which is properly the victor’s reward, is used by metonymy for the victor.

Lines 340–361.

All the Contestants are Rewarded.

340. ora prima patrum: the gazing elders in front. In Rome the best seats at a spectacle were given to the senators (patres).
342. reddi: in prose this would be ut reddatur.
343. favor: good will.
344. gratior et pulchro, etc.: and merit that comes with more winsomeness in a fair form; veniens adds color to the expression.
346. subiit palmae: has reached a prize. frustraque: translate -que as but.
347. si primi Salio reddantur honores: the condition is one of virtual indirect discourse, as this is the plea of Diores.
349. palmam movet ordine nemo: no one alters the order of the prizes; literally, moves from their order; palmam is a collective singular; ordine is ablative of separation.
350. me: subject of miserari. casus: mischance, accusative plural. The word involves an illusion to the actual fall of Salius.
352. aureis: a dissyllable by synizesis; gilded.
354. et te lapsorum miseret: for the syntax, see II. 143. Niso: i.e. one who also, like Salius, fell (lapsorum). Nisus is not very serious. Take with dabis, rather than digna.
355. merui: the first person, because Niso is equivalent to mihi. The form is vivid for meruissem, hence the protasis ni tulisset.
356. quae Salium: sc. tulit.
357. simul his dictis: simul as a preposition is poetical for simul cum. ostentabat: note the frequentative form, made a great display of.

358. risit olli: smiled upon him; olli is indirect object; risit illum would be ‘laughed at him.’

359. Didymaonis artis: the workmanship of Didymaon, of whom nothing is known; artis is accusative and the plural is poetic; cf. casus, 350.

360. Neptuni sacro Danais, etc.: once taken down by Greeks from Neptune’s hallowed doorway. Danais is a dative of agent; poste is properly a pillar, i.e. of a temple entrance. The shield had once been dedicated by some Greek to Neptune, but seems to have been afterwards taken to Troy, where it fell into the hands of Aeneas.

Lines 362–386.

THE BOXING MATCH.

362. confecti: sc. sunt.

363. si cui virtus, etc.: whoso is valiant and ready of heart within. With si cui supply est; animus praesens is the spirit or resolution that supports one in the hour of danger. It means more than mere presence of mind, being active, not simply passive.

364. evinctis bracchia palmis: arms with gauntleted hands, i.e. bound with the caestus, the ancient boxing-glove, which was really a set of long leathern thongs, bound round the hand and arm, and strengthened with metal. See Fig. 24.

365. geminum honorem: a double prize.

366. velatum auro vittisque: decked with gold and fillets. The horns were gilded and the heads crowned with garlands. Note the alliteration and weighty rhythm of the verse.

368. vastis viribus: note the alliteration here and in the next verse.

369. magno virum murmure: amid the mighty murmurs of the people.

370. Paridem: in Homer, he is showy and effeminate, but later Greek poets made him excel in athletics.
371. *idem*: and who also. *ad tumulum*: i.e. when Hector's funeral games were held.

372. *victorem*: i.e. hitherto victorious. Translate as champion. 

immani corpore qui se, etc.: who, hailing as he did from the Bebrycian race of Amycus, strode forward with his huge bulk. In *se ferebat* is perhaps involved the idea of a swaggering air. We have the phrase without any such implication in *quem sese ore ferens*, IV. 11. In any case, *se ferebat* is, literally, *presented himself*, not boasted. Amycus, a king of the Thracian Bebryces, was conquered only by the famous Pollux.

375. *talis*, etc.: such was Dares, who at once raises his head high for battle; *prima* is put poetically with proelia.

378. *huic*: to meet him.

380. *excedere palma*: resign the prize.

384. *quae finis*: sc. est. *quo . . . usque*: by tmesis for quousque, how long?

385. *ducere*: sc. me.

386. *reddi*: the prefix *re-* implies that this is his due.

Lines 387–423.

**ENTELLUS ENTERS THE LISTS.**

387. *gravis*: sternly; with adverbial force.

388. *ut*: like *ut forte* in 329, as he was sitting (literally, *had taken his seat*).

389. *fortissime frustra*: i.e. his former valor goes for naught, if he allows Dares to go unchallenged. The alliteration and rhythm emphasize the reproach.


391. *nobis*: ethical dative; cf. *mihi*, 162. *deus ille magister*: that divine teacher; *deus*, not so much because Eryx, like Aeneas, was a son of Venus, but rather because of his surpassing merit.

392. *nequiquam memoratus*: vainly famed; because his pupil does not maintain his reputation.

394. *gloria*: ambition.
395. sed enim: but in truth; cf. I. 19.
397. quae quondam fuerat: sc. mihi, which once I had. improbus iste: yon blusterer.
398. si: repeating the si of the previous line. foret = esset.
399. haud: with inductus; "by no gift-giving led." (Morris.)
400. moror: heed, care for. deinde: with proiecit.
402. quibus acer Eryx, etc.: with which valiant Eryx was wont to enter contests. The phrase ferre manum in is used quite literally, bring his hand to, but suggests the common expression, conferre manum, of fighting at close quarters.
403. duroque intendere bracchia tergo: binding his arms with the tough hide; note that -que adds, in parataxis, a subordinate idea.
404. tantorum ingentia septem, etc.: so vast were the seven huge ox-hides, all stiff with lead and iron stitched in; cf. magnorum horrentia centum terga suum, I. 634, where magnorum is parallel to tantorum, but terga has a different sense, 'backs' or 'chines.' We have here an instance of exaggeration in epic description.
406. longe recusat: from a distance declines (the combat, sc. pugnam); longe implies 'shrinking back,' a vivid touch.
407. pondus et vinculum immensa volumina: i.e. the weighty and huge folds of the gauntlets.
409. senior: i.e. Entellus.
411. tristem pugnam: fatal contest; tristem, because, in this contest with Hercules, Eryx was slain.
412. tuus: addressed to Aeneas.
413. sanguine: i.e. of former opponents of Eryx.
414. suetus: sc. fui.
415. melior: i.e. in my better days. aemula necedum, etc.: nor yet had envious age sprinkled my temples with snow; canebat, literally, 'was hoary, from caneo.
418. sedet: is settled; so, sedet animo, II. 660; IV. 15. probat auctor Acestes: and approved by my backer Acestes. Note the asyndeton.
419. tibi terga remitto: I waive the gauntlets as you wish.
421. duplicem amictum: cloak of double folds. Such a cloak was called abolla.
422. *et magnos*, etc.: a very sonorous verse, combining alliteration of *m*, anaphora, and spondaic rhythm. The idea of unusual size is further emphasized by the use of a hypermetric syllable.
423. *exuit*: *strip*; sc. *vestibus*.

**Lines 424–452.**

**The Combat.**

426. *in digitos arrectus*: *on tiptoe*; i.e. to secure a good reach.
427. *exultit*: *brought*; but see 424.
429. *immiscent manus manibus*: Virgil thus describes the preliminary sparring, which provokes the real encounter (*pug-nam lacesunt*).
430. *ille*: *Dares*.
431. *hic*: Entellus. *membris et mole*: *i.e.* massive limbs; *hendiadys*. *trementi*: *as he trembles*; a dative of interest.
433. *inter se iactant*: *launch at each other*. *volnera*: *hard blows*.
434. *multa cavo lateri*, etc.: *many a blow they rain on hollow flank*; *caro lateri* is indirect object. The subject of *ingeminant* is *viri*, but of *dant*, *pectora*.
435. *errat crebra*: *plays oft*.
436. *crepitant*: the word is onomatopoetic.
437. *gravis*: *solid*. His weight is shortly to be the cause of a heavy fall (cf. 447). *nisu eodem*: *with poise unchanged*.
438. *corpore modo atque oculis*: *merely with his body and eyes*; *i.e.* without changing his place (*nisu eodem*) he bends his body slightly. *tela exit*: *evades the blows*; *exire* is here transitive.
439. *ille*: *i.e.* *Dares*. *velut qui*: *like one who*.

440. *sedet*: *encamps*; or, with *circum*, *besets*.
441. *aditus*: supply *templat*(*tries*) from *pererrat*, a case of *zeugma*.
442. *arte*: *skilfully*.
443. *insurgens* = *in digitos arrectus*, 426. Entellus is now taking the offensive.
444. extulit: note the effect of the dactyl and strong pause following the spondaic rhythm of 443. *ille iucum venientem a vertice velox praevidit:* the other speedily foresaw the blow sweeping sheer down. Note the striking alliteration. This feature continues to be prominent in almost every one of the remaining verses of this paragraph.

445. elapsus: slipping aside.

446. ultro: even. He missed his mark and went beyond (*ultra).*

447. gravis graviterque concidit: heavy as he was, also fell heavily. The repetition is in imitation of an Homeric combination, *μέγας μεγάλωτι.* The force of con- may be given as *in a heap.*

448. quondam: at times. *cava:* hollow; *i.e.* from age.

450. studiis: eagerly.

451. caelo: dative, after verb of motion, as in ii. 186.

**Lines 453–484.**

**Entellus Victorious.**

454. *vim suscitat ira:* awakes violence with anger; *ira* is ablative.

455. *conscia virtus:* consciousness of worth.

456. *aequore toto:* over the whole arena.

457. *ille:* cf. its use in 186.

458. *quam multa grandine,* etc.: *thick as the hail when storm-louds rattle on the roof.* Note the onomatopoetic alliteration in *ulminibus crepitant.*

459. *sic densis ictibus heros,* etc.: *so thick the blows from either and wherewith the hero oft beats and batters Dares.* Note the intentional assonance in the verbs.

461. *pater:* here appropriate, because of his kindliness.

466. *non viris alias,* etc.: *seest thou not the strength is another's, and the gods are changed?* The second clause explains the first; he gods who once favored Dares now favor Entellus, who has the greater strength.

468. *illum:* *i.e.* Dares.

469. *utroque:* *from side to side.*

471. *galeamque enseonne:* as promised in 367.
473. superans animis: triumphant in spirit.
474. haec: explained by the two following verses.
476. servetis revocatum: recall and rescue.
477. adversi: as it fretted him. The word emphasizes the idea of contra stetit; he and the bull faced each other.
478. donum: in predicate relation.
479. libravit: literally balanced or poised; here, swung.
480. arduus: at his full height; cf. insurgens, 448. The pause after arduus suggests expectancy. effractoque inlisit, etc.: broke into the skull, scattering the brains. Here the ablative absolute does not, as is usual, express priority of action.
481. humi bos: the monosyllabic ending has onomatopoetic effect; cf. the ending in I. 105 (aquaee mons). Note, too, the dactylic rhythm of the verse, the diaeresis after sternitue, and the feminine caesurae in the third and fifth feet.
482. super: adverb.
483. meliorem animam: i.e. it is better to offer a bull than the life of a man.
484. Note the impressiveness of this final verse, with its spondaic rhythm.

Lines 485-499.

The Archery Contest.

486. qui forte velint: cf. 291 with notes.
487. ingenti manu: with a large force; explained as magna multitudine by Servius. Most modern editors take the phrase as ‘with his strong hand,’ but it is ridiculous to make the hero do so hard a piece of work unnecessarily and in the presence of a large assembly.
488. volucrem: fluttering. traiecto in fune: on a cord passed across her. The words, coming between volucrem and columbam, evidently refer to the dove. The cord, thus attached to the bird, is called nodus in 510.
489. quo tendant ferrum: at which (literally, whither) they are to aim their shafts; a relative clause of purpose.
490. deiectam aerea sortem accepit galea: a brazen helmet
received the lots thrown in; sortem is a collective singular. The lots, consisting of pebbles on which the several names were written, were shaken in an urn or helmet, until a lot leaped out (exit, 492). This method is here followed to determine the order in which the men are to shoot.

496. Pandare: for the apostrophe, cf. II. 429, with note. iussus: i.e. by Minerva (Athena). The story is told in Homer, Iliad, IV. 86 ff.

498. Acestes: i.e. the lot of Acestes.
499. ipse: even he, though so old.

Lines 500–544.

THE CONTEST CLOSES WITH THE ARROW-OMEN.

501. pro se: according to his powers, or with all his strength.
503. volucris auras: the fleet breezes. The same combination occurs again in XI. 795.

504. arbore mali: in the wood of the mast.
505. timuit exterrita pinnis: fluttered her wings in terror.

506. ingenti plausu: with loud applause. Some, with less probability, comparing 215, refer the phrase to the bird, i.e. 'with loud beating (of the wings).’ But, in 215, pinnis is added, as in 515 we have alis with plaudentem. omnia: the whole place.

07. Note the rhythm.

508. alta petens: aiming high. pariter oculos telumque tetendit: eyes and shaft alike he levelled; i.e. took careful aim.

510. nodos: cf. the note on traiecto in fune, 488. Note the asyndeton, (yet) he severed the knots.

511. quis = quibus. innexa pedem: the accusative is direct, after a middle participle; literally, having its foot bound with which.

512. Notos: for ventos, and governed by in, which is expressed with the second noun.

513. rapidus: with adverbial force. iamdudum arcu, etc.: having already long held his arrow in place on his ready bow; contenta (strained, drawn) is here transferred from the bow to the arrow.
in vota: to (hear) his prayer. Note the double alliteration in the verse.

iam laetam: when now exulting; i.e. at its escape. speculatus: fixing his aim upon.

in astris aetheriis: i.e. in the region to which the spirit properly belongs, as the soul was believed to consist of aether. Note the rhythm of 516-7.

fixam: i.e. in its body.

superabat: remained over, = supererat.

ostentans artem: making a display of his skill. This he does by drawing a long bow and making the string resound. Note the force of the frequentative. pater: i.e. as a veteran archer. Note the quantity of the final syllable, an archaism; cf. πατήρ.

obicitur: cf. II. 200, with note. magnoque futurum augurio: and destined to prove of great import; augurio is dative of purpose.

docuit post exitus ingens: in after days the mighty issue showed this.

seraque terrifici, etc.: and at a late time the terrifying seers proclaimed the omens; sera is emphatic, and repeats the idea of post. What this event of later days was, we do not know; possibly the Punic Wars, in which Sicily played so great a part, and which made her a province of Rome.

liquidis in nubibus: 'amid the floating clouds' (Rhoades).

caelo refixa: unloosed from heaven. Note the impressive spondaic rhythm.

crinem: a hairy trail. Our word 'comet' (κομήτης) originally meant a star with a hairy trail (stella crinita).

nec omen abnuit: i.e. he welcomes the omen, regarding it as good.

laetum: Acestes, too, treats the omen as good.

exsoratem ducere honores: (that thou), out of due course, shouldst receive honors; exsoratem agrees with te.

ipsius: note the scansion. Anchisae: i.e. once belonging to Anchises.

The rhythm is similar to that of 527.
537. in magno munere: as a great gift.
538. sui: of himself; with monumentum.
541. praelato invidit honori: grudge the honor set above his own.
542. quamvis deiecit: the indicative is poetical.
543. proximus donis: literally next in respect to gifts; i.e. the next prize-winner.

Lines 545–603.

The Ludus Troiae.

545. nondum certamine misso: i.e. before the archery contest is over; cf. 286.
546. custodem: cf. 257. The sons of Roman gentlemen were regularly escorted by attendants, known as paedagogi, of which term custodes would be a less technical equivalent.
547. fidem fatur ad aures: this implies secrecy. The spectacle is to be a surprise for the spectators.
548. Ascanio: with dic, 551.
550. ducat, ostendat: jussive subjunctives in parataxis with dic; cf. dic properat, IV. 635. avo: in his grandsire's honor; a dative of reference.
552. infusum: who had streamed in; i.e. to get a closer view. esse patentis: to be cleared; the participle is used as an adjective, = vacuos.
553. incedunt: parade. There is first a procession. pariter: in uniform array; the word applies to both appearance and movements.
554. lucent: a comprehensive word, applicable to the arms and trappings, as well as to the youths themselves.
555. mirata fremit: applaud in admiration. The transitive idea is confined to mirata, which governs the accusative quos.
556–574. These verses describe the appearance of the boys, as in procession they parade before the throng.
556. omnibus in morem: etc.: all have their hair duly crowned with a trimmed garland. The phrase in morem refers to a Roman fashion, which Virgil attributes to the heroic times. We hear
later (673) that the boys wore helmets. These were perhaps donned at a later stage of the spectacle, for it would be hard to wear both helmets and garlands.

557. bina: two each. Augustus gave two spears and a helmet to each boy who took part in the game of Troy. ferunt: supply pars as subject from the next verse.

558. levis: polished. it pectore summo, etc.: at the top of the chest around the neck passes a pliant circlet of twisted gold. The reference is to the golden torques, a military decoration, which was worn low down on the neck.

560. terni = tres, and used for variety.

561. ductores: captains. pueri bis seni, etc.: the boys, twice six in number, following each, look gay with parted troop and like commanders. This statement merely amplifies the previous one; bis seni, not merely twelve, but twelve in two groups of six each; agmine partito refers to the symmetrical division of the whole into three companies, and of each company into two halves; paribus magistris means simply that the companies are commanded alike. The magistri are the same as the ductores; cf. 176 with note.

563. una acies: sc. est.

564. referens: renewing.

565. auctura Italos: destined to increase the Italian race; i.e. by means of a large number of descendants. albis bicolor maculis: dappled with spots of white.

566. vestigia primi alba pedis ostentans: showing white patterns, as it stepped; literally, showing white steps of its pastern. primi pedis means the front part of the foot. The horse was like that to which Mr. Biglow's bluff farmer referred, when he warned him "To shun a beast that four white stockings wore." (Lowell, in the introduction to The Biglow Papers.)

567. frontemque arduus albam: and a white brow, as it towered high.

568. Atii Latini: the Latin Atii. The reference is a compliment to Augustus, whose mother was Atia, niece of Julius Caesar. The attachment between Atys and Iulus, spoken of in the next verse,
NOTES

doubtless has reference to the future union between the Atian and Julian families.

C. Iulius Caesar

C. Iulius Caesar  Iulia = M. Atius Balbus

(Dictator)

Atia

Augustus

572. Cf. 538.

575. excipiunt plausu pavidos: *greet with cheers the timid boys.*
tuentes: *as they gaze.*

576. veterumque adgnoscunt ora parentum: *and see in them the features of their sires of old;* i.e. they note resemblances to fathers and grandfathers.

577. laeti: no longer *pavidi.*

578. lustravere: *paraded before.* paratis: dative.

579. Epytides: *probably he was the chief trainer, for a later reference (669) shows that others were associated with him.*

580. olli discurreire pares, etc.: *they galloped apart in equal ranks, and the three companies, parting their bands, broke up the columns.* The statement beginning with *atque* explains the preceding one in more detail. After riding in double column down the centre, they wheeled, half to the right and half to the left, and galloped to the sides of the arena; but at the word of command, given by Epytides, they turned right about face, and then the two sides charged each other, with weapons levelled. The companies (*turmae*) consist of twelve youths each, so that the *chori,* or half-companies, comprise six each. Thus, when they wheel to the charge, there are eighteen on each side.

The first and second positions could be indicated thus:

\[\text{(2)}\]

\[\text{(1)}\]

\[\text{(2)}\]
the third as follows:

\[ \begin{array}{ccc}
\bullet & \bullet & \bullet \\
\bullet & \bullet & \bullet \\
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\end{array} \]

The three captains (\(\Theta\ - \Theta\ - \Theta\)) probably act as pivot points or mark the centre of the field, where the charging half-companies reform in marching column.

583. **cursus, recursus**: marches, countermarches.

584. **adversi spatiis**: in opposing groups; literally, opposed in respect to spaces or position, = adversis spatiis. **alternosque orbibus orbis impedient**: and interweave circle with circle; i.e. wheel in and out in intricate fashion. Virgil does not enter here into precise details; orbibus is an instrumental ablative.

585. **pugnae cient simulacra sub armis**: it is a sham battle.

587. **pariter feruntur**: march side by side.

588. **Creta alta**: Crete is a mountainous island.

589. **parietibus textum caecis iter**: ‘a way within blind walls inwoven’ (Kennedy); i.e. with neither doors nor windows. **ancipitemque mille viis dolum**: and a bewildering work of craft, with a thousand paths; mille viis is ablative of quality.

590. **qua signa sequendi**, etc.: so that there the tokens of the course were confused by the indiscoverable and irretraceable maze. **qua** (literally, where, = ut ea) introduces a relative clause of result. The **signa sequendi** are, properly, marks by which one would follow the course. The lengthy compounds, with syllabic anaphora (\(in-, in-\)), harmonize with the idea expressed.
592. *haud alio cursu*: even in such a course; i.e. in one just as intricate.

593. *texuntque fugas et proelia ludo*: and weave in sport their flight and battles; *ludo* is a modal ablative.

594. *delphinum similes*: this simile turns upon the rapidity and joyousness of their movements, as the former did upon their intricacy.


596. *hunc morem cursus*: such manoeuvres as a custom; cf. *hunc morem sacrorum*, III. 408.

598. *rettulit*: revived. *Priscos Latinos*: the Early Latins, i.e., the Latins living before the foundation of Rome. It is a technical phrase.


600. *porro*: in succession.

601. *patrium honorem*: ancestral observance.

602. *Troiaque nunc pueri*, etc.: and now the boys are called Troy, and the troop Trojan. With *pueri* supply *dicuntur*. The second half of the verse explains the first. The equestrian sports, known as the *ludus Troiae*, had been introduced by Sulla and favored by Julius Caesar, but reached their highest development under Augustus. By connecting them with Aeneas and Iulus, Virgil is paying a compliment to the emperor.


Lines 604–640.

**IRIS AROUSES THE TROJAN WOMEN.**

604. *primum*: i.e. since reaching Sicily. *fidem mutata novavit*: turning, changed her faith. Fortune had been loyal to them; now she becomes disloyal, i.e. unfavorable.


606. The rhythm is suggestive of coming evil.
607. eunti: *i.e.* to aid her flight.

608. multa movens: *sc. animo.* antiquum saturata dolorem: so Shakespeare's Shylock, "I will feed fat the ancient grudge I bear him." (*Merchant of Venice,* I. 3, 48); saturata is a middle participle governing a direct accusative; *cf.* I. 228.

609. per mille coloribus arcum: *along her thousand-hued rainbow.* Iris is the goddess of the rainbow; *mille coloribus* is ablative of quality.

610. nulli visa: *seen of none; nulli,* dative of agent. virgo: repeating *illa.*

613. sola secretae: note the alliteration.

614-5. Note the slow, spondaic rhythm, in keeping with the thought.

616. superesse: exclamatory infinitive; *cf.* desistere, I. 37. The infinitive clause, however, becomes the subject of *est,* to be supplied with *vox.*

617. urbe orant: like Aeneas himself; *cf.* I. 437.

618. haud ignara nocendi: *not unversed in working ill;* litotes.

621. cui genus, etc.: *a woman who once had had family, fame, and children;* a causal clause of characteristic. She had been influential in the old days of Troy.

624. traxerit: subjunctive, because the clause gives the reason for calling them *miserae.*

626. vertitur: *is closing.*

627. cum: *while.* freta: governed by *emensae.*

"And we all seas the while, all lands, all rocks and skies that hate The name of guest, have wandered o'er." (Morris.)

630. fines: *sc. sunt.*

631. muros iacere: *from building walls.*

633. nullane iam Troiae, etc.: *shall no walls hereafter be called Troy's?*

634. Hectoreos amnis: *i.e.* the rivers on whose banks fought the noblest of Trojans.

638. iam tempus agi res: *sc. est; now 'tis time that deeds be done.* The monosyllabic ending, being abrupt, lends vigor.
639. nec tantis mora prodigiis: such portents admit no delay; prodigiis is dative.

640. faces: there is a fire on the altar.

Lines 641–663.

The Women fire the Ships.

642. sublata procul dextra: raising her hand aloft; procul = alte. conixa: with full force.

643. et iacit: note the effective pause.

645. tot Priami natorum: of the many children of Priam; cf. note on II. 501.

646. vobis: look you! Ethical dative.

648. spiritus: spirit, or energy.

651. indignantem quod sola careret: fretting, because she alone had no part in. Beroe’s reason is reported.

652. munere: ceremony.

654. at matres primo ancipites, etc.: but at first the matrons were gazing on the ships with jealous eyes, being in doubt and wavering between an unhappy yearning for the land now reached and the realm calling them with the voice of fate; -que connects ancipites and ambiguæ; spectare is an historical infinitive.

657. cum: when (of a sudden).

658. secuit arcum: cleft her rainbow path. The phrase is modelled on secare viam, the via here being the arcus; cf. 609.

660. rapiunt: sc. pars. focis penetralibus: from domestic hearths; i.e. from adjacent houses.

662. immissis habenis: with free rein; the metaphor is from a chariot race. Volcanus: by metonymy for fire.

663. abiete: the ablative is one of material.

Lines 664–684.

Ascanius pleads with the Women.

664. cuneos theatri: a feature of the Roman theatres transferred to the grassy slopes.
NOTES

665. ipsi: i.e. the men see for themselves.
666. respiciunt: look back at. nimbo: smoky cloud.
667. ut: i.e. he went off just as he was; cf. the use of ut in 329, 388.
669. exanimes: breathless. magistri: trainers, of whom Epitides (579) is one. The magistri in 562 are not the same as those now referred to.
672. vestras spes uritis: their ships were their only hope.
673. galeam inanem: empty helmet. This he doffs, so that the women may not fail to recognize him. Roman soldiers wore helmets in battle, but on the march carried them suspended by straps from the neck. See note on 556. The epithet inanem adds color to the picture.
676. illae: the women. diversa per litora: over the shores here and there. The idea in diversa is repeated in passim and in the prefix of diffugiunt.
677. sicubi: everywhere; literally, wherever (sc. sunt).
678. piget incepti lucisque: they loathe the deed and the light of day. suos: their kin.
679. excussaque pectore Juno est: and Juno (i.e. the frenzy she has inspired) is shaken from their breasts. Our word enthusiasm illustrates the ancient idea of the way a god may take possession of one.
681. posuere = deposuere.
682. stuppa: the tow used for caulking is put briefly for the fire within the tow. lentus est vapor: the smouldering heat consumes. For est, see IV. 66, and note.
683. toto corpore: sc. navium, throughout the frame. An ablative of extent of space, common when totus, omnis, and similar words are used.

Lines 685–699.

The Fire is Quenched.

685. abscedere: historical infinitive. The act is indicative of grief. So Jacob ‘rent his clothes,’ when he heard of the loss of Joseph (Genesis, Ch. xxxvii. 34).
NOTES

686. auxilio = in auxilium, dative of purpose.

687. si nondum exosus ad unum Troianos: sc. es, if thou dost not yet utterly abhor the Trojans to a man. exosus, a participial adjective, makes with sum an equivalent of odi.

688. si quid pietas antiqua, etc.: if thy loving-kindness of old hath any regard for human sorrows. For pietas, see Introd. § 5.

689. da flammam evadere classi nunc: grant to the fleet to escape the flame even now.

690. tenuis res: slender fortunes.

691. quod superest: the little that remains.

694. sine more = sine exemplo. tonitru tremescunt: descriptive alliteration.

695. ardua terrarum et campi: the hills and the plains.

697. implentur super: are filled to overflowing; super is an adverb.

Lines 700–718.

A Colony of Aeneadae is to be left in Sicily.

700. casu concussus acerbo: marked alliteration.

701. nunc huc ingentis, nunc illuc, etc.: now hither, now thither, moved the weight of his cares within, pondering whether, etc.; cf. IV. 285–6.

702. -ne, -ne: whether . . . or. resideret: deliberative subjunctive in an indirect question.

703. Observe the parallelism in rhythm between this and the preceding verses. The contrasted thoughts are emphasized by the perfect balance of the two questions.

704. unum: above all others. Pallas: Virgil here honors the Roman Nautii of his day, who claimed the custodianship of the Palladium, which their ancestor Nautes was said to have rescued from Troy. Virgil could not disregard the tradition, though in the second book he seems to have accepted a conflicting one.

706. haec responsa dabat, etc.: she it was who gave him answers, (telling) either what the mighty wrath of the gods portended, or what the course of fate required. Pallas spoke through the mouth of her
prophet Nautes. *quaeportenderet* and *quaeposceret* are indirect questions.

Many editors, on very slight authority, read *hac* (sc. *arte*), for *haec, i.e. by this art he gave answers, etc.*

708. The rhythm suggests expectancy. *isque*: *is* picks up the subject *Nautes* after the parenthesis. *infit*: *Nautes* merely gives advice; he is not proclaiming an oracle.

709. *trahunt retrahunteque*: *draw again and again; not to and fro.*

710. *ferendo*: *by endurance*. The precept accords with Stoic teaching.

711. *divinaiestirpis*: cf. 38, where we are told that the river-god Crinisus was his father.


713. *trade*: sc. *eos*, antecedent of *qui*. *amissisuperant qui navibus*: *who, having lost their ships, are left over.*

714. For the rhythm see note on 614–5.

716. *quidquid*: *all who*. The comprehensive neuter is often used of persons. *metuenspericli*: *fearful of peril*; *metuens* is here a pure adjective, governing an objective genitive.

717. *habeantsine*: *let them have*; cf. *sinite revisam*, II. 669.

718. *permissonominet*: sc. *a te*. Nautes thus asks for the approval of Aeneas. *Aoestam*: in the *Verrine Orations* (IV. 33, 72) Cicero refers to the tradition which connected the Sicilian town of Segesta or Egesta with Troy and Aeneas. Note the rhythm of the verse.

**Lines 719–745.**

**The Vision of Anchises.**

720. *turnvero incuras, etc.*: *then indeed his soul is distracted by various cares.*

721. *bigissubvecta*: *uplifted in her two-horse chariot*. Night comes up in the west and passes across the heavens to the east; *sub- means up from below.*

722 *caelodelapisa*: *gliding down from heaven*; because it is a vision sent by Jupiter. Anchises himself is in the underworld (734).
NOTES

725. nate, Iliacis exercite fatis: used already in III. 182.
727. tandem: at length; i.e. after all your trials. miseratus st: used absolutely, has had compassion.
728. pulcherrima: attracted into the relative clause.
730. aspera cultu: rugged in their nurture.
731. debellanda tibi Latio est: the story is told in the latter alf of the Aeneid. ante: adverb.
732. Averna per alta: through the depths of Avernus; i.e. the outer world.
733. congressus meos: a meeting with me.
734. tristes umbrae: in apposition with Tartara, but translate, with its gloomy shades.
735. huc: i.e. to Avernus.
736. nigrarum pecudum: black victims were offered to the gods of the lower world. multo sanguine: ablative of instrument. The sacrifice will secure her help.
738. torquet medios nox umida cursus: dewy night wheels er midway course; and so is verging toward dawn. In Hamlet I. 5. 58), as dawn draws near, the Ghost cries:
    "But soft! methinks I scent the morning air."
739. saevus: because it parts us.
741. quo deinde ruis: whither art thou rushing now? deinde eeps its temporal meaning, which, however, shades off into the referential. It means, 'after so brief a meeting.' proripis: sc. te.
743. sopitos ignis: slumbering fires; i.e. those of his own hearth, ear which would be images of the household gods (Lares and senates).
744. canae Vestae: hoary Vesta. She was regarded as one of the oldest of Roman deities.

Lines 746-761.

THE NEW CITY IS LAID OUT.

746. primum: chiefly, above all.
748. constet: is settled.
750. transcribunt: the word implies a formal transfer of names to a new register.

751. animos nil magnae laudis egentis: souls with no craving for high renown.

752. ipsi: i.e. those who are to go to Italy; almost = ceteri, the rest.

754. exigui numero, sed bello vivida virtus: few in number, but a brave band keen for war; virtus is used of persons by metonymy. Note the alliteration.

755. hoc Ilium, etc.: as the city was called Acesta, Virgil seems to mean that the new city should be another Ilium for its people, and the district around it another Troad.

756. gaudet regno: Acestes is to be ruler of the new city.

757. indicet forum: proclaims a court; i.e. establishes a court of justice, which was indispensable in a Roman city. patribus: senate. dat iura: as was done, not only by the early kings, but by Augustus as emperor. For the picture here given, cf. I. 426.

758. vicina astris; hyperbole. Erycino in vertice: on Mount Eryx.


**Lines 762–778.**

**The Trojans set Sail.**

762. epulata: sc. est, has feasted They have already had a nine days’ festival; see 64. This is probably another one in honor of the new city.

763. factus sc. est, a present perfect, like straverunt. honos: sacrifice.

764. creber adspirans: steadily blowing.

766. complexi inter se, etc.: embracing one another, they prolong night and day. The accusatives are direct objects; cf. annos demoror, II. 647.

772. Tempestatibus agnam caedere: for a similar sacrifice, see III. 120.
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773. **ex ordine** = *ex* more, or *rite*, duly.
775. **procul** : apart. Note the alliteration.
776. Cf. 239, with notes.
777. = III. 180.
778. = III. 290.

Lines 779–826.

**Venus and Neptune.**

781. **nec exsaturabile pectus** = *et inexsaturabile pectus*, and her implacable heart.
782. **descendere in** : to stoop to.
783. **quam** : her; *i.e.* Juno. **pietas** : piety, on the part of Aeneas, who has offered sacrifices, not only to other gods, but also to Juno; see III. 547.
784. **quiescit** : the subject is Juno.
785. **media de gente Phrygum** : out of the heart of the Phrygian race.
786. **traxe** : syncopated form for *traxisse*. It governs *reliquias*.
787. **cineres atque ossa** : the very ashes and bones. Juno does not spare, so to speak, even the dead body of Troy. A passionate exaggeration. To ill-treat a corpse is the utmost cruelty.
788. **sciat illa** : let her know; *i.e.* she may explain her conduct, but no one else can.
789. **Libycis in undis** : referring to the storm of I. 81 ff.
793. **per scelus ecce etiam**, etc.: *lo!* too, in wickedness, driving on the Trojan matrons, she hath fouly burnt the ships. The phrase *per scelus* is emphatic by position. Some, less well, refer it to *actis*, 'driven into guilt,' but it is Juno's conduct, not the women's, which is assailed by Venus.
795. **terrae** : dative, *linquere* = *tradere*.
796. **quod superest**, etc.: grant, *I pray, that the remnant may give their sails safely to thee across the waters.* For *quod superest*, cf. 691; *tibi* = *mari*, Neptune being the god of the sea.
798. **ea moenia** : *those walls*; *i.e.* those which have been promised near the Tiber.
799. **Saturnius**: Neptune, as well as Jupiter, was a son of Saturn.


803. **Xanthum Simoentaque testor**: in Homer, Aeneas is rescued by Poseidon (Neptune) from Achilles. Shortly afterwards, the latter is compelled to battle with the Simois and Xanthus (*Iliad* XX. 318 ff.; XXI. 136 ff.).

804. *cum Troia Achilles, etc.*: *when Achilles in his pursuit was hurling the bands of Trojans in a panic on their walls*. The force of *cum* continues with *daret, gemerent*, and *posset*.

808. **Pelidae tunc ego forti, etc.**: *then when Aeneas had encountered the brave son of Peleus, and neither the gods nor his strength were in his favor*.

809. *nec dis nec viribus aequis*: ablative absolute.

810. *cuperem cum vertere*: *though I desired to overthrow*; because of Laomedon's treachery.

811. **structis meis manibus**: see note on Π. 610.

813. The longed-for promise is expressed in significant spondaic rhythm. **portus Averni**: *i.e.* the harbor of Cumae, near Lake Avernus.

814. *unus tantum*: *one only*.

815. *caput*: *life*.

816. *laeta*: proleptic, with *permuisit, soothed to joy*.

817. *iungit auro*: *yokes with gold*; *i.e.* the yoke is a golden one.

818. *feris = equis*, but suggesting *ferox, spirited*. **manibusque omnis effundit habenas**: literally, *in his hands lets all the reins stream freely*; *i.e.* gives free rein to his steeds; cf. *immissis habenis*, 662.

820. **tumidum aequor aquis**: *the sea of swollen waters*; *aquis*, ablative of respect with *tumidum*.

822. **comitum**: *i.e.* attendants of Neptune. **facies**: *sc. sunt* or *apparent*. **cete**: a nominative plural, Greek form (*κήτη*).
823. senior Glauci chorus: the aged company of Glaucus. With this and the following verses, cf. 239–241.

825. laeva: neuter plural. Theis et Melite, etc.: Virgil (followed by Milton) imitates Homer in giving occasionally a list of musical names, mainly, it would seem, because the mere sounds give a pleasurable effect; cf. Homer, Iliad XVIII. 34 ff.; Virgil, Georgics IV. 336 ff.; Milton, Paradise Regained II. 186 ff.

827. suspensam blanda gaudia mentem: note the chiasmus. vicissim: in their turn; joys alternate with anxiety.

829. intendi bracchia velis: yards to be spread with sails.

830. una omnes fecere pedem: together all worked the sheets; the pedes were the sheets or ropes attached to the lower corners of the sail. These were tightened or relaxed according to the wind. pariter sinistros, nunc dextros solvere sinus: and together, now to the left, and now to the right, let out the sails. This statement merely amplifies the previous one. Virgil describes the tacking of the ships, as they try to catch the wind alternately with the right and left half of the sail. Supply nunc with sinistros.

831. una ardua torquent cornua detorquentque: together they turn to and fro the yardarms aloft. The cornu, or end of the yard, would point to the bow or the stern, according to the sheet which was pulled tight. In 830 and 831, the main idea is that all the ships tack together.

832. sua: its own, i.e. favorable.

834. ad hunc: according to him. alii = ceteri, which cannot be used in the hexameter.

835. mediam mediam: its mid goal, i.e. the middle of its course in the heavens. It is midnight; meta involves a metaphor from the race-course.

836. placida laxabant: asyndeton; supply et.

837. fusi: as in I. 214.
838. levis: lightly.
840. tristia: i.e. foreboding death.
841. deus: god that he was. The word resums the subject Somnus, emphasizing his divine power, which a mere mortal could not withstand.

843. ipsa: of themselves.
844. aequatae: steady, not gusty.
845. fessos oculos furare labori: steal thy weary eyes from toil; labori, a dative of separation, common with verbs of 'taking away.'

Fig. 64. Somnus.
847. vix attollens lumina: because intent on his duty.

848. mene salis, etc.: dost bid me forget the face of the peaceful sea? me is emphatic. ignorare: i.e. to act as if I did not know how treacherous the sea is.

849. huic monstro: i.e. the sea.

850. Aenean credam quid enim, etc.: (and) Aeneas — why indeed am I to trust him to the treacherous breezes? The order has been adopted to give emphasis to Aenean.

851. et caeli totiens, etc.: and that too so often deceived by a clear sky; et = et quidem.

852. clavum: with amittebat.

853. nusquam: stronger than numquam. amittebat: the last syllable preserves its original quantity. sub astra tenebat: kept upturned to the stars. For sub, cf. subvecta, 721, with note.

855. vi soporatum Stygia: steeped in the slumberous might of Styx; soporare, 'to make sleepy,' is naturally applied to persons, but here is poetically transferred to a thing.

856. cunctantique natantia lumina solvit: and despite his efforts relaxes his swimming eyes; cunctanti, literally, to him holding on, a dative of reference.

857. primos: translate closely with laxaverat, had begun to relax.
858. et: with proiectit, when he (i.e. the god) flung him.

861. ales: on wings.

862. currit iter aequore: speeds on its way o'er the sea; cf. currimus aequor, III. 191. non setius: none the less.
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863. promissis: by reason of the promises. interrita: unafraid. Note the personification.

864. iamque adeo: cf. II. 567. scopulos Sirenum: three rocky islets near Capri were regarded as the home of the Sirens.

865. quondam: from the poet's, not the hero's, point of view.
866. rauca saxa sonabant: the rocks were roaring hoarsely.
sale: surf. Note the striking assibilation in the verse.

867. fluitantem errare: (that the ship) was drifting from the course; supply ratem as subject of errare.

869. animum: Greek accusative of specification.
871. nudus in ignota, etc.: naked (i.e. unburied) shalt thou lie on an unknown strand. To be left unburied was considered a fearful fate. Note the pathetic ring of the verse, with three feminine caesurae, nudus | in, Palinure | iacebis | harena.

QUESTIONS ON BOOK V.

Where did Aeneas intend to go when he left Carthage? How far was it from Carthage to Drepanum? How does Segesta figure in Roman history? Why does Virgil introduce the games? Was it usual for Romans to celebrate funeral games? What similar games are celebrated in the Iliad? What great characteristic of the hero is exemplified in Book V? In what other book does Virgil speak of games? Did Augustus encourage them? Had Virgil any aesthetic reason for placing the games between Books IV and VI? Could they have been celebrated equally well before Aeneas went to Carthage? How many different contests were there? Which fills the largest number of lines? Which the smallest? In which was the number of contestants largest? How many contests are there in Homer's account? Which poet shows the more artistic arrangement of the games? How did the Romans mark the observance of funeral anniversaries? Why the ninth day in 64? What is the meaning of the first two words in 71? Was the appearance of the serpent (80–93) a good or a bad omen? What Roman families of Virgil's day are honored in connection with the boat-race? What humorous passage occurs in this book?
What other passage is there which closely approaches the humorous? Why are such passages almost confined to Book V? Who is the *puer regius* in 252–257? What happened to him in the passage described? What goddess was offended because of the occurrence? Why? In what passages of preceding books has the poet used the serpent in formal simile? What example of quick wit was shown in the foot-race? Collect passages from Virgil indicating the poet’s love of youth. What traits of character does Nisus show? What are the principal points of difference between ancient and modern boxing? Who was Eryx, and how did he die? Who was Alciden (414)? What was Trinacria? What is the meaning of the word? In what two places was there a Mt. Ida? What is the allusion in lines 496–497? Who was Cisseus? Is the order in which the athletic events are given a good one? Why? Why do we have *Iulo* and *Iulus* in 569 and 570 but *Ascanius* elsewhere in the book? Account for the lapse of time implied in *septima* (626). What Biblical parallels are there for 685? Who were the Parcae (798)? Explain the illusion in line 811. What lines state the subject of the next book? About how many days are covered by the action of this book?

**BOOK VI.**

**AENEAS VISITS ANCHISES IN THE LOWER WORLD.**

**Lines 1–13.**

* Aeneas visits the Temple of Cumaean Apollo.

2. *tandem*: *at last*; implying great longing to reach the shores of the promised land, Italy. *Euboicis*: with *oris*, instead of *Cumarum*, for metrical convenience; a case of enallage. Cumae was a colony from Chalcis in Euboea.

3. *obvertunt pelago proras*: *i.e.* the prows point seaward,
while the sterns are attached to anchors by means of cables. Thus the ships are ready for departure at any moment.

4. _ancia fundabat navis_: this in prose would be _naves ad ancoras deligabantur_, but the plural of _ancia_ is impossible in the hexameter.

5. _praetexunt_: note the use of the present beside the imperfect _fundabat_. The frequent use of the historical present is largely due to metrical convenience. _emicat ardens_: _leap forth in hot haste_; cf. _tandem_, 2, with note.

6. _semina flammae_: _i.e._ the sparks which are hidden in the flint, until struck out by the steel. Virgil tries to throw a glamour over early customs, especially in connection with a locality which, in his day, was a centre of fashion and extreme luxury. In primitive times, the starting of a fire was no easy process. See I. 174–6 and note.

7. _pars densa ferarum tecta rapit silvas_: _some pillage the woods, the thick coverts of game_; _i.e._ for firewood. Soldiers and explorers, when pitching camp, always attend first to two things, _lignatio_, the gathering of fuel, and _aquatio_, the procuring of water. Virgil here dignifies commonplace themes.

8. _at pius Aeneas, etc._: the hero himself does not engage in these ordinary employments; he is busy with higher things. _arces_: _the heights_. Cumae was on high ground, capped by two summits, on one of which was the temple of Apollo. _altus Apollo_: _Apollo in his majesty_. The expression is prompted by _arces_, but suggests more than merely a lofty position.

9. _horrendaeque procul secreta Sibyllae_: _the retreat of the dread Sibyl hard by_. The volcanic hills of Cumae are pierced by many grottoes. One of these, the _antrum_ of the Sibyl, could be approached through the temple.

10. _magnam cui mentem animumque, etc._: _into whom the Delian seer breathes a mighty mind and soul, revealing the future_. The verb _inspirat_ governs both a direct and an indirect object (_cui_), and _cui_ is to be repeated with _aperit_. The _Delius vates_ is Apollo; cf. note on III. 251. Note the parataxis in _aperitque futura_, which is equivalent to 'so that the future is revealed to her.'
13. subeunt: i.e. Aeneas and his companions. Triviae: i.e. Diana (sister of Apollo), as a goddess of the lower world. aurea tecta: i.e. the temple with its rich ornamentation.

Lines 14-41.

The Temple—sculptures.

14. Minoia regna: i.e. Crete. The seat of the kingly power of Minos was Gnossus (see 23), on the site of which the ruins of a palace of large proportions have in recent years been found and laid bare. It is interesting to learn that the bull (see 24) figures prominently among the wall decorations.

15. praepetibus pinnis . . . credere caelo: double alliteration; pinnis, an instrumental ablative.

16. gelidas enavit ad arctos: floated forth toward the cold north; i.e. so as not to melt the wax by which the wings were attached.

17. Chalcidica arce: i.e. Cumae. See note on Euboicus, 2. Note the position of adjective and substantive.

18. redditus his primum terris: here restored first to earth. tibi, Phoebe: on the apostrophe, see note on III. 119.

19. remigium alarum: cf. I. 301, and the metaphor in enavit, 16. posuitque immania templa: this act must have preceded that of sacravit. It is therefore a case of hysteron proteron; cf. II. 353. Such dedication of implements, arms, etc., when one's need for them was over, was common in ancient times; cf. I. 248 and V. 360.

20. letum Androgeo: sc. est, is (i.e. in a picture) the death of Androgeos. Androgeo is a Greek genitive form. tum: further; i.e. another picture.

21. Cecropidae: i.e. Athenians; Athenaei could not be used in the hexameter. For the story, see vocabulary under Minotaurus. septena corpora natorum: seven living sons. The periphrasis corpora natorum has more color than natos alone, and suggests the fact that the victims were offered alive. The story generally mentions seven youths and seven maidens.
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22. stat ductis sortibus urna: there stands the urn, the lots (now) drawn. The sculpture shows the urn after it has been shaken; stat therefore involves more meaning than est would.

23. contra: over, against this. The two previous scenes are from Athens. On a second door, corresponding (respondet) to these, are two scenes from Crete. elata mari: uplifted from the sea; Crete is a mountainous island; cf. Creta-alta, V. 588.

24. hici corresponding to hic in 27, here ... there. suppositaque furto: craftily mated; i.e. to the bull. The expression is paratactic, for amor tauri = propter amor em tauri.

25. mixtum genus = proles biformis.


27. labor ille domus: literally 'that work of the house'; i.e. that house of wondrous workmanship. et inextricabilis error: explanatory of the preceding phrase; cf. inreemabilis error, V. 591.

28. reginae: princess, i.e. Ariadne, who fell in love with Theseus.

29. ipsum: i.e. though he had made the maze; dolos ambages: deceptive windings; hendiadys.

30. caeca vestigia: blind footsteps; viz. those of Ariadne’s lover, Theseus.

31. sineret dolor; haberes: did grieve/permit; thou wouldst have, etc.; sineret is an optative subjunctive, used as a protasis, and so equal to si sineret; a present, contrary-to-fact condition. The reference to the present instead of the past is due to vividness or metrical convenience. Icare: for the apostrophe; cf. Phoebus, 18.

32. conatus erat: the subject is ipat (i.e. Daedalus), implied in patriae. casus: sc. tuos, thy fall.

33. quin protinus omnia; etc.: nay, they would have gone on scanning all in order, etc. omnia: used as a dissyllable, i being consonantal.

35. adfoet = advenisset.


37. ista spectacula: such sights as those; ista is contemptuous.

38. intacto: untouched (by the yoke).
Fig. 65. THESEUS AND THE MINOTAUR.
39. praestiterit: it were better; a potential subjunctive. de more: with mactare, as well as lectas; see IV. 57 and V. 96.

40. morantur: are slow to perform. The sacrifice must have taken considerable time, but Virgil passes quickly on.

(Note the characteristic Virgilian pathos of ll. 30 ff. With this is associated the bucolic diaeresis in two successive verses, 30 and 31, as well as the anaphora of bis . . . bis, 32 and 33.)

Lines 42–76.

IN THE PRESENCE OF THE GOD.

42. Euboicae rupis: i.e. the rocky hill on which Cumae was situated. See 2. in antrum: to form a cavern. This is approached through the temple. See 10 and note.

45. ventum erat: they had come. fata: oracles.

46. tempus: sc. est.

47. unus: predicate with mansere, remained the same.

48. compta: in order; also in the predicate, with mansere.

49. maior videri: sc. est, she is taller to behold, i.e. under the god’s influence, she begins to look more than human. The infinitive is used by a Grecism for visu, the supine. For the thought, cf. Wordsworth:

“Her countenance brightens, and her eye expands;
Her bosom heaves and swells, her stature grows.” (Laodamia.)

50. nec mortale sonans: nor has her voice a mortal ring; mortale is an inner accusative. quando: since. Note its late position.

51. cessas in vota precesque: art thou slow to vow and pray? Literally, toward vows and prayers.

52. neque enim ante dehiscent, etc.: for ere that the mighty mouths of the awestruck house will not gape open. Note the strong personification. The temple becomes a living being, filled with the god’s presence.

54. dura: sturdy; in contrast with tremor.

57. Dardana: logically with Paridis, but Dardani (__) is
inadmissible in the verse. \textit{direxti = direxisti}. Paris, aided by Apollo, slew Achilles with an arrow, as it is foretold in the \textit{Iliad} (XXII. 358 ff.).

58. \textit{magnas obeuntia terras tot maria intravi:} \textit{so many seas that skirt mighty lands have I entered;} obeuntia, literally, \textit{meeting}.

59. \textit{penitus repostas:} \textit{far removed}.

60. \textit{iam tandem:} this verse is logically in a causal relation to the following: 'seeing that now we grasp Italy, may,' etc. \textit{fugientis:} (ever) \textit{retreating;} note the artistic contrast with \textit{prendimus}; cf. V. 629.

61. \textit{hac Troiana tenus fuerit,} etc.: \textit{thus far} (only) \textit{may the luck of Troy have followed us;} \textit{hac . . . tenus} for \textit{hactenus} by tmesis; cf. V. 603. \textit{fuerit secuta} is an optative subjunctive and the force of the perfect may be given as 'may it prove to have followed.' Note the double alliteration in the verse.

62. \textit{iap :} \textit{at last}.

63. \textit{deaeque omnes:} especially Juno, Neptune, Minerva. \textit{obstitit:} \textit{has been an offence, or obnoxious}.

64. \textit{meis fatis:} ablative, \textit{according to my fates}.

65. \textit{agitataque numina:} 'wayworn powers' (Morris); explanatory of the previous expression.

66. \textit{festos dies:} \textit{the Ludi Apollinares} were instituted in B.C. 212, but the Roman reader of these lines must have thought rather of the famous secular games held by Augustus in B.C. 17. The plan was doubtless under discussion before Virgil's death.

67. \textit{te quoque:} \textit{i.e.} the Sibyl. \textit{magna manent penetralia:} \textit{a home for August secrets awaits.} By \textit{penetalia} Virgil means, not a temple, but a secret place for the Sibylline books, which were deposited under the statue of Apollo in the temple built by Augustus.

68. \textit{tuas sortes arcanaque fata: thy oracles and mystic utter-
ances; futa, as in 45, being here an equivalent of sortes, and both being explanatory of penetralia.

73. lectos viros: i.e. the fifteen (quindecimviri sacris faciundis), who had charge of the Sibylline books.

74. foliis tantum ne carmina manda: Aeneas says this, in accordance with the warning of Helenus in III. 444 ff. tantum: only.

76. ipsa: with thine own lips.

(The paragraph opens with language suggestive of awe. Note the prominence of n and o sounds in 42-44. The abrupt utterances of the Sibyl show marked repetitions, as in 46, 51, and 52 (the two words cessas . . . cessas are in the same relative position in the verse). Anaphora (non . . . non . . . non), asyndeton (non = nec), and assonance (comptae comae) give weight to 47, 48. In 49, 54, and 55, the frequent r sounds are expressive of terror.

In Aeneas's prayers, the dactyls of 58, 59 suggest rapid movements; in 64 and 68 they imply earnestness, and in 71 they accord with the idea of future glory. Alliteration is conspicuous in 62 and 71.)

Lines 77-97.

The Sibyl's Prophecy.

77. Phoebi nondum patiens: not yet submissive to Phoebus. The Sibyl is depicted here and in the following verses under the figure of a restive horse, which must be controlled by its master.

immanis: to be taken predicatively with bacchatur. in antro: she has now gone within. In 47, she was still ante fores.

78. si possit: cf. Anthea si videat, I. 181.

79. excussisse: literally, to have shaken off; i.e. to be rid of. The perfect retains its ordinary force. tanto magis ille fatigat, etc.: so much the more he tires her foaming mouth.

80. fingitque premendo: and trains her by force; fingit is a technical term from horsemanship; cf. patiens, excussisse, fatigat, domans, and premendo.

81. patuere: have swung open; a picturesque perfect.

84. terrae: governed by pericula understood.

86. sed non et venisse volent: but they shall not also rejoice to have come; non is unusually emphatic here.
87. cerno: *i.e.* as I look into the future; cf. our word *seer.*

88. Simois, Xanthus: these rivers, on whose banks there was so much fighting in the old days of Troy, will have their counterparts in the Numicius and Tiber of Latium. The word Xanthus (辛勤) means *flavus,* which is a frequent epithet of the Tiber.

89. defuerint: future perfect, used for the future *metri causa.*

alius Achilles: viz. Turnus. Latio iam partus: *is already raised up in Latium* (for thee); cf. II. 783, where *tibi* is expressed.

90. et ipse: *i.e.* like the first Achilles. Turnus was the son of the nymph Venilia, and Achilles was the son of the sea-goddess Thetis. Teucri additta: *clinging to the Trojans*; literally, *having attached herself to,* the participle being reflexive.

92. quas, etc.: the interrogative thus abruptly introduced into a *cum clause is highly rhetorical; quas non = omnes.* The usage is more common in Greek.

93. causa: *sc. erit. coniunx hospita:* *an alien bride; i.e.* Lavinia, who was wooed by Turnus, but became the wife of Aeneas. iterum: *she will be a second Helen.*

95. contra audientior ito quam, etc.: *go forth to face them more boldly than thy Fortune will allow thee;* a stoical maxim. The brave man may rise superior to fortune, however adverse. The ‘luck of Troy’ (*Troiana fortuna, 62*) will still pursue Aeneas, but *quidquid erit, superanda omnis fortuna ferendo est* (*V.* 710).

97. quod: the relative pronoun, = *id quod.* Graia urbe: *i.e.* Pallanteum, the city of Evander, on the site of the later Rome. Evander had come from Arcadia.

(In 78, the spondaic rhythm is expressive of labored effort; in 87, of terror. The abrupt parentheses in 84 and 85 accord with oracular style. Note too the alliteration in 86 and 87, with the epizeuxis *bella . . . bella.* Excited utterance is indicated by the exclamatory tone of 92, followed by the anaphora *iterum . . . iterum, 93, 94.* Note, in 80, the prominence of *r* sounds (combined with dactylic rhythm), to describe frenzy.)
99. ambages: enigmas. antroque remugit: sends echoing cries from the cavern.

100. obscuris vera involvens: wrapping her truth in mystery; i.e. in true oracular fashion. ea frena furenti, etc.: so does Apollo shake the reins as she rages, and ply the spur beneath her breast. The metaphor from a horse is resumed. See note on Phoebi patiens, 77. ea frena, literally, such reins. furenti: sc. ei, a dative of reference. Virgil regularly places the word Apollo at the end of a verse.

102. ut primum: as soon as.
104. mi = mihi. Virgil uses mi as an archaism, only here and in 123. inopina: a poetical form, for which Caesar and Cicero use inopinatus.

105. praecepi atque animo peregi: forecast and traversed in thought; peregi is a mere expansion of praecepi; animo belongs to both verbs. The sentiment in 103–5, like that in 95–6, is a stoical one.

106. quando hic inferni ianua regis dicitur: since here is the famous gate of the king below. Such is the force of dicitur, used for est.

107. tenebrosa palus Acheron refuso: the darkling marsh from Acheron's overflow. tenebrosa is a poetical form, being tenebricosus in prose. Acheronte refuso is an ablative absolute. Lake Avernus, being fed from subterranean sources, was supposed to be supplied from the Acheron, one of the rivers of the underworld.

109. contingat: optative subjunctive; contingere is commonly used of happy events. doceas: jussive subjunctive. sacra ostia: hallowed portals; sacra, because they lead to the kingdom of Pluto.

112. iter: inner accusative. maria omnia . . . ferebat: endured all the seas and all the threats of ocean and sky; i.e. the tedious journeying and the dangers of the voyage.

114. invalidus: weak though he was. sortem senectae: the portion of age. Rest, not toil, is the usual lot of the old. Note the double alliteration in the verse.
115. quin: nay, more.
116. mandata dabat: see V. 731 ff. gnati: the archaic form (for nati) is suitable in a prayer.
117. potes namque omnia: for thou art all-powerful; omnia is an adverbial accusative. nec nequiquam: and not in vain, or without purpose.
119. Manis coniugis: his wife’s shade; i.e. Eurydice’s.
120. fretus cithara, etc.: cf. Milton:

“Or bid the soul of Orpheus sing
Such notes, as warbled to the string
Drew iron tears down Pluto’s cheek
And made Hell grant what Love did seek.”

(Im Penseroso, 105 ff.)

121. fratrem: i.e. Castor. For the story, see Pollux in vocabulary.
122. viam: inner accusative. Thesea: who went down to the lower world to carry off Proserpina.
123. Alciden: i.e. Hercules, who carried off Cerberus from the lower world. Forms of Hercules are impossible in the hexameter. et mi genus, etc.: the argument is indirect, but forcible. ‘If Orpheus, Theseus, etc., were able to do so much in the world below, why may not I, who am also of divine birth, at least visit my father there?’ ab Iove summo: Venus, his mother, was a daughter of Jupiter.
(In 99 and 100, note the use of impressive words, consisting wholly of long syllables (horrendas, ambages: obscuris involvens), the two successive verses having the hephthemiernal caesura, an unusual feature. In marked contrast comes the accelerated rhythm of the following words (ea frena furenti concutit; etc.) emphasized by alliteration and assonance. We have an artistic contrast of rhythm in 106–107, and in 121–122. The rhythm of 110–114 is also carefully adapted to the thought.)

**Lines 124–155.**

**The Conditions imposed on Aeneas.**

124. aras: the plural in the singular sense, due perhaps to analogy with altaria.

126. facilies descensus Averno: easy is the descent to Avernus. Avernus is here used for the whole lower world; Averno is the dative (= ad or in Avernun) used exceptionally with a verbal noun. These words have become proverbial. Thus Thackeray’s heading of a chapter in the *Virginiuns* (Vol. I. ch. 20) is “Facilis Descensus”; cf. his remark in *Vanity Fair* (ch. 65): “Little boys at school are taught in their earliest Latin book that the path of Avernus¹ is very easy.”

129. hoc opus, hic labor: this is the task, this the toil. aequus: kindly.

130. erexit ad aethera: has uplifted to heaven; i.e. has made illustrious. Cf. the proverbial sic itur ad astra, which comes from Virgil (*Aeneid* IX. 641).

131. potuere: have been able (to do this); the verb is an emphatic repetition of Aeneas’s potuit (119). media omnia: all the mid space; i.e. between the upper and the lower worlds.

132. Cocytus: for the rivers of the underworld, with the meanings of their names, cf. Milton:

“Abhorred Styx, the flood of deadly hate;
Sad Acheron of sorrow, black and deep;
Cocytus, named of lamentation loud

¹Thackeray may have been familiar with Averni, not Averno. There is authority for both readings.
Heard on the rueful stream; fierce Phlegethon,
Whose waves of torrent fire inflame with rage.
Far off from these, a slow and silent stream,
Lethe, the river of oblivion rolls
Her watery labyrinth." (Paradise Lost II. 577 ff.)

133. menti: sc. est.
134. bis: i.e. both in life and in death. Note the perfect balance of the two clauses, *bis ... lacus* and *bis ... Tartara*, each with the same number of syllables.
136. peragenda: sc. sint.
137. aureus ... ramus: note how adjective and noun frame the line, each being emphasized. The words have furnished the title to a great work on primitive religious ideas, viz. Frazer's *The Golden Bough*. Tennyson calls Virgil himself the

"Golden branch amid the shadows." (To Virgil.)

138. foliis et lento limine: ablatives of respect with *aureus*, *golden* both in leaf and pliant stem.
139. *lunoni infernae* = *Proserpinae* (♀ ♂ ♂), an inadmissible form. *dictus*: here = *dicatus*, for declared to be sacred means set apart as sacred.
140. *sed non ante datur*, etc.: but 'tis not given to pierce earth's secrets, save to him who hath plucked from the tree the golden-tressed fruitage. With *qui* we must understand *ei*, literally, earlier than to *him who*; *is qui* is more direct and personal than *si quis*.
142. *hoc sibi pulchra suum*, etc.: *this hath the beautiful Proserpina ordained to be borne to her as her own gift*. Note the artistic collocation, *pulchra suum* being followed by the two nouns. The beautiful gift is a tribute to the beautiful goddess. For *pulchra*, cf. Milton:

"Not that fair field
Of Enna, where Proserpine gathering flowers,
Herself a fairer flower, by gloomy Dis
Was gathered." (Paradise Lost IV. 268 ff.)
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143. primo avolso: when the first is torn away; with primo supply ramo.

145. alte vestiga oculis: look (literally ‘track’) high with thine eyes. rite: with carpe.

149. tibi: ethical dative. corpus = cadaver, a word which is rare in poetry.

150. nescis: we naturally think of Palinurus, and so probably did Aeneas, but the unburied man turns out to be Misenus. incestat funere: defiles with death; this pollution must be removed before Aeneas can proceed.

152. sedibus suis: to his own place: i.e. the grave.

155. presso ore: with closed lips; an ablative absolute.

(Note the frequent alliterations, as in 125, 130, 139, 145, 147–8, 151, 152 (sedibus . . . suis . . . sepulchro), and 153, with assonance in 154 (invia vivis). Three successive verses show anaphora, viz. 133, 134, 135 (in the last case syllabic). The vehement flow of the Sibyl’s speech is indicated by the comparatively large number of verses in which dactyls predominate. Thus 128, 131, 136, 146, 149, 152. With these may be contrasted the solemn tone of 138, 145, and 150.)

Lines 156–211.

DISCOVERY OF MISENUS AND THE GOLDEN BOUGH.

156. defixus lumina: with downcast eyes, a middle use of the participle; cf. defixit lumina, I. 226.

157. caecos eventus: dark issues; i.e. the uncertainties involved in the Sibyl’s message.

159. paribus curis vestigia figit: plants his footsteps in equal perplexity (Mackail). The ablative is modal; figit, instead of ponit, implies a slow, heavy tread.

160. multa inter sese, etc.: much varied discourse did they interchange, each with each. sermonem serebant is a variation on sermonem serebant, a quaint expression, inasmuch as sermo is derived from sero, being properly oratio serta, i.e. remarks joined together, or conversation.

161. quem socium, etc.: an indirect question.
162. atque: and lo!
164. Misenum: the repetition has a pathetic effect.
165. aere ciere: to arouse with the trumpet; the infinitive construction is poetical. accendere cantu: note both here and in aere ciere, the intentional assonance, descriptive of the trumpeter's art.
167. et lituo insignis et haasta: famous for clarion and spear alike.
168. illum: i.e. Hector. vita victor: assonance.
170. non inferiora: a standard no less noble. The neuter plural is used instead of inferiorem for metrical convenience.
171. tum: i.e. when he met his death. dum personat aequora: while he made the seas ring.
172. demens: emphatic by position and before a pause.
173. exceptum immerserat: had caught and plunged. si credere dignum est: not so much implying disbelief, as expressing amazement. The story passes belief. Contrast ut fama est, 14, where a tradition is given without comment.
174. virum = eum. See note on eo me solvat, IV. 479.
175. circum: i.e. around the body which has been found, 162.
176. iussa festinant: quickly carry out the commands.
177. haud mora: cf. III. 207. aram sepulchri: the altar of his tomb; i.e. the pyre on which offerings are made as on an altar. What these offerings are we learn in 224 ff.
178. caelo educere: cf. II. 186.
179. stabula alta ferarum: cf. densa ferarum tecta, 7.
180. procumbunt piceae, etc.: for Virgil's personal interest in tree-felling, see Introd. § 2. The poet is speaking of the antiqua silla, as it existed when he first went to Campania. The district, however, underwent many changes during the reign of Augustus. (See Merivale, History of the Romans under the Empire III. p. 196.)
Note the triple alliteration in the verse, “imitating the ring of the woodman’s axe” (Page).

182. montibus: from the mountains; in prose a preposition would be used.

184. armis: implements; cf. I. 177.

185. haec: explained in 187 ff.

186. forte: as it chanced.

187. si nunc ostendat: the conditional protasis (with apodosis understood) is equivalent to a wish, O that it would show itself!

arbore: locative ablative.

188. quando: i.e. since the Sibyl’s utterance about Misenus has been verified, Aeneas has some reason for the hope just expressed.

190. forte: as in 186. The wish there expressed is here fulfilled, and the coincidence is indicated by the repetition, in the same metrical position, of forte.

191. Note the alliteration in this verse and the next. Thus the appearance of the birds is emphasized.

192. sedere: from sido.

193. maternas aves: the dove was sacred to Venus.

195. pinguem dives ramus humum: artistic chiasmus.

196. dubiis ne defice rebus: fail not my dark hour; rebus is dative. Understand meis.

197. pressit: checked.

198. quae signa ferant: what signs they bring; i.e. what they betoken or indicate.

199. pascentes illae tantum, etc.: the birds, as they fed, would advance just so far in flight as the eyes of those following them with their gaze could keep them in view. prodere is an historical infinitive.

200. possent: the doves fly forward as they do, in order that the Trojans may just keep them in view, and so be led on to the golden bough. This idea of purpose accounts for the subjunctive mood, and as the point of view is that of the doves, we may call this a case of virtual indirect discourse.

201. grave olentis: pestilential; grave is an adverbial accusative.
203. sedibus optatis: on the site longed for (i.e. by Aeneas); locative ablative. gemina super arbore: upon the twofold tree; explanatory of sedibus optatis.

204. discolor unde auri, etc.: whence, with diverse hue, shone out amid the branches the gleam of gold; discolor, because the gold is contrasted with the green. Note the assonance of auri aura.

205. quale solet silvis, etc.: note the picturesque scene; a wintry background, with dark oaks and golden mistletoe. Virgil was a lover of nature.

206. quod non sua seminat arbos: which a tree, not its own, produces. The mistletoe is a parasitic plant.

209. crepitabat brattea: the foil was rustling. The word foil, which comes from folium, is used in English both of a leaf (as in trefoil, quatrefoil, etc.), and of metal.

211. cunctantem: sc. ramum, clinging. By contrast, it emphasizes avidus, for however readily the bough yielded (see 147), it would seem to the eager Aeneas to cling tenaciously to the tree. Tennyson once quoted cunctantem in this line to illustrate what he means when he says that Virgil has

"All the charm of all the Muses often flowering in a lonely word."

(Memoir, Vol. II. p. 385.)

(In contrast with the preceding paragraph, note the number of verses in which spondees predominate, especially 156, 160, 175, 183, 186, 187, 199, and 211. Special stress is thrown on slow spondees, when following an initial dactyl, as in 162, 177, and 182. Alliteration and assonance are again prominent.)

Lines 212–235.

THE FUNERAL OF MISENUS.

(This is the locus classicus for ancient burial rites.)

213. cineri ingrato: the thankless dust. The use of ingrato is pathetic. There is no response or return for the service rendered. suprema: last rites. Excavations have proved that both cremation and inhumation were practised in prehistoric times on the site of Rome.
214. pinguem taedis: rich with pine brands; = pinguibus taedis.
216. feralis cupressus: cf. atra cupresso, III. 64.
217. super: adverb. The arma here burnt are probably the arms of his comrades.
219. frigentis: of him who is cold in death.
220. toro: on the bier. defleta: their weeping done; literally, wept over.
221. purpureas vestes: the use of such garments is perhaps due to their being a substitute for the primitive offering of blood.
222. pars ingenti subiere feretro: some have shouldered the heavy bier. The perfect tense is picturesque; feretro is dative.
223. triste ministerium: accusative in apposition with the verbal statement, subiere feretro; see note on opus, page 187. subiectam: beneath; literally, laid beneath (i.e. the pyre).
224. versi: with averted faces. This custom was probably due to the primitive idea that the living should not look upon the ghost as it leaves the body.
226. postquam conlapsi cineres, etc.: cf. the details of the funeral of Patroclus (Homer, Iliad XXIII. 250 ff.): “First they quenched the fire with gleaming wine, so far as the flame went, where the ash had fallen deep; then amid tears they gathered the white bones of their gentle comrade into a golden urn, with a double fold of fat, and, placing it in the hut, covered it with a linen veil. And they drew the circle of the mound, and set the foundations around the pyre, and straightway heaped thereon a pile of earth.”
227. bibulam favillam: the thirsty ash; bibula, because it quickly absorbed the liquid.
228. lecta: gathered up. cado: urn.
229. idem ter socios, etc.:—

“He with pure water too thrice paced the round
Of comrades.” (Rhoades.)

cirroumtulit: i.e. in order to purify, lustrare.
230. *rore levi et ramo felicis olivae*: with light dew from a bough of fruitful olive.

231. *novissima verba*: the last words; such as *frater, ave atque vale*. See note on II. 644.


233. *suaque arma remumque tubamque*: his own arms with his oar and trumpet; *sua arma*, in contrast with the *arma* which were burnt in 217, where see note. Note the polysyndeton.

235. *aeternum nomen*: it is still known as Capo Miseno, and is on the northwest of the Bay of Naples.

(Attention has been called to the careful artistic structure of the relative clause *cui* . . . *armis* (215–17), comprising three members of equal length, expressive of three corresponding ideas. Thus, *frondibus atris* . . . *feralis cupressos* . . . *fulgentibus armis*; intexunt . . . *constituit* . . . *decorant*; *latera* . . . *ante* . . . *super*. Alliteration is employed to emphasize the solemnity, especially in 214, 221, 224, 225, 226.)

**Lines 236–263.**

**Sacrifices to the Nether Gods.**

237. *alta*: deep.

238. *scrupea*: a poetic word with archaic coloring; emphatic by position. *tuta*: sheltered; the participle from *tueor*, with passive force.

239. *quam super*, etc.: o'er which no flying creatures could safely wing their way; *volantes* is used substantively, like *volucres*.

242. This verse is not found in the best Mss. The word *Avernus* was connected, in popular etymology, with *aopvos*, *birdless*. The region about Lake Avernus is volcanic, and the lake itself is "a crater filled with water. Its banks are now bordered with blocks of lava" (Baedeker). Even to-day, beside the neighboring Lake Agnano, there is a famous Dog Grotto, where carbonic acid fumes overpower dogs in a few seconds.


244. *constituit*; sc. *ante aras*, as expressed in V. 237.

247. *voce vocans*: calling aloud on. The expression is one of
many technical expressions used by Virgil in connection with religious rites. Caeloqtle Ereboque potentem: queen in heaven and hell. See note on IV. 511.

248. supponunt: i.e. beneath the throats of the victims. Another technical word.

249. succipiunt: an archaic form (= suscipiunt), appropriate in details of religious ritual.

250. matri Eumenidum: i.e. Night, who with her sister Terra, was a daughter of Chaos.

251. tibi, Proserpina: cf. III. 119, with note.

252. Stygio regi: Pluto. nocturnas: sacrifices to the nether gods were offered regularly at night. incohat: fashions in outline. The verb implies 'making the first rough plan,' which could be filled in later. It is a technical term, used of sacrificial ritual.

253. solida viscera: whole carcasses.

254. super: separated by tmesis from infundens.

255. primi sub. lumina solis et ortus: hard upon the dawning light of the early sun; ortus (accusative plural) is explanatory of lumina.

256. mugire: rumble. iuga silvarum: wooded ridges. coepta: sc. sunt. For its use, see A. 205, a; B. 133, 1; G. 423, n. 3; H. 299, 1; H. & B. 199, 2.

257. visae: sc. sunt, seemed. canes: the hell-hounds of Hecate.

258. dea: i.e. Hecate, who comes to open the way. procul este, profani: a regular formula, addressed to the uninitiated in the mysteries. Here it applies to the companions of Aeneas, who may not enter the lower world.

260. tu: Aeneas. vagina eripe ferrum: even as Circe orders Odysseus (Homer, Odyssey X. 535).

262. antro se immisit aperto: plunged into the opened cave; aperto is the participle.

263. aequat: keeps pace with.

(In the description of the cave (237–8), Virgil has accumulated a and u sounds in a striking manner, having "a nine times and u six times in ten words" (Henry). Similar is the use of u sounds in 256 ff. Alliteration is artistically employed, e.g. 238, 241 (f sounds); 245,
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sunmas carpens . . . cornua saetas (abba); 246, 247, 248, cultros . . . cruorem; 250, matri . . . magnae; 256, sub . . . mugire solum . . . moveri silvarum (ababa); 258, 260, 262 (effata furens).

Note also the alternation of rhythm in 258-9, and the use of anaphora in 258 and 261.)

Lines 264–267.

INVOCATION OF THE NETHER POWERS.

264. di, quibus imperium est: see V. 235. umbraeque silentes: ye voiceless shades, i.e. ghosts.

265. loca nocte tacentia late: broad silent realms of night; nocte is a causal ablative.

266. sit mihi fas, etc.: grant me the right to tell what I have heard; grant that with your will I may unfold secrets buried in the darkness and depths of the earth. sit fas = liceat, and the second sit, without fas, has the same meaning. audita loqui: the poet voices tradition, and his utterances are a revelation (pandere).

(A special invocation in the body of the work implies that the subject approached is one of peculiar difficulty. So in the Iliad, the Catalogue of the Ships is introduced by a special invocation of the Muses (II. 484 ff.), and Milton invokes the Holy Spirit at the opening of the third book of Paradise Lost.

In this majestic passage, note the general dactylic tone of the first two verses, shading off into the slower spondaic rhythm of the last two.)

Lines 268–281.

THE AWFUL FORMS AT THE ENTRANCE.

268. obscuri sola sub nocte: in the gloom, beneath the lonely night. Note the poetical transfer of epithets, for obscura and soli.

270. quale est iter in silvis: like a path amid the forest. Virgil, son of a forester, knew the woods. See Introd. § 2.

272. rebus abstulit colorem: hath robbed the world of her color.

273. vestibulum ante ipsum, etc.: cf. II. 469. primisque in faucibus: the -que adds a phrase, which explains the preceding clause more closely, even at the entrance to the jaws of hell.
274. Luctus et ultrices Curae: Grief and avenging Cares (i.e. the stings of conscience). These, which bring death to men, are fittingly placed at the entrance to the home of the dead.

276. malesuada: the compound has an archaic tone. turpis: loathly; of the external appearance.

277. Letumque Labosque: Distress and Death. Letum is preferred to mors because of the alliteration. Labos is archaic for Labor.

278. tum: next. consanguineus Leti Sopor: Death’s own brother Sleep. So, in Homer, Sleep is “Death’s brother” (Iliad XIV. 231); cf. Shelley:

“How wonderful is Death, Death and his brother Sleep!”

(Opening of Queen Mab.)

Here, however, Sopor is not identical with Somnus, for, being coupled with the mala mentis Gaudia, it surely implies some sort of guilt, a moral insensibility. The accompanying references to war and civic strife show that Virgil is moralizing on the corrupt state of Rome during the civil wars. mala mentis Gaudia: the soul’s guilty joys; poetical for malae mentis Gaudia. By these are meant sinful pleasures, which lead to death.

279. adverso in limine: on the threshold facing (these).

280. ferreique Eumenidum thalami: the Furies’ iron cells; i.e. in which they sleep, when not engaged in pursuing the guilty. For ferrei, a dissyllable by synizesis, cf. aureis, I. 726, and aurea, I. 698.

281. vipereum crinem, etc.: her snaky locks entwined with bloody fillets; innexa is a middle participle.

(The opening verse with its picturesque ibant, its alliteration and its weighty spondaic rhythm, is a fitting introduction to an impressive
passage. Emphasis is secured by the use of a number of double expressions for the same idea, e.g. sub nocte = per umbram; domos vacuas = inania regna; incertam lunam = luce maligna. Alliteration is conspicuous throughout.)

Lines 282–294

"GORGONS AND HYDRAS AND CHIMAERAS DIRE."

282. in medio: sc. vestibulo.
283. quam sedem, etc.: the home which, men say, false Dreams hold in throngs, clinging under every leaf; somnia is the accusative, subject of tenere, but must be repeated in the nominative, as subject of haerent. volgo: with tenere.

285. multa variarum monstra ferarum: note the interlocked order.
286. stabulant: are stalled; appropriate word for half-equine creatures. Scyllae biformes: i.e. creatures like Scylla, half-woman and half-fish.
287. belua Lernae: i.e. the hydra, which was destroyed by Hercules.

Fig. 70.
CHIMAERA.
289. forma tricorporis umbrae: i.e. Geryon, a giant with three bodies, slain by Hercules.

292. ni admoneat, inruat: cf. I. 58, with note. tenuis sine corpore vitas, etc.: "but thin
Unbodied lives, 'neath hollow shows of form
Flitting." (Rhoades.)

(The dactylic rhythm of 284, with its three feminine caesurae, is beautifully suggestive of the idea of sleep. On the other hand, the heavy spondee of 288, combined with onomatopoea, are descriptive of hideous monsters. Another noticeable verse is 290, where the rhythm, aided by alliteration, harmonizes with the thought expressed. Note, also, the dactylic ring of 292 and 293, shading into a spondaic rhythm in the closing verse.)

Lines 295–332.

THE WAY TOACHERON. CHARON.

295. hinc: hence; i.e. on pursuing one's way beyond the vestibulum. The realm of Pluto is conceived as being approached through
an entrance-court (*vestibulum*, 273), at the far side of which is the *limen* (279), with the doors (*fores*, 286), admitting to the interior. Once within the *fores*, Aeneas finds a vast domain, divided into several parts. He first follows a path leading to Acheron.

296. *turbidus hic caeno*, etc., *here, thick with mire and unfathomable in depth, the gulf of waters seethes.* The language well expresses the terrifying appearance of the stream.

297. *Cocyto eructat*: belches into Cocytus; *Cocyto* is dative.

299. *qui plurima mento*, etc.: *on whose chin lies a mass of unkempt, hoary hair.*

300. *stant lumina flamma*: *his eyes are staring orbs of flame*; *stant* implies fixedness of stare; *flamma* is an instrumental ablative. Dante introduces Charon as "an old man, white, with ancient hair . . . who round his eyes had wheels of flame." (*Inferno, Canto III.*)

301. *nodo*: *i.e. instead of by a fibula* (as in IV. 139).

302. *ipse*: *unaided.* Though old, he works the boat himself. *velisque ministrat*: literally, *serves with sails, i.e. tends the sails.*

303. *ferruginea cumba*: *a barge of murky hue.*

304. *iam senior*, etc.: *now aged, but a god's old age is hardy and green.* In other words, a god, though old, has the vigor of youth; cf. *viridi iuventa* of the young Euryalus (V. 295).

305. *huc*: *i.e. to the boat.* *ad ripas effusa*: *streaming to the banks.*

306-8. *matres atque viri*, etc.: these verses are suggested by a passage in the *Odyssey* (XI. 38 ff.), but Virgil emphasizes the pathos, for there is no equivalent in Homer to 308. With the Homeric and Virgilian passages, cf. Matthew Arnold's *Balder Dead* (*2. Journey to the Dead*).


309. *quam multa*, etc.:

"Countless as forest leaves that fluttering fall
In the first chill of autumn."  (Rhoades.)

Shelley, by contrast, compares the dead leaves of autumn to a multitude of ghosts (*Ode to the West Wind*).
310. gurgite ab alto: from the seething deep; gurgite implies a storm.

311. quam multa: note the anaphora. frigidus annus: the chilly season.

313. orantes primi transmittere cursum: pleading to be the first to cross on the course. The infinitive is poetical; primi is by attraction for se primos, under Greek influence. cursum is an inner, rather than a direct object, of the verb (cf. aequor navigare, I. 67).

315. navita tristis: the grim boatman.

317. enim: indeed; cf. its use in sed enim.

318. quid volt: what means? So Dante, in his great poem, often questions Virgil, his guide through the lower world.

319. quo discrimine: by what principle of distinction? or, simply, by what law?

324. di cuius iurare timent et fallere numen: by whose power the gods fear to swear falsely. The poet uses the double expression iurare et fallere for the single but unmetrical periuare. The construction iurare numen (= per numen) is due to Greek influence.

325. inops: helpless, because inhumata. Some, however, render poor, in allusion to the custom of placing a coin between the lips of the dead to pay for a passage in Charon's boat. inhumata: the notion that the unburied were not received among the shades is Homeric (cf. Odyssey XI. 51 ff.).

327. ripas et fluenta transportare: poetic for ex ripa flumen transportare, the accusative being governed by trans in the verb. datur = licet; sc. Charonti. Note the accumulation of r sounds in the verse.

329. centum errant annos: perhaps because the span of human life was counted at a hundred years (Plato, Republic X. 615).

330. admissi revisunt: a hysteron proteron, as they revisit the waters before they are admitted to the boat. Another case occurs in the next verse.

332. animi: locative, in his heart.

333. mortis honore: death's honor, i.e. burial.

334. classic navis. Oronten: see I. 113 ff.
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335. simul: together. They were on the same ship. vectos: while sailing; cf. note on tunsae, I. 481.

(Note the impressive spondees in 305, and contrast the rhythm in the two similes (309-311). In the first, spondees prevail; in the second, the initial spondee (311) is followed by dactyls expressive of the fluttering movements of birds. Sober spondees are again employed in 313, where they accord with the idea of stabant, and a similar verse (330), closing the Sibyl’s speech, is suggestive of an end attained.)

Lines 337–383.

THE SOULS OF LOST COMPANIONS. PALINURUS.

337. sese agebat = ibat, was passing on. Palinurus: his fate is narrated in V. 833 ff., but there are some slight inconsistencies between that account and this. Book V. seems to have been written later than VI., and Virgil died before revising his poem as a whole. See Introd. § 15.

338. Libyo cursu: on the voyage from Libya. The incident really occurred on the voyage from Sicily to Cumae.

340. multa in umbra: in the deep shadow; cf. 269-272.

343. mihi: with delusit, a dative of reference.

345. canebat: Virgil is following some tradition not mentioned in Book V.

346. en: lo! implying indignation.

347. ille autem: sc. inquit; ille is Palinurus. cortina: cf. III. 92, with notes.

348. nec me deus aequore mersit: but cf. the account in Book V.

349. forte: by chance. Palinurus evidently knows nothing of the part played by Somnus.

350. cui datus haerebam: to which, as my charge, I clung; cui belongs to both datus (literally, assigned to) and haerebam. cursus regebam: we must understand quo from cui.

351. praecipitans: intransitive, falling headlong. maria aspera iuro: cf. note on 324.

352. cepisse: sc. me, that I felt.

353. armis: gear. excussa magistro: reft of its helmsman.
We should expect *excusso magistro* (cf. *excutitur magister*, I. 115), but the expression is forced into harmony with *spoliata armis*.

354. *tantis surgentibus undis*: but cf. V. 848, where the sea is calm. The numerous *s* sounds have onomatopoeic effect.


356. *aqua*: *on the water*; with *vexit*. He was doubtless clinging to the timbers torn from the ship.

357. *summa ab unda*: from the crest of a wave.

358. *tuta teuebam, ni gens invasisset*: this may be rendered, *I was laying hold of safety, but the folk attacked me*. The condition is contrary to fact, corresponding to *tenuissem*; but the departure from the normal construction gives vividness to the expression.

359. *madida cum veste gravatum*: this involves two ideas: *with my dripping garments, and weighted down (thereby)*. Condense for translation. With *gravatum*, understand *me*.

360. *uncis manibus*: with clutching fingers; *uncis* is picturesque. *capita aspera montis*: rugged cliff-summits. He had dragged himself up to the top of the cliff.

361. *praedamque ignara putasset*: in ignorance deeming me a prize. For *-que* here see note on *primisque in faucibus*, 273. The natives suppose he has gold on his person and murder him. The poet allows us to infer the latter fact.

362. *me*: *i.e.* my body.

363. *quod*: wherefore; cf. II. 141, with note.

365. *terram inice*: this is the main idea, though in point of time following the action of the next clause, *portusque require Velinos*; cf. 361. The sprinkling of three handfuls of earth upon a dead body was regarded as burial.

366. *portus Velinos*: as Velia was founded at a later day, we have here an anachronism. The plural is used, perhaps to avoid the similarity of endings in *portum Velinum*.

367. *aut tu*: the use of the pronoun, here and in 365, indicates the urgency of the appeal. *si quam*: *sc. viam*. *diva creatrix*: *i.e.* Venus.

370. *per undas*: *i.e.* over the Styx.
371. saltem: at least. Palinurus prays that he may at least find rest in the grave, and not be compelled to go on wandering as he had done in life.

373. dira: wild.

374. amnem severum Eumenidum: i.e. the Cocytus; severum is a transferred epithet.

375. iuiussus: sc. a Charonte.

376. In the Purgatorio (Canto VI. 28) Dante asks Virgil to expound this verse, inasmuch as it seems to deny the efficacy of prayer. Virgil explains that the granting of prayer does not imply that the divine will is thereby changed.

377. cape = accipe. dicta: sc. haec.

378. finitimi: i.e. the people living near the scene of the murder. There was a tradition that the Lucanians, when suffering from a pestilence, consulted an oracle, and were bidden to appease the ghost of Palinurus. They therefore set up a mound to him south of Velia, now known as Capo Palinuro.

380. tumulo: dative. sollemnia mittent: will pay solemn offerings.

(The use of alliteration in picturesque narrative is well illustrated in this passage, in which fully half the verses show alliterative effects. The most conspicuous cases are in 338, 356, 358, 362, 364, 370, 371, 376, 378, 382. Anaphora is employed in 363–4 (per ... per ... per), 365–7 (aut tu ... aut tu), 367 (si qua ... si quam). Spondees are used to express solemnity in 352 and 363, and slow movement in 358; to heighten a climax in 361, and to suggest comfort after sorrow in 382.)

Lines 384–416.

CHIRON.

384. ergo: having satisfied Palinurus.

385. navita quos iam inde ut prospexit: but when even from where he was the boatman saw them; iam inde refers back to fluvio, and is further explained by Stygia ab unda.

387. increpat ultro: at once rebukes them; ultro implies that he does not wait for an explanation.
389. 

iam istinc: even from where you are; iste, istic, istinc, are demonstratives of the second person.

390. soporae: drowsy.

392. nec sum laetatus: litotes. The story is that Charon was kept in fetters for a year thereafter.

394. quamquam essent: virtual indirect discourse, Charon expressing the thought which moved him at that former time. However, the subjunctive with quamquam becomes common after Virgil.

395. Tartareum custodem: i.e. Cerberus. manu in vincla petivit: sought to enchain by violence.

396. regis: Pluto.

397. dominam: our queen; i.e. Proserpina.

389. Amphyrsia vates: the Sibyl is so called because she is the servant of Apollo, who once tended the flocks of Admetus on the banks of the Amphyrsus in Thessaly.

400. licet ingens ianitor antro, etc.: the huge doorkeeper may from his cave with endless howl affright the bloodless shades. licet terreat is a case of parataxis, like sinite revisam, II. 669. A. 565, n. 1; B. 295, 6 and 8; G. 472, 2 and 607; H. 564, II. 1; H. & B. 532, 2 a.

402. casta: in the predicate. patrui: i.e. Pluto, who was a brother of Jupiter, Proserpina's father. The word is used with an ironical tone. servet limen: i.e. stay at home.

404. imas ad umbras: to the shades below.

405. nulla: translate by not at all. It is an emphatic negative, common in conversational prose. tantae pietatis imago: the picture of such goodness.

406. at: yet.

407. adgnoscas: jussive subjunctive. tumida ex ira, etc.: then after his anger his swelling breast subsides; a metaphor from the sea, when a calm follows a storm.

408. nec plura his: sc. dixit.

409. fatalis virgae: the fateful wand. fatalis is explained by si te fata vocant, 147. longo post tempore visum: so long unseen. The expression implies that the golden bough had been
used before to gain an entrance to the lower world. Whether Virgil has some such tradition in view we do not know.

411. alias animas: the other spirits, though Aeneas is not a spirit. This use of alius is a Grecism. iuga = transtra, thwart.

412. deturbat: a harsh word, routs out.

413. gemuit: a realistic touch, the passage being in lighter tone than the rest. Aeneas was no unsubstantial umbra, but a living person, and ingens at that.

414. sutilis: seamy; properly, stitched; i.e. the frame was covered with skins sewn together. Emphasis is given the word by position. rimosa: freely, through its chinks.

415. incolumis: safe and sound; used predicatively with the accusatives.

416. glauca ulva: gray sedge.

(In this Charon scene, the style and diction, in keeping with the theme, are less dignified than usual. The boatman is peremptory and abrupt, and the expressions fare quid venias and istinc, 389, are from the language of daily life. Similar is the use of absiste moveri in the Sibyl's reply. Note too the irony of 392 and 400-2, the use of nulla, 405; of deturbat, 412; and the somewhat humorous tone of 413-4.

It will be interesting to study the rhythm of 386, 392, 401, 408-9, 413-4, and 416.)

Lines 417–425.

CERBERUS AT THE THRESHOLD.

417. latratu trifauci: with triple-throated baying. Cerberus was triceps; i.e. had three heads, and trifaux is formed on the analogy of triceps. In Dante, Cerberus is even more horrible than in Virgil, and rends the gluttonous in the third circle of Hell.

418. adverso: fronting them, opposite. recubans immanis: reclining in his huge bulk.

419. colubris: i.e. on his neck he has snakes instead of hair.

420. melle soporatam et medicatis frugibus offam: a morsel drugged with (steeped in the sleep of) honey and medicated meal. In Dante, Virgil throws earth into the brute's maws (Inferno, Canto VI).
421. **ille**: the monster. **famē**: this word has its final syllable long, as if from the fifth instead of the third declension.

424. **sepulto**: buried in slumber.

425. **inremeabilis**: 'renavigable never' (Rhoades); 'irremeable' (Conington and Billson). This striking word, apparently coined by Virgil (cf. V. 591), commonly demands a paraphrase in other languages. Dante takes two lines to translate it (*Purgatorio* I. 131–2) and Shakespeare's "from whose bourn no traveller returns" (*Hamlet*, Act III. Sc. 1) is about the briefest natural rendering in English. Cf. note on *cunctantem*, 211.

(In the description of Cerberus, note the picturesque effect of the *a* and *u* sounds, and the prominence of *r*, the *littera canina*, as it was known to the Romans. Note, too, the dactylic rhythm of 421.)

**Lines 426–439.**

**Infants, the Untimely Dead, and Suicides.**

426. **voces vagitus**: note the alliteration, with onomatopoetic effect. The children are wailing, not because of their lot, but because "their crying and sadness are merely their earthly character and condition carried with them into Hades... The infants are placed in the very entrance and beginning of Hades," because such location was "peculiarly suitable for those who had died in the very beginning and entrance of life" (Henry). They are assigned to neutral ground, the place neither of punishment, nor of joy.

In the first circle of his Inferno, Dante places the spirits of those who died unbaptized, before Christianity (*Inferno* IV.). In that Limbo Virgil himself "abides with the innocent babes bitten by the fangs of death, ere they were exempt from human sin" (*Purgatorio* VII. 31 ff.).

430. **damnati mortis**: condemned to death.

431. **sine sorte, sine iudice**: without lot or judge; *i.e.* without judges chosen by lot; *iudice* is a collective singular.

432. **quaesitor Minos urnam movet**: the allotment referred to in the previous note is conducted by Minos, as the presiding
magistrate. The term *quaesitor* was applied to the Roman praetor, who presided over criminal trials. Dante has Minos sitting at the entrance to the second circle of Hell, and judging sinners (*Inferno V.)*. *ille silentum concilium vocat:* 'tis he who summons a panel of the silent dead; i.e. to act as a jury.

433. *vitasque et crimina discit:* examines into men's lives and the charges made. Minos conducts the *cognitio* and *discit* takes the place of the technical *cognoscit*.

434. *maesti:* the suicides are *maesti*, because they were so in life. Dante treats them much more severely. They are cast into the second ring of the seventh circle, and suffer the fate of Polyporus (III. 22 ff.), becoming stunted trees, on which the Harpies feed (*Inferno, Canto 13*).

435. *insontes:* though free from guilt; i.e. they took their lives, not because of moral guilt, but in misery or despair. *manu:* i.e. by their own hand, but implying violence, as in 395. *lucem:* i.e. the light of life.

436. *quam vellent:* how they would wish, i.e. if there were any possible chance; an incomplete conditional sentence of the contrary to fact type. On the thought, cf. the famous passage in Homer, where the shade of Achilles says: "Speak not to me soft words on death, noble Odysseus. Fain would I be bound to the soil and serve another — a poor man of little substance, rather than be a king over all the departed dead" (*Odyssey* XI. 488 ff.; cf. Matthew Arnold's *Balder Dead*, toward the end of 2. *Journey to the Dead*). For more cheerful views of the other world in classical literature, we must go to the Greek philosophers.

(The contrast between the wailing infants and the howling Cerberus is very striking. The spondaic rhythm of the first three verses is offset by the accelerated rhythm of 429, which in turn yields to spondees in 430–2. Alliteration is effectively employed throughout, most notably in 426, 431, and 433. In 433, it is double and chiastic, *abba.*)
Lines 440–476.

THE MOURNING FIELDS AND Dido.

440. partem fusi in omnem: outspread on every side. The Mourning Fields are spacious, giving to the sorrowing dead the solitude they crave. Similarly Dante.

441. Lugentes Campi: the expression is apparently original with Virgil; cf. Bunyan's names, such as the 'Slough of Despond,' 'Delectable Mountains,' and 'Valley of Humiliation.'

442. quos durus amor, etc.: 'whom fell love with cruel wasting gnawed' (Rhoades); cf. Tennyson:

"Beauty and anguish walking hand in hand
The downward slope to death." (A Dream of Fair Women.)

Understand eos as antecedent of quos.

443. secreti calles: sequestered walks. myrtea silva: the myrtle was sacred to Venus; cf. Pope:

"By the youths that died for love
Wandering in the myrtle grove."

(Ode on St. Cecilia's Day.)

Virgil's silva suggested to Dante his 'mournful wood,' fringing a barren plain (Inferno XIV. 10); cf. the 'wide forest,' which serves as a setting for Tennyson's A Dream of Fair Women.

446. nati: i.e. Alcmaeon.

447. his: with comes.

450. recens a volnere: i.e. with wound still fresh. Dido: Virgil's general model for this meeting of Aeneas and Dido is the Homeric scene of the meeting of Ajax and Odysseus in the lower world (Odyssey XI. 541 ff.).

Dante places Dido in the second circle of Hell, with Cleopatra and Helen of Troy (Inferno V.).

451. quam: governed by iuxta and adgnovit.

453. qualem primo qui, etc.: even as the moon, when in the early month one sees or fancies he has seen it rise amid the clouds. In full, the sentence would be qualem lunam videt qui videt eam surgere, etc. even like the moon which he sees who sees it rise, etc. The simile
explains obscuram, which is very emphatic by position. primo mense does not mean the first of the month, when the moon could not be seen, but the early mouth from the third day on, when the moon begins to be visible. For the difficulty of recognizing Dido’s shade, cf. 340.

455. dulci amore: yet some critics tell us that Aeneas did not love Dido.

456. ergo: the inferential particle is very expressive, and implies long pondering over the fact; 'twas a true message, then, that reached me. Virgil does not tell us how Aeneas received this news. He did learn from Mercury (IV. 564) that Dido was certa mori, and the sight of the blazing pyre filled him with gloomy forebodings, as he sailed away from Carthage (V. 7). The addition of ferro, 457, may be an inference from her present appearance (recens a volnere, 450).

457. extintam: sc. te esse. extrema secutam: hadst sought thy doom.

458. funeris: note the emphatic position; was it death (not merely sorrow) I brought thee?

459. per superos: by the world above. This means here the earth, but in III. 599, the gods; cf. ad superos, 481. Aeneas thus swears by the heavens, the earth, and Hades. et si qua fides, etc., and by whatever is sacred in the grave.

461. iussa deum: cf. IV. 268 ff., 345–6, 396.

462. sensa situ: squalid with scurf; a quaint, alliterative phrase ('rusty-rough,' Morris), suggested by Homer's 'Aδεω δόμον εὔρωεντα, the mouldy house of Hades (Odyssey X. 512).

463. imperii egere suis: drove me with their behests. The expression implies a distinction between iussa and imperia, the latter being more specific and exacting than the former.

464. diessu: sc. meo.

465. aspectu: dative; cf. capit subduxerat ensen, 524. ne subtrahe: the construction is archaic and therefore poetical.

466. extremum fato, quod te adloquor, hoc est: by fate's decree this is the last word I may speak to thee; fato is a causal ablative. quod: inner object, with adloquor.
467. *ardentem et torva tuentem animum*: ‘the burning and fierce-eyed soul’ (Mackail), a remarkably brief and forcible expression, *animum* being used for Dido herself.

468. *lenibat*: sought to soothe; conative imperfect. For the form, see A. 183, 1; B. 116, 4, b; G. 180, 2; H. 244, 1; H. & B. 164, 4. *lacrimas*: i.e. his own, for *lacrimas ciere* = *lacrimare*; cf. III. 344.

469. Cf. I. 482.

470. *voltum movetur*: does she change her countenance; *movetur* is used as a middle voice.

471. *quam si dura silex*, etc.: than if she were a standing image of hard flint or Marpesian rock; *stet* is more picturesque than *sit*. *Marpesia cautes*: i.e. Parian marble.

472. *corripuit se**: ‘flung herself away’ (Morris); a fine touch, showing that notwithstanding her seeming indifference (468–470), she is still a creature of passion.

473. *illi respondet curis*: responds to her sorrows; *illi* is a dative of reference with both *respondet* and *aequit*.

474. *aequat amorem*: gives her an equal love.

475. *casu concussus iniquo*: ‘stunned by her sad fate’ (Rhoades). This translation preserves the alliteration.

476. *prosequitur lacrimis*: attends her with his tears; beautifully expressive of his tearful gaze. Note the difference between *prosequitur* and *sequitur*.

(This Dido episode is an epilogue to Book IV., echoes of which we find in this scene. Thus *infelix Dido*, 456 = IV. 596; *invitus tuo de litore cessi*, 460 = *Italiam non sponte sequor*, IV. 361; *hunc tantum dolorem*, 464 = IV. 419; *quem fugis?* 465 (Aeneas to Dido) = *mene fugis ?* IV. 314 (Dido to Aeneas); Aeneas weeps while Dido remains unmoved, 460 ff., whereas in IV. Dido weeps, 314, and Aeneas stands firm, 331 ff.

In so sorrowful a scene, it is natural that spondees, expressive of sadness, should be unusually prevalent; cf. 441, 442, 443, 445, 446, 447, 450, 451, 452, 453, 456, 460, 464, 474. The broken rhythm of 466, with its double diaeresis and monosyllabic ending, is well suited to the pathos of the thought. The artistic effect is often heightened by alliteration.)
Lines 477–493.

Those Who fell in War.

477. *inde datum molitur iter:* thence he toils along the given way; *datum,* i.e. *quae se dabat,* the way which presented itself to him. For the expression, cf. Bunyan: “They went then till they came at a place where they saw a way put itself into their way.” *(Pilgrim’s Progress.)* *arva ultima:* the farthest fields, i.e. of the neutral region, neither Elysium nor Tartarus.

478. *secretum:* apart.

479. Tydeus: Tydeus, Parthenopaeus, and Adrastus were among the seven heroes who made war upon Thebes before the days of the Trojan war.

480. *pallentis:* because he is in Hades.

481. *ad superos:* on earth; cf. *per superos,* 459, with note. Here *ad superos = apud superos.*

483. The polysyndeton in the verse supports the effect of *omnis longo ordine,* though so few names can be given.

484. *Cereri sacrum:* priest of Ceres.

485. *etiam, etiam:* still; still, in temporal sense. Note the anaphora.

487. *iuvat usque morari:* they delight to linger on.

488. *conferre gradum:* walk beside him.

491. *vertere:* historical infinitive.

492. *tollere vocem exiguam:* raised a cry, but faintly. They are unsubstantial shades; and the war-cry they raise is but the faint echo of their former voices; cf. *Hamlet* (Act I. Sc. 1):

“The graves stood tenantless and the sheeted dead.
Did squeak and gibber in the streets of Rome.”

*exiguam* is explained by the next words.

493. *frustratur hiantis:* makes mockery of their gaping mouths.

(Panic and flight are suggested by the accelerated rhythm of 489, with its lengthy words. The effect is continued by alliteration in 490 (*vide virum*) and the repeated *t* sounds in 491. In the closing words, the prominent *a* sounds — *clamor frustratur hiantis* — strongly emphasize the thought.)
Lines 494–547.

Deiphobus.

(The Homeric model for this scene is the meeting of Odysseus and Agamemnon, Odyssey XI. 385 ff.)

495. ora: Greek accusative of specification.
496. populata: despoiled.
498. vix adeo: scarcely indeed. tegentem: conative, trying to conceal.
499. notis vocibus: with familiar accents. ultro: first; cf. its use in 387.
502. cui tantum de te licuit: who has had so free a hand with thee? de te is used for in te, because the words belong also to sumere poenas, with which phrase de is regularly used. mihi fama tulit: rumor brought me news. Virgil here skilfully refers to another tradition, according to which Deiphobus fell in battle. This, too, is what we may infer from the Homeric narrative (Odyssey VIII, 516 ff.). suprema nocte: on that last night; i.e. the night of Troy's fall.
505. tumulum inanem: i.e. a cenotaph; cf. III. 304.
506 ter voce vocavi: i.e. with the novissima verba, 231, where see note.
507. nomen et arma: i.e. an inscription and probably some representation of arms on stone. tē amice: semi-hiatus.
509. tibi relictum: has been left undone by thee.
510. funeris umbris: to the shade of the dead.
511. Lacaenae: the Laconian woman. He disdains to name Helen.
512. illa: emphatic; she it was who. monumenta: memorials.
513. ut: how.
514. nimium: only too well.
515. saltu: expressive of eagerness, as if the horse were alive.
ardua Pergama: the heights of Troy.
516. gravis alvo: heavily laden in its belly; referring to the soldiers concealed within.
517. illa: Helen. chorum simulans: feigning a solemn dance;
i.e. in thanksgiving. **euhantis orgia**: raising in revels the Bacchic cry; orgia is an inner accusative, in imitation of the equivalent Greek. **circum**: i.e. round the city.

518. **flammam**: all the Bacchic revelers carried torches. Helen's was unusually large. **summa Danaos ex arce vocabat**: Virgil here follows a tradition about Helen, which involves some inconsistency with the account in Book II. See II. 256 and 571-4.

521. **infelix**: ill-starred.

523. **egregia**: ironical.

526. **scilicet**: forsooth. **amanti**: her lover, i.e. Menelaus.

528. **quid moror ?**: in short.

529. **Aeolides**: used in derision of Ulysses, who was the son of Laertes, but whom scandalous gossip made the son of Sisyphus, whose father was Aeolus. **talia Grais instaurate**: repay the Greeks with like penalties. instaurate talia is properly 'renew such things.'

Note the poet's reticence as to the fate which befell Deiphobus. This, of course, is sufficiently explained in 494-7 above.

530. **pio**: the emphatic word; **if with sinless lips**, etc.

532. **pelagine venis**, etc.: the question is whether he has come accidentally, in the course of his wanderings, or on a special mission, at the order of the gods.

533. **fatigat ut adires**: spurred thee on to visit; secondary sequence, because fatigat carries us back to the outset of his journey.

534. **sine sole**: an adjectival phrase, the nearest equivalent to the Greek ἀνοικός. **loca turbida**: a land of disorder.

535. **hac vice sermonum**: amid such interchange of talk. The expression implies that Aeneas answers the questions put, but the answers are not given, as thus a previous part of the narrative would be repeated for the reader.

536. **iam medium traiecerat axem**: had now crossed mid-heaven. It was now past noon. As the underworld is sine sole, this poetic definition of time belongs strictly to the upper world. So often in Dante; cf. *Purgatorio*, Canto II. etc.

537. **fors**: perchance. **traherent**: they would have wasted. This imperfect form is a much easier one to use in verse than the pluperfect traxissent (**— — —**).
538. sed admonuit: a substitute for the more regular, but less vivid nisi admonuisset.

539. nox ruit: i.e. up from ocean; cf. II. 250.

540. se via findit: hitherto their way has led through neutral ground. Now it parts into two ways, one of which leads to Tartarus, the other to Elysium.

541. dextera: taken into the relative clause, and therefore agreeing with quae, instead of with hac.

542. hac iter Elysium nobis: by this is our route to Elysium; Elysium is accusative of limit of motion, iter (est) nobis having the force of ibimus.

543. exercet poenas: wreaks the punishment; a bold personification, softened by the explanatory et ad impia Tartara mittit. impia: pitiless.

544. ne saevi: cf. note on ne subtrahe, 465.

545. explebo numerum: I will fill up the tale. The expression is metaphorical. The ghosts are flocks, which Hades, as shepherd, counts. Deiphobus will return (reddar, middle voice) to the fold. Cf. Milton:

"And every shepherd tells his tale
Under the hawthorn in the dale." (L'Allegro.)

546. melioribus: i.e. happier than mine.

547. in verbo: as he spoke.

(The spondaic rhythm expresses horror in 501, grief in 513, solemnity in 520. In strong contrast with the latter verse, with its alliteration of the hard c sound, is the smooth dactylic verse 522, with its l and i sounds, and feminine caesurae (cf. 284).

Alliteration is prominent throughout. Note especially 506 and 512 (pathos); 530 (solemnity of curse); 541 and 547 (impressive effect)).

Lines 548-627.

TARTARUS.

548. respicit subito: suddenly looks back. Aeneas has turned to the right, toward Elysium, but in his desire to see the departing Deiphobus he looks back and so gets a view of Tartarus.

549. moenia: fortress, or castle.
550. This verse explains the meaning of Phlegethon, ‘the burning river’ (φλέγω). See note on 132.

552. porta: sc. est. adversa: in front.

554. stat ferrea turris ad auras: there stands an iron tower, soaring to the sky.

557. hinc, etc.: therefrom are heard groans and the sound of cruel stripes; grammatically, sonare is parallel to exaudiri, historical infinitive.

558. tractaeque catenae: and the dragging of chains.

559. constitit . . . haesit: a hysteron proteron.

560. facies: forms. The word is plural.

561. ad auras: as in 554.


564. cum: when.

565. deum poenas: the gods’ punishments; deum is a subjective genitive.

567. castigatque auditque dolos, etc.: “he flogs them and hears their guile, compelling them to confess” (Page), i.e. he lashes offenders to force from them confession. The words subjicitque fateri are explanatory of what precedes.

The part here assigned to Rhadamanthus is given to Minos by Dante (Inferno, Canto V. 4).

568. quae quis, etc.: the crimes for which a man in the world above, rejoicing in vain deceit, has put off atonement until the late hour of death. We have here a condensed expression, worthy of Greek tragedy. In the phrase commissa piacula, crimes committed, calling for expiation, the sense of expiation is sufficiently strong to allow the poet to use the words as object of distulit.

570. continuo: straightway; i.e. as soon as Rhadamanthus has determined their guilt. ultrix: Tisiphone is connected with τίος, vengeance; cf. note on I. 298.

571. quatit: lashes.

572. agmina saeva sororum: see IV. 469 and notes.

573. tum demum horrisono stridentes, etc.:

“At last, on hideous hinges grating harsh,
The Infernal Doors fly open.” (Billson.)
Milton's imitation is well known:

"On a sudden open fly,
With impetuous recoil and jarring sound,
The infernal doors, and on their hinges grate
Harsh thunder, that the lowest bottom shook
Of Erebus."

(Paradise Lost, II. 879 ff.)

574. *portae*: the gates of Tartarus. *custodia*: i.e. Tisiphone, abstract for concrete.

577. *saevior*: i.e. than Tisiphone.

578. *bis patet*, etc.: yawns sheer down, dropping into the depths twice as far as is the upward view from Hades' sky to heavenly Olympus. *bis* doubles Homer's distance, "as far below Hades, as heaven is high above earth" (Iliad, VIII. 16), and Milton trebles it:

"As far removed from God and light of heaven
As from the centre thrice to the utmost pole."

(Paradise Lost, I. 73.)

tenditque *sub umbras*: explanatory of the words preceding.

579. *caeli*: the sky of the lower world, i.e. this earth.

580. *Titania pubes*: the Titans' brood. The Titans sided with Saturn in his conflict with Jupiter, but were smitten with thunderbolts and cast into Tartarus.


582. *Aloïdas*: sons of Aloeus, i.e. Otus and Ephialtes, who tried to assault heaven by piling Mount Ossa on Olympus, and Pelion on Ossa.

585. *crudelis dantem poenas, dum*, etc.: who met with cruel punishment, while imitating, etc. The *dum*-clause modifies *dantem*, not *vidi*. Salmoneus was struck down in the midst of his impious career. What he attempted to do is explained in 587–591; his punishment is described in 592–4.

588. *mediae Elidis urbem*: i.e. the city founded by him, viz. Salmonia.

590. *demens qui simularet*: madman! to mimic. The *qui simularet*, etc., is a causal characteristic clause.
591. aere: *i.e.* with brazen chariot. *cornipedum pulsu equorum:* so Tennyson, who was fond of quoting this passage (*Memoir*, Vol. II. p. 18), speaks of the "tramp of the horn-footed horse" (*Tiresias*).

592. telum: *bolt.*

593. ille: an emphatic repetition of the subject:

"no brand or smoky glare
Of pine torch he." (Rhoades.)

594. turbine: *whirlwind.*

595. nec non et: *moreover;* cf. I. 707.

596. cernere erat: *it was possible to see;* a meaning due to Greek analogy (*τινὶ δὲσὶ*). The Sibyl is narrating her former experience.

598. immortale: *deathless.* *fecunda poenis:* *fruitful for torture;* *poenis* (dative) = *ad poenas.*

599. rimaturque epulis habitatque, etc.: *gropes for dainties and lodges, etc.* The *-que* and *-que* are correlatives; *rimatur,* sc. *ea,* i.e. the viscera.

600. renatis: they are renewed as fast as they are eaten.

602. quos super, etc.:—

"On whom a black crag, ever like to slip,
Frowns and seems falling." (Rhoades.)

The punishment here assigned to Ixion and Pirithous is usually referred to Tantalus. *cadentique:* sc. *silici.* The hypermetric *-que* accords with the idea of the overhanging stone.

603. lucent genialibus altis, etc.: *high festal couches gleam with golden headrests;* literally, *for the couches the headrests gleam.* Note the rare asyndeton between adjectives in *genialibus altis.* The *genialis torus* was so called because "the genius is the source of the good gifts and hours which brighten the life of the individual man, and also the source of his physical and mental health; in a word, his good spirit" (Preller). The *fulcra* correspond to the heads of our modern sofas.
604. *epulae*: like *fulca*, a subject of *lucent*.


608. *quibus invisii*: sc. *erant*. The *quibus* belongs also to *pulsatus* and *innexa*. *dum vita manebat*: this clause belongs in sense to all the groups mentioned, not merely to the first:

609. *pulsatus parens*: respect for parents was a fundamental law among the Romans, as it has been among the Hebrews and the Chinese. *fraus innexa clienti*: in Roman law, the defrauding of a client by his *patronus* was a very grave offence.

610. *aut qui divitiae*, etc.: or those who in solitude brooded over wealth they had won; *repertas*, literally, *found*, i.e. *secured*, not by accident, but by effort.

611. *nec partem posuere suis*: and have set aside no portion, for their kin. *quaes maxima turba est*: i.e. the misers, not the kindred. Virgil implies that avarice was the most conspicuous vice in his day.

612. *arma secuti impia*: i.e. those engaged in treasonable warfare, revolutionists.

613. *dominorum fallere dextras*: to break faith with their masters.

615. *quam poenam*: sc. *exspectant*. *quaes forma*, etc.: what form of crime, or fate, has o'erwhelmed them. With *forma* supply *sceleris*, not *poenae*. Although the Sibyl has forbidden inquiry she herself goes on to explain. Thus *quam poenam* (*exspectant*) is explained in 616–620, and *quaes...mersit* in 621–624. *mersit*: the indicative in an indirect question is archaic, and therefore may be used in poetry, especially as it often furnishes a more convenient metrical form. Thus *merserit* could not be used here.

616. *saxum ingens volvunt*: like Sisyphus, who was condemned to roll a huge stone uphill, only to see it roll back on reaching the summit. *radiisque rotarum districti pendent*: and some hang outstretched on wheel-spokes; like Ixion. See note on *quos super*, 602.

617. *sedet aeternumque sedebit*: for his attempt to carry off Proserpina, Theseus was chained to a rock, but according to the common tradition (apparently accepted in 122) was released by Hercules. Virgil here follows another tradition.
618. Phlegyas: in Dante, Phlegyas plays a part similar to Charon's, being a ferryman over the marsh of the fifth circle (Inferno, Canto VIII. 17 ff.).

620. moniti: i.e. by me. This motive, that of having sinners testify to the truth, is used by Dante, who, for example, has an envious spirit in Purgatory proclaim the gospel of love (Purgatorio, Canto XIII. 36). temnere: cf. note on I. 542.

622. fixit leges pretio atque refixit: made and unmade laws for a bribe. The words are suggested by the early custom of inscribing on a brass plate the laws that were enacted. It is probable that in this passage Virgil is glancing at Marcus Antonius, the opponent of Augustus.

623. hymenaeos: this quadrisyllable, a Greek word, is always last in a Virgilian verse; cf. I. 651; IV. 99, etc. See note on IV. 316.

624. ausi omnes, etc.:—

“All dared great guilt, and reaped their daring's fruit.” (Billson.)

625. linguae centum: Virgil has enlarged on Homer's ten (Iliad, II. 489); cf. note on bis patet, 578. For the form of the condition, see note on ni faciat, etc. I. 58.

626. scelerum formas: cf. note on forma, 615.

(In the description of Tartarus (548-561), note the many alliterations, with the picturesque use of certain consonants, especially s, r, t (cf. 548, 550, 551, 554, 557, 558, 559, 560, 561). The spondees opening 552 and 557 are impressive, and the closing line of the section (561) is, except for the fifth foot, spondaic throughout.

In the Sibyl's narrative of horrors, Virgil exhibits a wonderful resourcefulness in linguistic effects. Alliteration, onomatopoeia, and figures of rhetoric are numerous. Hard and harsh consonants (t, p, c, s, r) again abound. See 570, 571, 572, 573, 574, 577, 578, 580, 583, 591, 592 f., 602, 609, 611, 616, 627. For vowel effects, see especially 572, 576. For special rhythmical effects, see 574-5, 576, 590, 602, 614, 616-7, 623, 624.

In the catalogue of sinners and their punishments, Virgil avoids monotony by taking the sinners partly from tradition (580, 582, 585, 595, 601, 617), and partly from actual life (608 ff., 621, 623). Sometimes, too, he mentions the punishment but not the offence (as in 581, 596, 602, 616), and sometimes the offence, but not the punishment.
(as in 583, 608, 621, 623). For the same reason Virgil separates those who are closely associated with tradition (e.g. Phlegyas, Ixion, Pirithous, and Theseus, and does not adhere strictly to tradition in his assignment of punishments (cf. 602 f., 616).)

**Lines 628–636.**

**AT THE CASTLE OF PLUTO.**

629. *susceptum perlice munus*: *fulfil the task taken in hand*; *i.e.* of carrying the golden bough to Proserpina.

630. *Cyclopum educta caminis*: *reared by the forges of the Cyclopes*; *i.e.* built of iron by Vulcan and his workmen.

631. *adverso fornice*: *with archway in front*; ablative of quality.

633. *per opaca viarum*: *over the dark way*; cf. note on angusta viarum, II. 332.

634. *foribus*: the same as *portas*, 631.

635. *corpus recenti spargit aqua*: *i.e.* by way of purification, before entering a holy place.

(Note the general dactylic tone of the passage, culminating in the wholly dactylic verse 634. The poet turns, as it were, with relief from the horrors of Tartarus.)

**Lines 637–678.**

**THE BLISSFUL GROVES.**

637. *perfecto munere divae*: *the task of the goddess fulfilled*; *i.e.* the task demanded by the goddess. Cf. 629 and note; *munus* must have the same meaning in both verses.

638. *locos laetos*: *a land of joy*; amplified by the following synonymous expressions. *amoena viecta*, etc.: *the green pleasures of the Blissful Groves*; cf. note on Lugentes Campi, 441.

640. *largior hic campos*, etc.: *here an ampler ether clothes the meads with roseate light*; *et* connects *largior*, which is really in the predicate, with *lumine*. The *aether* is the fine atmosphere which is contrasted with the *aer* of earth, and the still denser atmosphere of Avernus.

641. *purpureo*: used of any brilliant or dazzling color; cf.
lumen iuventae purpureum, I. 590, with note. Wordsworth has a close rendering of this passage in his Laodamia, and retains the word purpureal:—

"Of all that is most beauteous — imaged there
In happier beauty: more pellucid streams,
An ampler ether, a diviner air
And fields invested with purpureal gleams;
Climes which the sun who sheds the brightest day
Earth knows, is all unworthy to survey."

solemque suum, sua sidera: striking alliteration and chiastic order. suum and sua imply that their sun and stars are different from ours.

642. pars in graminels, etc.: the pursuits enjoyed in life (note the Greek ideals of gymnastics and music) are still enjoyed in Elysium. Milton’s fallen angels engage in these pursuits in hell (Paradise Lost, II. 528 ff.).

644. pedibus plaudunt choreas: trip it in the dance. The verse shows double alliteration, with onomatopoetic effect.

645. Threicius sacerdos: i.e. Orpheus, who is a priest of Apollo, in the garb of Apollo (longa cum veste).

646. obloquitur numeris, etc.: matches their measures with seven clear notes. The seven differences of notes are the distinct notes of the scale (according with the lyre’s seven strings), which Orpheus utters in response to (ob-) the rhythms (numeris) of the dance and song.

647. eadem: i.e. discrimina.

651. miratur: the subject is Aeneas.

653. quae gratia currum, etc.: what pride in chariots and arms was theirs in life, what care in keeping sleek steeds, the same attends them, when hid beneath the earth; currum is genitive plural: vivis agrees with eis understood.

657. vescentis: feasting. laetum paeana canentis: singing a joyous paean; as the Greeks do in the service of Apollo (Iliad, I. 473).
658. unde superne plurimus, etc.: from which, in the world above, the full flood of the Eridanus rolls amid forests. The Eridanus, or Po, has an underground course of about two miles near its source, and so was said to spring from the lower world.

660. hic manus . . . passi: here is the band of those who suffered wounds, fighting for country; manus passi (for passa) is a construction according to sense; cf. genus antiquum, Titania pubes, deiecti, 580-1.

662. vates: bards.

663. inventas aut qui, etc.: or those who have bettered life by the discovery of truth; i.e. those who promoted civilization by advancing human knowledge. artis does not refer merely, or even mainly, to material inventions. It applies rather to the principles of philosophy, including natural science, as understood by the ancients. See Introd. § 8.

664. quique sui memores, etc.: and those who by service have made men grateful to them, i.e. the benefactors of mankind. The obligation of doing good in the world was a Stoic principle. aliquos (where we might expect alios) is due to the Greek coloring of the passage, aliquos = rivas.

667. medium: in their midst.

668. ueris exstantem altis: towering aloft with shoulders high.

669. dicite, felices animae: so in Dante, Virgil asks the elect spirits to tell him and Dante the way (Purgatorio, Canto III. 73 ff.; XI. 40 ff.). optime vates: i.e. Musaeus.

670. illius ergo: on his account; ergo, as a prepositional substantive, is postpositive. A. 359, b; G. 373 and R. 1; H. 446, 5; H. & B. 339, d.

672. paucis: sc. verbis.

674. riparum toros, etc.: "soft-cushioned banks and meadows fresh with brooks we haunt" (Page); riparum is an appositional genitive.

675. si fert ita corde voluntas: if the wish in thy heart so inclines; corde is an ablative of place where.

1 Servius, commenting on the verse, says: significat philosophos, qui aliquid excogitaverunt, unde vita coleretur.
NOTES

678. dehinc: a monosyllable, as often in older poetry. lin-
quint: i.e. Aeneas and the Sibyl. It is implied that Musaeus
now leaves them.

(This beautiful passage has always appealed strongly to great poets,
e.g. Dante, Schiller, and Wordsworth. Tennyson has it, as well as the
eleventh book of the Odyssey, in view, when in his Tiresias he dwells
upon the joys of his "Pagan Paradise":

"and these eyes will find
The men I knew, and watch the chariot whirl
About the goal again, and hunters race
The shadowy lion, and the warrior-kings
In height and prowess more than human, strive
Again for glory, while the golden lyre
Is ever sounding in heroic ears
Heroic hymns, and everywhere the vales
Wind, clouded with the grateful incense-fume
Of those who mix all odor to the Gods
On one far height in one far-shining fire."

Besides the beauty of thought, note the cumulative effect of the
balanced phrases in the three opening verses, with the impressive
spondaic rhythm (637); the alliteration (locos laetos), and the simi-
lariry of final syllables. In the rest of the passage, alliteration is very
marked, especially in 641, 644, 647, 648, 653, 660, 674. Spondaic
rhythm is artistically used to picture toil (643) or repose (652) or a
calm demeanor (666, 672). On the other hand, the dactyls of 647, 655,
670, and 675 suggest joyousness or keen expectation.)

Lines 679–702.

AENEAS MEETS ANCHISES.

679. penitus convalle virenti: deep in a green vale.
680. inclusas animas, etc.: the imprisoned souls, that were to pass
to the light above; i.e. to return to earth.
681. lustrabat studio recolens: was surveying with earnest
thought.
682. recensebat numerum: was telling the tale; cf. note on
explebo numerum, 545.
683. fataque fortunasque virum, etc.: their fates and fortunes,
their works and ways (Mackail). Note the double alliteration, the
polysyndeton, and the careful balancing of expressions, *virum* (= *eorum*) being common to both. *manus*: exploits.

684. *tendentem adversum*: advancing toward him; *adversum* is an adjective.

686. *genis* = *oculis*. The word applies properly to the eye-sockets.

687. *exspectata parenti*: long looked for by thy father. Anchises refers to his directions given in V. 731 ff.


690. *ducebam animo*: I was thinking. *rebar*: deemed: even in Cicero’s day the word had a quaint air but was suited to poetry.

691. *nec me mea cura fefellit*: nor has my longing played me false.

692. *terras*: this, as well as *aequora*, is governed by *per*.

694. *quam metui*, etc.: referring to the stay in Carthage.

695. *tua me*: emphatic collocation.

696. *haec limina tendere*: to draw toward these portals; *limina* is an accusative of limit of motion (in prose, *ad limina*).

697. *stant sale Tyrrheno classes*: my ships ride the Tuscan sea; *i.e.* are moored off the shore of the Tuscan sea; *classes* (= *naves*), an archaism.

700–2 = II. 792–4.

(Artistic means here employed include

(a) alliteration: 683, 687–8, *venisti* . . . *vicit*, *tandem tua, parenti* . . . *pietas*; 695, 697, 700, 702;


(c) rhythmical effects: the spondees of 687 express deep emotion; the dactyls of 702 emphasize the idea of swift, easy movement.)

**Lines 703–723.**

**The Spirits on the Banks of Lethe.**

703. *reducta*: retired.

704. *et virgulta souantia silvae*: a forest of rustling thickets;
literally, and the rustling thickets of a forest. The expression is explanatory of seclusum nemus; cf. 638-9.

705. Lethaeum amnem: the river of Lethe. The word Lethe (λήθη) means forgetfulness; see note on 182.

707. ac velut ubi: even as when. apes: for the simile, cf. I. 430 ff.

709. strepit murmure: hums with their buzzing; i.e. the buzzing of the bees. The application of the simile is left to the imagination. Note the onomatopoea.

710. horrescit: is thrilled.

711. quae sint, etc.: what is that river yonder. The indirect question depends upon causas requirit. porro: in this sense, afar, an archaism.

715. securos latices, etc.: “drink heedless draughts of long forgetfulness” (Rhoades); securos is a case of transferred epithet, the latices making men securi, free from care. et longa oblivia: explanatory of securos latices.

716. has: sc. animas, emphatic.

717. iampridem cupio: I have long desired. The words belong to the previous verse as well as to this. hanc prolem enumerare meorum: even to count this, the race of my children; the words explain more fully the previous verse. Note the asyndeton, has... hanc taking the place of connectives.

718. quo magis, etc.: that so thou mayest rejoice with me the more at finding Italy. Italia reperta is an ablative absolute.

719. O pater, anne, etc.: but, father, must we suppose that any souls pass aloft from here to earth, and return a second time to sluggish bodies? The use of anne in a single direct question is rare, and implies astonishment. For caelum as the heaven of Hades, i.e. earth, cf. caeli suspectus, 579.

721. quae lucis miseris, etc.: why have unhappy beings so mad a desire for life? lucis is the light of life. With miseris supply est. It is used proleptically; the animae become miserae on earth.

723. suscipit: replies; literally, takes up.

(In the simile, 707 ff., there is an effective use of s and u sounds, to represent the humming of bees. In 719, note the striking brevity, the
verb of saying being omitted. The vocative, however (O pater), makes the meaning clear.)

**Lines 724–751.**

**The Doctrine of the Anima Mundi.**

724. principio: *in the first place*; a formal expression, showing the argumentative or didactic character of the passage it introduces. campus liquentis: poetical for ‘the sea.’

725. Titania astra: *Titan’s star*, i.e. the sun, called *Titan* in IV. 119. The plural is used *metri causa.*

726. spiritus intus alit: *a spirit within sustains.* totamque infusa per artus, etc.: *and mind, pervading its members, moves the whole mass, and mingles with its mighty frame;* cf. Tennyson:—

“Thou that seest Universal Nature moved by Universal Mind.”

(To Virgil.)

728. inde: *thence;* i.e. from this spiritus or mens, called in prose the *anima mundi.* Understand est. vitae volantum: *the life of winged things;* “flying fowl” (Billson) preserves the alliteration.

729. et quae marmoreo, etc.: *and the strange shapes ocean bears beneath his dazzling floor;* marmoreo aequore is Homer’s ἀλὰ μαρμαρένη, and Virgil doubtless thinks of the Greek rather than the strictly Latin meaning, ‘marble surface.’

730. igneus est, etc.: *fiery is the vigor and divine the source of those life-seeds.* The second clause explains the first. The source of all life, the *anima mundi,* or spiritus, which permeates all things, is of the nature of fire, each individual living being containing a particle, a seed, or spark from this divine fire.

731. quantum non noxia corpora tardant: *so far as harmful bodies do not clog them, or earthly limbs and mortal frames do not dull them.* The general meaning is that the mortal body acts as a clog upon the immortal spirit; cf. 720–1 above. The idea is very common in English poetry; cf. Pope:—

“Vital spark of heavenly flame,
Quit, oh quit this mortal frame!”
and Shakespeare:

"But whilst this muddy vesture of decay
Doth grossly close it in."

(Merchant of Venice, Act. V. Sc. 1.)

733. hinc metuunt, etc.: hence their fears and desires, their griefs and joys. Human emotions and passions are due to this union with the body, which disturbs the normal tranquillity of the soul. neque auras dispiciunt, etc.: nor can they discern the light of heaven, pent up in the gloom of their dark dungeon. The feminine clausae shows that animae has become the subject.

735. quin et, etc.: nay, when at the last day life has left them; quin et = quin etiam.

736. non tamen omne malum miseris, etc.: still, not all the evil, alas! not all the plagues of the body quit them utterly; miseris is dative, being literally 'from the wretched.'

737. penitusque necesse est, etc.: and it must needs be that many a taint, long growing with the soul, should in wondrous wise be deeply ingrained. The words concreta and inolescere refer properly to the grafting of a shoot upon another tree.

739. ergo exercentur poenis, etc.: therefore are they schooled with penalties, and for past sins pay punishment; ergo, i.e. in order to remove the taint.

740. aliae panduntur, etc.: some are hung stretched out to the void winds.

741. aliis sub gurgite vasto, etc.:

"Some have the dye of guilt
Purged in vast whirlpool, or burnt out with fire." (Rhoades.)

742. infectum: literally stained or dyed, so that infectum scelus is a bold expression for scelus quo infecti sunt, the guilt wherewith they are dyed.

743. quisque suos patimur Manis: each of us suffers his own spirit. The form of the expression is due to Greek influence; suos, instead of nostros, because of the distributing force of quisque. Manis is an equivalent for genius (δαίμων, English demon), the
attendant spirit which accompanies a man through life, and on his return to the other world, punishes him until he is purged of guilt. Thus the spirit is the agent for administering the punishment described in the three verses preceding.

For the thought of this and succeeding verses, we may compare Plato: “Now it is said that the genius who has had charge of each man in his life, forthwith leads him after death to a place where the dead must assemble and be judged, and then go to Hades with the guide who has been appointed to take them thither. And when they have received their deserts there, and remained for the time appointed, another guide brings them back again after many long cycles of time.” (Phaedo, ch. LVII.) exinde per amplummittimur Elysium, etc.: then through broad Elysium we are sent; i.e. after purification.

744. et pauci laeta arva tenemus: and remain, a few of us, in the joyous fields. For clearness, the paratactic clause might be rendered parenthetically: a few of us to remain in the joyous fields. The pauci limits the application of tenemus. All the souls of whom Anchises has been speaking in 739 ff. are sent to Elysium, but there a separation takes place. A few (Anchises being one of these) remain for ever there, regaining in time their original purity; but most of the souls must drink of the water of oblivion and then return to new bodies (cf. 713-5).

745. donec longa dies, etc.: till lapse of time, when the ages' cycle is complete, has taken out the ingrained taint, and leaves unsoiled the ethereal sense and pure fire of spirit.

748. has omnis: all these (sc. animas); the pauci of 744 are to be omitted. ubi mille rotam volvere, etc.: when they have completed the cycle of a thousand years. This, then, is the period of their purgation in Elysium.

749. deus: i.e. Mercury.

750. scilicet immemores, etc.: that so, (mark you) with memory lost, they may revisit the vault above; supera convexa = the earth.

751. rursus et incipient, etc.: and begin to desire to return again to the body. This idea comes logically before that of revisant; a case of hysteron proteron.
NOTES

(In this didactic passage, there are many instances of archaic or quaint diction used by Virgil to give a poetic coloring to what might easily have become prosaic. Distinct archaisms are ollis (730), modis mīris (738), aurai (147). Other quaint expressions are campos īquentis (724), globum lunaē (725), volantium = avium (728), marmoreō aequore (729), inolescere (738) rotam volvere (748), and the pleonasm rursus reverti (752).

One of the most alliterative verses in Virgil is 727; cf. also 725, 728, 729, 732, 736, 737, and 742.)

Lines 756–853.

The Future Heroes of Rome.

756. quae deinde sequatur gloria: what glory shall hereafter attend. The indirect question is governed by expediam, 759.

757. maneant: sc. te. Itala de gente: of the Italian stock; i.e. the descendants of Aeneas and his Italian wife, Lavinia. The Itala gens is put side by side with the Dardania proles, to which Iulus belongs.

758. animas: the construction now changes to a direct accusative, governed by expediam. nostrum in nomen ituras: who will inherit our name.

760. vides: parenthetical. pura hastā: a headless spear. In olden days this was given as a prize to a young warrior after winning his first success.

761. proxima lucis loca: a place nearest the light; lucis, with the same meaning as in 721. For the genitive, instead of the dative, with proxima, cf. vicina Thybridis arva, III. 500 (Bennett). The proximity, however, of loca here, as of arva there, probably determines the choice of case. primus . . . surget: emphatic asyndeton.

762. aetherias: the aether is equivalent to caelum, which, as we have seen, can be used of earth in comparison with the lower world. See 579.

763. Albanum nomen: all the Alban kings are said to have had the surname Silvius. postuma: latest.

764. serum: late-born, supplementing longaevo.

765. educe: bring forth. The contrast between his humble
surroundings and his lofty destiny is emphasized by the collocation *regem regumque*, and by the spondaic rhythm of the verse.

769. *pariter*: i.e. equally with thee.

770. *si umquam*, etc.: we are told that he was kept out of his kingdom for half a century. *regnandam*: used, like *regendam*, as if *regnare* were transitive. A Grecism.

772. *civili quercu*: the garland of the 'civic oak' was given to one who saved the life of a citizen in battle. The honor was conferred upon Augustus in 27 B.C.

773. *tibi*: ethical dative. *Nomentum*: Virgil names eight (in two groups of four each) of the thirty colonies of the *Prisci Latini*. In Virgil's day, most of these were in a state of desolation, but the poet takes pride in the antiquities and past glories of his native land. The *Aeneid* revived an interest in these places among his contemporaries (cf. Sir Walter Scott's influence in Scotland).


779. *educet*: as in 765. *viden ut stant*: Virgil uses both the form *vidēn* (= *videsne*, with *e* shortened) and the indicative in the indirect question as archaisms. They are common in early Latin literature, and were still in use in the colloquial language of the poet's day. *geminæ crīstae*: twin plumes; referring to the double-plumed helmet worn by Mars.

780. *pater ipse*: here of Mars, but commonly of Jupiter. *suo superum iam signat honore*: by his own token even now marks him for the world above; *superum* (predicate accusative) is not equal to *deum*, but is to be explained in the light of *apud superos* (568), *superne* (658), *supera* (750), and refers to earth in contrast to the
lower world. By honore, Virgil means the geminae cristaæ. On earth Romulus will become a true son of Mars, renowned in war.

781. en huius auspicis, etc.:

"Lo! 'neath his auspices yon glorious Rome
Shall bound, my son, her empire with the world,
Her pride with heaven." (Rhoades.)

imperium terris, etc.: cf. I. 287.

783. septemque una sibi, etc.: and seven hills she, a single city, will within her wall enclose; sibi is a dative of interest, sufficiently translated in her.

The thought may seem weak after the previous verse, but the city was the centre and embodiment of Roman power, and, to the true Roman, the grandest feature of the empire. The following simile shows how fully the poet personifies her. He has already used this verse in a patriotic passage in the Georgics (II. 585), where he also speaks proudly of Rome as rerum pulcherrima, the fairest glory of the world.

784. felix prole virum: blest in her brood of men. The words are thought to have a reference to the legislation of Augustus against race-suicide. qualis Berecyntia mater, etc.: even as the Berecyntian mother rides, turret-crowned, in her car through the Phrygian cities. The reference is to Cybele, the Magna Mater of the gods, called Berecyntia after a Phrygian mountain sacred to her. She appears in works of art wearing a mural crown, i.e. one representing walls and battlements, she having first taught men to fortify cities. See Fig. 31.

Byron compares Venice to Cybele:

"She looks a sea Cybele, fresh from ocean
Rising with her tiara of proud towers
At airy distance, with majestic motion,
A ruler of the waters and their powers."

(Childe Harold, IV. 2.)

786. laeta deum partu: parallel to felix prole virum, 784.

787. omnis caelicolas, etc.; all denizens of heaven, all tenants of the heights above.
788. geminas acies: thy two eyes.

789. Romanosque tuos: -que is explanatory. Caesar: i.e. Augustus.

790. caeli Ventura sub axem: cf. note on superum, 780.

791. hic vir, hic: cf. note on II. 746. The second hic has short i, which for Virgil is an archaism.

792. Divi genus: sc. Caesaris, son of the divine Caesar; i.e. of Julius Caesar, who was deified after death, and styled Divus. Augustus was his adopted son. aurea condet saecula qui rursus: who will set up again the Golden Age. This is an unusual case of postponement of the relative; it throws great emphasis on the main idea.

793. regnata per arva Saturno quondam: amid the fields once ruled over by Saturn. For regnata, cf. regnandam, 770. In arva (from arare, to plough) there seems to be a reference to the efforts made by Augustus to revive agriculture in Italy.

794. Saturno: dative of agent. Saturn ruled in Latium during the first Golden Age. Garamantas: these people entered into a treaty with Augustus the year of Virgil's death, B.C. 19. Indos: the word is applied loosely to people of the far east. The Romans had little to do with the Indi proper, but the reference is probably to the Parthians, who in B.C. 20 restored to Augustus the standards lost by Crassus in B.C. 53.

795. iacet extra sidera tellus: the construction suddenly changes, so as to present more vividly the vast extent of Roman sway. Instead of saying, "beyond the remotest lands of Africa," Anchises says: beyond the stars, beyond the paths of the year and the sun, there lies a land where Atlas, etc. extra sidera: i.e. beyond the signs of the zodiac. The phrase is explained by extra anni solisque vias, i.e. beyond the path followed by the sun in his annual course.

797 = IV. 482. The verse is a reminiscence of Ennius. See Introd. § 25.

798. huius in adventum: against his coming.

799. responsis horrent divum: shudder by reason of divine oracles; divum = divorum.
800. turbant trepida: tremble in terror.

802. fixerit aeripedem cervam licet: though he pierced the brazen-footed deer. For the syntax, cf. 400, with note; fixerit is a concessive subjunctive in parataxis with licet. The reference is to the fourth labor of Hercules, his capture of the wonderful Arcadian deer, which he had pursued for a year.

803. pacarit: syncopated form of pacaverit. The capture of the Erymanthian boar was the third of the hero’s labors. Lernam: the slaughter of the Lernaean hydra was the second labor of Hercules; cf. belua Lernae, 287.

804. nec qui, etc.: nor Liber, who in triumph guides his car with vine-clad reins, driving his tigers down from Nysa’s lofty crest. Liber (= Bacchus) was fabled to have journeyed in his car, drawn by tigers (or panthers, according to the Greek poets), from Nysa, a mountain in India, all over the world. With nec we must supply tantum telluris obivit.

Augustus is compared to Hercules and Bacchus, because, like them, he has carried the blessings of civilization throughout the world. He has been as untiring as Hercules in eradicating evils; he has journeyed as far and wide as Bacchus himself. It is true that the labors of Hercules, here cited, were confined to a small area, but Virgil blends two ideas, and while he speaks mainly of the wide range of Roman power, he also thinks of the beneficent character of the rule of Augustus.

806. et dubitamus, etc.: and do we still hesitate to extend our prowess by deeds, etc. For et, cf. “And shall Trelawney die?” Anchises means that when they see the future glory of Augustus thus revealed, the Trojans need have no hesitation in entering upon their career in Italy.

808. olivae: emblem of peace.

809. sacra ferens: i.e. as priest. incana meuta: hoary chin; the plural used metri causa.

810. regis Romani: i.e. Numa. The kings of Rome were (1) Romulus, (2) Numa Pompilius, (3) Tullus Hostilius, (4) Ancus

811. Curibus: Numa was born at Cures, in the rugged Sabine country.

812. subbit: shall succeed.

815. iactantior: over-boastful. Note the assonance in iactantior Ancus.

816. quoque: even. popularibus auris: the breezes of public favor. According to one account, Ancus courted the people, so as to secure the succession; but, according to the common tradition, the verse is better suited to Servius Tullius, whom Virgil includes among the Tarquini.

817. animam superbam: the last Tarquin was called superbus, but he was driven out by the equally proud Brutus. Thus Virgil intentionally transfers the well-known epithet.

818. fascis receptos: the fasces were the symbols of authority, and that authority was wrested from the Tarquins and given back to the people.

819. saevas securis: take consulis with this as well as with imperium.

820. notos pater: emphatic juxtaposition. The father put his sons to death for plotting to restore the Tarquins.

821. pulchra pro libertate: the use of pulchra, combined with the alliteration and weighty rhythm of the verse, shows that Virgil is speaking with fervor on a lofty theme.

822. infelix, utcumque, etc.: unhappy, however much posterity shall extol that deed; ferent, as in the common phrase prae se ferre, to proclaim, celebrate. The meaning is that in the struggle between love and duty, the latter will prevail. So speaks the tender-hearted Virgil, who nevertheless recognizes that these heroes of old were "made of sterner stuff," so that their personal affections yielded to their love of country and the glory which that patriotism was sure to bring (823).

This was the unanimous interpretation of the passage in antiquity. Many modern editions make a new sentence begin with utcumque, rendering: "However posterity shall view (censure) that
deed, yet the love of country and passion for glory will prevail." As a matter of fact, antiquity—so far as we know—was unanimous in its praise of Brutus. So Augustine, *City of God*, Book III. ch. 16.

As to Virgil, it is in a somewhat similar fashion that, in Book IV., he feels compassion for Dido, yet commends Aeneas for sinking his affections when duty calls him.

824. *quin aspic*: see note on *quin morere*, IV. 547. *Decios*: heroes of the Latin and Gallic wars. *Drusos*: this reference to M. Livius Drusus, conqueror of Hasdrubal, also involves a compliment to Livia Drusilla, wife of Augustus, and her son Drusus, of whom Augustus was very fond. *saevum securi*: in his consulship, B.C. 340, Torquatus, like Brutus, put his son to death for disobedience.

825. *referentem signa*: Camillus recovered the standards captured by the Gauls at the battle of the Allia, B.C. 390.


827. *conordes nunc et*, etc.:

"Of one heart now and while in darkness penned." (Rhoades.)


830. *aggeribus Alpinis*: the Alps are, as it were, the northern ramparts of Italy. *socer*: *i.e.* Caesar, who gave his daughter Julia to Pompey as wife. *arce Monoeci*: note the assonance. Monoecus (now Monaco) is put by synecdoche for Gaul, whence Caesar passed into Italy.


832. *pueri*: *my sons.* *ne tanta animis adsuescite bella*: steel not your hearts to such warfare; a case of hypallage for *animos adsuescite bellis*.

833. *validas viscera vertite viris*: in this unusual alliteration Virgil is imitating some passage in early Latin literature.

834. *parce*: *forbear*. Caesar granted an amnesty after the
battle of Thapsus. *genus qui ducis Olympos*: because Caesar was said to be descended from Aeneas, and therefore from Venus and Jupiter.


836. *ille*: *i.e.* Mummius, who destroyed Corinth in B.C. 146. *triumphata Corintho*: *triumphare* is here used transitively. The triumph of Mummius was particularly famous, because of the splendid works of art which he carried in procession. *Capitolia*: plural for singular; cf. *astra*, 725.

838. *eruet ille Argos*, etc.: L. Aemilius Paulus defeated Perseus, the last king of Macedon, at Pydna, B.C. 168. Argos and Mycenae, ancient seats of Greek power, represent Greece as a whole; but Greece was not finally conquered until B.C. 146. The next note, however, will show why Virgil here indulges in a poetic fiction.

839. *Aeaciden*: usually applied to Pyrrhus, king of Epirus, but here to Perseus, who, as king of Macedonia, claimed to be descended from Achilles, the grandson of Aeacus. Descendants of Trojans, therefore, are to conquer descendants of the great Greek captain.

840. *templa et temerata Minervae*: and Minerva's outraged shrine; *i.e.* the outrage perpetrated in her temple; cf. II. 404.

841. *magne Cato*: *i.e.* Cato the Censor, the sturdy advocate of old Roman simplicity.

842. *Gracchi genus*: especially the two brothers, Tiberius and Gaius. *geminos Scipiadas*: *the two Scipios*, one of whom was the conqueror of Hannibal, while the younger destroyed Carthage, B.C. 146. The form *Scipiones* (_O _) is inadmissible in the hexameter, hence the use of the patronymic.

843. *cladem Libyae*: *the bane of Libya*; *Libyae = Africæ* (_O _), which cannot be used in dactylic verse. *parvo poten-tem*: *strong in poverty*; “puissant in poverty” (Rhoades) preserves the alliteration.

844. *sulco, Serrane, serentem*: Serranus, a cognomen of Regulus, was supposed to come from *sero*, “sow,” because when summoned to the consulship, he was sowing seed on his farm.
845. *quo fessum rapitis, Fabii*: *whither do ye whirl me, O Fabii, wearied as I am?* The expression is a rhetorical artifice, to excuse the poet from entering on a lengthy record. The Fabii are famous in the annals of Rome, but Virgil singles out the well-known opponent of Hannibal, Q. Fabius Maximus, who by his tactics earned the surname of Cunctator.

846. This verse is a close reproduction of one in the *Annals* of Ennius: *unus homo nobis cunctando restituit rem.* See Introd. § 25. Note the monosyllabic ending, common in early poetry; *rem = rem publicam.*

847. *excutent*: the future tense, because Anchises is prophesying. *alii*: Virgil is, of course, thinking of the Greeks. *spirantia aera*: *i.e* lifelike statues. *mollius*: referring to the soft, smooth lines which give to the whole the appearance of real flesh.

848. *credo equidem*: cf. IV. 12. The phrase is concessive. *ducent*: *will shape.* The verb is properly applied to *ductile* (*i.e.* pliable) materials, but is here extended to marble, from which, as it were, the artist *draws forth* the features.

849. *orabunt causas melius*: even in oratory, Virgil gives the palm to Greece, so as to bring into higher relief the undoubted superiority of the Romans in the art of government. *caelique meatus describent radio*, etc.: Virgil refers to science, especially astronomy, from which he instances the tracing of the sun's course through the zodiac, and a knowledge of the rising of the stars. By *radio* is meant the rod used for tracing astronomical figures in the sand.

851. *populos*: *nations.*

852. *artes*: Virgil speaks of the *arts* of government, because of the contrast with the arts of sculpture and oratory, etc. *pacique imponere morem*: *to crown Peace with Law.* The singular *morem* is more abstract than *mores*, which is used in *moresque vivis et moenia ponet*, I. 264. Virgil is thinking of the beneficent rule of Augustus, who brought peace to the world, and then to that peaceful world gave the blessings of law and order, in a word, civilization. Most editors, however, read *pacis* (for which the
authority is slight), the phrase *pacis morem* being the ‘laws of peace.’ The sentiment is much finer with *paci*.

(The revelation to Aeneas passes into a splendid eulogy of Rome’s future heroes. These are divided into chronological groups, (a) Alban kings, (b) Roman kings, (c) republican heroes; but within these groups chronological order is neglected. Augustus occupies the central place, and appears after Romulus, as being a second founder of Roman empire. The republican heroes are headed by those who were most eminent for patriotism, as Brutus, the deliverer, and Torquatus, who like Brutus slew his own son for his country’s sake; the self-sacrificing Decii; Camillus and Drusus, who waived their personal feelings to save the state. In contrast to these (autem, 826) follow Caesar and Pompey, who turned their forces against the state (833). Lastly come brilliant representatives of that large number who fought for their country in their country’s wars.

The secret of Rome’s strength, as seen in this imposing historical review, is summed up by Virgil in some of the most majestic verses in Roman literature (847–853), showing how fully the poet realized the glory of his theme.

Special artistic effects are numerous throughout, and Virgil seems to be largely under the spell of the first great Roman epic poet, Ennius, a verse of whose is suggested in 797, while another closes the catalogue of heroes (846). Note especially the prominence of alliteration, as in 759, 761, 762, 763, 765, 769, 786, 800, 811, 819, 821, 824, 830, 833, 834, 836, 840, 841, 842, 843, 844, 846, 849, 850, 851 (regere . . . Romane), 853 (subiectis . . . superbos):

Other means by which vividness is increased are

(a) exclamatory forms of thought: 771, 822, 828;
(b) interrogative forms: 779, 806, 808, 817, 841, 842, 844;
(c) anaphora: 773–4, 787, 791, 828–9, 832, 834, 841–2;
(d) asyndeton: 761, 776, 782, 786–7, 788, 823, 843, 851;
(e) apostrophe: 832, 834, 841, 844, 845, 861;
(f) special metrical effects: 764–5, 774, 792, 799, 801–2, 810, 821, 826, 846.)

Lines 854–892.

THE MARCELLI.

854. mirantibus: sc. eis. Aeneas and the Sibyl are spell-bound with the glory of the revelation.

855. aspice ut ingreditur: cf. the note on *viden ut stant*, 779. *insignis spoliis Marcellus optimus*: this Marcellus was a hero of the Second Punic War, and won these ‘splendid spoils’ at Clasti-
dium, by slaying with his own hand the chief of the Insubrian Gauls, B.C. 222.

857. rem = rem publicam, as in 846.

858. sistet eques: with his horsemen will uphold; literally, as a horseman will uphold. The battle of Clastidium was a cavalry engagement. Poenos: i.e. the Carthaginians. Under Marcellus, the Romans won their first victory over Hannibal at Nola. rebellem: in its strict sense of renewing the war; for before the battle of Clastidium the Insubrians had sued for peace.

859. tertia arma capta: Marcellus won the spolia opima for the third time in Roman history, his predecessors being Romulus and Cossus (841). patri Quirino: i.e. the deified Romulus.

860. Aeneas: sc. ait. una ire videbat: he saw coming with him.

861. iuvenem: the young Marcellus, son of the emperor’s sister Octavia. He was adopted by Augustus and chosen as his successor, but died in B.C. 23, in his twentieth year, universally lamented. He seems to have been a youth of wonderful promise and noble character.

862. laeta parum: sad. deiecto lumina voltu: his eyes down-cast; poetic fulness for either lumina deiecta or voltus deiectus. Virgil is perhaps describing the appearance in life of the young Marcellus, who seems to have had a premonition of his early death.

863. virum: i.e. the elder Marcellus. sic: i.e. as we see.

865. quantum instar in ipso: what a noble form is his! quantum here takes the place of the genitive, which is regularly used with instar; cf. II. 15.

866. sed nox atra, etc.: cf. II. 360.

867. ingressus (est): sc. dicere.

868. gnate: the archaic form is well suited to an emotional passage; cf. note on gnati, 116.
869. tantum: only. Fate will give but a glimpse of him to earth. ultra esse: to live longer. See note on 861.

870. nimium vobis visa potens, etc.: too mighty, ye gods, it seemed the Roman stock would be, were these gifts lasting. The omission of esset being very rare, it is better to regard visa as the perfect indicative, vobis visa est being equivalent to putavistis. The si fuisserit is due to the resulting indirect discourse, and represents si fuerint, (sit potens) of the direct.

871. haec dona: i.e. Marcellus.

872. ille campus: i.e. the Campus Martius, in which the Mausoleum of Augustus was situated. magnam Mavortis urbem: i.e. Rome, founded by Romulus, son of Mars.

873. agit: send forth. quae funera: we are told that in the funeral procession of Marcellus, there were six hundred couches, carrying images of his ancestors.

874. tumulum recentem: the Mausoleum of Augustus was built in B.C. 27, four years before the death of Marcellus. praeterlabere: the long word has a picturesque effect.

875. nec puer Iliaca quisquam, etc.: nor will any youth of Trojan stock exalt so greatly with his promise his Latin ancestors; spe means the promise shown by the youth, the promise of what he is likely to become. Marcellus, while yet a boy, will reflect glory on his Latin ancestors.

877. se tantum iactabit: take such pride in. alumno = filio (― ὅ), a metrically impossible form.

878. heu pietas, etc.: O for his goodness! O for his old-world honor! prīsca means worthy of the olden times.

879. se impune tulisset obvius: would have met him unscathed, obvius for obvium by attraction. Understand si vixisset. Anchises speaks from the point of view of Virgil himself, who has survived Marcellus.

880. pedes: nominative singular, as a foot-soldier.
881. equi armos: *his horse's flanks.*

882. *si qua fata aspera rumpas, tu Marcellus eris:* *if in any way thou couldst burst the harsh bonds of fate, thou shalt be Marcellus.* The conditional sentence is mixed in form, because Anchises expresses a wish as well as a condition; in other words, apart from the wish, we should have *rumpes* or *ruperis,* but even as he utters the thought, Anchises realizes its hopelessness. 'To 'burst the harsh bonds of fate' means, of course, to escape the early death to which he is doomed. By *Marcellus,* Virgil means not merely the *spes Marcelli,* the youth of great promise (see note on 875), but the man Marcellus, the glory of the empire.

Some place a mark of exclamation after *rumpas,* and make *tu Marcellus eris* an independent sentence; but though this gives good sense, it breaks up the connection in thought and substitutes disjointed utterances, which are never found in Virgil at the climax of a scene, however pathetic.

883. *manibus date lilia plenis,* etc.: *bring me lilies with full hands.* Anchises imagines himself present at the funeral of Marcellus.

It is characteristic of Dante that he represents angelic bands as crying not merely, in the words of Scripture, *benedictus qui venis,* but also *manibus date lilia plenis* from Virgil (*Purgatorio,* Canto XXX. 19–21).

884. *purpureos flores:* cf. V. 79, and see note on *purpureas vestes,* 221 above. *spargam:* a volitive subjunctive, expressing a proposal unconnected with *date,* thus differing from the syntax of *date volnera lymphis ablueam,* IV. 683. H. & B. 501, 2. The words *manibus plenis* belong to *spargam* as much as to *date.* *animamque nepotis,* etc.: *let me heap o'er my offspring's shade at least these gifts:* The construction is similar to that of verbs of presenting with, etc.

887. *aeris in campis:* *in the misty plains.*


891. *Laurentis populos:* *i.e.* the people of Laurentum, the capital of Latinus.

892. Cf. III. 459.
(The dirge of Marcellus — the most pathetic scene in Roman literature — furnishes a fitting close to this noble book. For an interesting incident associated with it, see Introd. § 13. As here we have the death of a nation’s idol, so the preceding books close respectively with the death of (II) Creusa, (III) Anchises, (IV) Dido, (V) Palinurus.

This passage, like the preceding, abounds in alliterative effects: *e.g.* 856, 857, 858, 859, 865, 869, 872, 876, 877, 878, 887, 892.

Apostrophe (871, 873, 882), personification (*ille campus agit, 872*), and exclamation (865, 872–3, 878) are most effectively employed, and the representation of Anchises as a mourner, particularly in the funeral obsequies (883–5), is a strikingly beautiful device.

The spondaic rhythm of 880 indicates the sorrowful tone of the narrative following, and the sadness is strongly emphasized by the same rhythm in two successive verses (868, 869), as well as in 877. It is still felt in 888.)

**Lines 893–901.**

**Aeneas and the Sibyl return to the Upper World.**

893. *Somni portae*: Virgil’s gates of sleep correspond to Homer’s gates of dreams (*Odyssey*, XIX. 562 ff.). *Fertur cornea*: is said to be of horn.

895. *Candenti perfecta nitens elephanto*: gleaming with the sheen of polished ivory; literally, made gleaming, etc.

896. *Falsa insomnia*: false visions, *i.e.* of the shades, not the shades themselves. *Mittunt*: *i.e.* through the ivory gate.

897. *His*: with *dictis*.

898. *Portaque emittit eburna*: Virgil probably intends here merely to give a note of time. It was a popular idea that false dreams came before, and true dreams after, midnight. Aeneas entered Hades at dawn (255), was half way at noon (535), and makes his exit before midnight.

900. *Recto litore*: straight along the shore; ablative of the route; see note on II. 266.

901. = III. 277.

(These concluding verses are of little importance in themselves, but give a parting scene corresponding to the landing described at the opening of the book. They also serve the artistic purpose of furnishing a quiet close after an intensely emotional passage. The tone of sadness, inherited from the previous paragraph, is seen in the rhythm of 896 and 900.)
QUESTIONS ON BOOK VI.

How far is it from Drepanum to Cumae? Why Chalcidica in 17? How were the temple of Apollo and the grotto of the Sibyl connected? Why does Virgil introduce the temple sculptures in 20 ff.? Has any light been thrown on ancient Crete by recent discoveries? Who was the regina in 28? Why fugientis in 61? What temple in Rome is referred to in 69 ff.? To what passage in a preceding book do 74 and 75 refer? In 42-76 show how Virgil makes an artistic use of vowels and consonants. Show the effect of prevailing spondees or dactyls in any of the first hundred verses. How could Aeneas claim descent ab Iove summo? Quote Milton’s lines descriptive of the rivers of the lower world. What was the token which admitted the living to the lower world? How did Aeneas discover it? What literary or dramatic purpose is served by introducing the Misenus episode? What formal rites are fully described in it? Has Homer any passage corresponding? Has the passage (179 ff.) any bearing on Virgil’s own life? What is the force of cunctantem, 211? What beings were found by Aeneas on the hither side of the Acheron? What shades were permitted to cross at once? When could the others cross? Why is a special invocation introduced in 264 ff.? What forms were found at the entrance to Pluto’s realm? How do Virgil and Dante, respectively, describe Charon? Where and how did Palinurus meet his death? What inconsistencies are there between Books V. and VI.? What modern geographical names are in substantial agreement with those in this book? What are the principal stylistic features of the Charon scene (384-416)? What sounds are most prominent in the description of Cerberus (417 ff.)? How does Virgil show his sense of artistic contrast at this point? What others before Aeneas had entered the infernal regions while still living? For what purposes? Into how many portions does Virgil divide the lower regions across the Styx? How many of these does he leave unvisited? Why? What other great poets have written upon this theme? What are some of the principal points
of difference between their treatment and Virgil's? How far has Virgil's account influenced later poetry? Why is the topic of such lasting interest? In what respect is the sentiment of 436 characteristic of pagan poetry? Illustrate the resemblance between Virgil's and Bunyan's use of picturesque names. Why does Virgil introduce Dido in 450 ff.? What tradition about Helen is here introduced, conflicting with Book II.? From what poet does Virgil take lines 625-627? Illustrate the artistic use of consonants in the description of Tartarus (548-561). Cite Milton's imitation of 573 ff. Who was Musaeus? How many different shades is Aeneas said to have addressed? Describe the Blissful Groves, and quote Wordsworth's imitation of the Virgilian passage. What classes are found here? What does Virgil represent as the occupations and interests of those in this region? Is life there represented as more or less happy than in the upper world? What is the meaning of 663? Are the dead represented as knowing what the living are doing? Point out the stylistic features of the passage 637-678. What is the doctrine set forth in the passage 724-751? Cite Biblical and other parallels to 730-732. Explain 743. What part of Anchises' prophecy is authentic history? How many of the men referred to were contemporaries of the poet? On what system does the poet arrange the list of Roman heroes? Who were socer and gener, 830-831? Who was the young Marcellus, and when did he die? What story is connected with the poet's reference to him? How does Dante use 883? How does Virgil compare Roman and Greek genius? Explain 852. Do any lines of this book serve to introduce the following books? Which books close with the death of a prominent character? Which book recounts the death of two leading characters? How long a time has elapsed from vix e conspectu (I. 34) to the end of Book VI.?

Which of the first six books could be omitted with least injury to the poem as a whole? What do you consider the most beautiful passage in the poem? What effects beneficial to Rome would such a poem be expected to produce? What are the leading ideas animating the poem? What was the political condition of Italy
at the time of Virgil’s birth? Of his death? What were the personal relations between Virgil and Augustus? Describe the main features of imperial policy under Augustus. Did Virgil take any part in forwarding that policy? Illustrate the patriotic character of the Aeneid. Was Virgil a religious poet? What was his attitude toward the gods of popular mythology? Illustrate the spirituality of the Aeneid. Cite from each book an instance of the hero’s pietas. Do you think it correct to say that the Aeneid is “Christian-like”? To what Greek and Roman poets was Virgil most indebted? What has been the extent of his influence on European literature in general? On English poetry? On Christian thought? How was he regarded in the Middle Ages? What were the sortes Vergilianae? Cite six Virgilian expressions which have become proverbial. Was Virgil satisfied with the Aeneid? Was he a rapid writer? Tell something of his methods of work. Summarize the story of the last six books. Does the Aeneid as a whole show unity? Discuss Woodberry’s statement that “Aeneas is, in his character, Rome concentrated,” and that the Aeneid is “a meditation upon life.” Quote Tennyson’s eulogy of Virgil, and explain all references therein to the Aeneid.

O degli altri poeti onore e lume,
    vagliami il luogo studio e il grande amore,
    che m’ha fatto cercar lo tuo volume.
Tu se’ lo mio maestro, e il mio autore.

O glory and light of other poets! May the long zeal avail me, and the great love, that made me search thy volume.

(Dante, Inferno, Canto I. 82.)
ABBREVIATIONS

abl., ablative.
acc., accusative.
adj., adjective.
adv., adverb.
cf., confer, compare.
c., common.
comp., comparative.
conj., conjunction.
dat., dative.
def., defective.
dem., demonstrative.
dep., deponent.
e.g., exempli gratia, for example.
f., feminine.
fig., figurative.
gen., genitive.
i.e., id est, that is.
impers., impersonal.

intr., intransitive.
irr., irregular.
m., masculine.
met., metonymy.
n., neuter.
nom., nominative.
num., numeral.
p., participle.
p.p., perfect participle.
pass., passive.
pl., plural.
prep., preposition.
pron., pronoun.
refl., reflexive.
rel., relative.
sc., scilicet, supply.
semi. dep., semi-deponent.
sing., singular.
subst., substantive.
superl., superlative.
tr., transitive.
voc., vocative.
w., with.

Regular verbs of the first conjugation are indicated by the figure 1 placed before the first meaning.
YOCABULAEY.

a, ab, prep. w. abl., from, away from; of time, from, since, after; governing agent with passive verbs, by.

Abas, -antis, m. 1. A king of Argos. 2. A Trojan, comrade of Aeneas.

abdō, -dere, -didi, -ditus [ab + do], put away, hide; shut up, bury; plunge.

abdūcō, -dūcere, - ductus [ab + duco], lead away, remove, draw back.

abeo, -ire, -ii, -itius [ab + eso], go away, depart, withdraw, turn aside; take the lead, 5, 318.

abiēs, -ietis, f., fir, spruce; fir (or spruce) timber.

ablātus, p.p. of auferō.

abluō, -ere, -lūi, -lūtus [ab + luo], wash off, purify, cleanse.

abnegō [ab + nego], 1, deny, refuse.

abnuō, -ere, -nū [ab + nuo], refuse (by moving the head), reject, decline.

aboleō, -ere, -evi, -itūs [ab + oleo], destroy, efface, remove.

abripō, -ere, -nū, -reptus [ab + rapio], snatch away, snatch, seize.

abrumpō, -ere, -rupī, -ruptus [ab + rumpō], break off, break, destroy, put an end to; rend, violate.

abrūptum, -i [abrumpō], n., anything broken off; precipice, abyss, chasm.

abscondō, -ere, -condi and -condidī, -ditus [abs + condo], put out of sight, conceal, hide, lose sight of.

absens, -sentīs [absum], p. adj., absent, distant.

absistō, -ere, -stitī [ab + sisto], stand off or away from, withdraw from, desist, cease, stop.

abstineō, -ere, -tinui, -tentus [abs + teneo], hold or keep off from, abstain from, hold back, refrain, restrain one's self, 2, 534.

abstrudō, -ere, -ūsi, -ūsus [abs + trudo], push or thrust off or away; conceal, hide.

abstuli, see auferō.

absum, abesse, āfūi or abfui, āfūtūrus or abfutūrus [ab + sum], be absent or away from, be distant; be wanting or missing.
absūmō, -ere, -sūmpsi, -sūmp-tus [ab + sumo], take away, consume, devour, destroy, end.

ae, see atque.

Acamās, -antis, m., one of the Greeks at Troy.

acanthus, -i, m., a plant, the acanthus or heart's-foot.

Acarnan, -anls, adj., of Acarnania, a country of Greece between Epirus and Aetolia; Acarnanian.

accedo, -ere, -cessi, -cessnrus [ad + cedo], go to or draw near to, come to, approach.

accelero [ad + celero], 1, hasten, make haste.

accendo, -ere, -cendi, -census [ad + iendo, of. candeo, shine], set fire to, light up, kindle; enrage, arouse, excite, inspire.

accessus, -Bs [accedo], m., approach.

accido, -ere, -cidī, -cīsus [ad + caedo], cut into, cut.

accingō, -ere, -cinxī, -cīctus [ad + cingo], gird on, gird, arm, equip, make one's self ready, prepare, resort to.

acciplō, -ere, -cepi, -ceptus [ad + capio], take to one's self, admit, let in; accept, receive, entertain, hear, listen to, learn, attend to, heed.

accitus, -ūs [accio], m., used only in abl. sing., summons, call.

accommodō [ad + commodo], 1, fit, buckle, gird on, adjust.

accubō, -āre, -cubui, -cubitus [ad + cubo], lie near, lie by, recline.

acumbō, -ere, -cubui, -cubitus [ad + cumbo], recline at or upon.

accumulō [ad + cumulo], 1, heap up, load, honor.

accurrō, -ere, -curri or -cucurri, -curris [ad + curro], run to, run, hasten to or up.

ācer, acris, ācre, adj., sharp, keen; active, strong, fierce, violent, stern, ardent, spirited, zealous, valiant.

acercus, -a, -um [acer], adj., harsh, bitter, sour, savage, cruel, fatal; sorrowful, sad, mournful; untimely.

acerna, -a, -um [acer, maple], adj., of maple, maple.

acerra, -ae, f., incense-box, censer.

acervus, -i, m., a heap, pile.

Aestus, -ae, f., a town in Sicily.

Acestēs, -ae, m., a king of western Sicily, son of Crinisus, a Sicilian river god, and Segesta or Egesta, a Trojan woman.

Achaemenidēs, -ae, m., a companion of Ulysses.

Achālus, -a, -um, adj., of Achaea, a country in the northern part of the Peloponnesus, Achaean, Grecian.

Achātēs, -ae, m., a comrade of Aeneas.

Acherōn, -ontis, m., the Acheron, a river of Hades, the Lower World.

Achillēs, -is and -i, m., king of Thessaly, bravest of the Greeks before Troy.

Achillēus, -a, -um, adj., of Achilles.
Achivus, -a, -um, adj., Achaean, Grecian; pl. subst., the Greeks.

Acidalius, -a, -um, adj., of Acidalia. (a fountain in Boeotia sacred to Venus), Acidalian.

acēs, -ēs, f., sharp edge or point, edge; keen vision, sight, eye; line of battle, battle array.

Acragās, -antis, m., Acragas or Agrigentum, a city on the southern coast of Sicily, now Girgenti.

acta, -ae, f., seashore, beach, shore, strand.

Actius, -a, -um, of Actium, a promontory and town of Epirus, where Augustus defeated Antony and Cleopatra, b.c. 31.

acēitus, -a, -um, adj. [acēo, sharpen], sharpened, sharp-pointed, jagged.

ad, prep. with acc., to, toward, at, by, near, among.

adamās, -antis, m., that which cannot be overcome, adamant, iron, steel.

Adamastus, -i, m., Adamastus, the father of Achaemenides.

addicēō, -ere, -dixi, -dixus [ad + dico], asent to, give one’s self up to, yield, resign one’s self to.

addēō, -ere, -didi, -ditus [ad + do], give in addition to, put on, add, impart, bestow; addere sē, join.

adductus, -a, -um, p.p. of addicēō, drawn, drawn tight, strained, bent.

adeō, -īre, -ivī or -ii, -itus [ad + eo], go to, approach, visit, encounter, meet, undergo, reach.

adeō, adv., to this or that point or degree, so far; so, in fact, moreover, besides, indeed.

adēābilis, -ē [adēfor], adj., easy to address, courteous.

adēātus, -ūs [adēfor], m., address.

adfectō [adēficio], 1, strive to obtain, aim at, grasp, seize.

adferō, adferre, atluli, adiatus [ad + fero], bring, bear or carry to; with reflexive, come, go, arrive.

adfigō, -ere, -fixi, -fixus [ad + fico], fasten to, fix upon; passive as middle, cling to.

adflēctus, -a, -um, p.p. of adfligō, downcast, dejected, sad, pitiable; ruined, shattered.

adflō [ad + flō], 1, blow or breathe upon, inspire; blast, 2, 649.

adfluō, -ere, -ūxi, -uxus [ad + fluō], flow to or toward, pour in, assemble.

adflor [ad + for], 1, dep., speak to, address, pray to, invoke, bid farewell to, 2, 644.

adfor, see adsūm.

adglomerō [ad + glomerō], 1, add to, gather, assemble, crowd together, collect, join.

adgnōscō, -ere, -nōvī, -nitus [ad + gnoscō], recognize.

adgresdior, -ī, -gressus [ad + gregdiō], go to or toward, attack, assail, accost, address, attempt.

adhibēō, -ēre, -uī, -itus [ad + habēō], have present, invite.

adhūc, adv., to this place or time,
Hitherto, as yet, yet, still, until now.
adigo -ere, -ēgī, -āctus [ad + ago], drive to, drive, hurl, force.
adimō, -ere, -ēmi, -ēemptus [ad + emo], take to one’s self; take from or away; of the eye, pluck or put out.
aditus, -us [adeo], m., approach, access, entrance.
adlabor, -labi, -lapsus [ad + labor], glide to or toward, sail to, reach.
adligō [ad + ligo], bind (or fasten) to, bind, fasten, hold, confine.
adloquor, -loqui, -locūtus [ad + loquor], speak to, address, accost, appeal to.
adlabor, -labi, -lapsus [ad + labor], glide to or toward, sail to, reach.
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adlabor, -labi, -lapsus [ad + labor], glide to or toward, sail to, reach.
adsurgo, -ere, -surrexi, -surrectus [ad + surgo], rise up, rise.
adulterium, -i, n., adultery.
adultus, -a, -um, p.p. of adoléscēō, adult, full grown.
advehō, -ere, -vexī, -vectus [ad + veho], carry or convey to; pass. as middle, sail to.
advelō [ad + velo], 1, veil, wreathe, encircle, crown.
advena, -ae, c., stranger, foreigner.
adveniō, -ire, -vēni, -ventus [ad + venio], come to, arrive at, reach.
adventō [ad + venio, intens.], 1, come near, draw near, approach.
adventus, -ūs, m., coming, arrival, approach.
adversor [ad + versor], 1, oppose, resist.
adversus, -a, -um, p.p. of adjunctō, turned toward, facing, face to face, fronting, opposing, opposite.
advertō, -ere, -vertī, -versus [ad + verto], turn to or toward, attend, observe, give heed, note; pass., arrive at.
ad vocō [ad + voco], 1, call, summon.
advolvō, -ere, -volvī, -volvētus [ad + volvo], roll to or toward, roll.
adytum, -ī, n., the inaccessible, shrine, sanctuary, tomb.
Aeadidēs, -ae, m., son or descendant of Aeacus.

Aēaeus, -a, -um, adj., of Aeaēa, the island of Circe.
aedēs, -is, f., sing., temple; pl., house, dwelling, apartments, palace.
aedificō [aedēs and facio], 1, build, construct, make.
Aegaeus, -a, -um, adj., of the Aegean Sea, Aedgean.
aeger, -gra, -grum, adj., sick, sickly, diseased, weak, suffering, wretched, weary, exhausted, afflicted, distressed, heart-broken, grieved, anxious.
aeulus, -a, -um, adj., competing, rivalling, envious, emulation.
Aeneadēs, -arum, m., followers of Aeneas, Trojans, Aeneadae.
Aeneās, -ae, m., a Trojan, the hero of the Aeneid, son of Venus and Anchises. Silvius Aeneās, an Alban ruler, 6, 769.
Aeneis, -idis or -idos, f., the Aeneid.
aēnus, -a, -um [aes], adj., of copper, of bronze, brazen; as noun, aēnum, -i, n., a brazen vessel, cauldron, kettle.
Aeolia, -ae [Aeolus], f., an island of the Liparian group, north of Sicily, the home of Aeolus.
Aeolidēs, -ae, m., son or descendant of Aeolus. 1. Ulysses, 6, 529. 2. Misenus, 6, 164.
Aeolius, -a, -um, adj., of Aeolus.
Aeolus, -i, m., the god who ruled the winds.
aequāeves, -a, -um [aequus + aevum], adj., of equal age.
aequālis, -e [aequo], adj., equal,
like; as a noun, comrade, companion.
aequō [aequus], 1, equalize, make equal, equal, adjust, divide equally, do justice to, repay.
aequor, -oris [aequo], n., a level surface, the surface of the sea, the sea, wave, water, a plain.
aequus, -a, -um, adj., even, level; equal, just, fair; favorable, kindly, proportionate; subst., aequum, -i, n., right, justice.
äer, äeris (acc. āera or āerem), m., air, atmosphere, mist, cloud.
aerätus, -a, -um [aes], adj., covered with (or made of) bronze or copper.
aereus, -a, -um [aes], adj., made of or covered with bronze or copper; bronze, brazen.
aeripēs, -edis [aes + pes], adj., bronze or brazen-footed, bronze or brazen-hoofed.
äuërius, -a, -um [aer], adj., airy, high, lofty, towering, soaring.
aes, aeris, n., copper, bronze; also things made of these, such as arms, armor, trumpet, cymbals, shield, statue, a ship’s prow, money, etc.
aestās, -ātis, f., summer, summer air.
aestuō [aestus], 1, boil, seethe, surge, swell, be excited, rage.
aestus, -ūs, m., anything boiling or heaving, heat, flame, tide, sea, flood.
aetās, -ātis [for aevitās, from aevum], f., age, time of life, old age, period of time, time.
aeternus, -a, -um [for aeviterius; cf. aevum], adj., everlasting, eternal, undying, endless, lasting.
aeternum, adv., forever, eternally, unceasingly.
aethēr, -ēris [alē̂̂hpa], m. (acc. aethera and aetherem), the upper air, air, sky, heaven, upper world.
aetherius, -a, -um [aether], adj., of the upper air or ether, of heaven, heavenly, ethereal, celestial.
Aethiops, -opls, m., an Ethiopian.
Aethra, -ae [Alē̂̂hpa; cf. aether], f., the clear sky, firmament, heaven.
Aetna, -ae, f., a volcano in Sicily.
Aetnæus, -a, -um, of Aetna, Aetnaean, dwelling on Aetna.
aevum, -i, n., never-ending time, lapse of time, time, age, old age.
Āfrica, -ae, f., Africa.
Āfricus, -ī, m., the southwest wind.
Agamemnonius, -a, -um, adj., of Agamemnon, Grecian, son of Agamemnon, 4, 471.
Agathyrsi, -ŏrum, m., a Scythian people.
Agēnor, -oris, m., king of Phoenicia and ancestor of Dido.
ager, agrī, m., field, land, country.
agēr, -eris [ad + gēro], m., what is carried to a place, heap, mound, dike, embankment, bank, top, summit, raised surface, rampart.

1. aggerō [agger], 1, heap up, pile up, increase, enlarge.
2. aggerō, -ere, -gessī, -gestus
agitator, -oris [agito], m., driver, charioteer.

agito [freq. of ago], n., drive violently, drive, chase, pursue; torment, persecute, harass, hurry, hasten, speed.

agmen, -inis [ago], n., army (on the march), column, train, rank, line, array; band, group, company; herd, flock; motion, sweep or stroke of the oars, 5, 211; stream, current.

agna, -ae, f., ewe lamb.

agnus, -i, m., lamb.

ago, -ere, ēgi, āctus, drive, force, impel, lead, urge, compel, pursue; steer, conduct, bring; do, treat, execute, perform; pass, spend.

agrestis, -e [ager], adj., of the country, country, rustic, rural.

agricola, -ae [ager and colo], m., tiller of the soil, farmer, husbandman, peasant.

Aiax, -acis, m., name of two Greek heroes in the Trojan War. 1. The son of Telamon. 2. The son of Oileus.

aiō, defect., speak, say, say yes, affirm.

āla, -ae, f., wing, pinion; mounted huntsmen, beaters.

alacer and alacris, -cris, -cre, adj., active, eager, courageous, joyful, cheerful.

alātus, -a, -um [ala], winged.

Alba, Alba Longa, -ae [albus], f., a town in Latium; the parent city of Rome.

Albanus, -a, -um [Alba], adj., of Alba, Albani; as noun, Albāni, -ōrum, m., the Albans.

albescō, -ere [albus], grow white, gleam, dawn.

albus, -a -um, adj., white.

Alcidēs, -ae, m., a descendant of Alceus; Hercules, the grandson of Alceus.

āles, ālitis [ala], adj., winged; as noun, c., a bird.

Alētēs, -is, m., a comrade of Aeneas.

allēnus, -a -um [alius], adj., of another, another's, strange, foreign.

āliger, -gera, -gerum [ala + gero], adj., winged.

aliquis (qui), -qua, -quid (quod), indef. adj. (and subst.), some, any; some one, any one.

aliter [alius], adv., otherwise.

alius, -a, -ud, adj. and subst., other, another, else; alius...

alius, one... another, the one... the other; ali... alli...

alli, some... others.

almus, -a, -um [alo], adj., nourishing, fostering; kindly, gracious, benignant, propitious, benign, blessed, genial.

alō, -ere, alui, altus or alius, nourish, feed, sustain, support; rear, breed; encourage, strengthen, animate, 6, 726; cherish.

Alōidae, -ārum, m., stepsons of Aloeus; they were Otus and Ephialtes, sons of Neptune and Iphimedia; having stormed
Alpheus, -ī, m., a river in Elis; this disappears under ground, and fable declares that it rose again in the fountain of Arethusa in Sicily.

Alpīnus, -a, -um [Alpes], adj., of the Alps, Alpine.

altāria, -ium [altus], n., altar.

altē [altus], adv., on high, aloft; high, highly; deep, deeply; comp. altius, higher.

alter, -era, -erum, adj. pro., the other, one of two; the second, the next; another; alter...
alteriio [alternus], 1, do by turns, waver, hesitate, deliberate, weigh.

alternus, -a, -um [alter], adj., one after the other; by turns, in turn; alternating, in succession, alternate.

altrix, -icis [alo], f., nurse.

altus, -ae, -um, adj., high, lofty, great; deep, profound; noble, exalted; subst. altum, -i, n., heaven, deep sea, sea, ocean, main.

alumnus, -i [alo], m., foster-child, foster-son; son.

alveus, -i [alvus], m., cavity, hollow; hull of a ship, boat, skiff, 6, 412.

alvus, -i [alo], f., belly, body.

amāns, -antis [amo], adj., fond of; fond, loving, affectionate; subst. m. or f., lover.

amāracus, -i, m. or f., marjoram.

amārus, -a, -um, adj., bitter, unpleasant, unwelcome, painful.

Amāzōn, -onis, f., an Amazon; one of the fabled race of female warriors dwelling on the river Thermidon in Cappadocia.

Amāzonis, -idis, f., an Amazon, 1, 490.

Amāzonius, -a, -um, adj., of the Amazons, Amazonian.

ambāges, -is [ambigo, go about], f., a going about, circuit, winding, turning; details, particulars, story; mystery, oracle.

ambedō, -ere, -ēdī, -ēsus [amb + edo], eat or gnaw around, eat, devour; consume, char, 5, 752.

ambiguus, -a, -um [ambigo], adj., uncertain, wavering, vacillating; doubtful, two-fold; dark, obscure; unreliable, treacherous, insinuating.

ambiō, -ire, -īi, -ītus [amb + eo], go around, surround, encircle; approach, address.

ambō, -ae, -ō, num. adj., both, two.

ambrosius, -a, -um, adj., ambrosial, divine; immortal, divinely beautiful, lovely.

ämēns, -entis [a + mens], adj., out of one's mind or senses, senseless; mad, distracted, insane, frantic; amazed, astounded.

amiciō, -ire, -ici or -iī, -ītus [am (=ambi) + iacio], throw or wrap around; envelop, wrap, conceal, veil.

amictus, -ūs [amicio], m., outer
garment; cloak, mantle, robe, veil.

amicus, -a, -um [amo], adj., friendly, kind, kindly or well disposed.

amicus, -i [amo], m., friend.

ämittō, -ere, -misi, missus [a + mitto], send away, let go, lose.

amnis, -is, m., a broad and deep stream, river, water, torrent.

amō, 1, love, cherish; nautical, hug, 5, 163.

ainoenus, -a, -um [amo], adj., lovely, pleasant, charming, delightful.

amor, -oris [amo], m., love, affection; longing, passion; desire, eagerness, lust; love-charm, object of love; personified, Cupid, the god of love, Love.

ämoveō, -ere, -mōvi, -mōtus, take away, remove.

Amphrysian, of the Amphryus, a river in Thessaly along which Apollo tended the flocks of Admetus; applied to the Sibyl because she was inspired by Apollo.

amplector, -tī, -plexus [amb + plecto], twine or wind around, encircle, embrace, enfold.

amplexus, -ūs [amplector], m., embrace.

amplius, adv., see amplus.

amplus, -a, -um, adj., large, spacious, grand, ample, great; splendid, magnificent, glorious; adv., amplius, more, longer.

Amycus, -i, m. 1. Amycus, a son of Neptune. He was a king of the Bebrycians and a famous boxer. 2. A companion of Aeneas, 1, 221.

an, interrog. conj., introducing the second member of a double question (the first member being often suppressed), or, or indeed, or rather, or perhaps.

anceps, -cipitis [am (= ambi) + caput], adj., two-headed, double, twofold; uncertain, waverin; doubtful, dubious, perplexing.

Anchisēs, -ae, m., a Trojan, son of Capys and Themis, grandson of Assaracus, and father of Aeneas. Jupiter smote him with a thunderbolt and made him helpless because he had boasted of Venus's love.

Anchisēus, -a, -um, adj., of Anchises.

Anchisiadēs, -ae, m., descendant of Anchises; Aeneas.

ancora, -ae, f., an anchor.

Ancus, -i, m., Ancus Marcius, fourth king of Rome.

Androgeōs, -ō, and Androgeus, -ei, m. 1. Son of Minos, king of Crete, slain by the Athenians. 2. A Greek chief at Troy.

Andromachē, -ēs or -ae, f., wife of Hector.

anguis, -is, c., snake, serpent.

angustus, -a, -um [ango], adj., strait, narrow; subst., angustum, -i, n., a narrow place, passage.

anhēlītus, -ūs [anhelō], m., hard or difficult breathing, panting.

anhelō [anhelus], 1, breathe with difficulty, pant.
anhēlus, -a, -um [anhelo], adj., panting, heaving.

anilis, -e [anus], adj., of an old woman, an old woman's.
anima, -ae, f., breath, breath of life, life; spirit, shade, soul.
animal, -ālīs [anima], n., living being, animal.
animus, -i, m., soul, spirit, mind (as opposed to the body and to physical life); will, purpose, intention; heart, passion, feeling, inclination, disposition, affection; temper, rage, anger, wrath; courage, daring.

Anius, -i, m., king of Delos and priest of Apollo.
Anna, -ae, f., sister of Dido.
annālis, -e [annus], adj., yearly, annual; subst., annālēs, -iūm, m., annals, records, story, recital, account.
annōsus, -a, -um [annus], adj., full of years; aged, old.
annus, -i, m., year, season.
anus, -i, m., year, season.
anuus, -a, -um, adj., yearly, annual.

Antandros, -i, f., a coast town of Mysia at the foot of Mt. Ida.
ante, adv. and prep. 1. As adv., before, previously, in front. 2. As prep. w. acc., before, in front of, beyond.
anteferō, -ferre, -tuli, -lātus [ante + fero], carry or bear before, put before, prefer.
antemna, -ae, f., yard (of a ship), sail-yard.

Antēnor, -oris, m., a Trojan leader who, after the fall of Troy, went to Italy and founded Patavium (Padua).

Antenoridēs, -ae, m., son or descendant of Antenor; Antenoridae, Acamas, Agenor, and Polybus, the sons of Antenor, 6, 484.

antequam or ante . . . quam, adv., before.
Antheus, -ei, acc. -ea, m., a companion of Aeneas.
antiquus, -a, -um [ante], adj., of former times, of old, ancient; aged, old, long-standing, time-honored; former.
antrum, -ī, n., cave, cavern, grotto.
Aornos, -i ["Aoros, birdless"], m., Lake Avernus, in Campania.
aper, -pri, m., wild boar.
aperifō, -ire, -perui, -pertus, uncover, lay bare; disclose, reveal, make known, show; make or open a way through; open.
aperūsus, -a, -um [aperio], adj., open, exposed, clear.
apex, -icis, m., point, tip, peak, summit; pointed flame, 2, 683.
apis, -is, f., bee.

Apollo, -inis, m., Apollo, son of Jupiter and Latona, twin brother of Diana, god of prophecy, music, poetry, medicine, and archery.
appareō, -ere, -ui, -ltūrus [ad + pareo], appear, come into sight; be exposed to view, be laid open, be seen or disclosed.
appellō, 1, address, accost, speak to, name, call; declare, proclaim, 5, 540.
appellō, -ere, -puli, -pulsus
applico  [ad + pello], drive to, bring or convey to.

applicō [ad + plico], 1, drive to, bring to, direct to.

apricus, -a, -um [aperio], adj., exposed or open to the sun, sunny, sun-loving.

aptō [aptus], 1, fit, adjust; equip, fit out, furnish, prepare; put on, don, 2, 390.

aptus, -a, -um, adj., fitted or joined to; poet., studded with, 4, 482.

apud, prep. w. acc., with, at, by, near by, among.

aqua, -ae, f., water.

Aquilō, -onis, m., the north wind, wind.

aquōsus, -a, -um [aqua], adj., rain-bringing, rainy, watery.

āra, -ae, f., altar, funeral pile; Arae, -arum, the Altars, a reef in the Mediterranean between Sicily and Africa.

arātrum, -i [aro], n., plough.

arbor (-os), -oris, f., tree; wood, timber; trunk, stem, shoot.

arboreus, -a, -um [arbor], adj., branching, treelike.

Arcadius, -a, -um, adj., Arcadian, of Arcadia, the central part of the Peloponnesus.

arcānus, -a, -um [arca], adj., hidden, secret; subst., arcānum, -i, n., a secret.

arceō, -ere, -ui, inclose, shut in; bind, restrain, confine; keep off, repel, debar.

arcessō, -ere, -sīvī, -sītus, cause to come, summon, send for; call.

Arctos, -i, f., the constellations of the Great and Little Bear, or of the former alone; the north.

Arctūrus, -i, m., the brightest star in the constellation Boötès; Arcturus.

arcus, -ūs, m., bow, rainbow; anything bow-shaped or curved; curve.

ārdēns, -entis [ardeo], part. as adj., burning, glowing, blazing, gleaming, flashing, glistening, glittering; inflamed, fiery, ardent, eager, earnest, spirited, impassioned; fierce, furious, angry.

āredeō, -ere, ārsi, ārsūrus, to burn; blaze, be on fire or in flames; glow, glitter, glisten, flash, sparkle; burn with love, impatience, or desire; long for, be eager for.

ārdēscō, -ere, ārsi [ardeo], begin to burn, take fire, burn; of the emotions, become aroused, excited, or inflamed.

ārdor, -ōris, m., burning; ardor, zeal, eagerness, fervor.

arduus, -a, -um, adj., steep; high, erect, lofty, towering; raised high, on high, aloft; subst., arduum, -i, n., high place, height.

āreo, -ere, -ui, be dry, wither, dry up; part., ārēns, -entis, dry, dried up, shallow.

Arethūsa, -ae, f., a fountain near Syracuse into which the nymph Arethusa is said to have been changed when pursued by the river-god Alpheus.
argentum, -ī, -n., silver, silver plate, silverware.

Argī, -ōrum, m., Argos, the capital of Argolis, a place dear to Juno; Greece in general.

Argivus, -a, -um, adj., of Argos, Argive, Grecian, Greek; subst., Argivi, -ōrum, m., Argives, Greeks.

Argolicus, -a, -um, adj., of Argolies, Argolic; Greek, Grecian.

Argo, -ere, -rexi, -rectus [ad + rego], direct to or toward; part. as adj., arrectus, -a, -um, erect, attentive; animated, roused, encouraged; ardent, intense, eager.

ars, artis, f., skill, dexterity, 5, 521; art; practice, vocation, profession; skilful or cunning workmanship, work of art; craft, artificie, subtlety, cunning, trickery, intrigue, stratagem, 1, 657.

arts, -ūs, m., joint, limb; part, member; frame, body.

artus, -a, -um [arceo], adj., close, tight, closely fitting, 1, 293.

Arvum, -i [aro], n., ploughed or cultivated land; land, field; region; shore, 2, 209.

Arx, arcis [arceo], f., citadel, stronghold, tower, fortress; height, hill; heaven; peak, pinnacle.

Ascanius, -ī, son of Aeneas and
Creusa; fabled founder of Alba Longa.

cascendo, -ere, -scendi, -scensus [ad + scando], ascend, climb, mount.

census, -ūs [ascendo], m., an ascending or climbing.

Asia, -ae, f., Asia, Asia Minor.

aspargō, -inis [aspergo], f., sprinkling, spray.

aspectō [ad + specto], 1, look at or upon, gaze at or upon; behold, survey earnestly.

aspectus, -ūs [aspicio], m., sight, view, appearance, presence, 1, 613.

asper, -era, -erum, adj., rough, rugged, craggy, jagged; chased, embossed; harsh, fierce, cruel, warlike, formidable, relentless; angry, bitter, tempestuous.

asperō [asper], 1, roughen, ruffle; raise, arouse.

aspersus, -a, -um [aspergo], adj., sprinkled, spattered.

aspicio, -ere, -spexi, -spectus [ad + specio], look at or upon, behold, see; consider; regard, pity.

asportō [abs + porto], 1, carry from or away; take away.

Assaracus., i, m., Assaracus, a king of Phrygia, son of Tros, brother of Ilus and Ganymede, and grandfather of Anchises.

ast, see a.

astrum, -ī, n., star; pl., sky, heaven.

Astyanāx, -actis, m., son of Hector and Andromache; said to have been cast down from a tower by Ulysses at the destruction of Troy.

asylum, -ī [ἀσυλίαν], n., place of refuge; sanctuary.

at, ast, conj., but, yet, but yet; at least, still; moreover, however.

ät, -tra, -trum, adj., black, dark, dusk; gloomy, dismal; deadly.

Atii, -ūrum, m., a Roman gens, 5, 568.

Atlās, -antis, a mountain in Mauretania in northern Africa on which fable said the heavens rested; also a king of Mauretania, the father of the Pleiades, Hyades, and Calypso; Perseus, with the Medusa's head, changed him into Mt. Atlas.

atque (ac) [ad + que], conj., and, and also, and besides; with comparatives and words of likeness and unlikeness, as, than.

Atridēs, -ae, m., son or descendant of Atreus; Agamemnon or Menelaus.

ātrium, -i, n., court, hall, room.

atrōx, -ōcis, adj., savage, harsh, fierce, cruel, relentless.

attingō, -ere, attigi, atáctus [ad + tango], touch, reach, find, arrive at, come to.

attollō, -ere [ad + tollo], lift, raise (or throw) up; build, erect, rear; rouse, excite; with se or passive as middle, lift one's self, arise, appear.

attonitus, -a, -um, p. p. of attonō, thunderstruck; amazed, astonished, awed, astounded, spellbound, dazed.
| attrectō [ad + tracto], 1, touch, handle. | aura, -ae (old gen. -āī), f., air (in motion), breeze, breath, vital breath or air; light of day, light, lustre, gleam, radiance; favor, applause; ad or sub aurās, on high, aloft, to the heavens. |
| Atys, -yos, m., a young friend of Ascanius. | aurātus, -a, -um [aurum], adj., covered, ornamented, or embroidered with gold; gilded, golden. |
| auctor, -ōris [augeo], m., originator, author, founder, builder, father, progenitor; authority, voucher; counsellor. | aureus, -a, -um [aurum], adj., of gold, golden; gilded, bright, glittering, gleaming. |
| audāx, -ācis [audeo], adj., daring, bold, courageous, resolute, dauntless; confident. | auricomus, -a, -um [aurum + coma, golden-haired], adj., with golden leaves or foliage, golden-leaved, 6, 141. |
| audēns, -entis [audeo], part. as adj., daring, bold, brave. | aurīga, -ae [aurea (bridle) + ago], m., charioteer, driver. |
| audō, -ire, -ivi, -itus, hear; listen to, heed, obey; hear of. | aurōra, -ae, f., dawn, morning; personified, Aurora, goddess of dawn, and wife of Tithonus, who precedes the chariot of the sun-god. |
| auferō, auferre, abstuH, ablatus [ab + ferō], bear or carry off or away, take away, remove. | aurum, -i, n., gold; anything made of gold, money, gold plate. |
| augeō, -ere, auxi, auctus, augment, increase, add to the number of. | Ausonia, -ae, f., Ausonia; ancient name for central and southern Italy; Italy. |
| Augustus, -i, m., surname given Octavius Caesar, by the Senate, B.c. 27, as emperor of Rome. | Ausonius, -a, -um, adj., Ausonian, Italian. |
| aula, -ae (old gen. -āī), f., hall, court, palace. | auspex, -icis [avis + specio], c., diviner, seer, interpreter, soothsayer; also poet., leader, guide, director, protector. |
| aulaeum, -i (aula), n., cover, curtain, tapestry, drapery, richly embroidered fabric or stuff. | auspiciun, -i [auspex], n., augury, auspice, divination, from the flight of birds; omen, token, sign; power, authority, will. |
| Aulis, -ilds, f., a Boeotian port from which the Greeks sailed against Troy. |  |
Auster, -tri, m., south wind, wind; the south.
austum, -i [audeo], m., daring deed, venture, attempt; daring.
aut, conj., or; aut ... aut, either ... or.
autem, conj., but, on the contrary, on the other hand, yet, however; moreover, now, besides, again.
Automedōn, -ontis, m., charioteer of Achilles and, after his death, armor-bearer of Pyrrhus.
autumnus, -i [augeo], m., season of increase, autumn.
auxillium, -i [augeo], n., aid, help, assistance, relief, succor.
avārus, -a, -um [aveo], adj., covetous, avaricious, greedy, grasping.
āvehō, -ere, -vexi, -vectus [a + veho], carry or bear away; pass., sail away, depart, 2, 43.
āvellō, -ere, -vellī, -volus [a + vello], tear off or away; pull away or off, pluck; take away, steal, carry off.
Avernus, -i (ἀποστείλω, birdless), m., Avernus, a lake in Campania between Baiae and Cumae. Birds flying over it were killed by the exhalations. Near it was one of the fabled entrances to the Lower World and also the grotto of the Cumaean Sibyl. Poet. for the Lower World.
Avernus, -a, -um, adj., of Avernus; subst., Averna, -ōrum, n., the region about Lake Avernus; the Lower World.
barathrum, -i [βαραθρον], n., abyss, gulf, chasm.
barba, -ae, f., beard.
barbaricus, -a, -um [barbarus], adj., foreign, barbaric, strange.
barbarus, -a, -um, adj., barbarian, barbarous, savage, cruel; foreign, strange.
Barcaeí, -orum, m., the Barcaeans, inhabitants of Barce, a town of Libya.
Barce, -es, f., nurse of Sychaeus.
beatus, -a, -uin [beo], adj., blessed.
Bebrycius, -a, -um, adj., Bebrycian, of Bebrycia, a country in Asia Minor, more commonly known as Bithynia.
Belides, -ae, m., son or descendant of Belus.
bellatrix, -icis [bello], i., female warrior; as adj., warlike.
bellum, -i [originally duellum; cf. duo], n., war, conflict, battle; personified, War.
bélua, -ae, f., beast, monster; a large, or ferocious, animal.
Bélus, -i, m. 1. King of Tyre and Sidon and father of Dido. 2. Founder of Dido’s royal line. 3. Ancestor of Palamedes, 2, 82.
bene [bonus], adv., well, rightly.
benignus, -a, -um [for benigenus, from bonus + gero, bring forth], adj., benignant, kindly, friendly, gracious.
Berecyntius, -a, -um, adj., of Berecyntus, a mountain in Phrygia sacred to Cybele.
Bola, -ae, f., a town of the Aequi in Latium.

*bonus*, -a, -um, adj., good (general term, applying to all kinds of excellence), kind, kindly, propitious, friendly.

Boreās, -ae (Bopēas), m., the north wind; the North.

bōs, bovis (bōs), c., bull, bullock, ox, cow, heifer; pl., cattle.

bracchium, -i (brapkum), n., arm, forearm; branch, projection (as a headland), 3, 535; pl., sailyards.

brattea, -ae, f., a thin plate of metal; gold-leaf; gold-foil.

brevis, -e, adj., short, shallow; subst. pl., brevia, -iwm, n., shoals, shallows.

breviter [brevis], adv., briefly, in, (or with) a few words.

Briareus (trisyll.), -ei, m., a hundred-armed giant; one of the three sons of Uranus.

brūma, -ae [brevima for brevis-sima, sc. dies], shortest day, winter solstice, winter.

brūmālis, -e [bruma], adj., of winter, wintry, winter's.

Brütus, -i, m., Lucius Junius Brutus. He expelled the Tarquins and was first consul.

būdō, -ōnis, m. (but f. in 4, 462, its only occurrence in the Aeneid), owl.

Būtēs, -ae, m., a descendant of Amycus, king of Bebrycia, 5, 372.

Būthrōtum, -i, n., a seaport town of Epirus.

Byrsa, -ae, f., the citadel of Carthage.

C

cacūmen, -inis, n., peak, top, summit.

cadō, -ere, cecidi, caēsus, fall, sink down; of heavenly bodies, set, sink, wane; subside, become quiet; fall (in battle), die, perish, be slain; happen, occur.

cadūcus, -a, -um [cado], adj., doomed or destined to fall or die; fallen, slain, 6, 481.

cadus, -i, m., jar; urn.

caecus, -a, -um, blind; blinded, desperate, reckless; secret, hidden, private; dark, obscure, gloomy, dismal; vague, aimless, uncertain, ineffectual.

caedēs, -is [caedo], f., slaughter, murder, killing, bloodshed; fig., blood, gore.

caedo, -ere, cecidi, caēsus, cut, cut down; slaughter, slay, kill; sacrifice.

caelestis, -e [caelum], adj., heavenly, celestial, divine; subst. pl. caelestēs, -ium, c., the gods.

caelicola, -ae [caelum + colo], c., inhabitant of heaven, deity, god.

caelīfer, -era, -erum [caelum + fero], adj., heaven-supporting, sky-bearing.

caelō, [caelum, chisel or graver's tool], 1, carve in relief, engrave, emboss, chase.

caelum, -i, n., sky, heavens, heaven; air, weather; Upper World.
Caeneus (dissyl.), -eï, m., a Thessalian girl named Caenis, transformed into a boy by Neptune, and later restored to her original sex, 6, 448.

cænum, -i, n., dirt, mire, filth, mud.

cæruleus and caerulus, -a, -um [caelum], dark blue, azure; dark, gloomy, black, funereal; subst. n. pl., the sea.

Caesar, -aris, m., in the Aeneid, Augustus, the first emperor of Rome. His mother was sister of Caius Julius Caesar, the renowned general, statesman, author, and dictator; the latter adopted his nephew, who thus became Caius Julius Caesar Octavianus; later, when emperor, the title Augustus was added.

cæsarīs, -ēi, f., hair of the head, flowing locks.

cæspes, -itis [caedo], m., turf, sod.

cæstus, -ūs [caedo], m., cestus, gauntlet, boxing-glove (straps loaded with lead and wound round the boxer’s hand and arm).

Caicus, -i, m., a Trojan comrade of Aeneas and commander of one of his vessels.

Cālōta, -ae, f., a town in Latium (now Gaeta), named after the nurse of Aeneas.

Calcar, -ārīs [calx], n., spur.

Calchās, -antis, m., a priest and seer of the Greeks at Troy.

caleō, -ēre, -ui, be warm or hot, glow.

calidus, -a, -um [caleo], adj., warm, hot.

cāligō, -inis, f., mist, fog, darkness, obscurity.

cāligō, 1, be dark or gloomy; be thick with mist.

callis, -is, m., foot-path, path (narrow, stony, or rough).

calor, -ōris [caleo], m., warmth, heat, vital heat.

calx, calcis, f., heel, foot.

Camarna, -ae, f., a town on the southern coast of Sicily.

Camillus, -ī, m., M. Furius Camillus, who took Veii and freed Rome from the Gauls, B.C. 390.

caminus, -i, m., forge, furnace; crevice, crater.

campus, -i, m., plain, field, race-course, surface of the sea; Ma-vortis Campus, the Campus Martius in Rome, on the left bank of the Tiber.

candēns, -entis [candeo], part. as adj., white, glowing, shining.

candidus, -a, -um [candeo], adj., pure white, white, beautiful, fair.

candor, -ōris [candeo], m., whiteness, brilliancy, splendor.

cāneō, -ēre, -ui [canus], be white, gray, or hoary.

canis, -is, c., dog.

canistra, -ōrum [kāνστρα], n., basket, baskets.

cānitīēs, -ēi [canus], f., grayness; hoariness, gray hair.

canō, -ere, cecini, cantus, sing, play, chant; celebrate, rehearse, narrate; foretell, reveal, predict; proclaim, announce.
canōrus, -a, -um [cano], adj., tuneful, melodious, harmonious.
cantus, -ūs [cano], m., singing, song; melody, strain, sound.
cānus, -a, -um, gray, gray (or white) haired, hoary; venerable, ancient, time-honored.
capüssō, -ere, -sīvī, -situs [capio], seize, grasp, lay hold of; strive to reach, perform, execute.
capiō, -ere, cepi, captus, take; seize, take possession of, capture, reach, occupy; ensnare, delude, deceive, betray, beguile; charm, fascinate, captivate.
capitiōnum, -ī [caput], n., the Capitol or temple of Jupiter Optimus Maximus on the Capitoline hill at Rome. In the plural the summit, with the temple and other buildings.
capra, -ae [caper], f., she-goat, goat.

caprigenus, -a, -um [caper + genus], adj., of the goat kind; of goats.
captivus, -a, -um [capio], adj., captured, captive, plundered; subst., captive.
captō [capio], 1, catch at eagerly, strive to seize, catch; listen to.
capulus, -i [capio], m., handle, hilt.
caput, -itis, n., head; summit, peak, top; life; man, person, creature.
Capys, -yos, m. 1. Comrade of Aeneas and commander of one of his vessels, 2. Eighth king of Alba.
carbasus, -i [καρπασός], f., linen; sail, canvas.
carcer, -eris, m., prison, prisonhouse, dungeon; barrier, starting-place.
carchesium, -i [καρχήσων], n., cup, drinking-cup, beaker, bowl (with two handles).
cardō, -inis, m., hinge, pivot, socket; turning-point, crisis, emergency.
careō, -ère, -uí, -itūrus, be without, be free from; be deprived of, lack, want, miss; relinquish, deprive one's self of, 4, 432.
carina, -ae, f., keel, boat, vessel, ship; hull.
carmen, -inis, n., song, strain, note, lay; hymn, poem, verse, inscription; prophecy, prediction; incantation.
Carpathius, -a, -um, adj., of Carpathus, an island in the Aegean, northeast of Crete; Carpathian.
carpō, -ere, -psi, -ptus, pluck, pluck off, feed on, enjoy; prey upon, consume, waste away; w. viam, hasten, pursue one's way.
cārus, -a, -um, adj., dear, precious, beloved; loving, fond.
Casplus, -a, -um, adj., Caspian, of the Caspian Sea; Asiatic.
Cassandlra, -ae, f., daughter of Priam and Hecuba, beloved of Apollo and gifted by him with prophecy; not requiting his love, she was condemned to proclaim the downfall of Troy, but was believed by no one.
cassus, -a, -um, adj., void, deprived of.
castellum, -i [castrum], n., for-
tress, castle, stronghold, fastness, 5, 440.
castīgō [castus + ago], 1, chastise, punish; rebuke, reprove, chide.
castra, -ōrum, n., camp, encampment; naval camp, fleet.
Castrum Inui, a town of Latium, near Ardea.
castus, -a, -um, adj., chaste, pure, guiltless; virtuous, pious, righteous; sacred, holy.
casus, -us [cado], m., fall; chance, fate, fortune; event, occurrence, vicissitude; downfall, destruction; misfortune, calamity, disaster; danger, peril; crisis, emergency.
catena, -ae, f., chain, fetter.
caterva, -ae, f., crowd, troop, throng, multitude, band.
Cats, -onis, m., M. Porcius Cato the Censor, noted for his stern and uncompromising morality; he died at the age of 85 in the year 147 B.C.
catulus, -i, m., whelp, cub.
Caucasus, -i, m., a range of mountains between the Black and Caspian seas.
cauda, -ae, f., tail.
Caulon, -onis, m., a town of southern Italy on the east coast of Bruttium.
Caurus, -i, m., see Cōrus.
causa, -ae, f., cause, reason, occasion, pretext; legal, cause, case, suit, lawsuit.
cautēs, -is, f., sharp or pointed rock; cliff, crag, rock.
cavea, -ae [cavus], f., hollow place, spectators' seats in a theatre; theatre, amphitheatre.
caverna, -ae [cavus], f., cavity, hollow, cave, grotto, cavern.
cavō [cavus], 1, hollow out; hew away, cut through, 2, 481; cavātus, -a, -um, p.p. as adj., hollowed out and therefore overhanging, overarching, vaulted.
cavus, -a, -um, hollow, vaulted, arching, enshrouding, enveloping.
Cecropīdēs, -ae, m., descendant of Cecrops; pl., the Athenians. Cecrops was the fabled founder of Athens.
cēdō, -ere, cessi, cessus, withdraw, retire, depart, recede; give place, give way, yield, recede; be behind; fall to, as a possession.
Celaenō, -ūs, f., one of the Harpies. There were three of these monsters, Aēllo (tempest), Ocypete (swift-winged), and Celaenō (black). Sent by the gods to torment Phineus, king of Thrace, they were driven thence to the Strophades by the sons of Boreas, in return for prophetic advice given by Phineus to the Argonauts.
celebrō [celeber], 1, throng, frequent, celebrate in crowds, solemnize.
celer, -eris, -ere, adj., swift, quick, fleet, rapid, speedy.
celerō [celer], 1, hasten, speed, quicken.
ceila, -ae, f., storehouse, cell (of the honeycomb).
celō, 1, conceal, hide.
celsus, -a, -um [obsolete cello, rise] adj., high, lofty.
Centaurus, -i, m., Centaur, a fabled monster having human head and shoulders and the legs and body of a horse; also fem., 5, 122, the name of one of Aeneas’s vessels.
centum, indecl. adj., hundred.
centumgeminus, -a, -um [centum + geminus], hundred-fold, hundred-armed, an epithet of Briareus.
Ceraunia, -örum, n., a mountain range on the coast of Epirus.
Cerberus, -i, m., the three-headed dog of Pluto which guarded the entrance to the infernal regions.
Cerealis, -e [Ceres], adj., of Ceres; with arma, utensils for preparing (or making) flour or bread; cooking utensils.
cerebrum, -i, n., brain.
Cerēs, -eris, f., goddess of agriculture; she was daughter of Saturn and Ops, sister of Jupiter, and mother of Proserpina; meton., corn, grain, bread.
cernō, -ere, crēvi, crētus, see, behold; discern, descry, perceive.
certāmen, -inis [certo], n., strife, struggle, contest, combat, fight; rivalry, emulation; energy, exertion.
certātim [certo], adv., emulously, eagerly, earnestly, with or in rivalry.
certē [certus], adv., certainly, surely, assuredly, truly; at least, at any rate.
certō [certus], 1, strive, struggle, contend, fight; vie with; engage in.
certus, -a, -um [cerno], adj., fixed, determined, settled, definite, certain, inevitable; unswerving, unchanging, direct; resolved on, bent on; unerring; inevitable; faithful, trusty, resolute; with facere, inform.
cerva, -ae [cervus], f., hind, deer.
cervix, -īcis, f., neck; shoulder.
cervus, -i, m., stag, deer.
cesso [cedo], 1, cease, stop; loiter, linger, delay, be slow or idle; hesitate.
(cēterus), -a, -um, adj. (nom. sing. m. not used), rest of, remaining, other.
cētus, -i [pl. nom. and acc. cētē (kētos), n.], m., sea-monster, whale.
ceu, adv., as, just as; as if, as when.
Chalcidicus, -a, -um, of Chalcis, Chalcidian; of Cumae, Cumean; Cumae was originally settled by colonists from Chalcis in Euboea.
Chāōn, -onis, m., a Trojan, brother of Helenus.
Chāonia, -ae, f., a country of northwestern Epirus.
Chāonius, -a, -um, of Chaonia, Chaonian.
Chaos, abl. Chāō, n., Chaos, personified by Virgil as god of the Lower World; he was father of Erebus and Nox, 4, 510.
Charōn, -ontis, m., Charon, son of Erebus and Nox, ferryman
of the shades over the river Styx.

Charybdis, -is, f., a whirlpool in the Straits of Messina near the coast of Sicily and opposite the rock Scylla.

Chimaera, -ae, f., a fabulous fire-breathing monster of Lycia, having the head of a lion, the body of a goat, and the tail of a dragon, 6, 288; also one of the ships of Aeneas, 5, 118.

Chlaemys, -ydis [-λαιμος], f., a large woolen outer garment worn by the Greeks; cloak, mantle.

Chorea (e short in Virgil), -ae [-χορα], f., dance, circling dance, choral dance.

Chorus, -i [-χορα], m., choral dance, dance; chorus, choir; band, train, troop, company.

cieo, -ere, civi, citus, move, stir, agitate, shake, stir up; excite, kindle, rouse, stimulate; make, enact, cause, produce; call, call upon, invoke.

cingo, -ere, cinxii, cinctus, surround; encircle, fly or circle around; gird; envelop, overspread, 5, 13; wreath, crown, 5, 71.

cingulum, -i [-cingo], n., girdle, belt.

Cinis, -eris, m., ashes, embers; tomb, sepulchre, 4, 633.

Circä, adv. and prep. w. acc., around, about.

Circē, -ēs, f., a famous sorceress, daughter of the Sun; she lived on an island off the western coast of Italy.
circumvolō [circum + volo], 1. fly around, hover around or over; envelop, cover, enshroud.
circumvolvō, -ere (no perf.), -volūtus, roll around, revolve; pass., to complete, 3, 284.
circus, -1, m., circle, race-course.
Cisseus (dissyl.), -ei, m., a king of Thrace and father of Hecuba, the wife of Priam.
Cithaerōn, -ōnis, m., a mountain in Boeotia sacred to Bacchus.
cithara, -ae [κιθάρα], f., lute, lyre, harp.
cito [citus], adv., quickly, speedily, swiftly, soon.
citus, -a, -um [cieo], adj., quick, speedy, swift, rapid.
civilis, -e [civis], adj., of or belonging to a citizen, civic, civil.
civis, -is, c., citizen, fellow-citizen, fellow-countryman or -countrywoman.
clādēs, -is, f., slaughter, carnage; havoc, disaster, calamity; scourge, 6, 843.
clam [akin to celo], adv., secretly, stealthily, unawares.
clāmō, 1, cry out, call upon.
clāmor, -ōris, m., shout, loud cry, outcry; shriek, scream, wail; applause, acclaim; roar, din, noise; protest.
clangor, -ōris [clango], m., noise, din, blare; flapping, 3, 226.
clārēscō, - re, clārūi [clareo], of light, grow clear or bright; of sound, grow loud.
Clarius, -a, -um, adj., Clarian, of Claros; a town in Ionia famous for a temple and oracle of Apollo located there.
clarus, -a, -um, adj., clear (used of things seen or heard); bright, brilliant; loud, shrill, clear-toned; renowned, illustrious, famous, glorious.
classis, -is, f., fleet.
claudō, -ere, clausi, clausus, shut, close; enclose, shut in; close against, bar against.
claudus, -a, -um, adj., lame; crippled, maimed, disabled.
claustra, -ūrum [clando], n., fastnings, bolts, bars; barriers; straits, narrows, headlands.
clāvus, -i, m., nail; rudder, tiller, helm.
cllēns, -entls [for cluens, from cluo], m., client, dependent.
clīpeus, -i, m., shield (large and round).
Cloanthus, -i, m., a Trojan, comrade of Aeneas and commander of one of his vessels.
Cluentius, -i, m., a Roman gentile name.
CōcYTUS,-i [κωκυρός, a shrieking], n., a river of the Lower World.
coeō, -ire, -ivi or -ii, -itus [com- + eo], go or come together; congeal, curdle.
coepi, -isse, coeptus, begin, commence.
coeptum, -i [coepi], n., undertaking, enterprise, design.
coerceō, -ere, -ui, -itus [com- + arco], keep in, confine, restrain, surround.
coetus, -ūs [coeo], m., meeting,
assembly, gathering, company; flock.

Coeus, -i, m., one of the six Titans and father of Latona. The Titans were the sons of Coelus and Terra.

cognātus, -a, -um [com- + (g)natus], related by blood, kindred.
cognōmen, -inis [com- + nomen], family name, surname; name, appellation.
cognōscō, -ere, -gnōvi, -gnitus [com- + (g)noscō], ascertain, learn; know; recognize.
cogō, -ere, cogēi, coactiis [com- ago], drive together, collect, gather, assemble; condense; force, feign, 2, 196.
cohibeō, -ēre, -ui, -itus [com- + habeō], restrain, confine.
cohors, -tis, f., train, company, troop, fleet.

Collatinus, -a, -um, adj., of Collatia, a town near Rome; Collatine.
colligō, -ere, -legi, -lectus [com- + lego], bring together, collect, gather, assemble; reef.
collis, -is, m., hill.
collum, -i, n., neck.
colō, -ere, -ui, cultus, till, cultivate; inhabit, live in, dwell in; cherish, honor, esteem, worship, regard.
colōnus, -i [colo], m., husbandman; colonist.
color, -ōris, m., color, complexion, hue, tint.
coluber, -bri, m., snake, serpent.
columba, -ae, f., dove, pigeon.
columna, -ae, f., column, pillar.

coma, -ae, f., hair, locks; foliage, leafy crown, 2, 629.

comāns, -antis [coma], adj., hairy; crested.
comes, -itis [com- + eo], c., companion, comrade, attendant; follower, friend; ally.
comitātus, -ūs [comitor], m., retinue, train, following, suite, escort.
comitor [comes], 1, accompany; attend, follow.
commendō [com- + mando], 1, intrust, commit, consign, commend.
commisceō, -ere, -miscui, -miscitus or mixtus [com- + misceō], mix together, mingle, blend, unite.

communis, -i [commo], n., offence, fault, crime.
committō, -ere, -missi, -missus [com- + mitto], join, unite; engage in (combat); begin, commence; commit (a crime or offence).
commoveō, -ere, -mōvi, -mōtus [com- + moveō], move, stir; shake; rouse, excite, agitate, disturb; alarm. terrify.

commūnis, -e [com- + munus], adj., common.

cōmō, -ere, cōmpsi, cōmptus [com- + emo], comb, dress, arrange, bind up.

compāgēs, -is [com- + pango], f., joint, seam; fastening; frame, framework.

1. compellō, 1, address, speak to, accost; upbraid.
2. compellō, -ere, -pulli, -pulsus
complector 27

[com- + pello], drive together, drive; force, compel.

complector, -ī, -plexus [com- + plecto], encircle, enfold, embrace, hold.

complexō, -ēre, -ēvi, -ētus [com- + pleo], fill up, fill; crowd, throng; complete.

complexus, -ūs, m., embrace.

componō, -ere, -posui, -positus [com- + pono], put together; build, found; settle, arrange, put (or lay) to rest, bury; quiet, calm, ailay.

compositō [compono], adv., according to (or by) argument or compact.

comprehendō or comprēndō, -ere, -undi, -nsus [com- + prehendo], seize, grasp; recount, enumerate, describe.

comprimō, -ere, -pressi, -pressus [com- + premo], check, quell, repress, restrain, curb, stay.

concavus, -a, -um [com- + cavus], hollow.

concēdo, -ere, -cessi, -cessus [com- + cedo], depart, withdraw, go or come away, grant, permit, allow.

concha, -ae [kōγγή], f., conch, shell; fig., trumpet.

concīdō, -ere, -cidi [com- + cado], fall, fall down.

concīlīo [concilium], 1, procure, win, secure; gain or win the favor of.

concīlīum, -ī [com- + (root) cal, call], assembly, gathering, company, council.

concilīō, -ere, -cēpi, -ceptus

[com- + capio], conceive, harbor, become possessed by, 4, 474; imagine, apprehend, 4, 502.

concitus, -a, -um [concīeo], adj., stirred up, aroused, roughened with, 3, 127.

conclāmō [com- + clamō], 1, cry out, shout, cry, exclaim.

concludō, -ere, -sī, -sus [com- + cludo], shut in, inclose, confine; surround, encompass.

concors, -cordis [com- + cor], adj., harmonious, friendly, peaceful.

concrēscō, -ere, -crēvi, -crētus [com- + cresco], grow together, take on form by hardening; part., concrētus, -a, -um, ingrown, inherent, ingrained; stiffened, matted, clotted, hardened.

concurrō, -ere, -curri (cucurri), -cursus [com- + curro], run together or rush together (to a place); engage, encounter, fight.

concursus, -ūs [concurro], m., concourse, throng, crowd, assembly, gathering, multitude.

concutlo, -ere, -cussi, -cussus [com- + quatio], shake, shake violently; agitate, alarm, terrify, arouse, excite; overwhelm.

condēnsus, -a, -um [com- + densus], adj., crowded together, huddled together, close together.

condō, -ere, -didi, -dītus [com- + do], found, establish, build; store (or treasure) up; hide, conceal; lay to rest, bury, consign (to the tomb); restore, 6, 792.

cōnferō, -ferre, contuli, collātus
confertus, -a, -um [confercio], crowded together, in dense or close array.

conficiō, -ere, -feci, -fectus [com- + facio], finish, accomplish, execute; wear out, waste, weaken, exhaust.

confido, -ere, -fidi, -ficus sum [com- + fido], semi-dep., trust in, rely upon, have faith or confidence in, trust.

configō, -ere, -fixī, -fixus [com- + figo], transfix, pierce through.

confiteor, -eri, -fessus [com- + fido], confess, acknowledge, avow.

confingō, -ere, -fingī, -flictus [com- + fingo], dash or strike together, contend, struggle, fight.

confugio, -ere, -fugiō, -fusus sum [com- + fundo], shoe together, mix, mingle, blend; confuse, perplex, disturb; break, violate.

congemo, -ere, -ui [com- + gemo], groan or sigh deeply or loudly.

congerō, -ere, -gessi, -gestus [com- + gero], collect, pile (or heap) up; build, construct.

congredior, -ī, -gressus [com- + gradior], go together, meet, engage (in battle with), encounter.

congressus, -ūs [congedior], m., meeting; pl., interview, 5, 733.

coniciō, -ere, -fecta, -fectus [com- + iacio], throw together, throw, cast, hurl; with sē, hasten, rush, dash.

conifer, -era, -erum [conus + fero], adj., cone-bearing.

conitor, -i, -nixus and -nisus [com- + nitor], exert one's self, strain every nerve; struggle, strive.

coniugium, -i [coniungo], n., marriage, wedlock, union; meton., husband, wife.

coniungō, -ere, -iūnxi, -iunctus [com- + iungo], join, join together, unite, clasp; associate, ally.

coniunx, coniugis [coniungo], c., husband, wife; consort, spouse; bride, betrothed.

coniūgātus, -a, -um [coniungo], adj., of the same blood; subst., kinsman, relative, brother.

coniunxunitās, -ātis [consanguineus], f., blood-relationship, kinship.

conscendō, -ere, -scendi, -scensus [com- + scando], ascend, climb, mount; embark upon.

conseius, -a, -um [com- + scio],
adj., having complete knowledge of; conscious, knowing, conscious of (guilt); having knowledge in common, confederate.

consequor, -sequi, -secūtus [com- + sequor], follow closely, follow up, pursue.

cōnservō, -ere, -serui, -sertus [com- + sero, join together], fasten together, link together; with proelium, join or engage in battle, fight.

consensus, -ūs [consido], m., assembly, gathering.

condidō, -ere, -sēdī, -sessus [com- + sidō], sit down; alight, perch; sink down; settle, take up one’s abode; anchor, 3, 378.

consilium, -i [cf. consulo], n., counsel, advice; plan, purpose, design.

constituō, -ere, -titū, -stitus [com- + stito], stand still; stand; halt, pause, stop; take one’s stand; remain, settle; rest, be at rest.

consensō, -āre, -nī [com- + sono], resound, reëcho.

conspectus, -ūs [conspicio], m., sight, view, presence; conspectu in medīō, in the midst of the gazing throng, 2, 67.

conspeciō, -ere, -specī, -spectus [com- + specio], look at, see, behold, spy, descry, catch sight of; find, discover, 6, 508.

consternō, -ere, -strāvī, -strātus [com- + sterno], strew over, cover, strew, bestrew.

constituō, -ere, -nī, -nītus [com- + statuo], place, set, station; erect, build, raise; determine, decide, resolve.

constō, -āre, -stītī, -stātus [com- + sto], stand together, stand firm, be fixed; be settled or calm (of the weather).

consul, -ulis, m., one of the two chief magistrates of Rome; consul.

consulō, -ere, -nī, -tus, consult.

consultum, -i [consulo], n., advice, response (of an oracle).

consūmō, -ere, -sūmpsi, -sūmpitus [com- + sumo], consume, spend, use up.

consurgō, -ere, -surrēxī, -surrēctus [com- + surgo], rise, arise.

contactus, -ūs [contingo], touch.

consecutus, -ere, -tempsī, tempitus [com- + temno], despise, defy.

contentus, -a, -um [contineo], part. as adj., contented, satisfied.

conterreo, -ere, -ulī, -itus [com- + terreo], frighten greatly, terrify.

contentor, -ere, -texūi, -textus [com- + texo], weave together, construct, frame, build.

consticāscō, -ere, -ticūi [com- + taceo], become still or silent, cease speaking; be still or silent.

contineō, -ere, -tinui, -tentus [com- + teneo], hold together;
contingo, -ere, -tligi, -tactus [com- + tango], touch, lay hold of; attain, arrive at, gain, reach; hit; impers., befall, happen, be one's lot.

continuō [continuus], immediately, straightway, forthwith.

contorqueo, -ere, -torsi, -tortus [com- + torqueo], turn quickly or hastily, whirl round; hurl, throw, cast.

contra: 1, adv., on the opposite (or the other) side, opposite, fronting, facing; on the contrary, on the other hand; against, in opposition; in reply; 2, prep. w. acc., over against, opposite to; against; facing; in reply to.

contrahō, -ere, -trāxi, -trāctus [com- + traho], draw or bring together, collect, gather, assemble, muster.

contrārius, -a, -um [contra], adj., opposite; opposed, opposing, contrary; unfavorable, adverse, hostile.

contremiscō, -ere, -tremui [com- + tremo], shake, quake, tremble.

contundō, -ere, -tudī, -tūsus or -tūsus [com- + tundo], bruise; crush, subdue, conquer, overpower.

contus, -ī, m., pole, pike.

coniōbium (sometimes trisyll.), -ī [com- + nubo], n., wedlock, marriage, nuptials; marriage tie.

conus, -ī, m., cone; peak (of a helmet).

convallis, -īs [com- + vallis], f.; secluded valley, vale, glen.

convectō, -āre [freq. of convehō], carry (or bring) together, collect, convey.

convellō, -ere, -vellī, -volus [com- + vello], tear up, tear away, wrench off, rend usunder, pluck off or up, uproot; shatter, convulse.

convenīō, -īre, -vēnī, -ventus [com- + venio], come together, assemble, gather, meet.

convventus, -ōs [convenio], m., meeting, assembly, gathering, throng.

convertō, -ere, -vertī, -versus [com- + verto], turn around, turn, reverse; direct, bring to bear; change.

convexus, -a, -um [convehō], adj., convex, hollow, concave; subst., convexum, -i, n., often pl., hollow, cavity, recess; arch, vault; slope; Upper World.

convivium, -ī [com- + vivo], banquet, feast.

conversus, see convellō.

convolvō, -ere, -volvi, -volūtus [com- + volvo], roll up, coil.

coorior, -īri, -ortus [com- + orior], arise, break forth, break out, spring up.

cōpia, -ae [com- + ops], f.; abundance, plenty; forces, troops, numbers (usually pl.); ability, power, means; opportunity, permission, leave.

cor, cordis, n., heart; soul; feeling, emotion; cordi esse allicui, be dear to somebody, please.
Cora, -ae, f., a town of the Volsci in Latium.

cōram: 1, adv., before, before one's eyes, in one's presence, in person, with one's own eyes; face to face, openly; 2, prep. w. abl., before, in the presence of, before the eyes of.

Corinthus, -ī, f., a city of Greece, destroyed by Mummius, B.C. 146.

1. corneus, -a, -um [cornu], adj., of horn, 6, 894.
2. corneus, -a, -um [cornum], adj., of cornel wood, of the cornel tree.

cornēps, -edis [cornu + pes], adj., horn-footed, hoofed, horn-hoofed.

cornū, -ōs, n., horn, antler; end, tip (used by synecdoche for sail-yards).

cornum, -i, n., cornel cherry.

Coroebus, -i, m., a Phrygian ally of the Trojans; he was a son of Mygdon and lover of Cassandra.

corōna, -ae [körōνa], f., crown, diadem, wreath, garland, chaplet.

corōnō [corona], 1, crown, wreath.

corporeus, -a, -um [corpus], adj., of the body, bodily, corporeal, carnal.

corpus, -oris, n., body; form, figure, frame, framework; size, bulk; corpse, carcass; person; mass, 6, 727.

corripiō, -ere, -ripui, -reptus [com- + rapiō], snatch, snatch up or away, seize, catch, grasp; rouse; with viam, spatium, etc., hasten on or along; dash (or speed) over or along.

corrumpō, -ere, -ripui, -ruptus [com- + rumpo], break to pieces; damage, injure; taint, infect.

cortex, -icis, m., bark.

cortina, -ae; f., caldron, kettle; tripod of Apollo (on which the priestess sat); fig., oracle.

Cōrus, -ī [or Caurs], m., the northwest wind.

coruscō, -āre, move rapidly; wave, shake, brandish, swing.

coruscus, -a, -um [corusco], adj., waving, swaying; flashing, gleaming, glittering.

Corybantius, -a, -um, adj., of the Corybantes, priests of Cybele; Corybantian.

Corynæus, -i, m., a companion of Aeneas.

Corythus, -i, m., an ancient town of Etruria, now Cortona.

Cossus, -ī, m., A. Cornelius Cos- sus, consul b.c. 428, who won the spolia opima by slaying the king of Veii.

costa, -ae, f., rib, side.

cothuruus, -ī [kōθurōs], m., cothurnus, hunting-boot, buskin; a Grecian hunting-boot reaching halfway to the knee.

crassus, -a, -um, adj., thick, clotted.

crastinus, -a, -um [cras, to-morrow], of to-morrow, to-morrow's.

crāter, -ēris [kraṭēr], m. (acc. sing. -ēra; acc. pl. -ēras), mixing-bowl, bowl, jar.

creātrix, -īcis [creo], f., mother.
creber, -bra, -brum, adj., frequent, repeated, incessant, numerous, constant; abounding in, teeming with; fresh.

crebrēscō, -ere, crebui [creber], become frequent; (of the wind), increase in strength, freshen.

crēdō, -ere, -dī, -ditus, intrust, trust, confide in; believe, suppose, think; with sē, risk, 5, 383.

cremō, 1, burn, consume.

crepitō, -āre [crepo], rattle, crackle; murmur, rustle; crack.

crepō, -āre, -ui, -itus, rattle, crack; break with a crash, 5, 206.

Crēs, -ētis, m., a Cretan.

Crēsius, -a, -um [Cres], adj., of Crete, Cretan.

Crēssa, -ae [Cres], f., a Cretan woman.

Crēta, -ae, f., Crete.

Crētaeus, -a, -um (Creta), adj., of Crete, Cretan.

crētus, -a, -um [cresco (creō)], part. as adj., born, sprung, descended.

Crēusa, -ae, f., wife of Aeneas, and daughter of Priam.

crimen, -inis, n., accusation, charge, arraignment; crime, guilt, sin, offence.

crinis, -is, m., hair; pl., locks; train (or trail) of light.

Crinisus, -ī, m., a river of southwestern Sicily; the river god.

crinitus, -a, -um [crinis], adj., long-haired.

crispō, -āre, no perf., -ātus, curl; wave, brandish.

crista, -ae, f., crest, plume.

cristātus, -a, -um [crista], adj., crested, plumed.

crocēns, -a, -um [crocus, saffron], adj., saffron, saffron-hued (or -colored), yellow.

crudēlis, -e [crudus], adj., cruel; fierce, harsh, hard-hearted; merciless, pitiless, ruthless, relentless; deadly, bitter, unfeeling, unnatural.

crudēlīter [crudelis], adv., cruelly, barbarously, fiercely, etc.

crūdus, -a, -um [cruor], adj., bloody, raw, of rawhide; strong, vigorous, lusty, sturdy.

cruentus, -a, -um [cruor], adj., bloody, blood-stained; blood-thirsty, cruel, murderous.

cruor, -ōris, m., blood, gore.

cubile, -īs [cubo, lie down], couch, bed.

cubitum, -ī [cubo], n., elbow.

culmen, -inis, n., top, summit; roof; height, pinnacle, 2, 290.

culpa, -ae, f., fault, crime, offence, weakness, error.

culpātus, -a, -um [culpo], part. as adj., blamed, blameworthy, guilty.

cuīter, -tri [colo], m., knife.

cultrix, -īcis [colo], f., inhabitant, protectress.

cultus, -ūs [colo], m., cultivation; dress, appearance, guise, plight, 3, 591; habits, mode of life, life.

1. cum, prep. w. abl., with.

2. cum, conj., when, while; although, though; since.

Cumae, -ārum, f., an ancient town on the coast of Campania.
Cūmaeus, -a, -um [Cumaë], Cumaean, of Cumaë.
cumba, -ae [κυμα], f., boat, skiff.
cumulō [cumulus], 1, heap up, heap; load, fill, load down; increase, augment.
cumulus, -i, m., heap, pile, mass.
cūnabula, -orum [cūnae, cradle]. n., cradle, birthplace; first or earliest abode.
cunctor, 1, delay; linger, wait; hesitate, be unwilling or reluctant.
cōnctus, -a, -um [coniunctus], adj., all (taken together), the whole, entire.
cuneus, -i, m., wedge; seats of a theatre, in which the sittings are arranged in wedge-shaped sections; assembly.
1. cupido, -inis [cupio], f., ardent desire, longing, eagerness, passion.
2. Cupidō, -inis, m., Cupid, Amor or Love; son of Venus and god of love.
cupīō, -ere, -īvī or -ī, -itus, desire, wish, long, long for.
cupressus, -i [κυράρως], f., cypress.
cūr, adv., why? wherefore? for what reason?
cūra, -ae, f., care; anxiety, solicitude, concern; sorrow, trouble, distress, grief, anguish; business, duty, office; regard, affection, love, pangs of love; object of care or love, loved one.
Curēs, -iūm, c., town of the Sabines east of Rome.

Cūrētēs, -um, m., the earliest inhabitants of Crete; Cretans.
cūrō [cura], 1, care for, regard, heed, pay attention to; take care to do anything, care to; care for, refresh.
currō, -ere, cūrrī, cursus, run, move swiftly; flow; hasten, sail, glide, skim over; speed, dart, shoot.
currua, -ūs [curro], m., chariot, cur.
cursus, -ūs [curro], m., running; race, chase, flight, course; voyage, journey, course, road, route; speed, haste; evolution, charge.
cuvva [curvus], 1, bend, curve, arch, hollow out; swell (of the sea).
curvus, -a, -um, adj., curved, curving, winding.
cuspis, -idis, f., point, spear-point, spear, lance, javelin.
custodia, -ae [custos], f., a watching or guarding; fig., the person who watches, watch, guard, sentinel.
custōs, -ōdis, c., guard, watch, watchman, guardian; keeper, defender, protector.
Cybelē, -ēs (also Cybele, -ae), f.
1. A Phrygian goddess, the Magna Mater of the Romans; she was daughter of Coelus and Terra, wife of Saturn, and mother of the gods. 2. A mountain in Phrygia sacred to Cybele.
Cyclades, -um [Κυκλάδες, cf. κύκλος, circle], islands "encircling" Delos in the Aegean Sea.
Cyclopius, -a, -um [Cyclops], adj., of the Cyclops, Cyclopean.

Cyclops, -ōpis [Κύκλωψ, round-eyed], a Cyclops. The Cyclopes were fierce giants having but one eye, which was in the middle of the forehead.

cycenus, -i [κύκνος], m., swan.

Cyllēnius, -a, -um, adj., of Cyllene, a mountain in eastern Arcadia, the birthplace of Mercury; subst., Cyllēnius, -i, m., Mercury.

cymba, see cumba.

cymbium, -i [cymba], n., cup, bowl; this was small and boat-shaped.

Cýmodocē, -ēs, f., a Nereid (daughter of Nereus), a sea-nymph.

Cýmothoē, -ēs, f., a Nereid, sister of Cymodoce.

Cynthus, -i, m., a mountain of Delos, the birthplace of Apollo and Diana.

cyparissus, -i [cf. cupressus], f., cypress; a poetic form taken from the Greek.

Cyprus, -i, f., a large island in the eastern Mediterranean.

Cythēra, -ōrum [Κύθηρα], n., an island in the Aegean Sea northwest of Crete and sacred to Venus; near this she was said to have been born from the foam of the sea.

Cytherēus, -a, -um [Cythera], adj., of Cythera, Cytherean; subst., Cytherēa, -ae, f., goddess of Cythera, Venus.

Daedalus, -i [Δαεδαλος, skilful], m., a mythical Athenian of great mechanical skill and inventive genius. For a time he dwelt at the court of King Minos of Crete and built the Labyrinth for him. Afterward, having helped Theseus to solve the mystery of the Labyrinth, he was imprisoned by Minos. By means of artificial wings which he invented he and his son Icarus escaped; the latter was drowned in the Icarian Sea, but Daedalus landed at Cumae.

danū [damnūm, loss], condemn, sentence; devote, doom, consign.

Danaus, -a, -um, adj., of Danaus, Danaan; Greek, Grecian; Danaus was an ancient king of Argos; subst., Danai, -ōrum, the Danaans, the Greeks.

daps, dapis, f., a sacrificial feast; feast, banquet (especially a rich, sumptuous, or dainty one), food, meat, viands.

Dardanla, -ae, f., poetic name for Troy.

Dardanidēs, -ae, m., male descendant of Dardanus, Trojan.

Dardanis, -idis, f., female descendant of Dardanus.

Dardanius, -a, -um [Dardanus], adj., of Dardanus, descendant of Dardanus, Dardanian, Trojan.

Dardanus, -i, m., son of Jupiter and Electra, son-in-law of Teu-
Dardanus, -a, -um, adj., of Dardanus, Dardanian, Trojan.

Darés, -ēnis, m., acc. Darēta, a Trojan boxer.

dator, -ōris [do], m., giver.

dē, prep. w. abl., from, away from, down from, out of; with expressions of material, from, of, out of; fig., of, in regard to, about; concerning; in accordance with, according to.

dea, -ae, f., goddess.

dēbellō [de + bello], 1, subdue, vanquish, quell; crush, conquer.

dēbeō, -ere, -ui, -ītus [de + habeo], owe; pass., be due, be destined.

dēbilis, -e, adj., weak, maimed, powerless, disabled, crippled.

dēcēdō, -ere, -essi, -essus [de + cedo], withdraw, depart, retire.

decem, indecl. num. adj., ten.

dēcernō, -ere, -crēvi, -crētus [de + cerno], decide, resolve, determine.

dēcerpō, -ere, -psi, -ptus [de + capio], pluck off, pluck.

decet, -ēre, -uit, it is fitting, proper, or suitable.

dēcīdō, -ere, -cidi [de + cado], fall down, fall.

dēcipīō, -ere, -cēpi, -ceptus [de + capio], deceive, beguile, betray.

Decius, -i, m., a Roman gentile name; especially P. Decius Mus, father and son, who devoted themselves to death for their country, one in battle with the Latins at Veseris, b.c. 340, the other in battle with Gauls and Samnites at Sentinum, b.c. 295.

dēcīrō [de + claro], 1, make plain, proclaim, announce, pronounce, declare.

dēcīnuō [de + clino], 1, bend down, lower, close (of the eyes or eyelids).

decor, -ōris [decet], beauty, grace, comeliness.

decorō [declus], 1, decorate, adorn, deck.

decōrus, -a, -um [decor], adj., comely, beautiful; becoming, fitting, seemly; decorated, adorned.

dēcurrō, -ere, -currī (-ecurrī) -cursus [de + curro], run down, hasten down; speed, sail, sail over.

decus, -ōris [decet], n., beauty, grace, comeliness; honor, glory, pride; ornament, adornment, decoration.

dēdignor [de + dignor], 1, deem unworthy, disdain, scorn, reject, refuse.

dēdīcō, -ere, -dīxi, -ductus [de + duco], lead, bring, draw, drag down or away, launch; lead, conduct.

dēfendō, -ere, -fendi, -fensus [de + fendo], ward off, avert; defend, guard, protect.

dēfensor, -ōris [defendo], m., defender, protector.

dēferō, -ferre, -tuli, -lātus [de + fero], bear, carry, convey;
defessus

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defessus, -a, -um [defetiscor, become wearied], adj., wearied, fatigued, exhausted; tired out, worn out; weary, spent.

deficiō, -ere, -feci, -fectus [de + facio], fail, be wanting; faint, sink, be exhausted; desert, leave, forsake.

defigō, -ere, -fixi, -fixus [de + figo], fasten down; fix, fasten; cast down, 6, 156.

defleō, -ere, -efici, -fectus [de + facio], fail, be wanting; faint, sink, be exhausted; desert, leave.

deflego, -ere, -fixi, -flxus [de -flgo], fasten down; fix, fasten; cast down, 6, 156.

defleo, -ere, -evi, -etus [de -fleo], weep for, mourn for, be wail, lament.

defluo, -ere, -xi, -xus [de + fluo], flow down, float down; fall, drop, slide; fall down.

defungor, -i, -functus [de -fungor], finish, complete, have done with.

degener, -erlis [de + genus], adj., degenerate, ignoble, base.

dego, -ere, -degi [de + ago], pass, spend.

dehinc [de + hinc], adv., from this time or place; hence, henceforth; then, next, hereupon.

dehiscēō, -ere, -hīvi [de + hisco], yawn, gape, open.

dēiciō, -ere, -iēcii, -iectus [de + iacio], throw down, cast down, hurl down; drive down, drive out, dislodge; bring down, kill, 5, 542; deprive of; cast in, 5, 490.

delnōde (dissyll.), adv., from this time, from that time, thereafter, then, thereupon, next, afterwards.

demēns, -entis [de + mens], adj.,

Demēns, -entis [de + mens], adj.,

Deiopēa, -ae, f., a nymph in Juno's train.

Deiphobē, -ēs, f., the Cumaean Sibyl, daughter of Glaucus and priestess of Apollo and Diana.

Deiphobus, -i, m., a son of Priam and, after the death of Paris, husband of Helen; at the capture of Troy Helen betrayed him to the Greeks.

delabor, -i, -lăpsus [de + labor], glide down, fall down, swoop down; fall, sink, descend.

defligō, -ere, -lēgi, -lectus [de + lego], pick out, choose, select.

delitēscō, -ere; -lītui [de + latesco], hide away, hide, lie hid, lurk.

Dellus, -a, -um [Delos], adj., of Delos, Delian, of Apollo, who was born at Delos.

Delos, -i [Δῆλος], f., one of the group of islands called Cyclades in the Aegean Sea, famous as the birthplace of Apollo and Diana; this island alone had consented to shelter their mother Latona and had till then been a floating island. In recognition of its hospitality Jupiter anchored it with chains of adamant.

delphin, -inis [δελφίν], m., dolphin.

delūbrum, -i [deluo], n., sanctuary, shrine, temple.

delūdō, -ere, -sī, -sus [de + ludo], mock, deceive, delude, cheat.

demēns, -entis [de + mens], adj.,
dementia, -ae [demen's], f., madness, insanity, frenzy; folly, infatuation.

dementia, -ae [demen's], f., man-, insane; frantic, wild; foolish, reckless, infatuated.

dementia, -ae [demen's], f., madness, insanity, frenzy; folly, infatuation.

demptto, -ere, -misi, -missus [de + mitto], send down, let fall (or flow), shed (tears); receive, admit, 4, 428; w. nāvis, bring to port, anchor; demissus, -a, -um, p.p. as adj., hanging down, let down, lowered; downcast, drooping, subdued, low; derived from, descended.

demō, -ere, démpsi, dénptus [de + emo], take away, remove, dispel.

Démo'leos, -i, m., a Greek slain by Aeneas.

demor [de + moror], 1, delay, detain; poet., linger out, prolong, 2, 648.

dēnum, adv., at last, at length, finally, not till then, only then.

deni, -ae, -a [decem], adj., ten each, ten at a time; ten.

dēnique, adv., at last, finally, at length.

dēns, dentis, m., tooth; fluke (of an anchor).

dēsus, -a, -um, adj., thick, dense, close, crowded, compact; frequent, repeated, constant, incessant.

dēnūntiiō [de + nuntio], 1, announce, declare, foretell; threaten, 3, 366.

dēpāscō, -ere, -pāvi, -pāstus (also dep.) [de + pasco], feed upon, devour, consume; taste.

dēpellō, -ere, -puli, -pulsus [de + pello], drive away, ward off.

dēpendeō, -ere [de + pendeo], hang down from, hang down, hang.

dēpōnō, -ere, -posui, -positus [de + pono], lay down; lay aside, banish, allay, 2, 76; set apart.

dēprēnsus, -a, -um, p.p. of dēprehendō (prēndō), overtaken, caught, seized, surprised.

dēprōmō, -ere, -prōmpsi, -prōptus [de + promo], draw out, draw forth, take out.

dērigēscō, -ere, -rigui [de + rigesoc (rigeo)], become stiff, rigid or fixed; swoon; curdle, congeal.

dērigō, -ere, -rēxi, -rēctus [de + rego], straighten, aim, direct.

dēripō, -ere, -ripui, -reptus [de + rapio], tear off, strip off, tear away; pull (or drag) down in haste (i.e. launch), 4, 598.

dēsaeviō, -ire, -ii [de + saevio], rage fiercely or furiously, vent one's rage.

desēndō, -ere, -scendi, -scēnsus [de + scando], go down, come down, descend; make a way into, sink into, penetrate; stoop to, resort to.

dēscēnitus, -ūs [descendo], m., descent.

dēscribō, -ere, -scripsi, -scriptus [de + scribo], mark off, map out, trace; write down, write.

dēserō, -ere, -serui, -sertus [de + sero], forsake, leave behind, leave, abandon, desert.
desertus, -a, -um [desero], p.p. as adj., forsaken, left behind, abandoned, deserted; uninhabited, desolate, lonely, un frequented; neut., plu., solitudes, desert, wilderness.

désidō, -ere, -sēdi [de + sidō], sink down, sink.

désignō [de + signo], 1, mark off, mark out.

désinō, -ere, -sīvī or -siī, -situs [de + sino], leave off, cease, forbear.

désistō, -ere, -stīti, -stītūrus [de + sisto], leave off, cease, desist, abandon.

désp ectō [de + spectō], 1, look down upon.

désplicō, -ere, -spexi, -spectus [de + specio], look down upon; despise, reject, scorn.

déstīnō, 1, place or set apart; destine, doom.

déstruo, -ere, -struxī, -strūctus [de + struō], pull or tear down, demolish, destroy.

desuē tus, -a, -um (trisyll.) [desuesco], p.p. as adj., unaccustomed, unused; dormant.

déssum, -esse, -fui [de + sum], be wanting, absent, or missing.

désper [de + super], adv., from above, above.

détineō, -ère, -tinnī, -tentus [de + teneō], keep back, detain, hold.

dētorqueō, -ère, -torsi, -tortus [de + torqueō], turn from or away, turn aside or back, turn.

dētrahō, -ère, -trāxi, -trāctus [de + trahō], draw off or away from; take off or from.

dētrūdō, -ere, -trōsi, -trōsus [de + trudo], thrust down or off, push down or off.

dēturbo, 1, hurl down or off, drive away or out, dislodge.

deus, -i, m., god, deity.

dévenīō, -ire, -vēnī, -ventus [de + venio], come down; come to, arrive at, reach.

dēvolō [de + volo], 1, fly down.

dēvolvō, -ere, -volvi, -volūtus [de + volvo], roll down, hurl down.

dēvo vēō, -ère, -vōvī, -vōtus [de + voveo], devote, doom (as a victim for sacrifice).

dexter, -tra, -trum, adj., right, to or on the right; propitious, favorable; subst., dextra (tera), -ae (sc. manus), f., right hand; fig., pledge, faith.

Diāna, -ae, f., daughter of Jupiter and Latona, sister of Apollo; goddess of hunting and of the moon; identified also with Hecate, goddess of the Lower World.

Dicō, -ere, -dixi, dictus, speak, say; tell, relate, speak of; sing, celebrate (as a poet); name, call; foretell, predict.

Dictaeus, -a, -um, adj., of Dicte (a mountain in Crete), Dic taean; of Crete, Cretan.

dictum, -i [dico], saying, speech, word, command.

Dīdo, -ūs or -ōnis, f., called also
Elissa, daughter of Belus, king of Tyre, wife of Sychaeus, founder and queen of Carthage.

diduco, -ere, -dūxi, -ductus [dis + duco], draw apart, lead in different directions; divide, separate; distract.

Didymaon, -onis, m., a famous workman in metals.

diēs, diēi (dī, 1, 636), m. and f. in sing., m. in plu., day, light of day; appointed time, time (in general); period of time, an age.

differō, differre, distuli, dilātus [dis + fero], put off, defer, delay, postpone.

difficilius, -e [dis + facilis], adj., not easy, difficult; hard, painful; dangerous, 5, 865.

diffido, -ere, -tisus [dis + fido], distrust, lose faith or confidence in.

diffugio, -ere, -figi [dis + fugio], flee apart or in different directions, scatter, disperse, flee.

diffundō, -ere, -fādi, -fusus [dis + fundo], pour in different directions, pour out; spread abroad, spread, scatter, diffuse.

digerō, -ere, -gessī, -gestus [dis + gero], separate, arrange, set in order, put in order; explain, interpret.

digitus, -ī, m., finger, toe.

dignor [dignus], 1, consider, count (or deem) worthy; deign.

dignus, -a, -um, adj., worthy, suitable, fitting, proper; due, deserved.

digredior, -gredi, -gressus [dis + gradior], go away, depart.

digressus, -ūs [digredior], m., going away, departure.

dilābor, -i, -lāpsus [dis + labor], glide away, slip away, depart, disappear, vanish.

diligō, -ere, -lēxi, -lēctus [dis + leco], pick out, choose; esteem, love, hold dear.

dimittō, -ere, -mīsi, -missus [dis + mitto], send in different (or all) directions; send away, send forth, despatch; dismiss; let go.

dimoveō, -ere, -mōvi, -mōtus [dis + moveo], move apart, asunder, or away, part, cleave; disperse, dispel, dissipate, drive away.

dinumerō [dis + numero], 1, count, count over, compute, reckon.

Diomēdēs, -is, m., son of Tydeus (king of Actolia), one of the most valiant of the Greeks before Troy. Among his exploits were the wounding of Venus and Aeneas and the capture of the horses of Rhesus. After the war he went to Italy and founded Arpi.

Dionaeus, -a, -um, adj., of Dione, the mother of Venus, Dionean.

Diōrēs, -is, m., a comrade of Aeneas and kinsman of Priam.

Dirae, -ārum [dirus], f., the Furies.

dirimo, -ere, -ēmi, -emptus [dis + emo], take apart; break off, interrupt, put an end to, end.

diripio, -ere, -ripui, -reptus [dis + ripio], tear asunder, pull
apart or to pieces; snatch away, plunder; ravage, pillage, lay waste.

dirus, -a, -um, adj., dreadful, fearful, awful, dire, grim, wild, monstrous, fell; accursed, horrible, frightful, terrible, fierce; ominous, ill-omened, portentous, fateful.

dius, -i, -um, adj., dread, fearful, awful, dire, grim, wild, monstrous, fell; accursed, horrible, frightful, terrible, fierce; ominous, ill-omened, portentous, fateful.

1. Dis, Ditis, m., Dis, Pluto, god of the Lower World.
2. dis, dltls, adj., see dives.

discēdō, -ere, -cessī, -cessus [dis + cedo], go apart or away, retire, depart, withdraw.

discernō, -ere, -crēvī, -crētus [dis + cerno], distinguish one thing from another; separate; mark off, work, embroider.

dicessus, -ūs [discedo], m., going away, departure.

discā, -ere, didici, learn, learn how, become acquainted with.

discoīor, -ōris [dis + color], adj., of different color or hue.

discordia, -ae [discors], f., discord, strife, dissension; person, the goddess of discord.

discors, -cordis [dis + cor], adj., discordant, different, unlike.

discrimen, -inīs [discerno], n., that which separates, distance, interval; note (of the musical scale), 6, 646; discrimination, distinction, difference; crisis, turning point; danger, peril.

discumbō, -ere, -cubuī, -cubitus [dis + cumbo], recline.

discurrō, -ere, -cucurrī and -curri, -cursus [dis + curro], run in different directions or apart, ride apart, gallop apart, separate.

disciō, -ere, -iēcī, -iectus [dis + iacī], scatter, disperse; throw down, overthrow, shatter, demolish.

disniungō, -ere, -iūnxī, -īunctus [dis + iungō], separate, remove, keep apart, keep away from.

dispeīlō, -ere, -pulī, -pulsus [dis + pello], drive apart, disperse, scatter, dispel, dissipate.

dispendium, -ī [dispendo], n., expense, cost; loss, 3, 453.

dispergō, -ere, -si, -sus [dis + spargo], scatter, disperse.

dispiciō, -ere, -spexī, -spectus [dis + specio], see clearly or distinctly, descry, discern, perceive, see.

dispōnō, -ere, -posūi, -positus [dis + pono], put in order, arrange, distribute.

dissiūlō, -īre, -ui [dis + salio], leap (or spring) apart or asunder; be burst (or rent) asunder or apart.

dissimulō [dis + simulō], 1, dissemble, repress (or conceal) one's feelings or emotions; disguise, hide, conceal, keep secret.

distendō, -ere, -tendi, -tensus [dis + tendo], stretch out or apart; distend, fill.

distō, -āre [dis + sto], stand apart, be distant.

distringō, -ere, -strīnxī, -strīctus, stretch out.

ditissimus, -a -um, adj., see dives.

diū, adv., for a long time, long.
divello, -ere, -velli, -vulsi
(-volsus) [dis + vello], rend
asunder, tear asunder or in
pieces; tear away, separate,
remove.

diverbero [dis + verbero], I,
strike (or cut) asunder, cleave,
divide.

diversus, -a, -um [diverto], adj.,
turned in opposite or different
directions, different, diverse, va-
rious, unlike; remote, distant.

dives, divitis and dis, ditis, adj.,
rich, wealthy, rich in, abounding
in; precious, 6, 195.

dividō, -ere, -visi, -visus, divide,
separate, part; distribute, ap-
portion, share; direct, turn, 4, 285.

divinus, -a, -um [divus], adj.,
divine, heavenly; sacred, holy;
inspired, prophetic.

divitiae, -ārum [dives], f., riches,
wealth.

divus (or dius), -a, -um, adj.,
divine; subst., divus, -i, m.,
and dīva, -ae, f., god, goddess,
deity.

dō, dare, dedī, datus, give,
bestow, present, furnish, supply,
yield, offer; vouchsafe, grant,
permit, allow; make, cause, pro-
duce; put, place; give forth, ut-
ter; with vēla or lintea, spread
sail, set sail, make sail, sail.

doceō, -ere, -cui, -ctus, teach,
inform, show, explain, point out,
tell.

doctus, -a, -um [doceo], p.p. as
adj., wise, learned, experienced.

Dōdōnaeus, -a, -um, adj., Dodo-
naean, of Dodona, a town in

Epirus famed for its oak grove
and oracle which were sacred to
Jupiter.

doleō, -ere, -ui, -itus, grieve, sor-
row, mourn, suffer pain.

Dolopes, -um, m., a people of
Thessaly who fought against
Troy under Pyrrhus.

doctor, -ōris [doleo], m., grief,
sorrow; pain, anguish, suffer-
ing, pang, distress; indignation,
anger; fig., affront.

dolus, -i, m., device, artifice;
craft, stratagem, trick; vile,
deceit, fraud, guile, treachery;
wily plot, secret (or hidden)
misdeed; fig., maze, 5, 590.

domīna, -ae [feminine of domi-
nus], f., mistress, queen.

dominor [dominus], 1, rule,
reign, be supreme, be lord or
master.

dominus, -i [domus], m., master,
lord, ruler, tyrant.

domitor, -ōris [domo], m., tamer,
ruler, subduer.

domo, -āre, -ui, -itus, tame, sub-
due, rule, vanquish, conquer.

domus, -ūs and -i, f., house, home,
abode, habitation; fig., house-
hold, family, line, race, house.

dōnec, conj., as long as, while;
until, till.

dōno [donum], 1, give, present,
reward, bestow.

dōnum, -i [do], n., gift, present;
offering, sacrifice; reward, prize.

Donūsa, -ae, f., an island in the
Aegean Sea near Naxos.

Dōricus, -a, -um, adj.; Dorie,
Dorian; Grecian, Greek.
dorsum, -i, n., back of a man or animal; fig., ridge, reef.

Doryclus, -i, m., a comrade of Aeneas, and husband of Beroe.

dōtālis, -e [dos], adj., of or pertaining to a dowry; dōtālis Tyriōs, as a dowry, 4, 104.

dracō, -ōnis [drakōn], serpent, dragon.

Drepanum, -i, n., a town on the western coast of Sicily.

Drnsus, -i, m., the name of a distinguished family of the Gens Livia.

Dryopes, -um, m., a Pelasgic people of Greece, living between the Ambracian and Malian gulfs.

dubītō [dubious], 1, be in doubt, doubt, hesitate, question.

dubius, -a, -um, adj., wavering, uncertain, doubting, hesitating, doubtful, dubious, perplexing; critical, dangerous, perilous, difficult, hazardous.

dūcō, -ere, dūxi, ductus, lead, draw, bring, guide, direct, conduct; prolong, pass, spend; make, build, construct; mould, 0, 848; draw (or choose) by lot; derive; reckon, calculate, compute, think; win, gain, receive.

ductor, -ōris [duco], m., leader.

dūdum [dīu + dūm], adv., long since, long ago, formerly, lately, recently, but now.

dulcis, -e, adj., sweet to the taste or smell, fresh water; pleasant, delightful, charming; dear, precious, loved, beloved.

Dūllichium, -i, n., an island southeast of Ithaca.

dum, conj., while, as long as, so long as; until; provided that, if only.

dūmus, -i, m., bramble, brier, thicket.

duo, -ae, -o, num. adj., two.

duplex, -ilis [duo + plico], two-fold, double; both, 1, 93.

dūrō [durus], 1, make hard, harden; endure, persevere; be patient, strong, or firm.

dārus, -a, -um, adj., hard to the touch, unyielding; hardy, tough, sturdy, stout, strong, vigorous, patient; rough, dangerous, difficult, arduous; severe, cruel, harsh, unfeeling, stern.

dux, ducis [duco], c., leader, guide; chieftain, king.

Dymās, -antis, m., a Trojan slain at the fall of Troy.

E

ē, see ex.

ebur, -oris, n., ivory.

eburnus, -a, -um [ebur], adj., of ivory, ivory.

ecce, interj., lo! behold! see!

ecquid [ecquis], interrog. adv., as to anything? in any respect? any? any at all? at all?

ecquis (-qui), -quae (-qua), -quid (-quod), interrog. pron. and adj., any one? any one at all? anything? as adj., any, any at all?

edāx, -ācis [edo], fond of eating, voracious, devouring, consuming, destroying, destructive.

ēdicō, -ere, -dixi, -dictus [e +
edicsero, -ere, -ui, -rtus [e + dissero], set forth, explain, declare, relate, tell.

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edicsero, -ere, -ui, -rtus [e + dissero], set forth, explain, declare, relate, tell.
ei, interj., ah! alas! ei mihi, woe is me!

ēleīō, -ere, -ēcī, -lectus [ex + iacio], cast out, forth, or away; of vessel and crew, cast ashore, wreck, shipwreck.

ēiectō, l, freq. (ex and iacto), cast forth, vomit.

ēlabor, -i, -lapsus, slip (or glide) forth or away; slip by, escape from, dodge, spring, aside.

elephantus, -i, m., elephant; ivory.

ēlidō, -ere, -ēsi, -lisus [ex + laedo], strike (or dash) out or up.

Ellis, -idis, f., a country in the northwestern part of the Peloponnesus; its capital had the same name.

Ellissa, -ae, f., another name of Dido.

ēloquor, -loqui, -locūtus [ex + loquor], speak out, speak.

ēluō, -ere, -ui, -ūtus [ex + luō], wash out or away, cleanse.

Elysium, -i, n., Elysium, the home of the blessed in the Lower World.

ēmētior, -irī, -mēnsus [ex + metior], measure out or off; travel over, traverse, pass by or over.

ēmicō, -āre, -māciui, -māciātus [ex + mico], spring (or leap) out or forth or up; bound forward; dash (or dart) forward.

ēmittō, -ere, -missi, -missus [ex + mitto], send forth or out.

ēmoveō, -ere, -mōvi, -mōtus [ex + moveo], remove, displace; shake, upheave; dispel.

ēn, interjec., lo! behold! see!

Enceladus, -ī, m., one of the giants who fought against heaven. Jupiter slew him with a thunderbolt and buried him under Mount Aetna.

ēnīm, conj.: 1, assigning a reason or explaining a preceding statement, which however is often only implied, for; 2, amplifying or exemplifying a preceding statement, namely, for instance; 3, strengthening or emphasizing an assertion, indeed, in truth, truly.

ēniteō, -ere, -ui [ex + niteo], shine forth, beam.

ēnitor, -ti, -nīsus or -nīxus [ex + nitor], bring forth, bear offspring.

ēnō [ex + no], 1, swim out or away; fly away, float away; escape.

ēnōsis, -is, m., sword, knife.

Entellus, -i, m., a Sicilian who vanquished Dares in the boxing contest.

ēnumerō [ex + numero], 1, count out, up, or over; enumerate, recount.

cō, ire, ivi or ili, itus, go (in all senses); march, go forth, rush forth, proceed; go against; resort to, have recourse to.

ēōs, -a, -um [ēōs], adj., of the dawn, of the morning, eastern, oriental; subst., Éōs, -i, m., dawn, morning, morning star.

Epōs, -i, m., builder of the wooden horse.

ēpīrus, -i, f., a district of north-
western Greece, bordering on the Adriatic.

epulae, -ārum (epulum, -i, n.), f., banquet, feast; food, viands.

epulor [epulum], 1, feast, banquet.

Épytidēs, -ae, m., son or descendant of Épytus.

Épytus, -i, a Trojan.

eques, -itis [equus], m., horseman, rider, knight; pl., cavalry.

equester (-tris), -tris, -tre [equus], adj., of a horseman, equestrian.

equidem, adv., truly, indeed, by all means, no doubt, surely.

equus -i, m., horse, steed.

Érebus, -i ["Epebs"], m., god of darkness, son of Chaos and brother of Nox; darkness, the Lower World.

ergō, adv., therefore, then, accordingly, consequently; with gen., in consequence of, on account of.

Éridanus, -i, m., a river of the Lower World which was said to make its way to the earth’s surface, where it became the river Po.

ērigō, -ere, -rēxi, -rēctus [ex + rego], raise up, set up, cast up; erect, build, rear.

Érinys, -yos, f., a Fury; curse, scourge.

Ériphyle, -ēs, wife of Amphiaraoe, slain by her son Alcmaeon because she had persuaded her husband to join the expedition of the “Seven against Thebes,” though he, being a soothsayer, knew he would be slain.

ēripiō, -ere, -uī, -reptus [ex + rapio], snatch away or from, take (or tear) away, remove; seize, draw, unsheathe, 4, 579; rescue, preservē; with fugam, hasten flight.

errō, l, wander, rove, stray, roam, hover about; go astray, err.

error, -ōris [erro], m., wandering; maze, 5, 591; error, mistake; deception, delusion, trick, deceit.

ērubēscō, -ere, -rubui [ex + rubescō], redden, blush at; have respect (or regard) for.

ēructō [ex + ructo], l, belch forth, vomit; send forth, cast up or out.

ērumpō, -ere, -rūpi, -ruptus [ex + rumpo], burst forth, break through.

ēruō, -ere, ēruī, ērūtus [ex + ruo], tear out or up, uproot; undermine, overturn, overthrow, ruin, destroy utterly.

erus (herus), -i, m., master, lord.

Érycinus, -a, -um [Eryx], adj., of Éryx.

Érymanthus, -i, a range of mountains in Arcadia where Hercules killed the Érymanthian boar.

Éryx, -yeis, m. 1. A Sicilian, son of Venus and Butes, half-brother of Aeneas; slain by Hercules in a boxing match. 2. A mountain and town of western Sicily.

et, conj., and; also, moreover, even, too; et . . . et or que, both, and.

etiam [et + iam], conj., and also, too, likewise, even, and even, even now; still, yet.
etsi [et + si], conj., even if, although, though.

Enadne, -ēs, f., wife of Capaneus, one of the “Seven against Thebes,” who threw herself on the funeral pile of her husband and perished.

Euboicus, -a, -um, adj., of Euboia, a large island off the eastern coast of Greece; Euboean.

euhāns, -antls [evāv, ebō], part. adj., crying Euhan or Euhoe (the cry of the followers of Bacchus); shrieking (or reveling) wildly or madly, celebrating.

Eumēlius, -i, m., a Trojan who reported to Aeneas that the fleet had been set on fire.

Eumenides, -um [Eumêniades], the kindly or well disposed ones, a conciliatory or propitiatory title of the Furies; the Eumenides, the Furies.

Europa, -ae, f., Europe.

Eurōtās, -ae, m., a river of Laconia on which Sparta stood.

Eurōus, -a, -um [Eurus], adj., of Eurus, eastern.

Eurus, -i, m., the southeast or east wind, wind.

Euryalus, -i, m., a Trojan, the friend of Nisus; both were killed while trying to get through the encompassing camp of the Rutulians.

Eurypylius, -i, m., one of the Greek leaders before Troy.

Eurytōn, -ōnis, m., a Lycian ally and companion of Aeneas, brother of the archer Pandarus.

ēvādō, -ere, -vāsi, -vāsus [ex + vado], go (or come) out, forth, or up; mount up, ascend, climb; pass over or by, escape.

ēvānescō, -ere, -nui [ex + vanesco], vanish away, vanish, disappear.

ēvehō, -ere, -vexi, -vectus [ex + veho], carry out; bear up or aloft, raise, exalt.

ēvenlō, -ire, -vēni, -ventus [ex + venio], come out or forth, come to pass, happen.

ēventus, -ūs [evenio], m., event, occurrence, result, fortune.

ēvertō, -ere, -verti, -versus [ex + verto], upturn, overturn, overthrow, upheave; ruin, destroy.

ēvincīō, -īre, -vinxi, -vinctus [ex + vincio], bind (or wind) around, wreathe.

ēvincō, -ere, -vici, -victus [ex + vincō], vanquish completely or utterly, overcome, conquer.

ēvoscō [ex + voco], 1, call forth or out, summon.

ēvolvō, -ere, -volvi, -volvētus [ex + volvo], roll forth or out; w. reflexive pronoun, roll down, flow.

ex, e [cf. ĕk, ĕk], prep. w. abl., out of, from, of; after, since; according to, in.

exaestūō [ex + aestuo], 1, boil up, foam up; seethe, boil, surge.

exanimātus, -a, -um [exanimo], p.p. as adj., breathless, exhausted, terrified.

exanimis, -ē (and -us, -a, -um)
exardesco, -ere, -ārsi, -ārsus [ex + ardesco], blaze up or forth, take fire, be kindled, burn.

exaudīō, -ire, -ivi or -ii, -itus [ex + audio], hear plainly or distinctly; hear, regard, heed.

excīō, -ere, -ēci, -cesus [ex + cedo], fall out, depart, withdraw; leave, disappear.

excīō, -ere, -ivi or -ii, -itus, go (or come) forth or out; avoid, elude.

excīō, -ere, -ivi or -ii, -itus, go (or come) forth or out; avoid, elude.

excording, -ere, -ārsi, -ārsus [ex + ardesco], blaze up or forth, take fire, be kindled, burn.

watch, guard, sentry, sentinel.

excūdō, -ere, -ēdi, -ēsus [ex + cudo], strike (or hammer) out, forge, mould, shape.

excūtīō, -ere, -cussi, -cussus [ex + quatio], shake off or out, dash (or drive) off or from, dislodge, throw down; arouse.

exedō, -ere, -ēdi, -ēsus [ex + edo], eat out, devour, consume, destroy utterly.

exē, -ere, -ivi or -ii, -itus, go (or come) forth or out; avoid, elude.

exercūtus, -ūs [exerceo], m., army; host, multitude, band.

exhalō [ex + halo], 1, breathe out.

exhauriō, -ire, -hausi, -haustus [ex + haurio], drain to the dregs; exhaust, wear out; undergo, endure.

exigō, -ere, -ēgi, -ēctus [ex + ago], drive out or forth, drive; investigate, ascertain; weigh, consider, ponder, determine; complete, fulfil, finish; pass, spend.

exiguuus, -a, -um [exigo], adj., small, little, scanty, few, feeble, thin.

eximō, -ere, -ēmi, ēemptus [ex + emo], take away or out, remove; banish, appease, 1, 216.
exinde, adv., then, after that, next, afterwards.

exitālis, -e [exitium], adj., destructive, fatal, deadly.

exitium, -i [exeo], n., destruction, ruin.

exitus, -ūs [exeo], m., egress, exit; end, death; event, issue, result.

exopto [ex + opto], 1, choose out, long for, desire earnestly.

exordium, -i [exordior], n., beginning, introduction.

exorior, -iri, -ortus [ex + orior], rise, arise, come forth, spring up.

exoro [ex + oro], 1, entreat, beseech, beg, implore.

exosus, -a, -um [ex + odi], part., hating, detesting, abhorring, hostile to.

expedio, -Ire, -ivi or -ii, -itus [ex + pes], extricate, disentangle; make ready, prepare, bring forth; explain, disclose, unfold; make one's way; pass. in middle sense, pass safely, escape.

exsanguis, -e [ex + sanguis], adj., bloodless; pale, wan.

exsilium, -i [exsul], n., exile, banishment; a place of exile.

exsolvo, -ere, -solvī, -solutus [ex + pleo], fill out or up, fill; complete, finish; satisfy, gorge, satiate.

explicitō [ex + plico], 1, unfold, set forth, explain, describe.

explūro [ex + ploro], 1, search out, investigate, explore, examine; find out, discover.

expūnō, -ere, -posui, -positus [ex + pono], put forth or out; land a person from a ship.

expuscō, -ere, -pouscī [ex + posco], entreat earnestly, beg, implore.

exsaturābilis, -e [exsaturō], adj., that can be satisfied, satiable.

exscindo, -ere, -scidi, -scissus [ex + scindo], cut (or tear) down or out; destroy; extirpate, 4, 425.

exsecror [ex + sacro], 1, curse, execute.

exsequor, -sequī, -secūtus [ex + sequor], follow out, execute, perform.

exsērto [exsero], 1, stretch (or thrust) forth or out.

exseretus, -a, -um [exsero], p.p. as adj., thrust out, projecting, protruding; bare, exposed, uncovered.
[ex + solvo], unloose, unbind; set free, deliver.

exsomnis, -e [ex + somnis], adj., sleepless.

exsors, -sortis [ex + sors], adj., without part or lot in, having no share in, deprived of; out of due course, 5, 534.

exspectō [ex + specto], 1, look for, expect, await, wait for; delay, linger; p.p. as adj., long looked for, long expected.

exspirō [ex + spiro], 1, breathe out or forth, exhale; die.

exstinguō, -ere, -stinxī, -stinctus [ex + stinguo], extinguish, put (or blot) out, kill, destroy.

exstō, -stāre [ex + sto], stand forth or out; rise above, tower above.

exstruō, -ere, -strāxi, -strāctus [ex + struo], build up, erect, raise, build.

exsul, -ullis [ex + salio], c., exile.

exsultō [ex + solto, cf. salio], spring (or leap) up, boil up; exult, rejoice; thrub, beat.

exsuperō [ex + supero], 1, rise (or tower) above or on high, mount up or above; pass over, by, or beyond.

exsurgō, -ere, -surrēxi [ex + surgo], rise up, stand.

exta, -ōrum, n., entrails, vitals, especially the heart, liver, lungs, etc., from the appearance of which the auspices were determined.

extemplō [ex + templum, in its old sense of locus], adv., immediately, at once, straightway, forthwith.

extendō, -ere, -tendī, -tentus [ex + tendo], stretch out, stretch, extend, advance, enlarge.

exter or exterus, -era, -erum [ex], adj., outside, external, foreign; superl., extrēmus (or extimus), -a, -um, outermost. farthest, most distant, remotest, extreme, last, final, uttermost; subst., extrēma, -ōrum, last things, the worst, death, extremities, perils, outermost parts, frontiers, 1, 577.

externus, -a, -um [exter], adj., external, foreign; subst., stranger, foreigner.

exterreo, -ere, -terrui, -territus [ex + terreo], frighten, affright, terrify, appall.

extorris, -e [ex + terra], adj., banished, exiled.

extrā [exter], prep., outside of, without, beyond.

extrēmus, -a, -um, see exter.

exuō, -ere, -ui, -ūtus [cf. induo], put off, lay aside, take off; strip, lay bare, free from.

exūrō, -ere, -ussi, -ustus [ex + uro], burn up or out, consume, parch.

exuviae, -ārum [exuo], f., anything taken from a body, stripped from an enemy, or left behind; garments, armor; spoils; relics; skin, 2, 473.

F

Fabius, -i, m., a Roman gentile name, — especially Quintus Fa-
bius Maximus, the great Roman general opposed to Hannibal, 6, 845.

fabricator, -ōris [fabrico], m., framer, contriver, maker, builder, constructor.

Fabricius, -i, m., a Roman gentile name, — especially C. Fabricius Luscinus, who distinguished himself in the war with Pyrrhus, 6, 844.

fabricō, and deponent [fabrica], 1, frame, build, construct, make.

facessō, -ere, facessi, facessitus [facio], intens., do (or perform) eagerly, heartily, or zealously, execute.

faciēs, -ēi [facio], f., form, figure, shape; face, countenance; aspect, appearance, image.

facelis, -e [facio], adj., easy, ready.

faciō, -ere, facē, factus, pass., fīō, fierī, factus, make, do, perform, execute; form, build; grant, suppose, 4, 540.

factum, -i [facio], n., deed, action, exploit, act, enterprise, plan.

fallāx, -ācis [fallo], adj., deceitful, treacherous.

fallō, -ere, fēelli, falsus, deceive, disappoint, fail; beguile, cheat; elude, baffle, escape the notice of; counterfeit; violate (an oath).

falsus, -a, -um [fallo], p. adj., false, pretended, feigned, groundless; delusive, counterfeit, deceptive.

falx, -cis, f., sickle.

fāma, -ae [for], f., rumor, report, story, reputation, renown, fame; person, Rumor.

famēs, -is, f., hunger, famine; thirst, greed; person, Famine.

famula, -ae, f., female slave, man-servant, attendant.

famulus, -i, m., slave, servant, attendant.

fandum, -i [for], n., that which may be spoken or uttered; right.

far, farris, n., spelt, grain, meal.

fās [cf. for], indecl., n., law (or will) of the gods, divine law, divine will; destiny; duty, justice, right; with esse, lawful, right, proper, permitted.

fascis, -is, m., bundle; pl., the fasces, a bundle of rods borne as a symbol of authority before the higher Roman magistrates.

fastīgium, -i, n., top of a gable or roof, summit, pinnacle, battlement, roof; summa fastigia rerum, the main points of the story, 1, 342.

fastus, -ūs, m., haughtiness, arrogance, pride, disdain.

fateor, -ēri, fassus, confess, admit, acknowledge; tell, declare.

fatigō, 1, weary, exhaust, tire; trouble, vex, worry, plague, harass; pursue.

fātiscō, -ere, yawn, gape open.

fātum, -i [for], n., prophecy, oracle, decree; destiny, fate; doom, death; misfortune, disaster.
fauces, -ium, f., throat, jaws, entrance, mouth.

faveō, -āre, fāvī, fātus, be favorable to, befriend, favor, applaud; with ore, preserve a reverent, solemn, or holy silence, 5, 71.

favilla, -ae, f., ashes, embers, cinders.

favor, -āris [faveō], m., favor, good will.

fax, facis, f., torch, firebrand, fire, flame, fiery train.

fécundus, -a, -um, adj., fruitful, fertile, productive.

félix, -ācis, adj., fruitful; happy, fortunate, blessed; kind, propitious, favorable.

fémina, -ae, f., woman.

fémineus, -a, -um [fémina], adj., female, of a woman or of women, women’s.

fenestra, -ae, f., window, opening, breach, gap.

fera, -ae [ferus], f., wild beast.

fēralis, -e, adj., funereal, mournful, dismal.

ferē, adv., nearly, almost; just; generally, usually.

feretrum, -i [fero], n., bier.

ferinus, -a, -um, adj., of wild beasts; subst., ferina, -ae, f., flesh of a wild animal, venison.

ferió, -ire, strike, cut, slay.

ferō, ferre, tuli, lātus, bear; carry, bring, move, bear along or onward, waft; lead, direct, impel, prompt; endure, suffer; present, offer, grant; produce, bring forth, yield; bear away, carry away, carry off, plunder; relate, report, say, bring word; extol, exalt, laud; with reflex., betake one’s self, go, proceed, rush, rise.

ferōx, -ōcis [ferus], adj., wild, fierce, savage, warlike, bold, haughty, proud.

ferrātus, -a, -um [ferrum], adj., iron-shod or covered.

ferreus, -a, -um [ferrum], adj., of iron, iron.

ferrūginēus -a, -um [ferrugo], adj., the color of iron rust, dusky, dingy, rusty, murky.

ferrum, -i, n., iron; sword, axe, spearhead; anything made of iron.

ferus, -a, -um, adj., wild, fierce, savage, cruel.

ferus, -i, m., wild beast, wild creature; monster; horse, 5, 818.

ferveō, -āre, -bui, or fervō, -ere, -vi, boil, glow, burn; be alive or aglow; fervet opus, the work goes briskly on.

fessus, -a, -um, adj., wearied, weary, tired, worn out, exhausted; weak feeble.

festino, -i, hasten, quicken, make haste; hasten to perform.

festīis, -a, -um, adj., festal.

fetus, -a, -um, adj., pregnant, teeming with, full of.

fetus, -s, m., offspring, young, litter; branch, shoot, growth.

fibra, -ae, f., fibre, root; entrails; any vital organ.

fibula, -ae [figo], f., clasp, buckle, brooch, pin.

fictus, -a, -um [fingo], adj., false,
Fidena, -ae, f., an ancient Sabine town of Latium on the Tiber, five miles northeast of Rome.

fleó, flei, factus sum, see fació.

firmós [firmus], 1, make firm or strong, make steady, assure, establish; confirm, ratify; encourage.

fītus, -a, -um, adj., firm, strong, solid, lasting; resolute, steadfast.

fīlum, -ī, n., thread.

finus, -ī, n., thread.

flāsus, -e, n., thread.
lamentation, tears, mourning, wailing.

flexilis, -e [flecto], flexibile, pliant.
floreo, -e [flos], bloom, blossom, flourish.

flexus, -a, -um [flos], adj., flowery.
flora, -e [flores], flower, blossom.

floreo, -e [flos], bloom, blossom.

flos, -oris, ra., flower, blossom.

fluctuo [fluctus], 1, fluctuate, waver, toss, surge; rage.

fluctus, -us [fluo], m., wave, billow, flood, surging tide, sea.

fluentum, -i [fluo], n., stream, flood, river.

fluidus, -a, -um [fluo], adj., flowing, fluid.

finito [fluo], 1, float, drift.

flumen, -inis [fluo], n., flood, stream, river, torrent.

fluo, -ere, flour, -i [flus], flow, stream, drip; ebb, glide away, vanish, decline.

fluvialis, -e [fluvius], adj., of a river, river.

fluvius, -i [fluo], m., river, stream.

focus, -i, m., hearth; fireside, home; altar.
fodi, -ere, fodi, fossus, dig, pierce, goad, spur.

foede [foedus], adv., foully, basely, shamefully.

foedo [foedus], 1, defile, pollute, befoul; disfigure, mutilate, wound, violate.

1. foedus, -a, -um, adj., foul, loathsome, filthy, hideous, ugly.

2. foedus, -eris [cf. fides], n., league, treaty, truce, alliance, agreement; law.

folium, -i, n., leaf.

fomes, -itis, m., tinder, fuel.

fons, fontis, m., fountain, spring, source; water, lake, stream.

fore, farī, fātus, speak, say, utter, tell.

fore, forem for futurus, -a, -um, esse, and essem.

foris, -is, f., door, gate, entrance.

forma, -ae, f., form, shape, image, figure; appearance; beauty; kind.

formica, -ae, f., ant.

formidō, 1, fear, dread.

formidō, -inis [formidos], f., fear, dread, terror, awe.

fornix, -iis, m., arch, vault.

fors, fortis [fero], f., chance; as adv., foris and forte, perchance, perhaps, by chance.

forsan, forsitan, adv., perhaps, possibly.

fortis, -e, adj., brave, bold, valiant, courageous; stout, sturdy, strong, heroic.

fortūna, -ae [fors], f., fortune, fate, chance; good or bad fortune, lot, condition.

fortunatus, -a, -um [fortuna], adj., fortunate, prosperous, happy, blessed.

forum, -i, n., forum; court of justice.

forus, -i, m., gangway, hatch, hold.

foveo, -ere, fovi, fūtus, cherish, foster; fondle, caress, soothe; worship, cherish a hope, 1, 18.

fractus, -a, -um [frango], part. and adj., broken, shattered, crushed; weakened, discouraged.

fragor, -öris [frango], m., crash,
fragrans, -antis [fragro], part. as adj., sweet-scented, fragrant.
frangō, -ere, frēgī, frāctus, break, dash in pieces, crush, grind, 1, 179.
frater, frātris, m., brother.
fraternus, -a, -um [frater], adj., brotherly, fraternal, friendly; of a brother, brother's.
fraudō [fraus], 1, defraud, cheat.
fraus, fraudis, f., fraud, deceit, deception, treachery.
fraxi, -a, -um [fraxinus], adj., of ash wood, ashen.
fremitus, -ūs [fremo], m., din, shouting, uproar, turmoil, acclamation.
freimo, -ere, -ūi, -itus, roar, rage; shout, shriek, cry aloud; resound, reécho; shout assent or approval, applaud; wail, bewail, lament.
frēnum, -i, n. bridle, rein, bit, curb.
frequēns, -entis, adj., frequent, crowded, in large numbers, in crowds, in throngs.
frequentō [frequens], 1, frequent, visit, resort to, throng, visit in crowds.
fretum, -i, n., strait; water, sea.
frētus, -a, -um, adj., leaning on, trusting in, relying upon, depending upon.
frigeō, -ēre, frixi, be cold, rigid, or stiff, as in death; be torpid.
frigidus, -a, -um [frigeō], adj., cold, frigid, chill; frosty, wintry, chilling.
frigus. -oris, n., cold, cold weather, frost; chill of fear or of death.
frondēns, -entis [frondeo], part. and adj., leafy.
frondēscō, -ere [frondeo], put forth leaves.
frondeus, -a, -um [frons], adj., leafy.
frondōsus, -a, -um [frons], adj., leafy, woody.
1. frōns, frondis, f., leaf, foliage; branch, bough; wreath, garland, chaplet.
2. frōns, frontis, f., forehead, brow, face; front, prow.
frumentum, -i, n., grain, corn.
fruor, -i, fructus and fruitus sum, enjoy.
fruōstrā [cf. fraus], adv., in vain, to no purpose, idly, uselessly.
fruōstror [frustra], 1, disappoint, frustrate, baffle; make vain, deceive, mock, fail.
frustum, -i, n., piece, bit of food, etc.
frux, frūgis [fruor], f., fruit, corn, grain, meal.
fācus, -i, m., drone.
fuga, -ae, f., flight, exile, swift course, speed.
fugiō, -ere, fūgi, fugitus, trans. and intrans., flee, fly, flee away, flee from, escape, shun, avoid.
fūgō [fuga], 1, put to flight, rout, drive away, banish.
fulcio, -ire, fulsi, fultus, prop up, support, sustain, uphold.
fulcrum, -i [fulcio], n., support, prop, post, foot; headrest.
fulgeo, -ère, fulsi, and fulgō, -ere, flash, gleam, shine, glitter.
fulgor, -ōris, m., lightning, brilliance, gleam, splendor.
fulmen, -inis [fulgeo], n., lightning, thunderbolt.
fulmineus, -a, -um [fulmen], adj., like lightning; flashing.
fulvus, -a, -um, adj., yellow, tawny.
fümeus, -a, -um [fumus], adj., smoky.
fūmō [fumus], 1, smoke, reek.
fūmus, -ī, m., smoke.
fūnāle, -is [funis], taper, torch.
fundamentum, -i [fundo], n., foundation.
funditus [fundus], adv., from the very bottom, utterly, entirely, completely.
1. fundā [fundus], 1, found, establish, build, moor.
2. fundā, -ere, fūdī, fūsus, pour, pour out or forth; scatter, disperse, rout, put to flight; bring down, lay low, slay.
fundus, -ī, m., bottom, depth, abyss.
fūnereus, -a, -um [funus], adj., funereal, dark.
fungor, fungī, fūnetus, perform, discharge.
fūnis, -is, m., rope, cord, cable.
fūnus, -ēris, n., funeral, funeral rites; dead body, corpse; death, murder, disaster.
furiae, -ārum [furo], f., madness, frenzy, rage, remorse; person, the Furies, Allecto, Megaera, and Tisiphone.
furibundus, -a, -um [furo], adj., frantic, mad, raging, raving, wild, frenzied.
furiō [furiae], 1, madden, infuriate.
fūrō, -ere, -ui, be mad or angry, rage, rave, be wild, frantic, or inspired; be distracted or overcome with grief, 3. 313.
1. furor, -ōris [furo], m., madness, rage, frenzy, fury; person, a Fury, Rage.
2. fūror [fur], 1, steal away, withdraw.
fūrtim [fur], adv., by stealth, secretly.
fūrtivus, -a, -um [furtum], adj., stolen, secret, hidden, stealthy.
fūrtum, -i [fur], n., theft, stealth, deceit, stratagem, artifice, cheat, trick, fraud.
fūsus, -a, -um [fundo], part. and adj., poured out, spread out, extended, stretched out.
futūrus, -a, -um [sum], part. and adj., future, destined to be, coming; subst., futūrum, -i, n., the future.

G
Gablii, -ōrum, m., an ancient town of Latium near the Alban Hills, about twelve miles from Rome.
Gaetulīus, -a, -um, adj., of the Gaetuli, Gaetulian; African. The Gaetuli were in northwestern Africa, modern Morocco.
galea, -ae, f., helmet.
Gallus, -a, -um, adj., of Gaul; subst., a Gaul.

Ganymèdes, -is, m., Ganymede, son of Tros; on account of his beauty he was carried off by the eagle of Jove to be cup-bearer of the gods in place of Hebe, the daughter of Juno.

Garamantes, -um, m., a tribe in the interior of northern Africa, south of the Gaetuli, in the modern Fezzan.

Garamantis, -idis, adj., Garamantian; Libyan.

Gaudéo, -ere, gavisus sum, seni-dep., rejoice, take pleasure or delight in.

Gaudium, -i [gaudeo], n., joy, delight, gladness.

Gaza, -ae, f., wealth, riches, treasures.

Gela, -ae, t., an ancient Greek city of southern Sicily on the river Gela.

Gelidus, -a, -um [gelu], adj.

Gelusus, -a, -um [Gela], adj., of Gela.

Geminus, -a, -um, adj., twin, double, twofold, two.

Gemitus, -ūs, m., groan, sigh, moan; lamentation, wailing; cry of pain or rage; roar.

Gemma, -ae, f., gem, precious stone, jewel.

Gemē, -ere, -uī, -itus, groan, sigh, lament; bemoan, bewail.

Gena, -ae, f., cheek.

Gener, -eri, m., son-in-law.

Generātor, -ōris [genero], m., breeder.

Generō [genus], 1, beget; generā-

genus, -eris [gen., root of gigno], n., race, tribe, clan, stock, house, family; nation, people, descendant.

gēnī, -ūs [γόνον], n., knee.

gēnus, -eris [gen., root of gigno], n., race, birth, descent, origin; descendant, child, son, offspring; kind, species; stock, nation, people.

gērmānus, -i, m., of the same father or parents; subst., ger-
mānus, -i, m., brother; germāna, -ae, f., sister.

gerō, -ere, gessi, gestus, carry, bear, wear, have, put on; with bellum, wage, carry on.

gestamen, -inis [gesto], n., something carried or borne; equipment, weapon.

gestō [gero], 1, bear, wear, carry, have.

Geticus, -a, -um [Getae], adj., Getan, Thracian. The Getae lived by the Danube.

gignō, -ere, genuī, genitus [gen, beget; cf. γεννάω], beget, bear, bring forth, give birth to.

glaclālis, -e [glacies], adj., icy.
glacies, -ēi, f., ice.

glæba, -ae, f., soil, land.

glaucus, -a, -um [γλαυκός], adj., bluish-gray, gray, sea-green, dull green, dark.

Glaucus, -i, m. 1. A fisherman of Boeotia who was changed into a sea god. 2. The father of the Cumaean Sibyl, Deiphobe. 3. Leader of the Lycian allies of Priam; he was slain by Ajax, son of Telamon.

globus, -ī, m., ball, orb, globe, sphere.

glomerō, 1, roll (or gather) into a ball or mass, roll up; collect, crowd together, assemble, throng, troop, flock.

glória, -ae, f., fame, renown, glory; love of fame, ambition.

Gnosius, -a, -um, adj., Gnosian, of Gnosus, the ancient capital of Crete; Cretan.

Gorgō, -onis, f., a Gorgon; a snaky-haired daughter of Phorcus, Medusa by name, whose head was cut off by Perseus and presented to Minerva, who placed it in the center of her shield; pl., Gorgons; there were three, Stheno, Euryale, and Medusa, monsters with snaky hair, who turned into stone all who looked upon them.

Gracchus, -i, a Roman family of the Sempronian gens; especially Tiberius and Gaius.

gradior, -i, gressus, step, walk, move, advance, go, proceed.

Gradivus, -ī [gradior], m., the one who marches or strides; an epithet of Mars.

gradus, -ūns, m., step, pace, stride; step of a stair or ladder

Gräi or Gräii (dissyll.), -orum, m., the Greeks.

Gräiugeth, -ae [Graius + gigno], m., a Greek by birth, a Greek.

Grāius, -a, -um (dissyll.), adj., Greek, Grecian; subst., Grāius, -ii, m., a Greek.

gräment, -inis, n., grass, herb, herbage.

grāmineus, -a, -um [gramen], adj., grassy.

grandaeves, -a, -um [grandis + aevum], adj., old, aged.

grandis, -e, adj., large, great, huge.

grandō, -inis, f., hail.

gratēs, grātibus [grator], f., defective, thanks, requital.

grātia, -ae [gratus], f., grace, charm, favor; regard, fondness for; gratitude, thanks.

grātor [gratus], 1, congratulate, wish joy.

grātus, -a, -um, adj., pleasing, pleasant, grateful, agreeable, welcome, dear.

gravidus, -a, -um [gravis], adj., teeming with, heavy with, filled with.

gravis, -e, adj., heavy, ponderous, weighty, firm; weighed down, laden, burdened, pregnant; burdened with years, feeble; hard to bear, grievous, severe; influential, distinguished, venerable, revered.

graviter [gravis], adv., heavily,
violently; with dignity, deeply, strongly.

gravō [gravis], 1, weigh down, burden, oppress.

gremlum, -i, n., lap, bosom.
gressus, -īs [gradior], m., step, walk, gait, course, way.
grex, gregis, m., flock, herd.

Grūneus, -a, -um, adj., Grynean, an epithet of Apollo derived from Grynia, a city in Aeolis, Asia Minor, in which was a temple sacred to him.
grubungāculum, -ī [guberno], n., helm, rudder.
gubernātor, -oris [guberno], m., steersman, helmsman, pilot.
gurgēs, -itis, m., whirlpool, gulf, abyss; stream, flood, sea.
gustō [gustus], 1, taste, eat.
gutta, -ae, f., drop.
guttur, -uris, ii., throat.

Gyaros, -i, f., an island in the Aegean, one of the Cyclades.

Gyās, -ae, m., a companion of Aeneas.
gyrus, -i, m., circle, coil, fold.

H

habēna, -ae [habeo], f., rein.
ahbeō, -ēre, -ui, -itus, have, hold, possess; consider, regard, deem.

habīlis, -e [habeo], adj., handy, well-shaped, light.

habitō [habeo], 1, inhabit, dwell, live.

habīitus, -īs [habeo], m., appearance; dress, attire, garb.

hāc, adv., on this side, this way, here; hāc . . . hāc, here . . . there.

hāctenus [hac + tenus], adv., thus far, up to this time, to this point, till now.

haereō, -ere, haesi, haesus, hang, cling, adhere, stick fast to; hold fast, remain fixed to, be rooted or fastened, cleave; be fixed or motionless; pause, hesitate, linger.

hālitus, -īs [halo], m., breath, exhalation.

hālo, 1, breathe, be fragrant.

Hammon, -ōnis, m., Hammon or Ammon, a Libyan god identified with Jupiter by the Romans.

hāmus, -i, m., hook, link.

harēna, -ae, f., sand, sea-shore, beach, strand; sandy ground, arena.

harēnōsus, -a, -um [harca], adj., sandy.

Harpalyce, -ēs, f., a Thracian princess famed as a huntress and warrior.

Harpýia, -ae (trisyll.), f., a Harpy. The Harpies were foul monsters with heads and shoulders of women and bodies of birds.

hasta, -ae, f., spear, lance.

hastīle, -is [hasta], n., spear-shaft, spear, lance, javelin; spear-like branch or shoot.

haud, adv., not, by no means, not at all.

haurīō, -ire, hausi, haustus, drink, drink in; drain, exhaust; fig., drain the cup of, suffer.
hebeō, -ēre, be blust; be sluggish, inactive, languid, dull.
hebetō [hebes], 1, blunt, dull, dim, impair.
Hebrus, -i, m., a river of Thrace.
Hecate, -ēs, f., a goddess of the Lower World and sister of Latona. She was also often identified with Diana on earth and Luna in heaven and so represented by an image with three heads, 4,611.
Hector, -oris, m., son of Priam and most valiant champion of the Trojans.
Hecateus, -a, -um [Hector], adj., of Hector, Hectorean, Trojan.
Hecuba, -ae, f., wife of Priam.
hēia, interjec., up! away! come!
Helena, -ae, f., daughter of Jupiter and Leda and wife of Menelaus; she was carried away to Troy by Paris and this brought on the Trojan War.
Helenus, -i, m., a son of Priam.
Helorus, -i, m., a river of southeastern Sicily.
Helymus, -i, m., a Sicilian of Trojan stock and a friend of Aestes.
herba, -ae, f., grass, herb, plant; herbage; turf, sod, sward.
Herculēs, -is, m., son of Jupiter and Alcmena, renowned for his prodigious strength and for the so-called “Labors” imposed upon him at Juno’s instigation by King Eurystheus.
Herculeus, -a, -um, adj., of Hercules, Herculean.

hērēs, -ēdis, m., heir.
Hermione, -ēs, f., daughter of Menelaus and Helen and wife of Orestes the son of Agamemnon.
hērōs, -ōis [hpws], m., hero, illustrious man, champion, godlike man.
Hesperia, -ae [Hesperius], f., Western Land, Hesperia, Italy.
Hesperis, -idis, adj., western, Hesperian; subst., pl., Hesperides, -um, f., the Hesperides, daughters of Hesperus, in charge of the fabled gardens of the Hesperides. These gardens, on an island of the Atlantic west of Mount Atlas, were said to produce the famous golden apples.
Hesperius, -a, -um, adj., Hesperian, western, Italian.
heu, interjec., of grief or pain, alas! oh!
heus, interjec., to attract attention, ho!
hiātus, -ūs [hio], m., a gaping, opening, abyss, chasm, gulf, mouth.
hibernus, -a, -um [cf. hiems], adj., of winter, wintry, stormy, tempestuous; subst., hiberna, -ōrum, n., winters.

1. hīc, hace, hoc, this; he, she, it; hīc . . . hīc, this . . . that, one . . . another; hīc . . . ille, the latter . . . the former, the one . . . the other.
2. hīc, adv. [hīc], here, in this place, hereupon, there, thereupon.
hiems, hiemis, f., winter, storm, stormy season; person., Winter, Hiems.

hinc, adv., hence, from here, from this place, from this time, henceforth, hereupon; hinc . . .
hinc, on this side . . . on that side.

hīō, 1, gape, open the mouth, yawn.

Hippocoon, -ontis, m., a Trojan companion of Aeneas.

hisco, -ere [hio], gape, falter.

hodie, adv., to-day.

homo, -inis, c., man, human being.

honor or honōs, -ōris, m., honor, glory, renown; reward, prize; offering, sacrifice; grace, beauty; honored custom or observance, 5, 601.

honōrātus, -a, -um [hono], adj., honored, revered, venerated.

hōra, -ae, f., hour, time; person., Hōrae, -ārum, f., the Hours.

horrendus, -a, -um [horreo], adj., dreadful, terrible, awful, frightful, horrible; dreadful, awe-inspiring, 6, 10.

horrēns, -entis [horreo], part., bristling, shaggy, rough; gloomy, sombre.

horreo, -ere, horrui, bristle, shudder, quake, tremble, dread, shudder at.

horrēscō, -ere, horrui, begin to tremble, shudder, shiver; shudder at, dread.

horrīdus, -a, -um [horreo], adj., bristling, rough, shaggy; horrid, frightful, dreadful, awful, grim.

horrificō [horrificus], 1, make shudder, terrify, appall.

horrificus, -a, -um [horreo + facio], adj., terrible, dreadful, frightful, fearful.

horrisonus, -a, -um [horreo + sonus], adj., of dread, (awful, or fearful) sound; harsh-sounding.

horror, -ōris [horreo], m., horror, dread, alarm; shudder; dreadful dim.

hortātor, -ōris [hortor], m., inciter, instigator, encourager.

hortor, 1, encourage, urge, exhort, advise, counsel.

hospes, -itis, m., guest, host, stranger.

hospitium, -i [hospes], n., hospitality, protection, friendly or hospitable reception, welcome; guest-land, ally, refuge.

hospitus, -a, -um [hospes], adj., friendly, hospitable; guest-receiving.

hostia, -ae, f., animal for sacrifice, victim, sacrifice.

hostilis, -e [hostis], adj., of an enemy, hostile.

hostis, -is, c., stranger, enemy, foe.

hūc [hic], adv., to this place, hither, here.

hūmānus, -a, -um [|homo] , adj., of man, human.

humilis, -e [humus], adj., low, low-lying.

humō [humus], 1, bury.

humus, -i, f., ground, soil, earth; humi, locative, on or upon the ground.

Hyades, -um (\\u03c0, rain), f., 'daughters of rain,' a group of
seven stars in the head of the constellation Taurus; their rising in conjunction with the sun was thought to cause or indicate rainy weather.

**Hydra, -ae, f.** water serpent; the Lernæan Hydra, slain by Hercules; also a fifty-headed monster in the Lower World.

**Hymenaeus, -i, m.** Hymen, the god of marriage; pl., marriage, wedlock, nuptials.

**Hypanis, -is, m.** a Trojan.

**Hyrcanus, -a, -um, adj.** of the Hyrcani, a tribe on the Caspian Sea; Hyrcanian, Caspian.

**Hyrtacides, -ae, m.** son (or descendant) of Hyrtacus; Hyrtacidian.

**iaceo, -ere, -ui, -itus, lie, lie low, lie flat or level; be situated.**

**iaciō, -ere, ieci, iactus, throw, cast, hurl; lay foundations, erect, build; scatter, strew.**

**iactō [freq. of iacio], 1, throw, hurl, cast, toss, toss about, fling, drive about; utter, say, pour out or forth words; revolve, consider, ponder; with se, boast, glory, vaunt; part., iactāns, -antis, boastful, arrogant.**

**iactūra, -ae [iacio], a throwing away, loss.**

**iaculor [iaculum], 1, hurl, hurl the javelin.**

**iaculum, -ī [iacio], n., javelin, dart.**
idem

reason, on that account, therefore.

idem, eadem, idem [is + dem],

dem. pron., the same; also, likewise, at the same time.

ideo, adv., therefore, for that reason, on that account.

Idomeneus (quadrisyll.), -ei, m.,
a king of Crete and leader of the Cretans against Troy.

ilex, -icis, f., ilex, holm oak, oak.

illa,-ae, f., mother of Romulus and Remus; also called Rhea Silvia.

Iliacus, -a, -um [Ilium], adj., Ilian, Trojan, of Ilium.

Illas, -adis [Ilium], f., a Trojan woman.

Illecit [ire + licet], adv., straightway, at once, immediately, forthwith.

Ilionê, -ês, f., eldest daughter of Priam.

Ilioneus, -ei, m., a Trojan companion of Aeneas.

Ilium, -i, n., Troy.

Ilius, -a, -um [Ilium], adj., of Ilium, Ilian, Trojan.

ille, illa, illud, demons. pron. adj.,
or subst., that; he, she, it, they; that famous.

ille [ille], adv., in that place, there.

illinc [ille], adv., from that side, thence; on that side.

illuc [ille], adv., thither, in that way or direction, there.

Illyricus, -a, -um, of Illyria, the country north of Epirus, Illyrian.

Inus, -i, m. 1, Son of Tros and king of Troy. 2, An earlier name of Ascanius or Inulus.

Imago, -inis, f., image, form, shape, figure, likeness; semblance, appearance; ghost, shade, phantom, apparition; picture, conception, 6, 405.

Imber, -bris, m., rain, rain-storm, rain-cloud, storm, water, flood.

Imitabilis, -e [in + (g)nobilis],

adj., common, low, base, ignoble, mean.

Imicrō [cf. ignarus], 1, be ignorant of, not know.

Ignōtus, -a, -um [in + gnotus],

adj., unknown, strange; subst., ignōtus, -i, m., stranger.

Ilex, -icis, f., ilex, holm oak, oak.

Iliâ,-ae, f., mother of Romulus and Remus; also called Rhea Silvia.

Iliaus, -a, -um [Ilium], adj., Ilian, Trojan, of Ilium.

Illas, -adis [Ilium], f., a Trojan woman.

Illecit [ire + licet], adv., straightway, at once, immediately, forthwith.

Ilionê, -ês, f., eldest daughter of Priam.
immineo, -ère, hang over, overhang, threaten.
immiscēo, -ère, -miscuí, -mixtus or -missus [in + miscēo], mingle with; blend with; fade into, vanish into or in.
immitis, -e [in- + mitis], adj., not mild, harsh, cruel, merciless, fierce.
immo, adv., nay rather, nay then, nay but.
immortalis, -e [in- + mortalis], immortal, undying, imperishable.
immotus, -a, -um [in- + motus], adj., unmoved, motionless, immovable, fixed, unshaken, steadfast.
imrugio, -ire, -ivi or -ii [in + mugio], bellow within, resound, roar.
immundus, -a, -um [in- + mundus], adj., unclean, dirty, foul, filthy.
impār, -paris [in- + par], adj., unequal, in unequal combat, 1 475.
impedīo, -ire, -ivi or -ii, -itus [in + pes], entangle, encircle, involve; impede, obstruct, interweave.
impellō, -ere, -pulī, -pulsus [in + pello], push, drive to or against, drive; impel, push onward or forward, urge, set in motion, w. rémus, set in motion, ply.
imperium, -i [impero], n., command, power, authority, sovereignty, dominion; empire, kingdom.
imperō, 1, command, order.
impetus, -ūs [in + peto], m., attack, assault; impulse, impetus, violence.
impiger, -gra, -grum [in- + piger], not slow, not slothful; quick, nothing loath.
impingō, -ere, -pēgi, -pāctus [in + pango], dash against, drive against, force against.
implus, -a, -um [in- + plius], adj., impious, evil, base; unnatural, undutiful.
implacātus, -a, -um [in- + placō], insatiate, unappeased.
impleō, -ere, -plevi, -pletus [in + pleō], fill, fill up, satisfy.
implēō, -ère, -plēvi, -plētus [in + pleō], fill, fill up, satisfy.
implerō [in + plero, vail], 1, implore, beg for, beseech, entreat.
impōnō, -ere, -posũi, -positus [in + poso], place (or put) in, into, upon or over, crown; impose, set.
imprecor [in + precor], 1, implicate, invoke good or evil against one.
imprimō, -ere, -pressi, -pressus, [in + primo], press to or upon, stamp, engrave, emboss.
improbus, -a, -um [in- + probus], adj., wicked, bad, cruel, malicious; insatiate, ravenous, impertunate; braggart, 5, 397.
improvidus, -a, -um [in- + providus], adj., unforeseeing, unwary, unsuspecting.
impróvisus, -a, -um [in- + pro-video], adj., unforeseen, unlooked for, unexpected, sudden.
impūbēs, -is or -eris [in- + pubes], adj., beardless, youthful, young, 5, 546.
impiibes, -is or -eris [in-t-pubes], adj., beardless, youthful, young, 5, 546.
imus, -a, -um, adj., see inerus.
in, prep. w. abl. and acc.; (1) w. abl., in, on, upon, among, at; in case of, in respect to; (2) w. acc., into, to, towards, against; on, upon, among, for.
inānis, -e, adj., empty, vain, idle, useless, fruitless; shadowy, unsubstantial, phantom.
inbellis, -e [in- + bellum], adj., unwarlike, feeble.
incānus, -a, -um, adj., hoary, gray.
incassum, adv., in vain.
incautus, -a, -um [in- + cautus], adj., careless, off one’s guard, unsuspecting.
incedo, -ere, -cessi, -cessus, go, walk, advance, proceed, in a dignified or stately manner.
incendium, -i [incendo], n., fire, flame, conflagration.
incondō, -ere, -cendi- -census, set fire to, kindle, burn; light up, make bright; inflame, incite, eurage, excite.
inceptum, -i [incipio], n., begin-

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- 1. incidō, -ere, -cidī, [in- + cado], fall upon, fall, meet.
- 2. incidō, -ere, -cidī, -cēsus [in + cado], cut into, cut.
icēpiō, -ere, -cēpi, -ceptus [in + capio], begin, undertake, essay.
icēmentia, -ae [in- + clemens], f., cruelty, severity.
icludō, -ere, -clūsi, -clūsus [in + clando], shut up, shut in, inclose, confine.
iclūtus, -a, -um [in + cluo, clueto, (κλου, hear)], adj., illustrious, famous, renowned.
icognitus, -a, -um [in- + cognosco], adj., unknown.
icohō, 1, begin, erect, lay the foundations of, make in outline.
icolo, -ere, -colui [in + colo], inhabit, dwell in.
icolumis, -e, adj., unharmed, uninjured, unimpaired, safe.
icōmitātus, -a, -um, adj., unaccompanied, unattended, alone.
icuncessus, -a, -um [in- + con-cedo], adj., not permitted, not allowed, unlawful.
icōnsultus, -a, -um [in- + consulo], adj., without advice.
incredibilis, -e [in- + credo], adj., incredible, strange.

increpitō [increpō], 1, challenge, chide.

increpō, -āre, -ūi, -itus [rarely -āvī, -ātus], rattle, clatter; chide, challenge, 6, 387.

incrēscō, -ere, -ēvī, -crētus, grow in, upon, or up, shoot up, increase.

incubō, -āre, -ūi (āvī), -itus [in + cubo], lie upon, rest upon; brood over, gloat over, 6, 610.

incultus, -a, -um [in- + colo], adj., uncultivated, wild, neglected, unkempt, disordered.

incumbō, -ere, -cubui, -cubitus [in + cumbo], lie upon, lean upon or over, overhang; fall upon, swoop down upon; urge on, add weight to; bend to any task, ply.

incurro, -ere, -curri or -cucurri, -cursus [in + curro], run into, rush in, into, or against, attack.

incurvō [in + curvo], 1, bend.

incēsō [in + causa], chide, blame, accuse, upbraid; complain.

incutiō, -ere, -cussi, -cussus [in + quatio], strike upon, against, or into; put into.

indāgō, -inis, f., an encircling or enclosing of a portion of the forest with nets; toils; fig., the chase.

inde, adv., from that place, from there, thence; from that time, then, next, after that.

indēbitus, a, -um [in- + deb eo], adj., not due, undeserved, un-promised.

indēprēnsus, -a, -um [in- + prendo], adj., undiscovered, without a clew or solution, intricate.

Indi, -ōrum, m., inhabitants of India, Indians.

indicium, -ī [indico], n., disclosure, proof, charge, testimony, evidence.

indicō, -ere, -dixi, -dictus [in + dico], declare, proclaim, announce; appoint, order.

indignor [indignus], 1, deem (or consider) unworthy; be indignant or angry; chafe, fret.

indignus, -a, -um [in- + dignus], adj., unworthy, undeserved; shameful, cruel.

indomītus, -a, -um [in- + domo], adj., untamed, invincible, indomitable; fierce, fiery, savage.

indūcō, -ere, -düxi, -ductus [in + duco], draw on, put on; induce, influence, incite, persuade.

indulgeō, -ere, -dulsi, -dultus, indulge in, give way to, yield to.

induō, -ere, -ui, -ūtus, put on, assume; surround, deck, crown, 3, 526; pass. as middle w. acc., put on, gird one’s self with; indūtus, -a, -um, clad in, arrayed in.

ineluctābilis, -e [cf. luctor], adj., inevitable.

ineō, -ire, -ivī or -ii, -itus [in + eo], go into, enter; enter upon, begin, undertake.

iners, -ertis [in- + ars], adj., unarmed, defenceless.

iners, -ertis [in- + ars], adj., unarmed, defenceless.
inexpertus, -a, -um [in- + exper-
rior], adj., untried.
inextricabilis, -e [in- + extrico],
adj., inextricable, intricate.
infabricatus, -a, -um [in- + fab-
ricatus], adj., unwrought, un-
shaped, rough.
infandus, -a, -um [in- + for],
adj., unspeakable, unutterable;
dreadful, terrible, awful; base,
cruel, detestable; impious,
ahominable, iniquitous.
infans, -antlis [in- + for],
adj., not speaking; subst., m. and f.,
an infant.
infaustus, -a, -um [in- + faustus],
adj., ill-omened, ill-fated,
unfortunate.
1. infectus, -a, -um [in- + facio],
adj., not made, not done, false.
2. infectus -a, -um [inficio] part.
adj., stained, discolored, dyed,
unwrought, ingrained.
infelix, -icis [in- + felix], adj.,
unhappy, wretched; unfortu-
nate, unlucky, luckless; ill-
omened, ill-fated.
inensus, -a, -um, adj., hostile,
destructive; angry, enraged,
furious.
infernus, -a, -um [inferus], adj.,
infernal, of the Lower World.
infero, -erre, intuli, inlatus [in
+ fero], carry (or bring) to or
into, bear to, into, or against;
offer, sacrifice, present; w. se,
advance, proceed, appear, pre-
sent one's self; pass. as middle,
pursue, follow.
inerus, -a, -um, adj., below,
underneath; comp., inferior;
lus, lower, inferior, worse;
superl., infimus (or -imus), -a,
-um, lowest, deepest, inmost,
lowest part of, bottom.
infectus, -a, -um, adj., hostile,
deadly, fatal, threatening.
infigo, -ere, -fixi -fixus [in +
figo], fix upon, fasten upon, im-
pale; fasten, fix, implant.
infindo, -ere, -fidî, -fissus [in +,
findo], cleave.
infit, defect., he begins.
inflammô [in + flamma], 1, kin-
dle, set on fire, inflame.
infectô, -ere, -flexi, -flexus
[in + flecto], bend; change,
alter; move, influence, affect,
sway.
inflô [in + flo], 1, blow into, in-
flate, fill, swell.
informis, -e [in- + forma], adj.,
shapeless, formless, misshapen,
hIDEOUS, unsightly.
infractus, -a, -um [in- + frango],
adj., broken, weakened, over-
come, subdued.
inrendeô, -ere, and -frendo,
-ere, gnash the teeth.
infrênum, -a, -um [in- + frenum],
adj., unbridled, using no bridles.
infula, -ae, f., fillet, head-band, of
white and red wool used in
religious ceremonies as a badge
of consecration and sanctity.
infundô, -ere, -fûdi, -fûsus, pour
in, into, or upon; spread over,
diffuse; infuse; crowd, throng
(used of people).
ingeminô [in + gemino], 1, re-
double, repeat; be redoubled,
increase, flash repeatedly.
ingemō, -ere, -gemuī [in- + gemo], groan, sigh, lament.
ingēns, -tis, adj., enormous, vast, huge, mighty, massive, immense, great.
ingrātus, -a, -um [in- + gratus], adj., unpleasant, ungrateful, cold, unfeeling, unresponsive.
ingrēdiōr, -ī, -gressus [in + gradior], enter, walk, proceed, advance; undertake, enter upon.
ingruo, -ere, -uī, burst upon, rush upon, sweeps on.
inghiō [in + hio], 1, gape, gape at, gaze at eagerly; inspect, examine.
inhorreo, -ere, -uī [in- + horreo], bristle; of the sea, become rough, swell, rise.
inhostus, -a, -um [in- + honestus], adj., shameful, ignominious, dishonorable, disfiguring, hideous.
inhorreō, -ere, -uī [in + horreo], bristle; of the sea, become rough, swell, rise.
inhibitūs, -a, -um [in- + hospes], adj., unfriendly, inhospitable.
inhumanūtus, -a, -um [in- + humo], adj., unburied.
iniciō, -ere, -iēci, -lectus [in + iacio], throw (cast or hurl) at, into, upon, or against.
inimicus, -a, -um [in- + amicus], adj., unfriendly, hostile, destructive.
iniquus, -a, -um [in + aequus], adj., unfair, unjust; unfriendly, hostile, adverse; unfavorable, disadvantageous; narrow, dangerous; unfortunate, unhappy.
inūria, -ae [in- + ius], f., wrong, injury, injustice, story of wrong; affront, insult.
iniusus, -a, -um [in- + iubeo], adj., unbidden.
inalābor, -ī, -lapsus [in + labor], glide into, enter, inspire.
inlaetābilis, -e [in- + laetabilis], adj., joyless, cheerless, dismal, mournful.
inlūdō, -ere, -lūsi, -lūsus [in + ludo], mock at, jeer at, make sport of, deride, insult.
inlūstrius, -e [in, cf. lux], adj., bright, clear, brilliant; illustrious, famous, renowned.
inluviēs, -ēi [in-, cf. luo], f., filth.
innectō, -ere, -nēxi, -nexus [in + necto], tie, bind. fasten; bind around or about; invent, devise, contrive.
inno [in + no], 1, float upon, sail upon, swim in.
innoxius, -a, -um [in- + noxius], adj., harmless.
innumerūs, -a, -um [in- + numerus], adj., countless, numberless, innumerable.
innumerūs, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
innumerus, -a, -um [in- + numerus], adj., unmar..
Inous, -a, -um [Ino], adj., of or belonging to Ino; son of Ino, 5, 823. Ino was a daughter of Cadmus and wife of Athamas; she leaped into the sea with her child Melicertes in her arms; the gods changed her into a sea-goddess, Leucothea, and her son into a sea god Palaemon.

insequor, -sequii, -secōtus [in + sequor], follow, pursue, follow up; persecute, harass; w. inf., proceed, 3, 32.

inserō, -serere, -serui, -sertus [in + sero], put in or into, in- sert.

insertō [insero], 1, put in, insert, thrust in.

insideō, -ēre, -sēdī, -sessus [in + sedēo], sit on or upon, sit down upon, take possession of, occupy.

insulae, -ārum [insideō], f., ambush; stratagem, trick, snare, wile, treachery, deceit, artifice, plot.

insidēō, -ēre, -sēdī, -sessus, sit down upon, settle on or upon, rest upon.

insigne, -is [insignis], n., badge, sign, token, ornament, decoration.

insignis, -e [in + signum], adj., marked; distinguished, remarkable, conspicuous; beautiful, brilliant, splendid; noted, famous, renowned.

insinuō [in + sinus], 1, wind in, creep in, steal in, penetrate.

insistō, -ere -stītī [in + sisto], stand upon, tread upon; con- tinue, persist, begin.

insomnium, -i [in + somnus], n., dream.

insōnō, -are, -sonui [in + sono], sound loudly, resound, rečcho; crack (with) a whip, Σ, 579.

insōns, -sontis, adj., guiltless, innocent, harmless, unoffending.

inspērātūs, -a, -um, [in + spero], adj., unhoped for.
Inspicio, -ere, -spexi, -spectus [in + spicio], look into, examine, inspect.

Inspirō [in + spiro], 1, breathe into, inspire, impart.

Instar, n. indecl., likeness, image; grandeur, majesty, as a quasi-preposition, with gen., as large as.

Instaurō, 1, renew, repeat, begin again or anew; celebrate anew, celebrate; requisite, repay.

Insternō, -ere, -strāvi, -strātus [in + sterno], spread over, cover.

Instigō [cf. στίγω, prick], 1, spur on, urge on, incite, stimulate, encourage.

Instituō, -ere, -ui, -ītus [in + statuo], found, build, erect; or- dain, establish, appoint.

Instruo, -ere, -struxi, -stractus [in + struō], build, construct; draw up, set in order, arrange; furnish, equip, fit out; instruct, train.

Insuētus, -a, -um [in + suesco], adj., unaccustomed, unusual, unwonted, unfamiliar.

Insula, -ae, f., island.

Insultō [in + salio], 1, spring (or leap) upon or at, insult, revile, be insolent.

Insūm, -esse, -fui [in + sum], be in or on.

Insuō, -ere, -suī, -sūtus, sew in, into, or on.

Insuper [in + super], adv., above, over; besides, moreover, in addition.

Insuperābiīs [in- + supero], unconquerable, invincible.

Insurgō, -ere, -surrēxi, -surrēctus [in + surgo], rise upon, rise to (the oars), rise; ply with vigor.

Intāctus, -a, -um [in- + tango], adj., untouched, untouched by the yoke, 6, 38; virgin.

Integer, -gru, -grum [in- root of tango], adj., unimpaired, undiminished, entire; sound, healthy, pure.

Intemerātus, -a, -um [in-, cf. temero], adj., inviolate, pure, unsullied; of wine, unmixed, 3, 178.

Intempestus, -a, -um [in-, cf. tempus], adj., unseasonable; gloomy, dark.

Intendo, -ere, -tendi, -tentus [in + tendo], stretch out, extend, spread; swell, fill; hang with, cover with.

Intento [intendo], 1, stretch out, hold out, brandish; threaten, 1, 91.

Intentus, -a, -um [intendo], adj., stretched, strained; intent, eager, attentive, expectant.

Inter, prep. w. acc., between, among, in the midst of; during.

Intercludō, -ere, -ūsi, -ūsus [inter + claudio], shut off or in, cut off, hinder, prevent.

Interdum, adv., sometimes.

Interea [inter + ea], adv., meanwhile, in the meantime.

Interfor [inter + for], 1, interrupt.
interfusus, -a, -um [interfundo], part. and adj., flowing between, poured between; suffused, marked.

interior, -ius [inter], comp. adj., interior, inner, inside, on the inside; superl., intimus, -a, -um, inmost, innermost.

interluō -ere [inter luo], flow between, wash.

interpres, -pretis, c., mediator, agent, messenger, 4, 356; author, prophet, interpreter.

interruptus, -a, -um [inter rumpo], adj., broken off, interrupted.

intervallum, -I [inter f vallam], n., interval, distance.

intexō, -ere, -texui, -textus, interweave, weave in, embroider; frame, fashion; cover.

intimus, -a, -um, adj., see interior.

intonō, -tonāre, -tonui [in + tono], thunder.

intorqueō, -ere, -torsi, -tortus [in + torqueo], hurl, cast against.

intrā [inter], prep. w. acc., within.

intractābilis, -e [in + tractabilis], adj., intractable, unmanageable; unconquerable, invincible.

intremō, -ere, -ui [in + tremo], tremble, shake, quake.

intrō [intro, adv.], 1, enter, go into, penetrate, pierce.

intrōgredior, -i, -gressus [intro + gradior], step into, walk into, enter.

intus, adv., on the inside, within.

inультus -a, -um [in + ulciscor], adj., unavenged.

iuítēlis, -e [in + utilis], adj., useless.

inuus, -i, m., see Castrum Inui.

invādō, -ere, -vāsi, -vāsus [in + vado], enter; rush upon, rush into, attack, assail, invade; enter upon, undertake; accost, address reproachfully.

invalidus, -a, -um [in + validus], adj., not strong, feeble, weak, infirm.

invehō, -ere, -vexi, -vexus [in + veho], carry (or bear) in, into, or along; pass, be borne, ride, drive, or sail.

inveniō, -ire, -vēni, -ventus [in + venio], come upon, find; find out, discover, invent.

inventor, -ōris [invenio], m., finder; inventor, deviser, contriver.

invergō, -ere [in + vergo, bend], pour upon.

invictus, -a, -um [in + vinco], adj., unconquered, invincible.

invideō, -ere, -vidi, -visus [in + video], envy, begrudge.

invidia, -ae [invideo], f., envy, hatred, jealousy, grudge, dislike, ill-will.

invisū, -ere, -visi, -visus, come (or go) to see, visit.

invisus, -a, -um [invideo], p. p. hated, hateful, detested, odious.

invitō, 1, invite, summon; allure, incite, tempt.
invitus, -a, -um, adj., unwilling, unfriendly.

invius, -a, -um [in- + via], adj., pathless, impassable, difficult; inaccessible.

iuvolvō, -ere, -volvi, -volūtus, wrap up, roll up, envelop, involve; engulf, overwhelm.

İonius, -a, -um, adj., of Ionia, Ionian; Ionia was a country of western Asia Minor; subst., İonium, or İonium Mare, the Ionian Sea; this was the lower part of the Adriatic.

İopas, -ae, m., a minstrel of Carthage.

İphitus, -i, m., a Trojan.

ipse, -a, -um, intens. pron., self, himself, herself, itself, themselves, I myself, etc.; very, the very.

ira, -ae, f., anger, wrath, rage, fury, resentment, hatred.

İris, -idis, f., acc., İrm, Iris, goddess of the rainbow, daughter of Thaumas and Electra, and messenger of the gods, particularly of Juno.

is, ea, id, demons. pron., that, this; he, she, it.

iste, -a, -ud, demons. pron., that (or this) of thine (or yours); that, this, yonder, you.

istinc [iste], adv., from there where you are.

ita [is], adv., so, thus.

İtalia, -ae (the initial I is long by poetic license), f., Italy.

İtalus, -a, -um [İtalia], adj., Italian; subst., İtali, -orum, m., the Italians.

iter, itiueris [eo], u., way, journey, path, road, march, passage; course, voyage.

iterum, adv., again, a second time.

İthaca, -ae, f., an island in the eastern part of the Ionian Sea, the home of Ulysses.

İthacus, -a, -um, adj., of Ithaca, Ithacan; subst., Īthacus, -i, m., the Ithacan, meaning Ulysses.

İuba, -ae, f., mane, crest, plume.

İubar, -aris, n., ray of light, sunshine, dawn.

iubeō, -ere, īussi, īussus, order, command, bid; desire, wish; persuade, advise; admonish, urge, enjoin.

İucundus, -a, -um, adj., pleasant, delightful.

İüdex, -lclis [ius + dico], c., judge.

İūdicium, -ī [iudex], n., judgment, decision.

iugālis, -e [iugum], adj., of wedlock, of matrimony, nuptial, conjugal.

iugerum, -I [akin to iugum], n., a Roman acre, about five-eighths of an English acre; iuger, acre.

iugō [iugum], 1, yoke; unite (or join) in marriage; marry.

iugum, -ī [cf. iugo], n., yoke; team of horses; ridge, summit; bench, thwart.

İulius, -i, m., the name of a Roman gens to which the family of Caesar belonged.

İulus, -i, m., Iulus or Ascanius, the son of Aeneas.

İünctūra, -ae [iungo], f., joining, joint.

iungō, -ere, īōnxi, īōctus,
yoke, join, unite; clasp, fasten together, arrange.

Iōnō, -ōnis, f., Juno, wife and sister of Jupiter and daughter of Saturn; w. inferna, Juno of the Lower World, i.e. Proserpina.

Iōnōius, -a, -um [Juno], adj., of Juno, Junonian, Jupiter's.

Lupīter, lovis, m., Jupiter, king of the gods, son of Saturn and Rhea; w. Stygius, Pluto, king of the Lower World.

Iūrō [ius], 1, take an oath, swear by, call to witness; swear.

Iūs, iūris, n., law, right, justice, equity; obligation, claim.

Iussuum, -ī [iubeo], n., command, order, decree, mandate.

Iussus, -ūs [iubeo], m., only in abl. sing., by command, by order, by decree, 2, 247.

Iūstitia, -ae [iustus], f., justice, righteousness, equity.

Iūstus, -a, -um [ius], adj., just, right, righteous, fair; subst. iūstum, i, n., that which is just, right, etc.

Iuvenālis, -e [juvenis], adj., of youth, youthful.

Iuvenicus, -a [juvenis], m., young bullock, bullock; iuvenca, -ae, f., heifer.

Iuvenis, -e, adj., young (applied to persons in the fulness of strength and vigor); subst. iuvenis, -is, c., young man, young woman.

Iuventa, -ae [juvenis], f., youthfulness, youth.

Iuventās, -ātis [juvenis], f., youthfulness, youth, vigor of youth.

Iuventūs, -ūtis [juvenis], f., time (or season) of youth, youth; collective noun, the young, young men, the youth, warriors, 1, 491.

Iūvō, -āre, iūvi, iūtus, help, assist, aid; please, gratify, delight.

Iūxtā [iungo], adv., near, near by, close by, hard by; prep. w. acc., close to, next to, near to.

Ixīōn, -ōnis, m., king of the Lapithae and father of Pirithous; he was fastened to an ever-revolving wheel in Tartarus because he had insulted Juno.

K

Karthāgō, -ānis, f., Carthage, a city built by the Phoenicians on the northern coast of Africa, opposite Sicily, and not far from the modern Tunis.

L

Labōfaciō, -ere, -feci, -factus [labo + facio], cause to totter, cause to waver, shake, agitate, weaken.

Lābēs, -is [labor], f., fall, downfall, ruin; stain, blemish; beginning of evil.

Labō, 1, give way, totter, waver, falter, yield.

1. Lābor, -i, lāpsus, slide, glide down or away, slip, fall, descend; pass away, perish, decline; faint, swoon.

2. Labor (labōs), -āris, m., labor, toil, task, work; effort, struggle; hardship, trial, danger, suffer-
ing, disaster, distress, misfortune, calamity, sorrow; workmanship, 1, 455; person, Toil, 6, 277.

labóro [labor], 1, work, toil; fashion, prepare, embroider, elaborate.

Labynnthus, -i, m., the Labyrinth; this was a celebrated structure built in Crete by Daedalus for king Minos, and abounding in winding and intersecting paths amid which the stranger hopelessly lost his way.

lac, lactis, n., milk, juice.

Lacaena, -ae, f., Lacedaemonian, Spartan; subst., the Lacedaemonian or Spartan woman, Helen.

Lacedaemonius, -a, -um, adj., Lacedaemonian, Spartan.

lacer, -era, -erum, adj., torn, mangled, bruised, lacerated, mutilated.

lacerō [lacer], 1, tear, mutilate, wound, mangle, rend.

lacertus, -i, m., upper arm, arm.

lacessō, -ere, -ivi, -itus, provoke, rouse, incite, irritate, challenge.

Lacinius, -a, -um, adj., Lacinian, of Lacinium; this was the name of a promontory on the southern coast of Italy where there was a temple of Juno, 3, 552.

acrina, -ae, f., tear.

acrimābilis, -e [lacrima], piteous, tearful.

acrimō [lacrima], 1, shed tears, weep.

acus, -ūs, m., lake, pool, swamp; river, stream.

lædo, -ere, laesi, laesus, strike, smite, injure, mar, wound; hurt, offend, thwart.

laena, -ae, f., mantle.

Laertius, -a, -um, adj., of Laertes, the father of Ulysses; Laertian.

laetitia, -ae [lactus], f., joy, delight, gladness.

laetor [lactus], 1, rejoice, be glad.

lætus, -a, -um, adj., joyful, joyous, glad, cheerful, happy; rejoicing, exulting; fortunate, prosperous, auspicious; rich, fertile; abundant, fruitful, plentiful.

lævus, -a, -um, adj., left, on the left hand, on the left side; stupid, foolish, infatuated; subst., the left, left hand.

lambō, -ere, -i, -itus, lick, touch.

lamenta, -orum, n. pl., wailing, lamentation, shriek.

lamentābilis, -e [lamenta], adj., lamentable, deplorable, pitiable.

lampsas, -adis [laumás], f., lamp, torch, firebrand.

lānier, -era, -erum [lana + gero], wool-bearing, woolly, fleecy.

laniō, 1, mangle, mutilate, lacerate, tear.

Lāocoōn, -ontis, m., a Trojan priest of Apollo, serving also as priest of Neptune.

Läodamia, -ae, f., daughter of Acastus, and wife of Protesilaus, who was slain by Hector at Troy; she killed herself because of her husband’s death.

Laomedontēus, -a, -um, adj., of
Laomedon, father of Priam and king of Troy; Trojan.

Laomedontiades, -ae, m., son (or descendant) of Laomedon; pl., the Trojans.

Lapidōsus, -a, -um [lapis], adj., stony, hard as stone.

Lapis, -idis, m., stone, rock, marble.

Lapidōsus, -a, -um [lapis], adj., stony, hard as stone.

Lapis, -idis, m., stone, rock, marble.

Lapidōsus, -a, -um [lapis], adj., stony, hard as stone.

Lapis, -idis, m., stone, rock, marble.
lavō, -āre (-ere), lāvi (lavāvi), lautus (lōtus, lavātus), wash, bathe, lave; wet, moisten, sprinkle.

laxō [laxus], 1, loosen, open, release, let go, relax; relieve, refresh; clear; 6, 412.

lautus, -a, -um, adj., slack, loose, loosened, open.

lebes, -ētis, m., kettle, caldron.

lectus [lego], -i, m., bed, couch.

Lēda, -ae, f., wife of Tyndareus, king of Sparta, and mother of Castor and Pollux, and of Helen and Clytemnestra.

Lēdaeus, -a, -um [Leda], adj., of Leda, descendant (or daughter), of Leda.

lēgifer, -era, -erum [lex + ferro], adj., law-giving.

legō, -ere -legi, -lectus, collect, gather, select, choose, pick; take in, furl; coast along, traverse, skim, sweep over; survey, scan, review.

Lēnaeus, -a, -um, adj., of the wine-press, of Bacchus, Bacchic, Lenaean.

lēniō, -ire, -ivī or -iī, -itus [lēnis], make mild, soothe, calm, quiet, allay, assuage.

lēnis, -e, adj., soft, mild, gentle, quiet.

lentō [lentus], 1, bend.

lentus, -a, -um, adj., pliant, flexible, tough; sluggish, slow.

lēō, -onis, m., lion.

Lerna, -ae, f., a marsh, near Argos, in which lived the Hydra slain by Hercules.

lētālis, -e [letum], adj., deadly, mortal, fatal.

Lēthaeus, -a,-um, adj., of Lethe, a river of the Lower World whose waters caused forgetfulness.

lētifer, -era, -erum [letum + ferro], adj., death-bearing, death-dealing, deadly.

lētum, -i, n., death, destruction.

Leucaspis, -is, m., a companion of Aeneas.

Leucātēs, -ae, m., a promontory at the southern extremity of the island of Leucadia, near the coast of Acaarnia.

levāmen, -inis [lēvo], n., relief, solace, comfort, consolation.

1. lēvis, -e, adj., light, in weight, slender, delicate, gentle; swift, fleet, quick.

2. lēvis, -e, adj., smooth, slippery, polished.

1. levō [lēvis], 1, lighten, lift, raise; take off; aid, assist; relieve, alleviate.

2. levō [lēvis], 1, polish.

lēx, -lēgis, f., law, statute; pl., government; terms, conditions.

libāmen, -inis [libo], n., libation, offering, sacrifice.

libēns, -entis [libo], part., willing, cheerful, glad; often with adverbial force, willingly, etc.

Liber, -erī, m., god of wine, an Italian deity identified by the Romans with the Greek Bacchus; fig., wine.

libertas, -ātis [liber], f., liberty, freedom.

libō, 1, taste, sip; w. oscula, kiss; pour, pour (or make) a
liberation, offer as a libation or sacrifice.

libró [libra], 1, balance, poise, aim; brandish, swing; launch.

Liburni, -órum, m., a people dwelling in Illyria near the head of the Adriatic.

Libya, -ae, f., northern Africa; poet. for Africa.

Libyceus, -a, -um, adj., Libyan, African.

Libystis, -idis, adj., Libyan.

limbus, -i, m., border, hem, fringe.

limen, -inis, n., threshold, door, entrance, gate; dwelling, abode; temple, palace; starting-point of a race.

limes, -itis, m., cross path, border path, course, track.

limósus -a, -um [limus], adj., muddy, miry, slimy.

limus, -i, m., mud, mire, slime.

lineus, -a, -um [linum], adj., of flax, flaxen, linen.

lingua, -ae, f., tongue, note, speech, voice, cry.

linquō, -ere, liquī, leave, depart from, leave behind; desert, abandon, forsake; yield up; desist from, give up.

linteum, -i [linum], n., linen, cloth, sail.

liquefaciō, -ere, -fēcī, -factus [liqueō + faciō], melt.

1. liquēns, -entīs [liqueo], part., liquid, limpid, clear, fluid.

2. liquēns, -entīs [liquor], part., liquid, fluid.

liquidus, -a, -um [liqueō], adj., liquid, fluid, flowing; clear, pure, serene.

liquor, -i, be fluid or liquid; flow, run.

litō, 1, sacrifice, make atonement, appease, propitiate.

litoreus, -a, -um [litus], adj., of the seashore, on the shore, on the bank (rare), 3, 390.

litus, -oris, n., seashore, beach, coast, strand.

lituus, -i, m., trumpet, clarion.

lividus, -a, -um [liveo], adj., dark blue, lead-colored, livid, leaden, dusky, dark.

locō [locus], 1, place, put, set, lay, found, establish, build.

Locri, -ōrum, m., a colony of Locrians from Greece, who settled in southern Italy, 3, 399.

locus, -i, m. (m. and n. in pl.), place, spot, site; region, locality, country; opportunity, place, chance, room; condition, state.

longaevus, -a, -um [longus + aevum], adj., aged.

longē [longus], adv., far off, at a distance, far, afar; from afar, from a distance; greatly, at great length.
longinquus, -a, -um [longus], adj., far off, remote, distant; long.
longius, adv., comp. of longē, q. v.
longus, -a, -um, adj., long, long continued, lasting, prolonged; distant, remote; deep, 1, 159.
loquēla, -ae [loquor], f., speech, word.
loquor, -i, locutus, speak, say, tell, sing.
lorica, -ae [lorum], f., a leather corselet, corselet, cuirass, coat of mail.
lorum, -i, n., strap or thong; pl., reins.
lūbricus, -a, -um, adj., smooth, slippery, slimy.
lūceō, -ère, lūxi, lūctus, mourn, mourn for, lament, bewail.
lūmen, -inis [lux], n., light, glow; torch; light of day, day; eye; life; air.
lūna, -ae [cf. lux], f., moon, moonlight.
lūnātus, -a, -um [luna], adj., moon-shaped, crescent.
lūō, -ere, lūi [λόω], atone for.
lupa, -ae, f., she-wolf.
lupus, -i, m., wolf.
lūstrō [lustrum], 1, purify by atonement, pass. as middle, perform an expiatory sacrifice, 3, 279; pass around or over, traverse, pass in review, parade, 5, 578; survey, examine, review.
lūstrum, -i [luo], n., a sacrifice of purification; especially the national sacrifice made every fifth year at Rome when the census was taken; hence a lustrum or period of five years.
lūx, lūcis, f., light, daylight, day; glory; life.
lūxus, -ūs, m., excess; luxury, magnificence, splendor; pleasure, wantonness.
Lyaeus, -i [Λώ], m., the one who delivers or sets free from care; a Greek name for Bacchus.
Lyaeus, -a, -um, adj., of Bacchus, Bacchic, Lyean.
lychnus, -i, m., lamp.
Lydia, -ae, f., a country on the southwest coast of Asia Minor.
Lyclus, -a, -um, adj., Lycian;
Lycius, -a, -um, adj., of Lyctus, a town in Crete; Lyctian, Cre- tan.
Lycērgus, -i, m., a Thracian king who opposed the worship of Bacchus and, as a punishment, was driven to insanity by the god.
Lycus, -I, m., a companion of Aeneas.
Lydian, -a, -um, adj., of Lydia; Lydian, Etruscan (because the Etruscans were thought to have come originally from Lydia).
Lymphæ, -ae, f., clear water, water.
Lynx, -I, m., a Thracian king who opposed the worship of Bacchus and, as a punishment, was driven to insanity by the god.
Machæon, -onis, m., a Grecian prince, said to have been the son of Aesculapius, and a surgeon of the Greeks at Troy.
Machina, -ae, f., machine, engine of war; device, contrivance.
Maciēs, -ēi, f., emaciation, lean- ness.
Mactō, 1, sacrifice, offer up, in- molate; slay, kill, slaughter.
Macula, -ae, f., spot.
Maculō [macula], 1, spot, stain.
Maculosus, -a, -um [macula], adj., spotted, mottled.
Madefaciō, -ere, -fēci, -factus [madeo + facio], wet, soak.
Madeō, -entis [madeo], part., wet, moist, dripping.
Madeō, -ere, Madui [madeo], become wet or soaked; drip.
Madidus, -a, -um [madeo], adj., wet, drenched, dripping.
Magana, -a, -um, adj., great, large, vast; noble, important, strong, grand, mighty, illustri- ous; maior nātō, older; maximus nātō, oldest, eldest.
Māla, -ae, f., mother of Mercury (whose father was Jupiter) and daughter of Atlas; she was one of the Pleiades.
Māla, -ae, f., cheek-bone, jaw- bone, jaw.
Male [malus], adv., badly, ill, wickedly; scarcely, hardly; w.
adjectives sometimes equal to a negative; male ſ đa, unsafe, 2, 735.

**Malea**, -ae, f., a southern promontory of the Peloponnesus.

**malesuādus**, -a, -um [male + suadeo], adj., impelling (or persuading) to evil, desperate.

**malignus**, -a, -um [malus + geno], adj., malignant, malicious, wicked; scanty, small.

**mālo, māle, mālui** [magis + volo], wish more or rather, prefer.

**malum**, -i [malus], n., evil, ill, misfortune, calamity, woe; evil deed, crime; pest, curse, mischief.

1. **malus**, -a, -um, adj., bad, evil, wicked, impious; poisonous, noxious; hostile.

2. **mālus**, -i, m., mast.

**mamma**, -ae, f., breast.

**mandātum**, -i [mando], n., order, command, charge, injunction, mandate.

1. **mandō** [manus + do], 1, commit, intrust, consign; command, direct, order.

2. **mandō, -ere, mandi, mānsus**, chew, champ; eat, devour, consume.

**manūō, ēre, mānī, mānus**, stay, remain, tarry, abide; abide by, 2, 160; await, wait for.

**Mānēs**, -iun, m., gods of the Lower World, souls of the dead in Hades, shades, ghosts, Manes; Lower World, abode of the dead.

**manicæ, -ārum** [manus], f., manacles.

**manifestus**, -a, -um [manus + fendo, strike], adj., plain, clear, evident, visible, manifest.

**mānō**, 1, drop, drip, trickle, flow.

**mantēle**, -is [manus], napkin, towel.

**manus**, -ūs, f., hand; handiwork, art, skill; act, action, prowess, deed; band, crowd, troop, force.

**Mārcellus**, -i, m., name of a Roman family to which belonged Marcus Claudius Marcellus, a successful opponent of Hannibal and conqueror of Syracuse; also Caius Claudius Marcellus, son of Octavia the sister of Augustus and adopted son of the Emperor; he died in early youth, 23 B.C.

**mare**, -is, n., sea.

**maritus**, -i, m., husband, lover, suitor.

**marmor**, -oris, m., marble.

**marmoreus**, -a, -um [marmor], adj., made of marble, marble; smooth, glassy.

**Marpēsius**, -a, -um, adj., of Marpesus, a mountain in the island of Paros; Parian, Marpesian.

**Mārs, Martis**, m., god of war, son of Jupiter and Juno; war, battle, warlike (or martial) spirit.

**Massyli, -ōrum or -um**, m., a people of northern Africa.

**Massylus**, -a, -um, adj., Massylian, Libyan.

**māter, mātris** [μητρ], f., mother; native land.
maternus, -a, -um [mater], adj., of a mother, maternal.

mātūrō [maturus], 1, ripen; hasten, speed.

mātūrus, -a, -um, adj., ripe, mature; advanced.

Maurūs, -a, -um, adj., Moorish, African, Mauretanian.

Mavors, -ortis, another name for Mars.

Māворотius, -a, -um [Mavors], adj., of Mars, martial, warlike, Mavortian.

1. maximus, -a, -um, adj., superl. of magnus.

2. Maximus, -i, m., a Roman family name; of those who bore it the most famous was Fabius Cunctator, the opponent of Hannibal, 6, 845.

meātus, -ūs [mēo], m., course, motion, movement.

medicō [medicus], 1, heal (or cure) with drugs; medicate, drug, 6, 420.

meditor, 1, think upon, meditate; design, purpose, intend.

medium, -i [medius], n., middle, midst.

mediumus, -a, -um, adj., in the midst, middle of, midst of; intervening, between.

Medōn, -ontis, m., a Trojan.

medulla, -ae [medius], f., marrow.

Megarōs, -a, -um [Megara], adj., of Megara, a Sicilian city; Megarean.

mel, mellis, n., honey.

Meliboeus, -a, -um [Meliboea], adj., of Meliboea, a town of Thessaly; Melibean.

mēlor, comp. of bonus.

Melītē, -ēs, f., a sea-nymph.

mellus, adv., comp. of bene.

membrum, -ī, n., limb, part, member.

meminī, -isse, def. (imperative, mementō), remember, be mindful.

Memmius, -ī, m., a Roman gen-
tile or family name.

Memnōn, -onis, m., son of Tithonus and Aurora, king of the Ethiopians, slain by Achilles at Troy.

memor, -oris, adj., mindful, re-
membering, grateful; relentless.

memorabilis, -e [memoro], adj., memorable, famous, glorious.

memorō [memor], 1, call to memory or mind, mention; re-
late, recount, rehearse, tell; say, speak, call.

mendāx, -ācis [mentior], adj., lying, false, deceitful, untruth-
ful.

Menelāus, -ī, m., son of Atreus, brother of Agamemnon, and husband of Helen; he was king of Sparta and one of the Greek leaders in the Trojan war.

Meus, mentis, f., mind, intellect, reason; soul, heart; disposition, feeling; design, purpose, plan, intention, will.

mēnsa, -ae, f., table; food, feast, viands.

mēnsis, -īs, m., month.
mentior, -īrī, -ītus, lie, falsely assert, pretend; part., mentitius, -a, -um, lying, counterfeit.

mentum, -ī, n., chin, beard.

mercūr [merx], 1, trade; buy, purchase.

Mercurius, -ī, m., Mercury, son of Jupiter and Maia and messenger of the gods.

merēō, -ēre, -uī, -ītus, and mereor, -ērī, -ītus, dep., deserve, be worthy of, merit, earn.

mergō, -ere, mersi, mersus, dip, plunge, sink, overwhelm; hide, conceal, bury.

mergus, -ī, m., diver, a kind of water-fowl.

meritum, -ī [mereor], n., merit, desert, service.

meritus, -a, -um [mereor], part., deserved, due, just, deserving.

merus, -a, -um, adj., pure, unmixed; subst., merum, -ī, n., pure wine, unmixed wine; wine.

-met, an intensive pronominal suffix, e.g. egomet, I myself.

mēta, -ae, f., turning-point, goal; end, limit, bound; point of land, promontory, 3, 429.

metallum, -ī, n., metal.

metō, -ēre, messuī, messus, reap, cut, gather, 4, 513.

metuō, -ere, metuī [metus], fear, be afraid of.

metus, -ūs, m., fear, dread, alarm.

meus, -a, -um [me], poss. pron., my, mine.

mi, contr. of mihi.

mēcō, -āre, -uī, vibrate, flash, glitter, gleam.

migrō, 1, go away, depart, migrate.

miles, -ītis, m., soldier, soldierly, armed men.

mīlle, indecl. adj., a thousand; subst., pl., mīlia, milium, n., thousands.

minae, -ārum, f., pinnacles, battlements; threats, menaces, curses; perils.

Minerva, -ae, f., an Italian goddess identified with the Greek Athena; she was goddess of wisdom, arts, sciences, and warfare.

minimē [minimus], adv., least, very little, not at all, by no means.

minister, -trī [minus], m., attendant, servant; tool, accomplice; agent, helper.

ministerium, -ī [minister], n., service, office, duty.

ministrō [minister], 1, serve; attend to, manage; supply, furnish, provide.

Minōlus, -a, -um [Minos], adj., of Minos, king of Crete.

1. minor [minae], 1, project, tower; threaten, menace.

2. minor, minus, comp. of parvus; subst., pl., minōrēs, -um, m., descendants.

Minōs, -ōis, m., a king of Crete, son of Jupiter and Europa, and after death a judge in the Lower World.

Minōtaurus, -ī, m., the Minotaur, the offspring of Pasiphae, half
man and half bull; he was confined by Minos in the Labyrinth, where he was slain by Theseus.

minus [minor], comp. adv., less.
mirabilis, -e [miror], adj., wonderful, admirable; extraordinary, strange.
mirandus, -a, -um [miror], adj., to be wondered at; strange, marvellous, wonderful.
mirror [mirus], 1, wonder at, admire, wonder, marvel.
mirus, -a, -um, adj., wonderful, marvellous.
misceo, -ere, miscui, mixtus, mix, mingle; unite, join; confuse, disturb, agitate, stir up, excite, throw into confusion; scatter.

Misénus, -i, m., (1) son of Aeolus, trumpeter of Hector and afterwards of Aeneas; he was drowned on the coast of Campania. (2) Mount Misenus (or Misenum), a promontory south of Naples.
miser, -era, -erum, adj., wretched, miserable, unhappy, unfortunate, sad, pitiable.
miserabilis, -e [miseror], adj., pitiable, wretched, miserable, deplorable.
miserandus, -a, -um [miseror], adj., piteous, wretched, unhappy, hapless.
miseréis, -ere, -ui, -itus and miseror, -eri, -itus [miser], pity, take pity on, have (or feel) compassion for; miseret, impers., it grieves one for, one pities, etc.

miserescô, -ere, feel pity for, pity.
miseror [miser], 1, feel pity for, pity, commiserate, take pity on.
mîtescô, -ere [mitis], grow (or become) mild, gentle, or peaceful.
mîtigô [mitis + ago], 1, make mild or gentle, soften, soothe, appease.
mitra, -ae, f., turban, cap, Phrygian cap.
mítto, -ere, misi, missus, send, despatch; hurl, fling, throw; lay aside, dismiss; finish, end; offer, 6, 380.
Mnestheus, -ei, and -eos, m., a Trojan comrade of Aeneas.
möbilitás, -ätis [mobillis], f., motion, activity, swiftness, speed.
modo [modus], adv., only, but; lately, just now, but now; provided that.
modus, -i, m., method, manner, mode, way; bound, limit, end.
moenia, -ium, n., walls, ramparts, fortifications; city, citadel.
mola, -ae, f., mill; coarse meal used in sacrifice, meal.
mölês, -is, f., mass, bulk, huge mass, weight, size; massive structure, building, or engine of war; dam, dike, mole; labor, task, toil; difficulty, trouble, effort; storm, tempest, disturbance.
mölör, -iri, -itus [moles], pile up, build, erect, construct, labor upon; strive, endeavor, attempt,
try, undertake; plan, contrive, devise; get ready, prepare; accomplish, cause, produce; pursue with toil, 6, 477.

molliō, -ire, -ivi and -ii, -itus [mollis], soften; soothe, calm, pacify, assuage, appease.

mollis, -e, adj., soft, tender, delicate, pliant, flexible; gentle, yielding, favorable.

molliter, adv., comp. mollius, delicately, skilfully.

moneō, -ere, -ui, -itus [moneo], n., admonition, warning; advice, counsel; command.

monitus, -us [moneo], m., admonition, warning; advice, counsel.

Monoecus, -i, m., a surname of Hercules; arx Monoeci, a promontory on the Ligurian coast west of Genoa, so called from a temple of Hercules which stood there.

mōns, montis, m., mountain, hill, crag, cliff, rock.

mōnstrō [monstrum], 1, show, point out, indicate, inform, tell; advise, instruct; direct appoint, prescribe.

mōnstruīn, -ī [moneo], n., omen, warning, sign, portent, prodigy; monster, monstrous shape, fearful or awesome thing.

montānus, -a, -um [mōns], adj., mountain.

monumentum, -ī [moneo], n., memorial, monument; pl., traditions, chronicles, records.

mora, -ae, f., delay, hindrance, obstruction, obstacle, pause.

morbus, -i, m., disease.

moribundus, -a, -um [morior], adj., dying, ready to die, mortal.

morior, mori, mortuus, die, perish.

moror [mora], 1, delay, linger, pause, tarry; detain, keep back, cause delay; regard, care for.

mors, mortis, f., death.

morsus, -ūs [mordeo], m., a biting, bite; eating, gnawing, 3, 394; fang, fluke of an anchor.

mortāllis, -e [mors], adj., mortal, human; subst., mortāles, -ium, m., mortals, men, human beings.

mortifer, -era, -erum [mors + fero], adj., death-bringing, death-dealing, deadly.

mōs, mōris, m., manner, custom, fashion, wont, habit; law; rule; pl., character, institutions, laws.

mōtus, -ūs [moveo], m., motion, movement, swiftness, agility.

moveō, -ère, mōvi, mōtus, moveo, set in motion, shake, remove; effect, influence, persuade; arouse, excite, awake; agitate, disturb, trouble; meditate, resolve, ponder; declare, disclose.

mox, adv., soon, soon after, presently, afterwards, then.

müerō, -ōuis, m., sharp point or edge, sword, blade.

mügiō, -ire, -ivi or -ii, low bellow, rumble, moan, roar.

mügitus, -ūs [mugio], m., lowing, bellowing.
mulceō, -ërē, muisī, multis, soothe, calm, appease, allay, quiet.
multiplex, -icīs [multus + plico], adj., of many folds, manifold, various.
multum [multus], adv., much, greatly.
multus, -a, -um, adj., much, abundant, great, powerful; dense, heavy; many a; pl., many; comp. pluris, pluris, superl., plurimus, -a, -um.
mūlō, -īre, -ivī or -īī, -itus [moenia], fortify, build.
mūnus, -erīs, n., office, charge, duty, service, function; aid, kindness, favor, boon; present, gift, reward, prize; offering, sacrifice.
mūrex, -icīs, m., purple-fish, purple dye, purple; a sharp, pointed, or jagged rock.
murmur, -urīs, n., murmur, murmuring, rumbling, noise, uproar, roaring, shouting, applause.
mūrūs, -ī, m., wall.
Mūsa, -ae, f., Muse.
Mūsaeus, -i, m., a Greek poet, of the legendary age, contemporary with Orpheus.
mūtābils, -ē [muto], adj., changeable, fickle, inconstant.
mūtō, 1, change, alter, turn, exchange.
Mycēnæ, -ārum, and Mycēnae, ae, f., a city of Argolis, the home of Agamemnon.
Myconos, -i, f., an island northeast of Delos, one of the Cyclades.

Mygdonidēs, -ae, m., Coroebus, son of Mygdon, king of Phrygia.
Myrmidonēs, -um, m., Myrmidons, Thessalian followers of Achilles.
myrteus, -a, -um [myrtus], adj., of myrtle, myrtle.
myrtus, -ī and -ūs, f., myrtle tree, myrtle branch, myrtle shaft, myrtle grove, myrtle wreath.

N
nam, for, because.
namque, for, for indeed.
nāris, -is, f., nostril.
nārrō, 1, tell, narrate, relate.
Nāryclus, -a, -um, adj., of Naryx, a town of the Locri, Narycian. From Naryx, a city across from Euboea, a colony came out and settled on the coast of Brutium.
nāscor, nāscī, nātus, to be born, arise, spring up, grow; nāscēns, -entis, pres. p., new-born.
nāta, -ae [nascor], f., daughter.
natō [no], 1, swim, float.
1. nātus (gnātus), -i [nascor], m., son, child, offspring, young.
2. nātus, -ūs [nascor], m., used only in abl. sing., by birth.
nauta, -ae [navis], m., sailor, boatman, ferryman.
Nautēs, -is, m., a Trojan soothsayer.
nauteus, -a, -um, adj., of ships, of sailors, nautical.
navalis, -e [navis], adj., of ships, naval; subst., navalleria, -lum, n., dock, docks, dockyard.
navifragus, -a, -um [navis +
frango], adj., shipwrecking, causing shipwrecks.
navigium, -i [navis], n., vessel, ship, boat.
navigō [navis], 1, sail, set sail; sail upon or over.
nāvis, -is [vās], f., ship, vessel.
nāvītā, -ac [navis], m., boatman.
Naxos, -i, f., one of the Cyclades, noted for its wines.
-ne, (1) interrog. enclitic, in direct questions, usually not translated; in indirect, whether; followed by an or -ne, whether... or.
(2) intensive particle used with the exclamatory infinitive, 1, 37.
Nē, adv., not; nē... quidem, not even; conj., in order that not, lest.
nebula, -ae, f., cloud, mist, fog.
nec or neque, adv. and conj., and not, neither, nor; neque (nec)... neque (nec), neither... nor; nec nōn, and also.
neclum, adv., nor yet, and not yet.
ncesese, adj. (nom. and acc. only), necessary, needful; unavoidable, inevitable.
nectar, -aris, n., nectar.
nectō, -ere, nexuī or nexī, nexus, bind, tie, fasten; join, unite, fasten together.
nefandus, -a, -um [ne+for], adj., unspeakable, unutterable; impious, wicked, accursed, abominable; subst. n., wrong, 1, 543.
nefās [ne+fās], n., indecl. noun, that which is contrary to divine law, impiety, sin, wickedness, crime; guilt, shame, disgrace,
dishonor; as adj., impious, abominable, wicked.
negō, 1, say no, say that not, deny, refuse.
nēmō, -inis [ne+homo], c., no one, nobody, none.
nemorōsus, -a, -um [nemus], adj., woody.
nemus, -oris, n., grove, wood, forest.
Neoptolemus, -i, m., son of Achilles; called also Pyrrhus.
nepōs, -ōtis, m., grandson; pl., grandchild, descendants, posterity.
Neptūnius, -a, -um, adj., of Neptune, Neptunian.
Neptūnus, -i, m., one of Saturn's sons, brother of Jupiter, Juno, and Pluto, and identified by the Romans with Poseidon, the Greek god of the sea.
neque, see nec.
nequeō, -īre, ivī or -ii, nequitus, be unable, cannot.
nēquīquam [ne+quidquam], adv., in vain, to no purpose.
Nērēis, -idis or -idos [Nereus], f., any one of the daughters of Nereus and Doris; a sea nymph, a Nereid.
Nēreus, -ei or -eos, m., a sea god, father of the Nereids.
Nēritos, -i, f., a small island near Ithaca.
Nērurus, -i, m., nerve, sinew, tendon; bowstring.
nescī, -īre, -īvi or -īli [ne+scīo], not to know, be ignorant of; nescīō quis, etc., I know not who or what; some one, something.
nescius, -a, -um [nescio], adj., not knowing, ignorant, unaware.

nēve or neu [ne + ve], conj., or not, and not, nor, neither.

nex, neccis [neco], f., violent death, slaughter, murder.

nexus, -a, -um, see nectō.

ni, conj., not, that not, lest, if not, unless, except.

nidus, -i, m., nest; pl., brood, nestlings.

niger, -gra, -grum, adj., black, sable, swarthy, dusky, gloomy.

nigrans, -antis [nigro], part., black, dusky, dark.

nigresco, -ere, nigrui [niger], grow (or turn) black, grow (or become) dark.

nihil (nil) [ne + hilum], n., indecl., nothing; adv., not at all, by no means.

Nilus, -i, m., the Nile.

nimbōsus, -a, -um [nimbus], adj., covered with clouds, cloud-capped, stormy, rainy.

nimbus, -ī, m., violent rain, tempest, storm; rain-cloud, storm-cloud, cloud.

nimirum [ne + mirum], adv., without doubt, certainly, doubtless, verily.

nimium [nimius], adv., too, all too, too much.

Nisaeē, -ēs, f., one of the Nereids.

nisi and ni [ne + si], conj., if not, unless.

nisus, -ūs [nitor], m., effort, exertion, position or posture of resistance.

nisus, -a, -um, part. of nitor.

Nisus, -i, m., a Trojan follower of Aeneas.

niteō, -ēre, -ui, shine, gleam, glisten; nitēus, -entis, part. and adj., shining, sparkling, gleaming; bright, beaming; glossy, sleek, well-fed.

nitēscō, -ere, nītū [niteo], become bright, begin to shine, shine, gleam, glisten.

nitiōs, -a, -um [nītēos], adj., shining, sleek.

nitor, -i, nisus or nīxus, lean upon, rest upon, tread (or walk) upon; mount, climb; press forward, advance.

nivālis, -e [nix], adj., snowy.

niveus, -a, -um [nīx], adj., snowy, snow-white.

nix, nivis, f., snow.

nixor [nitor], 1, strive, struggle.

nō, 1, swim, float.

noceō, -ēre, -ui, -itus, harm, injure, do mischief.

nocturnus, -a, -um [nox], adj., of the night, nocturnal, at or by night.

nōdō [nodos], 1, tie (or fasten) in a knot; bind, fasten.

nōdus, -i, m., knot, bond; fold, coil.

nomas, -adis, c., nomad; Nomades, -um, m., the Numidians.

nōmen, -inis, n., name, word; fame.

Nōmeutum, -i, n., a town of the Sabines.

nōn, adv., not.

nōndum, adv., not yet.

nōnus, -a, -um [novem], adj., ninth.
nōs, see ego.
nōsecō, -ere, nōvī, nōtus, learn, become acquainted with, recognize; in perfect tenses, know; nōtus, -a, -um, p.p. as adj., known, well known, familiar, famed.
noster, -tra, -trum [nos], our, ours, our own.
nota, -ae [nosco], f., mark, sign, spot, letter.
notō [nota], 1, mark, note, observe, take note of.
nōtus, -a, -um, see nōsecō.
Notus, -i, m., south wind; wind, gale, storm.
novem, num. adj., nine.
noviēns (noviēs) [novem], adv., nine times.
novitās, -ātis [novus], f., newness.
novō [novus], 1, make new, repair, change; build.
novus, -a, -um, adj., new, fresh; superl., novissimus, -a, -um, last.
nox, noctis, f., night, darkness; sleep.
noxā, -ae [noceō], f., crime, guilt, outrage, violence.
noxius, -a, -um [noxā], adj., harmful, hurtful, dangerous.
nūbēs, -is, f., cloud.
nūbilus, -a, -um [nubes], adj., cloudy; subst., pl., nūbila, -orum, n., clouds.
nūdō [nudus], 1, lay bare, strip, expose, disclose, reveal.
nūdus, -a, -um, adj., naked, bare, open; unburied, 5, 871.
nūllus, -a, -um [ne + ullus], adj., no, not any; subst., no one.
num, interrog. particle; in direct questions it implies a negative answer; in indirect questions, whether.
nūmen, -inis [nuo], n., nod, divine will, purpose, power, influence, aid, help, favor, or permission; divinity, deity; power, might; presence of a god or goddess.
numerus, -i, m., number, throng, crowd; order; measure; pl., numbers, measures, tune, melody.
Numida, -ae, m., a Numidian.
Numitor, -oris, m., a king of Alba; he was father of Rhea Silvia, the mother of Romulus and Remus.
numquam [ne + umquam], adv., never.
nunc, adv., now, at this time.
nuntia, -ae, f., messenger.
nuntiō [nuntius], 1, announce, report, declare.
nuntius, -i, m., messenger; message, tidings, command.
nūper [novus], adv., recently, lately.
nurus, -ūs, f., daughter in-law.
nūsquam [ne + usquam], adv., nowhere; never.
nūtū [nuo], 1, nod, sway, tremble, totter.
nūtrimentum, -i [nutrio], n., nourishment, fuel.
nūtrix, -icis [nutrio], f., nurse.
Nympha, -ae [νυμφή], f., nymph.
Nysa, -ae, f., a city or mountain where Bacchus was said to have
been born. Traditions assigned it to various countries, such as Aethiopia and India.

O

O, interjection, O! ah! oh!

>, prep. w. acc., on account of, owing to, for, for the sake of.

dūcō, -ere, -düxi, -ductus, draw toward, over, or before, overspread.

exī, -īre, -īvi or -īii, -ītus, go toward or to, meet; pass over, traverse, visit; encircle, surround; take part in, engage in.

sciō, -ere, -scī, -sectus [ob + lacio], throw against or before, cast before, put before, offer, present, expose; oppose.

iectō [obicio], 1, throw against or toward, expose.

obiectus, -a, -um [obiclo], part. and adj., lying before, thrown before, opposite, projecting.

obiectus, -ūs [obiclo], m., opposition, projection, interposition, shelter.

itus, -ūs [obeo], m., a going to, a meeting (death or fate); death, destruction; ruin.

liquō [obliquus], 1, bend, turn, turn to one side or sideways, slant, set obliquely.

liquus, -a, -um, adj., turned sideways, slanting; lying across.

liviscor, -i, oblītus, forget, be forgetful of; oblītus, -a, -um, having forgotten, forgetful.

oblīvium, -ī [obliviscoor], n., forgetfulness.

obloquor, -i, -locūtus [ob + loquor], speak (or sing) in response to.

obluctor [ob + luctor], 1, strive, struggle, press against, brace against.

omnītēscō, -ere, -mūtui [ob + mutus], become dumb or speechless; be silent, hushed, mute.

obnītor, -i, -nisus or -nīxus [ob + nitor], press against, struggle against, struggle, strive, resist.

oborīor, -īri, - ortus [ob + orior], arise, spring up; burst forth, well up.

obruō, -ere, -ruī, -rutus [ob + ruo], cover over, overwhelm, bury, sink; destroy.

obsēnus, -a, -um, adj., filthy, foul, dirty, loathsome, vile; ill-omened, dreadful, 3, 367.

obscūrus, -a, -um, adj., dark, dim, dusky, murky; obscure, unknown, unseen; uncertain.

observō, 1, note, observe, watch.

obsideo, -ere, -sedī, -sessus [ob + sedeo], besiege, block, occupy, hold.

obsidīo, -ōnis [obsideo], f., siege, blockade.

obstipēscō, -ere, -stipui [ob + stupeo], become (or be) stupefied, astonished, amazed, or horror-stricken; stand aghast.

obstō -āre, -stītī, -stātus [ob + sto], withstand, oppose, hinder, block, check, thwart.

obstruō, -ere, -strūxi, -strūctus
obtego

[ob + struo], close up, block up, stop.

obtego, -ere, -tēxi, -tēctus [ob + tego], cover up or over, protect, hide, conceal.

obtorqueō, -ere, -torsi, -tortus [ob + torqueo], turn, twist.

obtruncō [ob + truncō], 1, lop (or cut) off, cut down, slay, kill, slaughter.

obtūsus, -a, -uin [obtundo], part., blunted, dull, unfeeling.

obtusus, -us [obtueor], m., look.

obuncus, -a, -um [ob-uncus], adj., hooked, curved, bent.

obvertō, -ere, -verti, -versus [ob + verto], turn toward or to, turn.

obvīus, -a, -um [ob + via], adj., in the way, in the path, to meet; exposed to, open to, 3, 499.

oceāsus, -ūs [occido], m., a going down, fall, ruin, destruction.

oceiddō, -ere, -قيد, -cāsus [ob + cado], fall, perish, die.

occulbō, 1, lie, rest in death, lie dead.

occultō [occulo], 1, hide, conceal, secrete.

occumbō, -ere, -cubui, -cubitus [ob + cubo], sink, fall, die, meet, 2, 62.

occupō [ob + capio], 1, take possession of, seize, occupy; cover; fill, reach.

occurrō, -ere, -currī or -cucurri, -cursus [ob + curro], run (or hasten) to meet, meet; appear, intervene.

Oceanus, -i, m., the ocean.

ōciōr, -lus, comp. adj., swifter, more fleet.

ōcius, comp. adv., more swiftly, more speedily, more quickly.

oculus, -i, m., eye.

ōdi, ōdisse, def., to hate.

odium, -i [odi], n., hatred, hate, enmity.

odor, -ōris, m., odor, scent, smell; fragrance, perfume; stench.

ōdorātus, -a, -um [odor], adj., fragrant, sweet-smelling.

ōdōrus, -a, -um [odor], adj., keen-scented.

Oenōtrius and Oenōtrus, -a, -um [Oenotria], adj., of Oenotria, an ancient name of southern Italy; Oenotrian, Italian.

offa, -ae, f., bit, morsel, mouthful.

offerno, -ferre, obtuli, oblātus [ob + fero], bring to or towards, offer, present; w. reflex., present one's self, meet.

officium, -i [officio], n., service, duty, kindness.

Oileus, -ei, -i, or -eos, m., a king of the Locri and father of the Ajax who insulted Cassandra.

Ōlearos, -i, f., one of the Cyclopes, southwest of Paros.

oleō, -ēre, -ui, emit (or give forth) a smell; olēns, -entis, part. as adj., smelling.

oleum, -i, n., olive oil, oil.

ōlim, adv., then, formerly, once, once upon a time; some time; at some future time, hereafter; at times, sometimes.
oliva, -ae, f., olive tree, olive branch, olive wreath, olive.
olivum, -i [oliva], n., olive oil, oil.
olle, -a, -ud, pron., old form for ille.
Olympus, -i, m., a mountain in northeastern Thessaly, regarded as the home of the greater gods; Olympus, heaven.
omen, -inis, n., omen, token, sign, augury; solemn rites, marriage rites.
ominō [omnis], adv., wholly, altogether, entirely.
ominiparēns, -entis [omnis + pario], adj., all-producing, parent (or mother) of all, parent.
ominipotēns -entis [omnis + potens], adj., all-powerful, almighty, omnipotent.
omnis, -e, adj., all, the whole, every.
onerō [onus], 1, load, lade; stow, store away; burden.
onerōsus, -a, -um [onus], adj., heavy, burdensome.
onus, -eris, n., load, burden.
onustus, -a, -um [onus], adj., loaded, laden.
opācō [opacus], 1, shade.
opācus, -a, -um, adj., shady, dark, shadowy, gloomy.
operō, -ire, -ui, -pertus, cover, hide.
operor [opus], 1, work, be busy, be engaged in, be occupied with, be employed.
opertus, -a, -um [operio], part., hidden, secret; subst., operta, -orum, n., secrets, secret places, or secret regions, 6, 140.
opīmus, -a, -um [ops], adj., rich, fertile, fruitful, sumptuous; spolia opima, arms taken by a commander on the battlefield in single combat with the commander of the enemy, 6, 855.
opperior, -iri, -pertus or -peritus, await, wait for.
oppetō, -ere, -ivi or -ii, -petitus [ob + peto], meet, encounter; with and without mortem, die, perish, fall, 1, 96.
oppōnō, -ere, -posui, -positus [ob + pono], place (or put) before, against, in front of or opposite; expose; oppositus, -a, -um, opposing, 2, 333.
opprimō, -ere, -pressi, -pressus [ob + premo], press down, weigh down, overwhelm, crush, overpower, oppress.
oppugnō [ob + pugno], 1, attack, assault, storm, besiege.
ops, oplis, f. (nom. and dat. sing. not in use), power, aid, help, assistance; pl. opēs, opum, wealth, resources, means, riches; power, dominion; aid, assistance.
optō, 1, choose; wish, wish for, desire, long for.
opulentus, -a, -um [ops], adj., rich, wealthy.
1. opus, -eris, n., work, labor; toil, task; work of art, art.
2. opus, indecl., n., need, necessity.
ōra, -ae, f., border, coast, shore; region.
ōrāculum, (ōrāclum), -i [oro], n., oracle, response; place where the response is given, shrine.
**Orbis**, -is, m., circle, orb, disk; orbit, circuit, revolution, course; coil, fold; with and without terrarum, the earth, the world.

**Orcus**, -i, m., the Lower World, Hades; god of the Lower World, Pluto, Dis.

**Ordis**, -a, um, part. of ordisor.
1. ortus, -a, -um, part. of orior.
2. ortus, -üs, [orior], m., rising.

**Ortygia**, -ae [ὄρυγα, quail], f., the ancient name of Delos; also an island in the harbor of Syracuse.

**Ors, oris**, n., mouth, face, visage, countenance, features; voice, speech, language; opening, entrance, door; ös summum, the lips, I, 737.

**Ossis**, n., bone.

**Ösculum**, -ı [öös], n., lips, kiss.

**Os, ossis**, m., mouth, face, visage, countenance, features; voice, speech, language; opening, entrance, door; os summun, the lips, 1, 737.

**Ostrium**, -ı, n., mouth, entrance, door; harbor, port.

**Ostrum**, -ı, n., purple dye, purple, purple cloth.

**Othryades**, -ae, m., son of Otvris, Panthus.

**Otium**, -ı, n., leisure, idleness, quiet, peace, repose.

**Ovis**, -is, f., sheep.

**Ovō**, 1, shout, rejoice, exult, triumph.

**P**

**Pabulum**, -ı [pasco], n., food, pasture, pasturage, fodder.

**Pachynum**, -ı, n., Pachynus or Pachynum, the southeast promontory of Sicily.
paciscor, -i, pactus, make a bargain, agreement, or compact, barter; stake, 5, 230.
pācō [pax], I, make peaceful, calm, or quiet; subdue.
pactus, -a, -um, p.p. of paciscor, agreed upon, stipulated.
Paean, -anis, m., god of healing, originally probably referring to another deity, but later applied to Apollo; hymn in honor of Apollo or some other deity, paean, song of thanksgiving or triumph.
Paenitetet, -ēre, -uit, impers., it repents, w. acc. of the one feeling the emotion; I repent, or regret, you repent, etc.
Palaemon, -onis, m., a sea god, son of Athamas and Io.
palaestra, -ae, f., wrestling ground; pl., wrestling, wrestling contests.
Palamēdēs, -is, m., son of Nauplius, king of Euboea; he was put to death by the Greeks at Troy as a result of the malicious plotting of Ulysses.
palāns, -antis, part., see pālor.
Palinūrus, -i, m., pilot of Aeneas; also a promontory of Lucania named after him.
palla, -ae, f., robe, mantle.
 Palladius, -a, -um [Pallas], adj., of Pallas, or Minerva; subst. Palladium, -i, n., a small statue of Pallas, believed to have fallen from heaven; this was supposed to insure the safety of Troy so long as it was preserved within the city; it was carried off by Ulysses and Diomedes.
Pallas, -adis, f., Pallas Athena, identified by the Romans with Minerva.
palleō -ēre, -ui, be pale, pallid, or wan.
pallidus, -a, -um [palleo], adj., pale, pallid, wan.
pallor, -oris [palleo], m., paleness, pallor.
palma, -ae, f., palm of the hand, hand; branch (or wreath) of palm, prize, reward, victory, victor, 5, 339.
palmoōsus, -a, -um [palma], adj., palmy.
palmula, -ae [palma], f., oar blade, oar.
pālor, I, wander, flee; be scattered.
palūs, -ōdis, f., marsh, pool, marshy lake, swamp, water.
pampineus, -a, -um [pampius], covered with vines, wreathed with vines, vine-clad.
Pandarus, -i, m., a Mysian ally of Troy who broke the truce between the Greeks and Trojans by wounding Menelaus with an arrow.
pando, -ere, pandi, pānsus or passus, spread (or stretch), out, extend; open, throw open; expose, reveal, disclose; relate, explain.
Panopēa, -ae, f., a sea nymph, or Nereid, daughter of Nereus.
Panopēs, -is, m., a young Sicilian companion of Achates.
Pantagias, -ae, m., a small river of eastern Sicily.
Pantheus, -i, m., a Trojan, son of Othrys and priest of Apollo, slain at the sack of Troy.

papaver, -eris, n., poppy.

Paphos, -i, f., a city of western Cyprus, sacred to Venus.

par, paris, adj., equal, like, alike; even, well balanced.

paratus, -a, -um [paro], part., ready, prepared.

Parcae, -arum, f., Fates, Clotho, Lachesis, and Atropos.

parco, -ere, -ui, -itus, appear; obey, comply with.

paries, -etis, m., wall of a building, either external or partition.

pario, -ere, -ui, -itus, bring forth, bear; procure, obtain, win, secure; procure, bring to pass, cause, accomplish.

Paris, -idis, m., son of Priam and Hecuba; he awarded the apple of discord to Venus, brought about the Trojan war by carrying off Helen from Sparta, and was slain by Philoctetes.

pariter [par], adv., equally, in the same way, in like manner, on equal terms; together, in even line.

Parius, -a, -um [Paros], adj., Parian, of Paros.

parma, -ae, f., shield, buckler; a small round shield.

paro, 1, prepare, make ready, get ready.

Paros, -i, f., one of the Cyclades famous for its marble.

pars, partis, f., part, portion, share; side, quarter, direction.

Parthenopaeus, -i, m., one of "The Seven against Thebes."

partior, -iri, -itus, share, separate, divide, distribute.

1. partus, -a, -um, p.p. of pariō.

2. partus, -us [paro], m., birth, offspring.

parum [parvus], adv., too little, not enough, not.

parumper [parum], for a little while.

parvulus, -a, -um [parvus], adj., very small, little, small.

parvus, -a, -um, adj. (comp., minor; superl., minimus), small, little; subst., minōrēs, -um, m., descendants.

pascō, -ere, pavi, pastus, pasture, feed, nourish, support, rear; pass. as dep. or w. middle sense, feed on, eat, graze, pasture; of fire, freely. play about, 2, 684.

Pāsiphaē, -ēs, f., daughter of Sol (Helios), wife of Minos the king of Crete, and mother of the Minotaur, as well as of Androgeos, Phaedra, and Ariadne.

passim [pando], adv., here and there, everywhere.

1. passus, -a, -um, p.p. of pandō, loose, dishevelled, flowing; outstretched, outspread.

2. passus, -a, -um, p.p. of patior.
3. **passus**, -ōs [pando], m., step.

**pāstor**, -ōris [pasco], m., shepherd, herdsman.

**Patavium**, -i, n., an ancient town of northern Italy, founded by Antenor, now Padua.

**patefaciō**, -ere, -feci, -fectus [pateo + facio], open, lay (or throw) open.

**patēns**, -entis [pateor], part., open, wide open, unobstructed.

**pateo**, -ere, -ui, be open, lie open, stand open; extend, stretch; be evident, clear, or manifest.

**pater**, patris, m., father, sire; ancestor, forefather; pl., parents, elders.

**patera**, ae [pateo], f., bowl, shallow and spreading, used in libations, cup.

**paterneus**, -a, -um [pater], adj., of one's father or ancestor, paternal.

**pateścō**, -ere, patuī [pateo], begin to open, become clear or manifest, open to view, be disclosed, lie open.

**patiēns**, -entis [pator], part., enduring, submitting to, submissive, patient.

**patiōr**, -i, passus, suffer, endure, submit to; permit, allow.

**patria**, -ae [patrius], f., fatherland, native land, native country; country, land.

**patrius**, -a, -um [pater], adj., of a father or ancestor; paternal, ancestral; of one's country, native.

**Patrōn**, -ōnis, m., a follower of Aeneas.

| patruus, -ī [pater], m., paternal uncle, uncle. |
| paucus, -a, -um, adj., small, little; pl., few, a few. |
| paulātim [ paulum ], adv., little by little, gradually. |
| paulisper [ paulum ], adv., for a little while. |
| paulum [paulus], adv., a little, a while. |
| pauper, -eris, adj., poor, humble. |
| pauperīōs, -ōs [pauper], f., poverty. |
| pavidus, -a, -um [paveo], adj., trembling, afrighted, fearful, timid, anxious. |
| pavītō [paveo], 1, tremble, shake with fear, quake, be terrified. |
| pavor, -ōris, m., trembling, terror, fear, dread, alarm; anxiety, excitement, 5, 138. |
| pāx, pācis, f., peace; grace, favor, pardon, indulgence. |
| pecten, -inis [pecto], m., comb; quill, plectrum, an instrument with which the strings of the lyre were struck. |
| pectus, -oris, n., breast, heart, bosom; mind, soul, thought, feeling. |
| 1. pecus, -oris, n., flock, herd, drove, throng; cattle. |
| 2. pecus, -udis, f., animal, beast; sheep; victim for sacrifices. |
| pedes, -itis [pes], m., foot-soldier; (collectively), infantry, soldiery. |
| pelagus, -ī, n., sea, flood. |
| Pelasgi, -ōrum, m., Pelasgians, the supposed original inhabitants of Greece and of other Mediterranean countries and islands; Greeks. |
Pelasgus, -a, -um, adj., Pelas-gian, Grecian, Greek.
Peliās, -ae, m., a Trojan.
Pēlidēs, -ae, m., son of Peleus, Achilles, 2, 548; grandson of Peleus, Neoptolemus, or Pyrrhus, 2, 263.
pellāx, -ācia [pellicio], 'crafty, wily, deceitful, artful.
pellis, -is, f., skin, hide.
pellō, -ere, pepuli, pulaus, drive, drive out or away, expel, banish.
Pelopeus, -a, -um [Pelops], adj., of Pelops, Pelopian, Grecian.
Pelorus, -i, m., and Pelorum, -i, n., the northeast promontory of Sicily.
pepluin, -i, n., robe, mantle, shawl; the peplos or mantle used to drape the statue of Minerva on festal occasions.
per, prep. w. acc., through, of space, time, agent, instrument, manner, and cause; along, over, among; throughout, during; by means of, by; because of, on account of; in oaths, adjurations, and entreaties, by.
perago, -ere, -egi, -actus [per + ago], drive through, carry through, perform, finish, go through with, achieve, accomplish, execute; pursue, continue.
peragrō [per + ager], 1, travel (or wander) through or over; travel, traverse, wander, roam.
percellō, -ere, -culi, -culsus, beat, strike, or smite vehemently; strike down, overthrow.
percurrō, -ere, -ecurrī or -currī, cursus [per + curro], run through or over, relate (or narrate) hastily, enumerate.

with, deep, far away; deeply, entirely, thoroughly, utterly.

Penthesilēa, -ae, f., queen of the Amazons, slain at Troy by Achilles.
Pentheus, -ei or eos, m., king of Thebes, torn in pieces by his mother, Agave, and her reveling companions because he had mocked at the rites of Bacchus.

penus, -ūs or -i, m. and f., also penus, -oris, n., stores, provisions, viands.

Penates, -ium [penus], m., Penates, gods of the household, of the home, of the hearth, of the fireside; gods of the state as a collective family; hearth, fireside, home.

pendeo, -ere, pependi, hang, be suspended; bend, lean forward; delay, listen.
pendō, -ere, pependi, pēnus, weigh out, pay, suffer.
Peneleus, -ei or -eos, m., a Greek warrior.

penetrālis, -e [penetro], adj., inner; subst., penetrālia, -ium, n., interior of a house, inmost (or inner) apartments; sanctuary, shrine.

penetrō [cf. penitus], 1, penetrate, make one's way to or into, enter; reach.

penitus, adv., inwardly; far within, deep, far away; deeply, entirely, thoroughly, utterly.
percussus, -a, -um, p.p. of percutiō.

percūtiō, -ere, -cussī, -cussus [per + quatio], strike (or smite) through, strike, smite.

perdītus, -a, -um, p.p. of perdīō, lost, ruined, forlorn, wretched, hopeless.

perdīō, -ere, -dīdī, -ditus, ruin, undo, destroy, kill; lose.

perēmptus, -a, -um, p.p. of perimēō, destroyed, ruined, slain.

perēō, -ere, -ēdī, -ēsus [per + edo], eat up, consume.

pererrō [per + erro], 1, wander through or over, survey.

perfectus, -a, -um, p.p. of perfectīō, worked, wrought.

perferō, -ferre, -tuli, -latus [per + l-fero], bear through, bear, carry, convey; report, announce; bear, endure, suffer; w. reflex., betake one's self; go.

perficiō, -ere, -feci, -fectus [per + facio], do (or make) thoroughly, complete, finish, accomplish, execute, perform.

perfidus, -a, -um [per + fides], adj., faithless, false, perfidious, treacherous.

perfido [per + flo], 1, blow through or over, sweep over.

perfundo, -ere, -fūdī, -fūsus [per + fundo], pour over, wet, drench; wash; bathe, anoint, dip, dye, steep.

Pergameus, -a, -um [Pergamus], adj., of Pergamus, Pergamian, Trojan.

Pergamum, -i, n., and Pergama, -orum, n., the citadel of Troy, Troy; also the Trojan citadel built by Helenus in Epirus, 3, 336.

pergō, -ere, perrexiō, perrēctus [per + rego], go on, proceed, advance, continue.

perhibō, -ere, -ui, -itus [per + habeo], maintain, assert, report, say.

periculum, -i [periclum], n., danger, peril, risk, hazard, jeopardy.

perimēō, -ere, -ēmi, -ēemptus, destroy, slay, kill, ruin, annihilate.

Periphas, -antis, m., a Greek companion of Pyrrhus.

periūrium, -i [periūrus], n., perjury, treachery, perfidy.

periūrus, -a, -um [per + ius], adj., perjured, false.

perlabor, -ī, -lāpsus [per + labor], glide through or over.

perlegō, -ere, -legii, -lectus [per + lego], scan, examine, survey.

permētior, -iri, -niensus [per + metior], measure, traverse.

permisceō, -ere, -miscui, -mixtus or -mixtus [per + misceo], mix, mingle.

permittō, -ere, -misi, -missus [per + mitto], permit, allow, suffer; commit, consign, intrust, give over.

permixtus, -a, -um, p.p. of permisceō.

permulceō, -ere, -mulsi, -mulsus or -mulsus [per + mulceo], calm, soothe.

pernix, -icis [per + nitor], adj., nimble, swift, fleet, agile.
Perodi, -ōdisse, -ōsus [per + odi], hate, abhor, loathe, detest.
Perōsus, -a, -um, p.p. of perodi.
Perpetuus, -a -uin [per + peto], adj., whole, entire, continuous, all; perpetual.
Perrumpō, -ere, -rūpī, -ruptus [per + rumpo], burst (or break) through.
Persentīō, -ire, -sensī, -sensus [per + sentio], feel deeply, see clearly; feel, perceive.
Persolvō, -ere, -solvi, -solūtus [per + solvo], pay, render, give, return.
Personō, -āre, -uiī, -itus [per + sono], sound through, cause to (or make) resound; play.
Perstō, -stāre, -stīti, -stātus [per + sto], stand fast, remain fixed or unaltered, persist.
Pertaedet, -ere, -taeīum est, impers., it wearies, w. acc. of the one feeling the emotion; I am weary, I loathe, you are weary, etc.
Peremptō [per + temptō], 1, try, test; fill, pervade, thrill, 1, 502.
Pervenēō, -āre, -vēnī, -ventus, arrive at, reach, come to.
Pervius, -a, -um [per + via], adj., passable, free, unobstructed, common.
Pēs, pedis [πός], m., foot; foot-rop at the lower corner of a sail, sheet; facere pedem, to work (or manage) the sheets, tack, 5, 830.
Pestis, -is, f.; plague, pest, pestilence; infection, taint, pollution; destruction, ruin, death.

Petelia, -ae, f., an ancient town of Bruttium.
Petō, -ere, -ivī or -ī, -ītus, seek, attack, pursue, as an enemy; seek, steer for; aim, aim at; ask, beg.
Phaeacīes, -um, m., Phaeacians, the Homeric name for the inhabitants of Corcyra (now Corfu).
Phaedra, -ae, f., daughter of Minos, king of Crete, and wife of Theseus, king of Athens.
Phaēthōn, -ontis, m., son of Helias and Clymene; the sun.
Phalanx, -angis [φάλαγξ], f., phalanx, host, army; fleet, 2, 254.
Phalerae, -ārum, f., trappings, for a horse.
Pharētra, -ae, f., a quiver.
Phēgeus, -ei or -eos, m., a Trojan companion of Aeneas.
Philoctētēs, -ae, m., son of Poes, king of Meliboea in Thessaly; he was a companion of Hercules from whom he inherited the bow and poisoned arrows without which Troy could not be taken; with these he slew Paris. After the war he founded Petelia in Italy.
Phīnēius, -a, -um [Phineus], adj., of Phineus, a Thracian king who was struck blind by the gods and tormented by the Harpies for putting out the eyes of his sons.
Phlegethōn, -ontis [φλεγέθων, blazing], m., a river of fire in Tartarus.
Phlegyās, -ae, m., a son of Mars,
Phoebus, -a, -um [Phoebus], adj., of Phoebus, of the sun.
Phoebus, -i, m., Phoebus, Apollo.
Phoenices, -um, m., Phoenicians.
Phoenissus, -a, -um, adj., Phoenician; subst., Phoenissa, -ae, f., Phoenician woman, Dido.
Phoenix, -ids, m., a Greek chief, teacher and companion of Achilles.
Pholoe, -es, f., a Cretan slave-woman.
Phorbas, -antis, m., a son of Priam, killed at the siege of Troy.
Phorcus, -i, m., a son of Neptune and father of the Gorgons; changed at his death into a sea god.
Phryges, -um, m., Phrygians.
Phryglus, -a, -um, adj., Phrygian, Trojan.
Phthia, -ae, f., a Thessalian city, the birthplace of Achilles.
Piæcum, -i [pio], n., expiatory offering or sacrifice; expiation; met., sin, crime.
Picea, -ae [pix], f., pitch-pine, pine.
Piceus, -a, -um [pix], adj., of pitch, pitchy, pitch-black.
Pictūra, -ae [pingo], f., painting, picture.
Picturātus, -a, -um [pictura], adj., painted, embroidered.
Pictus, -a, -um, p.p. of pingō.
Pietas, -ätis [pius], f., duty toward the gods and duty toward men, hence, goodness, righteousness, virtue, piety; affection, love; loyalty, devotion; patriotism, justice; mercy, pity, compassion.
Piget, -ère, piguit, impers., it displeases, w. acc. of the one feeling the emotion; I am displeased, annoyed, vexed, I regret; you are displeased, etc.
Pignus, -oris, n., pledge, token.
Pieus, -a, -um [pinus], adj., of pine, pine.
Pingo, -ere, pinxi, pictus, paint, color, embroider, tattoo; pictus, -a, -um, embroidered, tattooed, many colored, bright plumaged, of gay plumage, 4, 525.
Pinguis, -e, adj., fat, rich, fertile.
Pinifer, -era, -erum [pinus + ferō], adj., pine bearing, pine clad.
Pinna (penna), -ae, f., feather, wing, pinion.
Pinus, -ūs or -i [cf. pix], f., pine, pine tree; met., ship.
Piö, 1, expiate, atone for; appease.
Pirithous, -i, m., son of Ixion, king of the Lapithae, companion of Theseus, with whose aid he attempted to carry away Proserpina from the home of Pluto; for this he was chained in Hades.
Piscōsus, -a, -um [piscis], adj., abounding in fish, about which play the fish, 4, 255.
Pistrix, -iclis [cf. piscis], f., sea-monster.
Plus, -a, -um, adj., pious, devout, devoted, loyal, dutiful; holy, sacred, righteous, good; just, pure, blessed.
placeō, -ēre, -ui, placitus, please, be pleasing; placet, impers., it pleases, it is ordained, decreed, or right; w. dat. of the person, it pleases me, you, etc., I resolve, or decree, you resolve, or decree, etc.; placitus, -a, -um, pleasing, agreeable.

placīdē [placidus], adv., calmly, gently, peacefully, quietly, softly.

placidus, -a, -um [placeo], adj., calm, gentle, peaceful, quiet, tranquil, serene, placid, friendly, propitious, kindly, compassionate.

placē, 1, calm, soothe, quiet, appease; subdue, quell.

1. plaga, -ae, f., region, tract, zone, district.

2. plaga, -ae, f., net, hunting net.

plangor, -oris [plangor], m., a beating of the breast in token of grief; met., lamentation, wailing.

planta, -ae, f., sole of the foot, foot.

plaudō, -ere, plausī, plausus, beat; flap, flutter; beat time.

plausus, -ūs [plaudo], m., applause, clapping of the hands; beating, flapping, 5, 215.

Plēmyrium, -i, n., a promontory of Sicily, near Syracuse.

plēnus, -a, -um [cf. obs. pleo in compleo, etc.], adj., full, overflowing.

plīcō, -äre, -āvi or -uī, -ātus or -itus, fold, coil.

plūma, -ae, f., feather, plume.

plumbum, -i, n., lead.

plūrinus, -a, -um, adj., superl.

of multus, most, very much, very high, very large; pl., very many, countless, very (or most) abundant.

plūs, plūris, adj., comp. of multus, more.

pluvius, -a, -um [pluo], adj., rainy, causing rain, rain-bringing.

pōculum, -i, n., drinking-cup, goblet, cup.

poena, -ae, f., punishment, penalty, pain; vengeance.

Poenī, -ōrum, m., Carthaginians.

Politēs, -ae, m., a son of Priam, killed by Pyrrhus.

pollīceor, -ēri, -itus, promise.

pollūō, -ere, -ui, -ātus, pollute, defile; violate, wrong, desecrate, outrage.

Pollūx, -ūcis, m., son of Jupiter and Leda, brother of Castor; when Castor had been slain, Pollux shared his immortality with him on alternate days.

polus, -i, m., pole, north pole, heavens.

Polyboētes, -ae, m., a Trojan priest of Ceres.

Polydōrus, -i, m., a son of Priam, treacherously slain by the Thracian king Polymnestor.

Polyphēmus, -i, m., a Cyclops of Sicily, son of Neptune; he had been blinded by Ulysses and was seen by Aeneas and his companions.

Pōmetī, -ōrum, m., and Pōmetīa, -ae, f., a Volscian town, called also Suessa Pometia.

pompa, -ae, f., a solemn procession or ceremonial.
pondus, -eris, n., weight, burden, mass.
pone, adv., behind.
pōne, -ere, posui, positus, put, place, set, fix, lay; build, erect, establish, found, make; assign, appoint; lay down, lay aside, dismiss, put away, banish; place before one, serve up.
pontus, -i, m., sea, deep; wave.
popularis, -e [populus], adj., popular.
populeus, -a, -um [populus], adj., of the poplar tree, poplar.
populo and populor [populus], 1, lay waste, ravage; devastate, plunder, rob; deprive of, mutilate, despoil.
populus, -i, m., people, tribe, nation, race; multitude, throng.
porricio, -ere, -reci, -rectus, cast forth as an offering to the gods, offer.
porrigo, -ere, -rexi, -itus [pro + rego], stretch forth or out, hold forth, extend.
porrō, adv., forward, far off, afar, at a distance; afterwards, later, in course of time.
porta, -ae, f., gate, door, portal, outlet.
portendō, -ere, -tendī, -tentus [pro + tendo], foretell, portend, presage.
porticus, -ūs [porta], f., portico, gallery, colonnade, hall.
portitor, -ōris [portus, from por, root of porto], m., toll-gatherer at a port, warden, inspector, 6, 298; ferryman, boatman.
portō, 1, bear, carry, bring.

Portūnus, -ī [portus], m., the Roman god of harbors.
portus, -ūs, m., port, harbor, haven.
poscō, -ere, poposcī, demand, ask, request; ask for, beg for, pray for; entreat, supplicate.
possum, posse, potuī [potis + sum], be able, can, have power or influence, avail; potēus, -entis, pres. p. as adj., powerful, mighty, great, rich, master of.
post, prep. w. acc., after, behind; adv., afterwards, hereafter, then, next, behind.
posterus, -a, -um [post], adj., next, following, succeeding.
posthabeō, -ere, -uī, -itus [post + habeō], place after, hold in less esteem or affection.
postis, -is, m., post, door-post, door.
postquam, conj., after that, after, when.
postrēmus or postumus, -a, -um, adj., superl. of posterus, last, latest born, youngest; lowest, below, 3, 427.
potēns, -entis, see possum.
potentia, -ae [potens], f., power, might.
potestōs, -ātis [potis], f., power, ability, opportunity.
1. potior, -iri, -itus [potis], get (or take) possession of, get, gain, obtain, secure, become master of.
2. potior, -ius, see potis.
potis, -e, adj., able; comp., potior, -ius, better, preferable; adv., potius, rather, preferably.
poto, 1, drink.
prae, prep. w. abl., before.
praecelsus, -a, -um [prae + cel-sus], adj., very high, lofty.
praeceptum, -i [praecipio], n., injunction, order, command; rule, precept; warning, advice.
praedicium, -i [praedico], n., prediction, prophecy.
praee, -ire, -ivi or -ii, -itus [prae + eo], go before, lead, 6, 186.
praefero, -ferre, -tuli, -latus, prefer, put (or place) before, rank before.
prefici, -ere, -feci, -fectus [prae + ficio], set over, put in charge of, place (or put) over.
prefigō, -ere, -fixi, -fixus [prae + figo], fix on the front (or end) of, tip, point; praefixus, -a, -um, tipped, pointed.
preametū, -ere [praee + metuo], fear in advance or beforehand, dread.
preamittō, -ere, -misi, -missus, send before, ahead, forward, or in advance.
preamium, -i [prae + emo], n., prize, reward, recompense, gift.
preamatō [prae + nato], 1, glide by, flow by or past.
praepes, -etis [prae + (root) pet (cf. πέτωμαι)], adj., flying, swift, fleet.
p dice, -ere, -dixi, -dictus [prae + dico], foretell, predict, prophesy; charge, admonish, forewarn, 3, 486.
praeceptus, -a, -um, p.p. of praepiātō.
praescius, -a, -um [praē + scio], adj., foreknowing, prescient.
praesēns, -entis [praesum], adj., present, at hand, present in person or before one's eyes; immediate, instant; prompt, ready.
praesentiō, -ire, -sēnsi, -sēnsus [praē + sentio], perceive (or feel) beforehand, divine.
praesideō, -ēre, -sēdi [praē + sedeo], preside over, protect.
praesens, -entis [praesum], adj., present, at hand, present in person or before one's eyes; immediate, instant; prompt, ready.
praestans, -antis, p. of praeoto, excellent, surpassing, distinguished, preeminent.
praesto, -are, -stiti, -status or stitus [praē + sto], surpass, excel; imper., it is better, it was better, etc.
praestendo, -ere, -tendi, -tentus [praē + tendo], stretch forth, hold out before; p.p., stretched out before, lying in front of, 3, 692.
praelēs, adv., and prep. w. acc., by, beyond, before, besides, except.
prefereō [praeter + ea], adv., besides, moreover; henceforth, thereafter.
prefereō, -ire, -ivi or -ii, -itus [praēter + eo], pass by, pass, outstrip.
prefertēlabor, -ī, -läpsus [praēter + labor], glide (or flow) by or along by, sail by or past.
prefetervehō, -ere, -vexī, -vec-tus [praēter + vēho], carry along by; pass. as middle or dep., be borne past, go by, sail by or past.
prefetxō, -ere -textū, -textūs [praē + texo], fringe, line, border; conceal, cover, hide, cloak.
prefertō, -ere, -vertī, -versus, preoccupy; pres. pass. as middle or dep., outstrip.
prefevidō, -ēre, -vīdī, -visus [praē + video], foresee.
prātum, -ī, n., meadow.
prāvus, -a, -um, adj., crooked, wrong, false; subst., prāvum, -i, n., evil, falsehood, 4, 188.
precor, 1, pray; pray to, invoke; implore, beseech, supplicate, beg, pray for.
prehendō [prendo], -ere, -hendi, -hēnsus, lay hold of, seize, catch, grasp; overtake, reach.
prehēnsum, -a, -um, p.p. of prehendō.
prenō, -ere, pressi, pressus, press, press upon, tread upon; press down; press hard after, pursue closely; cover, bury, hide, conceal; overwhelm, overpower, oppress, weigh down; repress, restrain, curb, check, confine, keep down or back, stop, stay; rule, control.
prenō, -ere, prerō, prepēnsum, see prehendō.
prensō [prendo], 1, grasp, seize.
presē [premo], 1, press; milk.
prium, -ī, n., price, prize, reward, bribe.
(prex, precise), f., nom. and gen. sing. obsolete, prayer, entreaty, supplication.
Priamēius, -a, -um [Priamus], adj., of Priam.
Priamidēs, -ae [Priamus], m., son of Priam.
Priamus, -i, m., 1, Priam, son of Laomedon and king of Troy; slain at the Fall of Troy by Pyrrhus. 2, Son of Polites and grandson of King Priam, 5, 564.

proditio, n., sign, portent, omen, prodigy.

prō, prep. w. abl., before; for, in return for, in behalf of, for the sake of, instead of.

prō, interj., O! Ah! Alas!
information, evidence; treason, treachery.

prōdō, -ere, -didi, -ditus [pro + do], give up, give over, abandon, desert, betray; hand down, transmit.

prōdācō, -ere, -dūxi, -ductus [pro + dúco], prolong, protract.

proelium, -i, n., battle, fight.

profānus, -a, -um [pro + fanum], adj., profane, unholy, uninitiated.

prōfero, -ere, -tuli, -latus [pro + fero], carry forward or forth, extend.

proficiscor, -i, profectus, set out or forth, depart, go.

profor [pro + for], 1, speak out, speak.

profugus, -a, -um [profugio], adj., fleeing, exiled, banished; subst., exile, fugitive, outcast.

profundus, -a, -um [profunum], adj., deep, profound; lofty, high.

prōgeniās, -ei [pro + root gen., beget], f., lineage, race; offspring, progeny, children.

prōgignō, -ere, -genui, [pro + gigno], bear, bring forth, produce.

prōgreōdior, -i, -gressus [pro + gradior], go forward or forth, advance, proceed.

prohibēō, -ere, -ui, -itus [pro + habeō], keep off or away, ward off, avert, prevent, forbid.

prōiciō, -ere, -lēci, -lectus [pro + iacio], throw (or cast) forth, down, or away, fling down or away, plunge.

prōiectus, -a, -um, p.p. of prōiciō, projecting, jutting.

prōlabor, -i, -lāpsus, fall down, fall in ruins.

prōfēs, -is, f., offspring, progeny, posterity, race, lineage.

prōluō, -ere, -lui, -lūtus [pro + luo], wet, drench, wash; fill.

prōuvīēs, -ei [proluo], f., flow, discharge, excrement.

prōmēreor, -eō, -itus [pro + mereor], deserve, merit.

prōmissum, -i [promitto], n., promise.

prōmittō, -ere, -misi, -missus [pro + mitto], promise, pledge, vow.

prōnō, -ere, prōmpsī, prōmpetus [pro + rem], bring out or forth, put forth; w. sē, come forth, emerge.

prōnuba, -ae [pro, cf. nubo], f., a title especially applied to Juno as the goddess of marriage, helping in marriage rites, nuptial, 4, 106.

prōnus, -a, -um [cf. pro], adj., bending (or leaning) forward, downward, sloping, shoreward-sloping, 5, 212.

propāgō, -inis, f., stock, offspring, progeny, race.

prope (comp., proplus; q.v., superl., proximē), adv. and prep., near.

properē, adv., speedily, quickly, swiftly, hastily.

properō, 1, hasten, make haste.

propinquō [propinquus], approach, come near, draw near.

propinquus, -a, -um [prope], adj., near, neighboring, near at hand; kindred, related.
propior, -us [prope], comp. adj., nearer.

propius [prope], comp. adv., more nearly, more closely; more favorably or propitiously.

prüóñō, -ere, -posui, -positus [pro + ponō], place before, display, offer, propose.

proprius, -a, -um, adj., one's own, lasting, permanent, abiding.

propter, prep. w. acc., on account of.

prüópugnāculum, -ī [propugno], n., bulwark, defence.

prüōra, -ae [cf. pro], f., prov.

prüōripō, -ere, -ripui, -reptus [pro + rapio], snatch (or drag) forth or away; hurry away, hasten away.

prüörumpō, -ere, -rūpi, -ruptus [pro + rumpo], burst forth, cast forth, belch forth.

prüōruptus, -a, -um, p.p. of prōrumpō, dashing, rushing, broken.

prüōsequor, -ī, -secūtus [pro + sequor], follow after, follow, pursue, accompany, attend; proceed, continue, 2, 107.

Prōśermina, -ae, f., daughter of Jupiter and Ceres, wife of Pluto, by whom she was carried away and made queen of the Lower World.

prüōsilīō, -īre, -ūi, -īvī, or -īi [pro + salio], leap forth, spring forth, dart forth or forward.

prüōspectus, -ūs [propicio], m., prospect, view, sight, outlook.

prüōsper or prōsperus, -a, -um [pro + spes], adj., favorable, auspicious, propitious; prosperous, fortunate.

prüōspicio, -ere, -spexi, -spectus [pro + specio], look forth, forward, or out, gaze out upon; see, descry.

prüōsum, prōdesse, prōfui [pro + sum], avail, profit, be of assistance or use.

prüōctus, -a, -um, p.p. of prōtēgō.

prüōtēgō, -ere, -tēxi, -tēctus [pro + tegō], protect, shelter.

prüōtendō, -ere, -tendi, -tēnsus or -tentus [pro + tendo], stretch forth or out, extend.

prüōtēnitus [pro + tenus], adv., continuously, uninterruptedly, right on; straightway, immediately, forthwith.

prüōtraho, -ere, -trāxi, -trāctus [pro + traho], draw (or drag) forth or forward.

prüōvehō, -ere, -vexi, -vectus [pro + veho], bear (or carry) forward; pass., be borne onward, sail; proceed, speak on, 3, 481.

proximus, -a, -um [superl. of propior], adj., nearest, next.

prüōdēntia, -ae [prudens], f., forethought, foresight, wisdom, sagacity.

prüōna, -ae, f., live coal.

pubēns, -entis, adj., full of life or vigor, juicy; downy.

pubēs, -is, f., groin, middle; youth, young men; brood, offspring.

пубесцо, -ere, -пубуі [pubes],
be growing up, grow to manhood.

pudeō, -ēre, -ni, -itus, be ashamed; impers., pudet, etc., w. acc. of the person who experiences the feeling, it shames me, i.e. I am ashamed, etc.

pudor, -oris, m., shame, modesty, virtue, purity, honor.

puella, -ae [puer], f., girl.

puer, -eri, m., boy, son, child.

puerilis, -e [puer], adj., of a boy or boys, youthful.

pugna, -ae, f., fight, battle, combat, struggle, contest, conflict.

pugnō [pugna], 1, fight, contend in battle, fight (or struggle) against, resist, oppose.

pugnus, -i, m., fist, hand.

pulcher, -chra, -chrum, adj., fair, beautiful, lovely, comely; noble, illustrious, glorious, excellent, famous.

pulsō [pello], 1, beat, lash, strike against; touch, reach; tremble, throb.

1. pulsus, -a, -um, p.p. of pellō.
2. pulsus, -ūs [pello], m., beating, tramp, trampling.

pulverulentus, -a, -um [pulvis], adj., dusty.

pulvis, -eris, m., dust.

pumex, -icus, m., pumice-stone, porous rock; rock.

Pūnicus, -a, -um, adj., of Punic color; red, crimson, purple.

Pūnicus, -a, -um, adj., Punic, Carthaginian.

puppis, -is, f., stern; ship, vessel.

pūrgō [purus + ago], 1, make pure, clean, or clear; w. sē, clear away, vanish, disappear.

purpura, -ae, f., purple.

purpureus, -a, -um [purpura], adj., purple, scarlet; rosy, glowing, lustrous, bright colored.

pūrus, -a, -um, adj., pure, clear; headless, 6, 760.

putō [putus, clear], 1, make clean or clear; think, suppose, believe; consider, ponder, reflect upon.

Pygmalion, -onis, m., son of Belus, brother of Dido, and king of Phoenicia.

pyra, -ae, f., funeral-pile, pyre.

Pyrgō, -ūs, f., a Trojan nurse of Priam's children.

Pyrrhus, -i, m., son of Achilles and Deidamia, king of a part of Epirus, slain by Orestes; he was also called Neoptolemus.

qua [qui and quis], interrog., rel. and indef. adv., 1, where? how? in what way? by what means? 2, where, how; 3, in any way, anywhere, by any means.

quadrigae, -arum [quattuor iugum], f., four-horse chariot, chariot.

quadrupēs, -edīs [quattuor pes], adj., four-footed; subst., four-footed animal, animal.

quaerō, -ere, quaesīvi or -ī, quaesītus, seek, search for, look for; inquire, ask; seek in vain, miss, 5, 814.

quaesitor, -ōris [quaero], m., judge.
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>quaeso</td>
<td>[of. quaero], defective; seek, ask, beg, entreat, beseech.</td>
</tr>
<tr>
<td>quālīs</td>
<td>-e, adj., 1, interrog., of what sort? of what appearance or nature? what? 2, rel., such as, as much as, as.</td>
</tr>
<tr>
<td>quam</td>
<td>[qui], adv., 1, interrog., how? 2, rel., as, as much as; w. comp., than; w. superl., as ... as possible.</td>
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<tr>
<td>quamquam</td>
<td>conj., although, though; and yet.</td>
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<tr>
<td>quamvis</td>
<td>[quam + vis (see volo)], adv. and conj., however, much, however, although.</td>
</tr>
<tr>
<td>quandō</td>
<td>1, adv., at any time, ever, when; 2, conj., since, because.</td>
</tr>
<tr>
<td>quantus</td>
<td>-a, -um, adj., interrog., how great? how much? rel., often w. tants preceding, as great as, as much as, as; quantum, adv., how much, how, how greatly.</td>
</tr>
<tr>
<td>quārē</td>
<td>[abl. of qui + abl. of res], adv., 1, interrog., on account of what thing? why? wherefore? 2, rel., on account of which thing, for which reason, on which account.</td>
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<tr>
<td>quārtus</td>
<td>-a, -um [quattuor], adj., fourth.</td>
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<td>quassō</td>
<td>[quatio], 1, shake, brandish; shatter.</td>
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<td>quater</td>
<td>[quattuor], adv., four times.</td>
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<tr>
<td>quatioō</td>
<td>-ere, no perf., quassus, shake, beat, flap; agitate, make tremble, thrill; torment.</td>
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<tr>
<td>quattuor</td>
<td>adj., four.</td>
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<tr>
<td>-que</td>
<td>conj. enclit., and.</td>
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<tr>
<td>quėō</td>
<td>quire, quiūrī or -iī, quietus, be able, can.</td>
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<tr>
<td>quercus</td>
<td>-ēs, f., oak, crown of oak leaves.</td>
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<td>querēla</td>
<td>-ae [queror], f., complaint.</td>
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<td>quorēr</td>
<td>-ī, questus, complain, lament, bewail, moan.</td>
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<tr>
<td>questus</td>
<td>-ēs [queror], m., complaint, lamentsation, lament.</td>
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<tr>
<td>quia</td>
<td>conj., because.</td>
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<tr>
<td>quianam</td>
<td>interrog. adv., why? wherefore? why pray?</td>
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<tr>
<td>quicumque</td>
<td>quae cumque, quod cumque, indef. rel. pron. and adj., whoever, whatever, whosoever, whatsoever.</td>
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<tr>
<td>quid</td>
<td>[quis], adv., why? how?</td>
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<tr>
<td>quidem</td>
<td>adv., indeed, truly, at least, foosoth.</td>
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<tr>
<td>quiēs</td>
<td>-ētis, f., rest, repose, sleep, quiet, pause, lull.</td>
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<tr>
<td>quiēscō</td>
<td>-ere, -ēvi, -ētus, rest, be quiet, repose, be still, cease.</td>
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<tr>
<td>quiētus</td>
<td>-a, -um [quiesco], adj., quiet, peaceful, calm, tranquil, restful.</td>
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<td>quīn</td>
<td>[qui + ne], 1, conj., that not, but that, from; 2, adv., why not? nay, nay but, nay even, moreover.</td>
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<td>quīnī</td>
<td>-ae, -a [quinque], five each, five.</td>
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<td>quinquāgintā</td>
<td>adj., fifty.</td>
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<tr>
<td>quippe</td>
<td>adv. and conj., surely, indeed, forsooth, verily; inasmuch as, since, because indeed.</td>
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Quirinus, -i, m., a name of Romulus after he was deified.

1. quis, quae, quid, interrog. pron., who? which? what?
2. quis or qui, qua or quae, quid or quod, indef. pron., and subst., any, some, any one, some one, anybody, anything, something; (quis = quibus, 1, 95; 5, 511).

quisnam (quinam), quaenam, quidnam (or quodnam), interrog. pron. and adj., who pray? what pray?

quisquam, quaequam, quodquam or quicquam, indef., pron. used as subst., any one, anything.

quisque, quaeque, quodque or quicque, indef. pron., each, every, each one, every one, everything.

quisquis, quaequae, quidquid or quicquid, indef. pron., whoever, whosoever, whatever, whatsoever.

1. quō [qui], 1, interrog. adv., whither? to what place? where? wherefore? 2, rel. adv., to which place, whither, where.
2. quō [qui], conj., in order that, so that, that.

quōcircā, adv., wherefore, for which reason.

quōcumque, adv., to whatsoever place, whithersoever, wherever.

quod [qui], conj., as to the fact that, because, in that, that; but, however, moreover, therefore, wherefore; quod si, but if, if however.

quōmodō or quō modō, adv., 1, interrog., in what way? in what manner? how? 2, rel., in the same manner as, just as.

quōnam, interrog. adv., whither pray? where pray? where? whither?

quondam, adv., once, at one time, formerly; sometimes, at times; hereafter, sometime; ever, 6, 876.

quoniam, conj., since now, since, inasmuch as.

quoque, conj., also, too.

quot, indecl. adj., how many? as many as.

quotannis [quot + annus], adv., yearly, annually.

quotiēns [quot], adv., how often? as often as.

quoque, adv., how far? how long?

R

rabidus, -a, -um, adj., raving, savage, raging, furious, frenzied, mad, fierce, frantic.

rabīēs, -em, -ē, f., madness, rage, frenzy, fury.

radius, -i, m., rod, spoke; ray, beam.

rādīx, -īcis, f., root.

rādō, -ere, rāsi, rāsus, graze, skim along or over, coast (or sail) along or near.

rāmus, -ī, m., branch, bough; wreath.

rapidus, -a, -um [rapio], adj., rapid, swift, quick; violent, consuming, fierce.

rapiō, -ere, rapui, raptus, seize, snatch; snatch away, carry away
<table>
<thead>
<tr>
<th><strong>rapto</strong></th>
<th><strong>109</strong></th>
<th><strong>redimo</strong></th>
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<tr>
<td>or off, snatch up; snatch up to heaven; translate, exact; rescue; pillage, plunder, ravish; steal; scour, hasten on, hurry on, speed, turn swiftly.</td>
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<tr>
<td>rapto [rapio], 1, drag (or hurry) along.</td>
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<tr>
<td>raptor, -ōris [rapio], m., robber, plunderer; as adj., plundering, prowling, ravening.</td>
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<td>rāresco, -ere [rarus], begin to open, open out, 3, 4, 11.</td>
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<td>rarus, -a, -um, adj., thin, with meshes, 4, 181; scattered, here and there, at intervals; few, faltering, broken.</td>
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<tr>
<td>ratio, -onis [reor], f., calculation, purpose, plan; way, manner.</td>
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<td>ratls, -Is, f., raft, ship, boat, bark.</td>
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<td>ratus, -a, -um, p.p. of reor.</td>
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<tr>
<td>raucus, -a, -um [rego], p.p. of reo as adj., straight, right.</td>
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<td>recordor [recurro], 1, call to mind, remember, recollect, recall.</td>
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<td>rēctor, -ōris [rego], m., ruler, guide, pilot, helmsman.</td>
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<td>rēctum, -i [rego], n., right.</td>
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<tr>
<td>rēctus, -a, -um [rego], p.p. of reo as adj., straight, right.</td>
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<td>recursō [recurro], 1, run back, return, recur.</td>
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<tr>
<td>recursus, -ūs [recurro], m., a running back, retreat, return.</td>
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<td>recūsō [re- + cana], 1, refuse, decline, object to, be reluctant.</td>
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<td>recussus, -a, -um, p.p. of recutio.</td>
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<tr>
<td>recutio, -ere, -eussi, -cussus [re- + quatio], cause to resound, shake violently, shake; p.p., recussus, -a, -um, resounding, reverberating.</td>
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<tr>
<td>reddō, -ere, -didī, -ditus [re- + do], give back, return, restore, give up, deliver; answer, reply; give, render, pay, make.</td>
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<tr>
<td>redéo, -ire, -ivi or -ii, -itus, go (or come) back, return.</td>
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<tr>
<td>redimīō, -ire, -ii, -itus, bind round, crown, encircle, wreathe.</td>
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<tr>
<td>redimō, -ere, -ēmi, -ēemptus [re- + emo], buy back, redeem, ransom.</td>
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<tr>
<td>reclādō, -ere, -sī, -sus [re- + clado], unclose, open, disclose, reveal, unsheathe.</td>
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<tr>
<td>recolō, -ere, -colū, -cultus [re- + colo], think over, consider, contemplate, reflect upon.</td>
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reditus, -ús [redeo], m., return.
redoleō, -ère, -ui, be redolent of, smell of, be fragrant with.
redūcō, -ère, -duxi, -ductus [re- + duco], lead (or bring) back, draw back; rescue.
reductus, -a, -um, p.p. of redūcō, retired, remote, secluded; receding, 1, 161.
redux, -uclus [reduco], adj., brought back, returning.
refellō, -ere, -felli [re- + fallo], refute, disprove.
refero, -ferre, retuli, relatus [re-fero], bear back or again, bring (or carry) back; bear (or carry) away or off, convey, waft; restore, revive, renew, reproduce; repeat, recall, resemble; report, relate, refer; reply, say, speak, utter; w. mē, sē, etc., go back, return.
refligō, -ere, -fixi, -fixus [re- + figo], unfasten, loosen, take down; annul, abolish, abrogate.
reflectō, -ere, -flexi, -flexus [re- + flecto], turn (or bend) back; w. animum, think of, recollect.
refringō, -ere, -frēgi, -fractus [re- + frango], break off.
refulgō, -ere, -fugi [re- + fugio], flee back or away, fly; recede, stand back; recoil; shun, avoid, flee from.
refulgeō, -ère, -fulsi [re- + fulgeo], flash back, shine forth, shine, glitter, gleam, glisten, be refulgent.
refundō, -ere, -fūdi, -fūsus [re- + fundo], pour back, boil up, overflow.
refūsus, -a, -um, p.p. of refundō, disturbed, upheaved, overflowing.
rēgālis, -e [rex], adj., regal, royal.
rēgificus, -a, -um [rex + facio], adj., royal, regal, kingly, splendid.
rēgina, -ae [rex], f., queen, princess.
regiō, -onis [rego], f., direction, region, territory, country; district, quarter.
rēgius, -a, -um [rex], adj., royal, kingly, queenly.
rēguātor, -ōris [regno], m., ruler, sovereign.
rēgnum, -i [rex], n., kingly rule, royal power, sovereignty, power, dominion, sway; kingdom, realm, domain; seat of government.
regō, -ere, rēxi, rēctus, rule, govern, control; direct, guide.
rēciō, -ere, -lēci, -lectus [re- + iacio], throw back or off.
relegō, -ere, -lēgi, -lēctus [re- + lego], sail past again, coast along again.
religio (always ē in Virgil), -onis, f., reverence, religious veneration, religious scruple, piety, devotion; religion, religious rites, religious offering, ceremonial, religious observance, worship.
rēligiosus, -a, -um [religio], adj., religious, holy, sacred.
relinquō, -ere, -liquī, -lēctus [re- + linquo], leave, leave behind,
<table>
<thead>
<tr>
<th>reliquiae</th>
<th>requies</th>
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</thead>
<tbody>
<tr>
<td>abandon, relinquish; spare, 2, 659.</td>
<td>revive; suffer again, 2, 3; risk (or dare) again, 2, 750.</td>
</tr>
<tr>
<td>liquiae, -arum [relinquo], f., remains, remnani, relics, survivors.</td>
<td>reor, rēri, ratus, think, believe, suppose, deem.</td>
</tr>
<tr>
<td>iūceō, -ēre, -lūxi [re- + luceo], shine back, glow, gleam, shine, flash.</td>
<td>repellō, -ere, repullū, repulsus [re- + pello], drive back, repel, repulse, reject, refuse, disdain, scorn, 4, 214.</td>
</tr>
<tr>
<td>meō, 1, return.</td>
<td>rependō, -ere, -pendī, -pensus [re- + pendo], balance, make return or requital, repay, requite, return.</td>
</tr>
<tr>
<td>mētior, -īri, -mēnsus [re- + metior], measure again or back, retrace, transfer again, observe again.</td>
<td>repente [repens], adv., suddenly, unexpectedly.</td>
</tr>
<tr>
<td>migium, -ī [remex], n., a rowing, rowing movement, oarage; oarsmen, crew.</td>
<td>reperiō, -ire, reperri, repertus, find (by searching), find out, discover, detect.</td>
</tr>
<tr>
<td>mordēō, -ēre, -mordī, -morsus [re- + mordeo], bite again, vex, torment, distress, disturb.</td>
<td>repetō, -ere, -īvi or -ii, -ītus [re- + peto], seek again, return to; recall, remember, recollect; repeat, renew; retrace.</td>
</tr>
<tr>
<td>moveō, -ēre, -móvī, -móitus [re- + moveo], remove, take away.</td>
<td>repello, -ere, -eppuli, repullū, repulsus [re- + pello], drive back, repel, repulse, reject, refuse, disdain, scorn, 4, 214.</td>
</tr>
<tr>
<td>mügiō, -ēre [re- + mugio], bellow back or again, reēcho, resound.</td>
<td>repensco, -ere [re- + posco], demand (in return), ask.</td>
</tr>
<tr>
<td>rēmus, -ī, m., oar.</td>
<td>reposcō, -ere [re- + posco], demand (in return), ask.</td>
</tr>
<tr>
<td>Remus, -ī, m., twin brother of Romulus, by whom he was killed.</td>
<td>repositus (repostus), -a, -um, p.p. of repōnō, buried; cherished; remote.</td>
</tr>
<tr>
<td>nārrō [re- + narro], 1, tell again, relate, recount.</td>
<td>reprimō, -ere, -pressī, -pressus [re- + premo], check, keep back, restrain.</td>
</tr>
<tr>
<td>nāscor, -i, -nātus [re- + nascor], be born again, grow again.</td>
<td>requiēs, -ētis or ēī [re- + quies], f., rest, repose, repose, respite, 4, 433.</td>
</tr>
<tr>
<td>novō [re- + novo], 1, renew,</td>
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</tbody>
</table>
requiesco, -ere, -êvi, -ëtus [re- + quiesco], rest.
requirô, -ere, -êvi or -êli, -situs [re- + quaero], search (or seek) for or out, ask for, ask, inquire; speak sorrowfully of, mourn, miss, sorrow for, 1, 217.
réś, rei, f., thing, affair, circumstance, condition, occurrence, incident, event, matter, case, issue, side, cause, party; cause, reason; advantage, interest; commonwealth, state, empire, power, world; deed, exploit, achievement; fortune, misfortune.
rescindô, -ere, -scîdi, -scissus [re- + scindo], tear down, demolish, raze.
reserve [re- + servó], keep (or hold) back, reserve, save.
resep-s, -idis [resideó], adj., quiet, sluggish, inactive, dormant.
residô, -ere, -sēdî, sit (or settle) down, settle; subside, abate, grow calm.
resignô [re- + signo], 1, unseal, open.
resistô, -ere, -stitû, stand forth, stand revealed; resist, oppose, withstand; stop, halt, pause.
resolvô, -ere, -solvi, -solutus [re- + solvo], untie, loosen, unbind; set free, release; relax; dissolve, separate; unravel, disclose, break, disregard.
resonô [re- + sono], 1, resound, reëcho.
respectô [respiciô], 1, care for, regard.
respiciô, -ere, -spexî, -spectus [re- + specio], look back, about, around or behind; look back upon, look back and see; see, notice; regard, care for, be mindful of.
respondeô, -ère, -spandi, -spensus, answer, reply, respond, respond to; agree with, correspond; be opposite.
responsum, -i [respondeo], n., answer, response, reply.
restinguô, -ere, -stîni, -stincîtus, quench, put out.
restituô, -ere, -ui, -ätus [re- + statuo], set up 'again, restore, replace, reëestablish.
restô, -äre, restitû [re- + sto], remain, be left, survive.
resultô [resilio], 1, reëcho, reverberate, resound.
resupînsus, -a, -um, adj., fallen backward, lying on one's back, stretched out.
resurgô, -ere, -surëxi, -surrëc-tus [re- + surgo], rise again, revive, return.
rete, -is, n., net.
retégô, -ere, -têxi, -tëctus [re- + tego], uncover, reveal, disclose, bring to light; illuminate.
retentô [retineo], 1, hold back, restrain, retard.
retinâculum, -î [retineo], n., cable, rope.
retineô, -ère, -tinui, -tentus [re- + teneo], hold back, restrain.
retrahô, -ere, -trâxi, -trâctus [re- + traho], draw back, recall.
retrô, adv., backward, back.
retrörsus [retro + versus], adv., back.
reus, -î [res], defendant, one
liable; w. vōtī, bound by my vow, 5, 237.

revello, -ere, -vellī, -volvsus [re- + vello], tear (or pull) off or away; bring (or drag) away; dig up, disturb, violate.

revertō, -ere, -tī, -sus, or rever-tor, -tī, -sus [re- + verto], return.

revinciō, -ire, -vinxi, -vinctus [re- + vindo], bind back or around, bind, fasten; wreathe.

reviso, -ere, return to see, revisit, return to; visit.

revocō [re- + voco], 1, call (or summon) back, recall; retrace; restore, save, revive, renew; call (or cry) out.

revolvō, -ere, -volvi, -volūtus [re- + volvo], roll back; recall; rehearse, repeat, relate; revolve, ponder; fall (or sink) back; p.p., changed back, returned to, 6, 449.

revomō, -ere, -ui [re- + vomo], vomit (or belch) forth or up, throw up, vomit.

rēx, rēgis, m., king, ruler, sovereign.

Rhadaamanthus, -ī, m., son of Jupiter and Europa, and a judge in Hades.

Rhēsus, -ī, m., king of Thrace and an ally of the Trojans. He was slain by Diomedes.

Rhoetēus, -a, -um, of Rhoetēum, a promontory on the Trojan coast; Rhoetēan, Trojan.

rideō, -ere, risī, risus, laugh, smile, laugh at, ridicule, deride.

rigēō, -ēre, rigui, be stiff.

rigō, 1, wet, moisten, bedew.

rima, -ae, f., crack.

rimor [rima], 1, pry into, dig into, explore, search.

rimōsus, -a, -um [rima], adj., full of cracks or crevices, leaky.

ripa, -ae, f., bank.

Ripheus, -ei, m., a Trojan, slain at the capture of Troy.

rite, adv., with proper religious rites, properly, rightly, fitly, duly, well.

rivus, -ī, m., stream.

rōbur, -oris, n., oak, oak tree; wood, beams, timber; strength, vigor, courage, power, firmness.

rogitō [rogo], 1, ask often, eagerly, or earnestly.

rogo, 1, ask.

rogus, -ī, m., funeral pile.

Rōma, -ae, f., Rome.

Rōmānus, -a, -um [Roma], adj., of Rome, Roman.

Rōmulus, -ī, m., son of Mars and Rhea Silvia, and traditional founder of Rome.

Rōmulus, -a, -um [Romulus], adj., of Romulus, Roman.

rōro [ros], 1, be wet with dew, drip, drop.

rōs, rōris, m., dew.

rōscidus, -a, -um [ros], adj., dewy, covered with dew.

roseeus, -a, -um [rosa], adj., of roses, rose colored, rosy, ruddy.

rōstrum, -ī [rodo], n., beak, prow, bow.

rota, -ae, f., wheel; orbit, revolution.
rubesco 114 saltus

rubesco, -ere, rubui [ruebo], grow red, redden.
rudeus, -entis, m., rope; pl., cordage, rigging, sheets.
rudö, -ere, -ivi, -itus, roar, creak.
ruina, -ae [ruo], f., fall, downfall, overthrow, ruin, destruction, wreck; convulsion, catastrophe, commotion.
rūmor, -ōris, m., report, rumor.
rumpō, -ere, rūpi, ruptus, break, burst; break through, down, or off; burst forth or through; open, rend, sever, tear, force; violate, betray, destroy; give vent to; utter, shout, shriek forth.
rūo, -ere, rui, rutus, fall in ruin, fall (or rush) down, sink, set; rush (or hasten) up or forth; hasten, hurry; upturn, upheave.
rūpes, -is [rumpo], f., rock, cliff, crag.
rūrsus or rūrsun [revertō], adv., backward; anew, again.
rūs, rūris, n., country; pl., fields.
Rutulī, -ōrum, m., the Rutulians, an ancient people of Latium, south of the Tiber.

S
Sabaeus, -a, -um, adj., Sabaean, Arabian, of the Sabaeans, a people of Arabia Felix.
sacer, sacrā, sacrum, adj., sacred, consecrated, holy; accursed; subst., sacrā, -ōrum, n., sacred symbols, rites, sacrifices, things, utensils; mysteries.
sacerdōs, -ōtis [sacer], c., priest, priestess.
sacrō [sacer], 1, consecrate, dedicate, devote, hallow.
sacrum, -ī, n., chiefly in pl., see sacer.
saeculum, -ī, n., generation, age.
saepe, adv., often, frequently.
saeplō, -ire, saepsi, saeptus [saepes], hedge in or about, surround, enclose.
sacca, -ae, f., bristle, hair.
saevīō, -ire, -ī, -itus [saevus], rage, be fierce, savage, angry, or furious.
saevus, -a, -um, adj., fierce, savage, wild, angry, furious; stern, fell, cruel, pitiless.
Sagaris, -is, m., a Trojan servant.
sagitta, -ae, f., arrow, shaft, bolt, dart.
sāi, salis, m. and n., salt; salt water, sea.
Salius, -ī, m., an Acarnanian, one of the competitors in the Trojan games in Sicily.
Salleutinus, -a, -uin, adj., of the Sallentini, a people of Calabria, southeast of Tarentum.
Salmōneus, -ei or -eos, m., son of Aeolus, brother of Sisyphus, and king of Elis; having attempted to imitate the lightning of Jove, he was hurled into Tartarus by a thunderbolt.
saisus, -a, -um [sal], adj., salted, salt, briny.
saltem, adv., at least, at any rate.
1. saltus, -ūs [salio], m., leap, bound.
2. saltus, -ūs, m., woodland pasture, glade, forest, woodland.
salum, -i [sal], n., open sea, the deep, the main, sea.

salūs, -ūtis [cf. salus], f., safety, welfare, deliverance, relief.

salūtō [salus], 1, greet, salute, welcome, hail.

salveō, -ère [salvus], be well; usually imperative, hail, all hail, welcome.

Sanē, -ēs, f., an earlier name of Cephallenia (now Cephalonia), an island off the western coast of Greece.

Samos, -i, f., an island off the coast of Asia Minor, southwest of Ephesus, and sacred to Juno.

sanctus, -a, -um [sancio], adj., sacred, inviolable, holy, venerable, revered, august.

sanguineus, -a, -um [sanguis], adj., bloody; blood-red, blood-shot.

sanguis, -inis, m., blood; race, stock, descent; offspring, descendant.

sanies, -ei, f., bloody matter, gore.

sānus, -a, -um, adj., sound; sane, rational.

Sarpēdon, -onis, m., son of Jupiter and Europa, king of Lycia, an ally of Troy who was killed by Patroclus.

Sat, see satis.

sata, -ōrum [sero], n., growing (or standing) grain, crops.

satiō [satis], 1, satisfy, satiate, appease.

satis, sat, adj., and adv., enough, sufficient, sufficiently.

sator, -ōris [sero], m., sower, planter; creator, father.

Sāturnius, -a, -um [Saturnus], adj., of or belonging to Saturn, Saturnian; subst., Sāturnius, -i, son of Saturn; Sāturnia, -ae, f., daughter of Saturn, Juno.

Sāturnus, -i, m., a fabled and deified king of Latium, identified by the Romans with the Greek Cronos; he was regarded as the father of Jupiter, Juno, Neptune, and Pluto. His reign was the "Golden Age."

saturō [satur], 1, fill, satisfy, appease, satiate.

satus, -a, -um, p.p. of serō, sown, planted, sprung from, son (or daughter) of.

saucius, -a, -um, adj., wounded, pierced, stricken, smitten.

saxum, -i, n., stone (large and rough), rock, reef, cliff, crag.

Scaea, -ae, adj., western; Scaena Porta, the Scaean or western gate of Troy; the principal gate, facing the sea, and the Grecian camp.

scaena, -ae [scaena], f., stage, background, scene, view.

scālae, -ārum [scando], f., ladder, scaling ladder.

scandō, -ere, climb, mount, ascend, scale.

scelerātus, -a, -um, p.p. of scelerō; wicked, accursed, polluted, impious, infamous.

scelerō, -āre, no perf., -ātus [sclerus], pollute, defile.

sclerus, -eris, n., an evil, wicked, or atrocious deed, sin, crime, wickedness.

scēptrum, -i [σχῆπτρον], n., scept-
tre; rule, dominion, power, sovereignty.

scilicet [cf. scio + licet], adv., certainly, forsooth, doubtless.

scindō, -ere, scidi, scissus, split, cleave, divide, rend.

scintilla, -ae, f., spark.

scī, -īre, -īvi or -ī, scitus, know, understand; know how.

Sciādēs, -ae [Scipio], m., a son or descendant of the Scipios, a Scipio.

scitor [scio], 1, try (or seek) to know, inquire, search into; ascertain; w. orāculum, consult, 2, 114.

scopulus, -i, m., cliff, crag, rock, ledge, reef.

scrupeus, -a, -um, adj., stony, rough, rugged, jagged, flinty.

scūtum -i [σκότος], n., shield (oblong, made of wood and covered with leather).

Scyllacēum, -i, n., a town on the coast of Bruttium.

Scylla, -ae, f., 1, a dangerous rock on the Italian coast opposite Charybdis, personified as a sea monster, 3, 424. 2, one of Aeneas's ships.

Scyllaeus, -a, -um [Scylla], adj., of Scylla.

Scyrlus, -a, -um [Scyros], adj., Scyrian, of Scyros, an island in the Aegean, northeast of Euboea.

scēcessus, -ūs [secedo], m., recess, retreat.

scēfuδō, -ere, -clūsi, -clūsus [se- + claudo]; shut up, off, away, or out, exclude, remove.

banish; p.p. scēclusus, -a, -um, secluded, remote, retired.

secō, -āre, secūi, sectus, cut, cut off or through, cleave; engrave, carve; sail, skim, speed on or along.

sēcrētus, -a, -um, p.p. of sēcernō, retired, remote, withdrawn, secluded, lonely, secret; sēcrētum, -i, n., a secluded or retired place, recess, cave.

secundō, -āre [secundus], 1, favor, prosper, aid, make propitious.

secundus, -a, -um [sequor], adj., following, second; favoring, favorable, fair, prosperous, propitious, auspicious; swiftly or smoothly gliding (or flying).

secūris, -is [seco], f., axe.

sēcūrus, -a, -um [se- + cura], adj., free from care or anxiety, untroubled, tranquil; care-dispelling; careless, heedless, regardless.

secus, adv., otherwise, differently; w. haud or nōn, not otherwise, in like manner; haud secus ac, in like manner as, just as; comp., seclus, otherwise, less; w. haud or nōn, no less, nevertheless, just as.

sed, conj., but.

sedeō, -ēre, sēdī, sessus, sit, be seated, alight; encamp, 5, 440; be settled, be resolved upon, be pleasing, 5, 418.

sedēs, -is [sedeo], f., seat; house, abode, habitation, home; palace, temple, shrine; foundation, bottom (of the sea), 1, 84.

sedile, -is [sedes], n., seat, bench.
seditio, -onis [sed- + eo], f., sedition, insurrection, uproar, tumult.

sedūcō, -ere, -dūxī, -ductus [se-+ duco], lead apart or away, separate.

seges, -etis, f., field of grain, standing grain; crop, harvest, growth.

segnis, -e, -senses, -sensit, slow, sluggish, inactive, slothful; comp., segniōr, -ius, less vigorous, less buoyant, 4, 149.

segniōs, -ei [segnis], f., sloth.

Selēntis, -Sntis, f., a town on the southwestern coast of Sicily.

semel, adv., once, even once, but once.

sēmen, -inis [sero], n., seed, spark, germ, element; pl., vital germs, elements.

sēmēsus, -a, -um [semi- + edo], adj., half-eaten.

sēmanimēs, -e [semi- + animus], adj., half-dead, dying, expiring.

sēminex, -ecis [semi- + nex], half-dead, dying.

sēminō [semen], 1, sow, produce, bring forth.

sēmita, -ae, f., path, foot-path.

sēmivir, -vīri [semi- + vir], adj., half-man, effeminate.

semper, always, ever.

sēmustus, -a, -um [semi- + uro], adj., half-burned, half-consumed.

senātus, -ās [senex], m., senate.

senecta, -ae [senex], f., old age.

senectūs, -ētis [senex], f., old age.

senex, senis, adj., old; as subst., m., old, aged, or venerable man; sire.

sēnī, -ae, -a [sex], adj., six each, six.

sēnusus, -ūs [sentio], m., feeling, emotion, sense, soul, spirit.

sententia, -ae [sentio], f., opinion, sentiment, judgment, view, thought, purpose, design.

sentiō, -ire, sēnsī, sēnusus, perceive (by the senses), hear, see, feel, note; understand, know.

sentis, -is, m., thorn, brier, bramble.

sentus, -a, -um [sentis], adj., thorny, rough.

septem, adj., seven.

septemgeminus, -a, -um [septem + geminus], adj., sevenfold, applied to the Nile because of its many mouths.

septēni, -ae, -a [septem], adj., seven each, seven.

septimus, -a, -um [septem], adj., seventh.

sepulcrum, -i [sepelio], n., tomb, sepulchre, grave; burial.

sepultus, -a, -um, p.p. of sepelio, buried; overcome (as by sleep or wine).

sequāx, -ācis [sequor], adj., following, pursuing, rapid, swift.

sequor, -i, secūtus, follow, pursue; seek; find, attain; relate.

serēnō [serenus], 1, make clear or serene; clear up or away.

serēnus, -a, -um, adj., clear, fair, cloudless, calm, serene, placid.

Serestus, -i, m., a follower of Aeneas.
Sergestus, -i, m., a follower of Aeneas.

Sergius, -a, -um, adj., of Sergius, the name of a Roman gens.

seriōs, -ēī [cf. sero, join together], f., series, train, row, succession.

sermō, -ōnis [cf. sero, join together], m., language, conversation, talk, discourse; report, rumor.

1. serō, -ere (no perf.), sertus, join together, weave; converse, discuss, talk.

2. serō, -ere, sēvi, satus, sow, plant; beget.

serpēns, -entis [serpo], m. and f., snake, serpent.

serpō, -ere, serpsi, serptus, creep, glide, crawl; steal over or upon.

Serrānus, -ī [sero], m., surname of Caius Atilius Regulus, who was ploughing when told of his election as consul; famous also for his opposition to Carthage in the First Punic War.

sertum, -ī [sero], n., wreath, garland.

sērus, -a, -um, adj., late, tardy, too late.

serva, -ae [servus], f., female slave.

servāns, -antis [servo], adj., obser-vant.

servīō, -īre, -īvi or -īli, -ītus [servus], be a slave or servant, serve, obey.

servitium, -i [servus], n., servitude, slavery, bondage.

servō, 1, save, rescue, preserve, keep, retain; keep watch over, guard, maintain, cherish, nurse; contain, hold; watch, observe.

seu, see sive.

sevērus, -a, -um, adj., stern; fatal, dreadful; gloomy, dismal.

si, conj., if, in case, if indeed, if only; whether.

sibilus, -a, -um [sibilo], adj., hissing.

Sibylla, -ae, f., Sibyl, prophetess.

die, adv., so, thus, in this (or such) a manner.

Sicānia, -ae, f., Sicily.

Sicānus (Sicānius), -a, -um, adj., of Sicily, Sicilian; subst., Sicānī, -ōrum, m., Sicilians.

siccō [siccus], 1, dry, wipe away, stanch.

siccus, -a, -um, adj., dry, thirsty.

sicubi [si + ubi], adv., if anywhere, wherever.

Siculus, -a, -um, adj., of Sicily, Sicilian.

siderēus, -a, -um [sidus], adj., starry.

sidō, -ere, sīdī, seat one's self, alight, perch.

Sīdōn, -ōnis, f., a Phoenician city.

Sīdōnius, -a, -um [Sidon], adj., of Sidon, Sidonian, Phoenician, Tyrian.

sidus, -eris, n., constellation, star; season, weather.

Sigēus, -a, -um, adj., of Sigēum, a promontory and town about five miles northwest of Troy.

signō [signum], 1, mark, designate, indicate; distinguish, commemorate; observe, notice, note.

signum, -i, n., sign, mark, signal,
silens

token, figure, design, clew; standard, ensign.
silēns, -entis [sileo], p. as adj., silent, still, noiseless.
silentium, -i [silens], n., silence, stillness.
sileō, -ère, -ui, be (or remain) silent, calm, or still.
silex, -icis, m. and f., flint, rock, crag, cliff.
silva, -ae, f., forest, wood; tree, shoot.
Silvius, -i, m., the name of several descendants of Aeneas, 6, 763, 769.
similis, -e, adj., like, similar.
Simois, Simoentlis, m., a river near Troy.
simplex, -plicis [cf. semel and plico], adj., simple, unmixed, pure.
simul, adv., at the same time, at once, together; simul . . . simul, at the same time . . . and, both . . . and; simul ac (or atque), sometimes simul alone, as soon as.
simulācrum, -i [simulo], n., image, likeness, statue; ghost, shade, apparition, phantom, spectre; semblance, representation, 5, 585.
simulō [similis], 1, imitate, make like, pretend, feign, counterfeit.
sin [si + ne], conj., but if, if however, if on the contrary.
sine, prep. w. abl., without.
singuli, -ae, -a, adj., one by one; each, single, separate.
sinister, -tra, -trum, adj., left, on the left side (or hand); unlucky; subst., sinistra (sc. manus), left hand.
sinō, -ere, sivi, situs, permit, let, allow, suffer.
Sinōn, -onis, m., a Greek through whose craft the wooden horse was taken into Troy.
sinuō [sinus], 1, coil, wind, writhe; bend, curve.
sinus, -ūs, m., fold, curve; sail, bosom, gulf, bay; winding course, 6, 132.
Sirēnēs, -um, f., Sirens, two (or three) fabulous monsters, half maiden, half bird, inhabiting dangerous rocky islands near the coast of Campania, who, by their sweet songs, enticed to their destruction those sailing by.
Sirius, -i, m., the Dog Star.
sistō, -ere, stiti, status (cf. sto), cause to stand, set, put, place; bring, 4, 684; stop, stay; make firm, establish, uphold, maintain; remain, settle, abide.
sitis, -is, f., thirst, drought.
situs, -ūs [situo], m., position, situation, place; neglect, filth, mould.
sive or seu [si + ve], conj., or if, or; sive (seu) . . . sive (seu), whether . . . or, either . . . or.
socer, -eri, m., father-in-law; pl., parents-in-law.
sociō [socius], 1, make one a partner or associate in, share, associate, ally; unite, join in marriage.
socius, -i, m., ally, associate, companion, comrade, friend.
socius, -a, -um [socius], adj.,
120

soll, sōlls, m., sun, sunlight, sunshine, day.

sōlāculum, i [solor], n., solace, consolation, comfort.

sōlāmen, -inis [solor], n., solace, comfort.

sōleō, -ēre, solitus sum, semi-dep., be wont or accustomed.

solidus, -a, -um, adj., solid, sound, firm, compact; whole, entire; massive, 2,765.

solum, -i, n., ground, soil, land, earth; water, sea.

sōlus, -a, -um, adj., alone, sole, only, solitary, lonely.

solvō, -ere, solvi, solūtus, loosen, unbind, release, set free, dissolve, relax; unfasten, let go, cast off; dispel, banish, dismiss; pay, fulfill, perform, discharge.

somnium, -i [somnus], n., dream.

somnus, -i, m., sleep, slumber, dream, night; pers., Somnus, -i, m., Sleep.
<table>
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<tr>
<th>Word</th>
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<tbody>
<tr>
<td>sortitus</td>
<td>-ūs [sortior], m., a drawing (or casting) of lots, allotment.</td>
<td>spina</td>
<td>-ae, f., thorn.</td>
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<tr>
<td>spargō</td>
<td>-ere, sparsi, sparsus, scatter, streu; sprinkle, besprinkle, stain; spread, disseminate, circulate.</td>
<td>Spīo</td>
<td>-ūs, f., one of the Nereids.</td>
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<tr>
<td>Sparta</td>
<td>-ae, f., Sparta or Lacedaemon, the capital of Laconia.</td>
<td>spīra</td>
<td>-ae, f., fold, coil.</td>
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<tr>
<td>Spartānus</td>
<td>-a, -um [Sparta], adj., of Sparta, Spartan.</td>
<td>spirābilis</td>
<td>-e [spiro], adj., that may be breathed, vital.</td>
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<tr>
<td>spatio</td>
<td>[spatium], 1, walk, walk to and fro, proceed (in a slow, stately, or solemn manner).</td>
<td>spīritus</td>
<td>-ūs [spiro], m., breath, life, air, soul, spirit.</td>
</tr>
<tr>
<td>spatium</td>
<td>-i, n., space, room, place, distance; time, interval, period; opportunity; course, race-course.</td>
<td>spīrō</td>
<td>1, breathe, breathe forth, exhale; blow; quiver, throb, palpitate.</td>
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<tr>
<td>speciēs</td>
<td>-ēi [specio], f., sight, spectacle; look, appearance, aspect.</td>
<td>spissus</td>
<td>-a, -uin, adj., thick, dense; hard, compact.</td>
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<tr>
<td>spectāculum</td>
<td>-i [specto], n., sight, spectacle.</td>
<td>splendidus</td>
<td>-a, -um [splendeo], adj., splendid, brilliant, magnificent, sumptuous.</td>
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<tr>
<td>spectō</td>
<td>[specio], 1, look at, gaze at, eye.</td>
<td>spolium</td>
<td>-i, n., spoil, booty, plunder, trophy; spolia opima, weapons and other spoil taken, on the field of battle, by a victorious commander from the body of his defeated antagonist.</td>
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<tr>
<td>specula</td>
<td>-ae [specio], f., lookout, watch-tower.</td>
<td>sponda</td>
<td>-ae, f., couch.</td>
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<tr>
<td>speculor</td>
<td>[specula], 1, watch, keep watch, watch to discover, look out; catch sight of, descry, observe.</td>
<td>spōndeō</td>
<td>-ere, spopondi, spōnsus, promise, pledge.</td>
</tr>
<tr>
<td>speculum</td>
<td>-i, n., point; dart, arrow, spear.</td>
<td>spōnsa</td>
<td>-ae, f., one betrothed or promised (as a bride).</td>
</tr>
<tr>
<td>spēlunca</td>
<td>-ae, f., cave, cavern, grotto, retreat.</td>
<td>spoute</td>
<td>(abl. of obs. spons, of which only the gen. and abl. occur), f., of one’s own accord or will; voluntarily, according to one’s own inclination or desire, 4, 341.</td>
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<tr>
<td>spernō</td>
<td>-ere, sprēvī, spretus, spurn, despise, disdain, scorn, reject, slight.</td>
<td>spretus</td>
<td>-a, -um, p.p. of spernō, slighted.</td>
</tr>
<tr>
<td>spēs</td>
<td>-ei, f., hope, expectation.</td>
<td>spūma</td>
<td>-ae [spuo], f., foam, spray, froth.</td>
</tr>
<tr>
<td>spiculum</td>
<td>-i, n., point; dart, arrow, spear.</td>
<td>spūmeus</td>
<td>-a, -um [spuma], adj., foamy, foaming, foam-covered.</td>
</tr>
</tbody>
</table>
spūnō [spuma], 1, foam.
spūnōsus, -a, -um [spuma], adj., foaming.
squāleō, -ēre, -ui, be foul, filthy, squalid, rough, unkempt.
squālor, -ōris [squaleo], m., filth, squalor.
squāma, -ae, f., scale (of fish or serpent).
squāmeus, -a, -um [squama], adj., scaly.
stabīlis, -e [sto], adj., firm, enduring, lasting.
stabulō [stabulum], 1, dwell, abide, have one's abode.
stabulum, -i [sto], n., stall, stable; abode, haunt.
stāgnō [stagnum], 1, be stagnant or sluggish.
stāgnum, -i [sto], n., still water, pool, lake, sluggish stream, water; pl., deep waters.
statō, -ōnis [sto], f., stopping (or resting) place, station, haunt; anchorage, roadstead.
statūō, -ere, statūi, -ātus, place, set, set up, raise, erect, build; found, establish.
stella, -ae, f., star, meteor.
stellātus, -a, -um, p.p. of stellō, set with stars, gleaming, glittering.
sterrīlis, -e, adj., barren, unfruitful, unproductive, sterile.
sternō, -ere, strāvi, strātus, spread out, spread; stretch on the ground; lay low, slay; overthrow, destroy, conquer; lay waste, devastate; smooth, calm.
Sthenelus, -i, m., charioteer of Diomedes.

stimulō [stimulus], 1, prick, goad, spur, urge on, incite, arouse.
stimulus, -ī, m., goad, spur.
stipes, -ītis, m., trunk, stem, stock.
stipō, 1, pack together, stow away, store up; throng, encompass, surround, attend, accompany.
stirps, stirpis, f., trunk and roots of a tree or plant; stock, race, blood, lineage, offspring.
sto, -āre, stetī, stātus, stand, stand up, stand on end, rise, be erect; remain, continue, stand (or be) fixed; be built, be erected; depend (or rest) upon, be centred in; stand firm, be strong, stand at anchor, be moored; stat, imper., it is fixed, resolved, or determined.
strāgēs, -is [cf. sterno], f., slaughter, carnage.
strātum, -i [sterno] n., cover, bed, couch; pavement.
strātus, -a, -um, p.p. of sterno.
strepitus, -ūs [strepo], m., noise, din, uproar, stir, confusion.
strēpō, -ere, -ui, -ītus, make a noise, roar, rattle, murmur, hum.
strīdō -ēre, and strīdō, -ere, strīdi, creak, grate; rustle, whistle, whir; roar, howl; gurgle, hiss; twang, flap.
strīdor, -ōris [strideo], m., creaking, whistling, clank, din, rattling, grating.
stringō, -ere, strīnxī, strictus, draw tight, bind; of a sword, draw; strip, trim, peel; graze, 5, 163.
Strophades, -um, f., two small islands in the Ionian Sea, west of the Peloponnesus, where the Harpies were allowed to remain. Here Zetes and Calais, the sons of Boreas, who had driven the Harpies from the home of Phineus, permitted them to remain and 'turned back' from the pursuit; hence the name of the islands from στρέφειν, to turn; the islands of turning.

Struō, -ere, strūxi, strīctus, heap up, build, erect, construct; set in order, arrange, prepare; bring about, effect, accomplish, contrive, plan, cause; cover, load, heap up, build, erect, construct; set in order, arrange, prepare, bring about, effect, accomplish, contrive, plan, cause; cover, load, heap, 5, 54.

Studium, -i [studio], n., zeal, desire, eagerness, eager desire, purpose; pursuit, 1, 14; deep or earnest attention; study, interest; applause, cheers, acclamation.

Stupefaciō, -ere, -fecī, -fectus [studeo + facio], amaze, bewilder, stun, daze, stupefy, astound.

Stupeō, -ēre, -uī, be amazed, dazed, astonished, astounded, bewildered, or stupefied; wonder (or marvel) at.

Stuppa, -ae, f., tow, hemp, oakum; calking of a vessel.

Stuppeus, -a, -um [stuppa], adj., of tow, hemp, or flax.

Stygius, -a, -um [Styx], adj., of the Styx, Stygian; infernal, of the Lower World.

Styx, Stygis, f., a river of the Lower World which surrounds the final abode of the dead.

Suādeō, -ēre, suāsi, suāsus, advise, urge, persuade, counsel; invite.

Sub, prep. w. ahl. and acc.: 1, w. abl., under, beneath, at the foot of, in, within; behind, after, just behind, next after; 2, w. acc., under, beneath; up to, up towards, to, towards, into, upon; near, after.

Subactus, -a, -um, p.p. of subīgō.

Subdūcō, -ere, -düxi, -ductus [sub + ducto], draw up, haul up, beach; remove, withdraw, take away secretly.

Subēō, -ire, -ifi, -itus [sub + eo], go (or come) under or into, bear, carry; come up to, approach, draw near, enter; follow, come after, succeed; come before (or into) the mind, occur.

Subiciō, -ere, -feći, -lectus [sub + iacio], throw, cast, or place under; answer, reply.

Subiectus, -a, -um, p.p. of subiciō, placed (or brought) under, bowed, bent, made subject, subdued, conquered, vanquished.

Subīgō, -ere, -ēgi, -actus [sub + ago], drive, propel; compel; force; conquer, subdued, subjugate, vanquish.

Subītō [subitus], adv., suddenly, subitus, -a, -um [subēo], adj., sudden, unexpected.

Sublābor, -i, -lapsus, fall down, slip away, ebb away, fail, decline, wane.

Sublātus, -a, -um, p.p. of tollō.

Sublimis, -e, adj., aloft, on high, uplifted, elevated.
submergo, -ere, -mersi, -mersus
[sub + mergo], sink, submerge.
submoveō, -ere, -mōvi, -mōtus
[sub + moveo], remove, drive off or away.

subnecto, -ere, -nexui, -nexus
[sub + neoto], bind (or tie) under or beneath, fasten beneath, fasten, bind.

suboles, -is, f., offspring.

subrideo, -ere, -risi, -risus
[sub + ridéo], smile.

subsido, -ere, -sedi, -sessus
[sub - l-sido], sit (or settle) down, sink, subside; remain, stay.

subsisto, -ere, -stiti
[sub - l-steo], halt, stop, stand still, tarry.

succedo, -ere, -cessi, -cessus
[sub - cedo], go under, enter; approach; take up, undertake.

successus, -ūs [succeedo], m., success.

succingō, -ere, -cinxī, -cinctus
[sub + cingo], gird, gird about, equip, furnish.

succipīō [archaic form of suscipio], 1, 175; 6, 249.

succumbō, -ere, -cubui, -cubitus [sub + cubo], fall under or down, yield to, succumb, submit.

succurrō, -ere, -curri, -cursus
[sub + curro], run to the aid of, relieve, help, succor; it occurs to one’s mind, it seems.

sūdō, 1, sweat; be wet (or drenched) with,reek with.

sūdor, -ōris [sudō], m., sweat.

suecō, -ere, suēvi, suētus, become accustomed; be wont or accustomed.

suffundo, -ere, -fundo, -fundo
[sub + fundo], suffuse, fill.

sulco [sulcus], 1, plough.

sum, esse, fuī, futūrus, be, exist; be possible.
summa, -ae [summus], f., chief thing, main point, sum, all, the whole.

summissus, -a, -um, p.p. of summittō, bowing, kneeling; humble, reverent.

summittō, -ere, -missi, -missus [sub + mitto], send under, cause to yield; submit.

summus, -a, -um, adj., superl. of superus, highest, topmost, summit of, top of, highest (or upper) part of, surface of; utmost, most important, principal, supreme; last, latest, final.

sumō, -ere, -missi, -missus [sub -mto], take up, take, receive; inflict, exact; choose, adopt, select; put on, assume.

super, 1, adv., besides, moreover, more than enough, remaining, left, surviving; 2, prep. w. acc., over, above, beyond; upon, on; 3, prep. w. abl., above, over, upon, about, concerning, for, for the sake of.

superbia, -ae [superbus], f., pride, haughtiness, insolence, arrogance.

superbus, -a, -um [super], proud, haughty, insolent, arrogant; magnificent, splendid, gorgeous; mighty.

superēmineō, -ēre [super + emineo], rise above, tower above, overtop.

superimpōnō, -ere, no perf., positus [super + impono], place (or lay) upon.

superne [supermus], adv., from above, above.

superō [superus], 1, surmount, rise above, overtop, tower above; go over, pass beyond, or by, or over; mount, ascend, climb; surpass, excel; overcome, overpower, vanquish, conquer; slay, destroy; survive, remain; be elated or proud, rejoice, exalt, triumph.

supersum, esse, fui [super + sum], be left, remain, survive.

superus, -a, -um [super], adj., upper, higher, above, on high, of the Upper World; subst., superi, -ōrum, m., inhabitants of the Upper World, the living; gods above, gods.

supinus, -a, -um [sub], adj., lying on the back; of the hands, with palms upward, extended, suppliant.

suppleō, -ere, -evi, -ētus [sub + pleo], fill up; supply, furnish.

supplex, -icis [supplico], kneeling, suppliant, humble, entreat- ing; subst., a suppliant.

suppliciter [supplex], adv., humbly, suppliantly, as a suppliant.

supplicium, -i [supplici], n., punishment, penalty; hurt, wound.

suppānō, -ere, -posui, -apositus [sub + ponō], put (or place) under; substitute.

suprā, prep. w. acc., above, over.

suprēmus, -a, -um [superus], adj., last, final, extreme; subst., suprēnum, -i, n., the last; pl., last honors, rites, or offices.

sūra, -ae, f., calf of the leg, lrg.

surgō, -ere, surrēxi, surrēctus
sus [sub + rego], raise, prick up; rise, arise, spring up.
süs, suis, c., hog, sow.
suscipió, -ere, -cēpi, -ceptus [sub + capio], take up, lift up; catch; take up the new-born child, in order to acknowledge it, acknowledge, rear, nurture; beget; take upon one’s self, undertake, attempt, assume; reply, answer.
suscitāō, [sub + cito], 1, stir up, rekindle; arouse, excite.
1. suspectus, -a, -um, p.p. of suspicio, suspected, held in suspicion, mistrusted.
2. suspectus, -ns [suspicio], m., upward view, upward look, height.
suspendō, -ere, -dī, -pensus [sub + pendo], hang, hang up, consecrate.
suspēnsum, -a, -um, p.p. of suspendō, hung up, suspended; in suspense, uncertain, doubtful, anxious, bewildered; filled with awe, inspired.
 suspicio, -ere, -spēxi, -spectus [sub + specio], look up at, observe, survey; look at with wonder or admiration, admire.
suspirō [sub + spiro], 1, sigh.
sustulī, see tollō.
sūtilis, -e [suo], adj., sewed.
suus, -a, -um, poss. reflex. pron., his own, her own, its own, their own; his, her, its, their; fitting, suitable, appropriate; favorable, propitious.
Sychaeus, -i, m., the husband of Dido.
Sýchaeus, -a, -um, adj., of Sychaeus.
syrtis, -is, f., sand-bank, shoal; pl., as a proper name, the Syrtes, two great shoals on the northern coast of Africa.
T
tābeō, -ere, melt away, be drenched or dripping.
tābes, -is [tabeo], f., wasting, decay; repining, languishing.
tābidus, -a, -um [tabeo], adj., wasting.
tabula, -ae, board, plank.
tabulātum, -i [tabula], n., floor, story.
tābum [cf. tabes], n., corrupt matter, blood, gore.
taceō, -ere, -ui, -itus, be silent, quiet, or still.
tacitus, -a, -um [taceo], p.p. as adj., silent, still, noiseless, in silence; concealed, hidden, secret.
tāctus, -us [tango], m., touch.
taeda, -ae, f., pine wood, torch; nuptial torch, marriage, wedlock.
taedet, -ere, taeduit or taesum est, impers., w. acc. of the person feeling the emotion, it disgusts (or wearies) me, you, etc., I am wearied or disgusted, you are wearied, etc., it is irksome to me, you, etc.
taenia, -ae, f., fillet, head-band, ribbon.
taeter, -tra, -trum [taedet], adj., foul, loathsome, disgusting.
tālaris, -e [talus], adj., of or pertaining to the ankle; subst.,
talaria, -ium, n., winged sandals, sandals.

talentum, -i, n., a Grecian weight or sum, in value about $1200; talent, weight.

talis, -e, adj., such, of such nature, kind, or sort.

tamen, adv., so, so much, to such a degree.

tandem, adv., at length, at last; pray.

tango, -ere, tetlugi, tactus, touch, reach, arrive at; strike, blast; encounter, experience; overtake, come home to, 4, 596.

tautus, -a, -um, adj., so great, so much, such; tantum, adv., so much, only, merely.

tardō [tardus], 1, make slow; hinder, hamper, delay, retard, impede.

tardus, -a, -um, adj., slow, tardy, sluggish.

Tarentum, -i, n., a city founded by the Greeks in Calabria.

Tarquiniius, -a, -um, adj., of the Tarquins, Tarquinian; the name of the gens to which belonged Tarquiniius Priscus and Tarquiniius Superbus, the fifth and seventh kings of Rome.

Tartareus, -a, -um [Tartaros], adj., of Tartarus, infernal.

Tartarus, -i, m., and Tartara, -orum, n., Tartaros, the abode of the wicked in the Lower World, the Lower World.

taurinus, -a, -um [taurus], adj., of a bull, a bull’s.

taurus, -i, m., bull.

tectum, -i [tego], n., roof; house, building, dwelling, abode, habitation, home; palace; covert, shelter, haunt.

Tegeaeus, -a, -um, adj., Tegean, of Tegea, an Arcadian town.

tegmen, -inis [tego], n., covering, skin, hide, garment, clothing.

tego, -ere, tēxi, tectus, cover; shelter, shield, defend, protect; hide, conceal.

tēla, -ae [texo], f., warp.

tellus, -ūris, f., earth, ground, soil, land; pers., the goddess Tellus or Earth.

tēlum, -i, n., missile, bolt, arrow, shaft; spear, javelin; weapon.

temero, 1, desecrate, profane, defile.

temno, -ere, scorn, disdain, despise, defy.

tempestas, -ātis [tempus], f., season, weather; storm, tempest; pers., Tempest, 5, 772.

templum, -i, n., holy or consecrated place, temple, shrine, sanctuary.

temptō [teneo], 1, try, test, examine; tempt, attempt, essay, endeavor; seek (or search) for; search, explore.

tempus, -oris, n., time, period, (or interval) of time; occasion, opportunity; proper, fitting, or suitable time; pl., temple of the head, head.
tenāx, -āctis [teneo], adj., tenacious, persistent.
tendō, -ere, tetendi, tentus or tēsus, stretch, stretch out, extend, swell, fill, direct, aim, turn, bend, lift, make (or hold) one's way, direct one's steps, go, proceed, hasten, hurry, 2, 321; stretch one's tent, encamp; struggle, strive; intend.
tendo, -ere, tetendi, tentus or tensus, stretch, stretch out, extend, aim, turn, bend, lift, make (or hold) one's way, direct one's steps, go, proceed, hasten, hurry, 2, 321; stretch one's tent, encamp; struggle, strive; intend, design.
tenēbrae, -ārum, f., darkness, gloom, obscurity, shades; dark or gloomy abodes.
tenebrōsus, -a, -um [tenebrae], adj., dark.
Tenedos, -i, f., an island in sight of Troy, about five miles off the Trojan coast.
teneō, -ere, -uī, tentus, hold, have, keep, possess; occupy, inhabit; hold in sway, rule, rule over; detain, hold back, retain, restrain, keep back; cling to, grasp, seize; reach, gain; hold possession or sway.
tener, -era, -erum, adj., tender, soft, delicate.
tentōrium, -i [tendo], n., tent.
tenuis, -e, adj., thin, fine, light, slender, delicate, gentle; weak, feeble.
tenus, post-positive prep., w. abl. or gen., as far as, up to, down to, to.
tepidus, -a, -um [tepeo], adj., warm.
ter [tres], num. adv., three times, thrice.
terebrō, 1, bore through or into, bore, pierce; examine, explore.
teres, -etis [tero], adj., smooth, polished, rounded, round.
tergeminus, -a, -um [ter + geminus], adj., threefold, triple.
tergum, -i, and tergus, -oris, n., back: rear; hide, skin; body; a tergō, from behind, behind, in the rear.
tergus, -oris, n., see tergum.
terminō [terminus], 1, bound, limit.
termīnus, -ī, m., boundary, limit, end.
ternī, -ae, -a [ter], num. adj., three each, three, triple.
terō, -ere, trivi, tritus, rub, graze, wear (or waste) away, waste.
terra, -ae, f., earth, land, ground, soil; shore, country, region; orbis terrārum, whole world; world; w. parēus, Mother Earth.
terrēous, -a, -um [terra], adj., earthy, earth-born.
terreō, -ère, -uī, -itus, terrify, frighten, alarm, frighten away, deter.
terribilis, -e [terreo], adj., terrible, frightful, dreadful, horrible.
terrificō [terrificus], 1, terrify, alarm.
terrificus, -a, -um [terreo + facio], adj., alarming, fear-inspiring, dread.
territō, -āre [freq. of terreō], alarm, terrify, frighten, affright.
tertius, -a, -um [ter], num. adj., third.
testis, -is, c., witness.
testor [testis], 1, testify, swear,
swear by, bear witness, attest; invoke, call to witness, appeal to; beseech, adjure, proclaim, testudinis [testa], f., tortoise; arch, vaulted roof; testudo, a formation in which soldiers made a protection for themselves with their overlapping shields.

Teucer, and Teucerus, -er, m., 1, first king of Troy and father-in-law of Dardanus. 2, son of Telamon and Hesione, and half brother of Ajax; he founded Salamis in Cyprus.

Teucris, -orum, m., followers (or descendants) of Teucer, Trojans.

Teucria, -ae, f., Troy.

texo, -ere, texui, textus, weave, interweave, intermingle; join, frame, construct, build.

textilis, -e [texo], adj., woven, wrought, embroidered.

thalamus, -i [θάλαμος], m., bed-chamber; chamber; marriage-bed, marriage, wedlock.

Thalia, -ae, f., a sea nymph, a Nereid, daughter of Nereus.

Thapsus, -i, f., a city and peninsula on the eastern coast of Sicily.

theātrum, -i [θεάτρον], n., theatre.

Thēbae, -arum, f., capital of Boeotia.

Thersilochus, -i, m., a Paeonian ally of the Trojans, slain by Achilles.

thesaurus, -i [θησαυρός], m., treasure, hoard.

Thēseus, -ei, or -eos, m., mythical king of Athens; with Pirithous he descended into Hades in an attempt to carry away Proserpina.

Thessandrus, -i, m., a Grecian chief at Troy.

Thetis, -idis, f., a Nereid, mother of Achilles.

Thoas, -antis, m., a Grecian chief at Troy.

Thrácius, -a, -um, adj., Thracian.

Thráx, ácis, m., a Thracian.

Thréicius, -a, -um, adj., Thracian.

Thréissusus, -a, -um, adj., Thracian; subst., Thréissa, -ae, f., Thracian woman.

Thýbris, -idis, m., the river Tiber.

Thýias, -ados, f., female worshipper of Bacchus, a Bacchante.

Thymbraeus, -a, -um [Thymbra], adj., of Thymbra, a town of the Troad in which was a temple of Apollo; an epithet of Apollo, Thymbraean.

Thymoetēs, -ae, m., a Trojan.

thymum, -i [θυμόω] n., thyme.

Tiberinus, -a, -um [Tiberis], adj., of the Tiber; subst., Tiberinus, -i, m., Tiber as a river god.

tígris, -is or -idis, c., tiger, tigress.

Timávus, -i, m., a river of northeastern Italy.

timō, -ere, -ui, fear, be afraid of, dread; be apprehensive or anxious.

timidus, -a, -um [timeo], adj., fearful, timid, cowardly.

timor, -óris [timeo], m., fear, apprehension, dread, cowardice.
Tingō, -ere, tinxī, tīnetus, dip, wet, bathe.

Tisiphonē, -ēs, f., one of the three Furies.

Titān, -āuis, m., one of the six sons of Caelus and Terra; also a name of the sun-god who was son of Hyperion, one of the Titans.

Titānius, -a, -um [Titan], adj., of the Titans, Titanian.

Tīthōnus, -ī, m., brother of Priam, husband of Aurora and father of Memnon.

Titubō, 1, totter, stagger.

Tityos, -ī, m., a giant, son of Jupiter, slain by Apollo for offering violence to Latona.

Tmarius, -a, -um [Tmaros], adj., of Tmaros, a mountain in Epirus.

togātus, -a, -um [toga], adj., wearing (or clad in) the toga, of the toga.

tolerābilis, -e [tolero], adj., that can be borne, endurable, tolerable.

tollō, -ere, sustulī, sublātus, lift (or raise) up, raise, rear, take (or bear) away, carry off or away, remove.

tondeō, -ere, totondī, tōnusus, shear, cut closely, trim, graze, feed upon, crop.

Tonitrus, -ūs [tono], m., thunder.

Tonō, -āre, -ui, thunder, roar, resound, rumble; utter, loudly invoke, thunder forth.

Torquātus, -ī [torques], m., a surname of Titus Manlius, who wore the collar of a Gaul whom he had slain in single combat.

Torqueō, -ēre, torsi, tortus, turn, twist, wind, whirl; hurl, cast, dash, drive; roll along.

torraine, -entis [torreo], m., torrent.

Torreō, -ēre, -ui, tostus, burn, roast, parch, scorch; of a liquid, boil, rush, roll.

tortus, -ūs [torqueo], m., twisting, coil.

torus, -ī, m., bed, couch, cushion, seat.

torvus, -a, -um, adj., stern, grim, savage, fierce, cruel.

tot, indecl. num. adj., so many.

totidem [tot], indecl. num. adj., just as many, as many, the same number.

totius [tot], adv., so often, so many times.

tōtus, -a, -um, adj., all, the whole, entire.

trabs, trabis, f., beam, timber, post; ship, bank.

tractābilis, -e [tracto], adj., manageable, pliant, yielding; with nōn, stormy, violent.

trāctus, -ūs [traho], m., tract, region, quarter, expanse.

trādō, -ere, -didi, -ditus [trans + do], give (or deliver) over or up, intrust, surrender, yield.

trahō, -ere, trāxi, trāctus, draw, drag; draw (or sweep) along, carry along or away; bring, conduct, lead; draw in, drink; draw out, extend, protract, prolong.

trāiciō, -ere, -iēci, -lectus [trans + iacio], throw (or pass) across,
trames, -itis, m., cross-path, path, course, track.

trānes, [trans + no], 1, swim across, float (or sail) over, fly through.

trāneō, -ere, -eis, -itus [trans + eis], go across, pass over, by, or beyond; pass, elapse.

trānserō, -ferre, -tuli, -latus [trans + fero], carry (or bear) across or over, transfer, remove.

trānsmittō, -ere, -misi, -missus [trans + mitto], send across or over, cross; transfer.

trānsportō [trans + porto], 1, carry across, transport.

trānstrum, -i [trans], n., bench, thwart.

trānsversus, -a, -um [trans-vertō], adj., across, athwart; across one's path or course.

trāmes, -itis, m., cross-path, path, course, track.

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trāmeō, -ere, -eis, -itus [trans + eis], go across, pass over, by, or beyond; pass, elapse.

trānserō, -ferre, -tuli, -latus [trans + fero], carry (or bear) across or over, transfer, remove.

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trāmes, -itis, m., cross-path, path, course, track.
triplex, -licis [tres + plico], adj., threefold, triple.
tripus, -odis [tripus], m., tripod, oracle.
tristis, -e, 'adj., sad, sorrowful, unhappy; melancholy, mournful; dismal, gloomy, dreary; stern, grim, dire, dreadful, fatal.
trisulcus, -a, -um [tres + sulcus], adj., three-furrowed, three-forked.
Triton, -onis, m., a sea-god, son of Neptune.
Tritonia, -ae, f., see Tritonius.
Tritonis, -idis, m. [Triton], Pallas or Minerva, so called because of her birth (according to an Egyptian fable) near Lake Triton in Africa.
Tritonius, -a, -um [Triton], adj., of (or pertaining to) Lake Triton, Tritonian, 2, 615; subst., Tritonia, -ae, f., Minerva, Tritonia.

triumphō [triumphus], 1, triumph over, conquer.
triumphus, -i, m., triumphal procession, triumph; victory.
Trivia, -ae [tres + via]; f., an epithet of Diana or Hecate, whose images were placed at the intersection of roads
trivium, -i [tres + via], n., cross-road, where three roads meet.
Trōas, -adis or -ados, f., 1, The Troad; 2, a Trojan woman.
Trōia, -ae, f., 1, Troy, 2, 625, et al.; 2, a city built in Epirus by Helenus, 3, 349; 3. Part of the city Aceta in Sicily, 5, 756; 4, A game of Roman boys, 5, 602.

Trōlānus, -a, -um [Troia], adj., of Troy, Trojan; subst. m., a Trojan; pl., Trojans.
Trōilus, -i, m., a son of Priam, slain by Achilles.
Trōiugena, -ae [Troia + gigno], c., of Trojan birth or descent, Trojan.
Trōius, -a, -um, adj., of Troy, Trojan.
Trōs, -ōis, m., a king of Troy; a Trojan; as adj., Trojan.
trucidō, 1, slaughter, kill, slay.
trudis, -is [cf. trudo], f., pole, pike, boat-hook.
trūdō, -ere, trūsi, trūsus, push, push along.
1. truncus, -i, m., stem, stock, trunk of a tree; trunk of a body, headless body.
2. truncus, -a, -um [trunco], adj., stripped of its branches; mutilated, maimed, mangled.
tū, tuī, pers. pron., thou, you.
tuba, -ae, f., trumpet.
tueor, -ēri, tuitus or tātus, look at, behold, watch, gaze at or upon; guard, protect; defend.
Tullus, -i, m., Tullus Hostilius, third king of Rome.
tum, adv., then, thenceupon, at that time, then too, moreover, besides.
tumeō, -ēre, -uē, swell, be swollen or puffed up.
tumidus, -a, -um [tumeo], adj., swollen, swelling; incensed, angry.
tumultus, -ūs [tumeo], m., tumult, commotion, uproar, noise, confusion; upheaval, uprising.
tumulus, -i [tumeo], m., mound,
tune [tum + ce], adv., then, at that time.

tundo, -ere, tutuodī, tūnsus, strike, beat, smite, lash, buffet; importune, assail.

Turba, -ae, f., tumult, confusion, uproar; throng, crowd, multitude, band; herd, flock.

Turbidus, -a, -um [turbo], adj., wild, confused, stormy; dark, dismal; murky, foul, turbid; troubled, agitated.

1. turbō [turbā], 1, confuse, disturb, agitate, stir up; throw into confusion, scatter; trouble, perplex; be troubled, tremble, 6, 800; make a disturbance.

2. turbō, -onis [turbā], m., whirlwind, storm, tempest, lightning-blast.

Tūreus, -a, -um [tus], adj., of frankincense.

Tūricremus, -a, -um [tus + cremo], adj., incense-burning.

Turma, -ae, f., troop, squadron (usually of cavalry).

Turpis, -e, adj., foul, filthy, squallid, loathsome; base, shameful, dishonorable, disgraceful.

Turrītus, -a, -um [turrīs], adj., turreted, crowned with turrets or towers, tower-crowned; towering, lofty.

Tūs, tūris, n., incense.

Tūtāmen, -inis [tutor], n., defence, protection.

Tūtor [tueor], 1, guard, protect, defend; befriend, favor.

tūtus, -a, -um [tueor], adj., safe, protected, secure, sheltered; sure, firm; subst., tūtum, -i, n., safety, place of safety.

Tuus, -a, -um, poss. pron., thy, thine, your, yours.

Tydeus, -ei or -eos, m., son of Oeneus, father of Diomedes, and one of the “Seven against Thebes.”

Tydīdēs, -ae [Tydeus], m., son of Tydeus, Diomedes or Diomed.

Tyndarīs, -īdis, f., daughter of Tyndareus; Helen, 2, 569.

Typhōeus, -a, -um [Typhoeus], adj., of Typhoean, of Typhoeus, a giant whom Jupiter struck with a thunderbolt and hurled down to Hades.

Tyran̄nus, -i [t̄op̄ānos], m., king, ruler, sovereign; despot, tyrant.

Tyrius, -a, -um [Tyris], adj., of Tyre, Tyrian, Phoenician; subst., Tyrius, -i, m., a Tyrian.

Tyrhēnus, -a, -um, adj., Tyrhenian, Tuscan, Etruscan.

Tyrus or Tyros, -i, f., Tyre, a celebrated maritime city of Phoenicia.

U

1. über, -eris, n., udder, breast, bosom; fertility, fruitfulness, richness.

2. über, -eris [uber], adj., fertile, fruitful, rich.

ubi, adv., where, when, as soon as.

ubique [ubi], adv., anywhere, everywhere.

Ūcalegōn, -ontis, m., a Trojan.
udus, -a, -um, adj., wet, moist, damp, humid.
ulciscor, -i, ultus, avenge.
Ulixës, -is, -ei or -i, m., king of Ithaca and son of Laertes; he was distinguished among the Greek chiefs at Troy for his sagacity, cunning, and eloquence.
ūllus, -a, -um [unus], adj., any, any one.
ulmus, -i, f., elm tree, elm.
ulterior, -us, comp. adj., further, beyond; superl., ultimus, -a, -um, farthest, most distant, remotest, utmost, last, latest, final; extreme, worst; subst., pl., ultima, -orum, n., end, goal.
ulter, -ōris [ulciscor], m., avenger.
ultrā, 1, adv., beyond, further, more; 2, prep. with acc., beyond.
ultrix, -īcis [ulciscor], adj., avenging.
ultrō, adv., beyond, further, moreover, besides; of one’s own accord or will, voluntarily; unasked, without waiting to be addressed, at once, immediately, first.
ultus, -a, -um, p.p. of ulciscor.
ululātus, -ās [ululo], m., howling, waiting, shrieking.
ululo, 1, howl, wail, shriek, bay, cry; invoke with cries.
ulva, -ae, f., sedge, sedge-grass.
umbō, -ōnis, m., boss of a shield, shield.
umbra, -ae, f., shade, shadow, darkness, night, gloom; shade, ghost.
ūmbifer, -era, -erum [umbra + fero], adj., shady.
ūmbrō [umbra], 1, shade, over.

ūnectus, -a, -um, p.p. of unguō.
uncus, -a, -um, adj., hooked, crooked, curved.
unda, -ae, f., wave, billow, sea, stream, water.
unde, rel. and interrog. adv., whence; on which account, 6, 242.
undique [unde + -que], adv., from (or on) every side, from (or on) all sides, everywhere.
undō [unda], 1. rise in waves, surge, boil, seethe, bubble; flow, undulate, sway.
undōsus, -a, -um [unda], adj., billowy, stormy, surging, wave-washed, sea-washed.
inguis, -is, m., nail, claw.
inguō, -ere, ūnxi, ūnectus, smear,
anoint; smear (or anoint) with oil, cover with pitch, 4, 398.

únus, -a, -um, num. adj., one, one alone, only one, only alone; the same, common, unchanged; ad únun, to a man, to the last one, utterly.

urbs, urbis, f., city.

urgeō, -ère, ursi, drive, press, push, press upon or on, impel; oppress, burden, weigh down; press hard, pursue; torment.

urna, -ae, f., urn, jar.

úro, -ere, ussi, ustus, burn, burn up, consume, destroy; vex, annoy, harass; pass., be inflamed (or consumed) with love or passion.

ursa, -ae, f., she-bear, bear.

úsque, adv., constantly, continually, ever; quò úsque, how long, 5, 384.

úsus, -ús [utor], m., use, purpose.

ut or uti, adv. and conj.; 1, interrog. adv., how, in what manner; 2, rel. adv., as, just as, where, when; ut primium, as soon as; 3, conj., so that, that, in order that, that not (after verbs of fearing).

uctcumque, adv., in whatever way, however, howsoever.

uterque, utraque, utrumque [uter + que], adj. pro., each, both, either.

uterus, -i, m., belly, cavity, womb.

uti, see ut.

utnam [uti + nam], adv., Othat! would that!

útor, -i, ūsus, use, make use of, employ, display, show; enjoy, experience.

utróque [uterque], adv., to (or on) both sides, in both directions, from side to side, on either side.

uxōrus, -a, -um [uxor], adj., fond of. (or devoted to) one's wife, doting, uxorious, slave of a wife.

V

vacca, -ae, f.; cow, heifer.

vacō, 1, be empty, free from; impatient, vacat, there is time or leisure.

vacuus, -a, -um [vaco], adj., empty, vacant, unoccupied, deserted.

vādō, -ere, go, walk, advance, march on, march; rush, hasten, go quickly.

vadum, -i, n., shallow, shoal; bottom (or depths) of water; waters, waves, tide, sea.

vagina, -ae, f., scabbard, sheath.

vagitus, -us [vagio], m., wailing, crying.

vagor [vagus], 1, wander, stroll about, roam, rove, stray; ride to and fro, spread abroad.

valēns, -entis [valeo], p. as adj., strong, vigorous, powerful.

valeō, -ère, -uí, -itus, be strong, vigorous, or powerful; be able, avail, have power; vale, farewell.

validus, -a, -um [valeo], adj., strong, stout, vigorous, powerful; robust, sturdy.
<table>
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<tr>
<th>Term</th>
<th>Definition</th>
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<tr>
<td>Valles or Vallis</td>
<td>-is, f., valley.</td>
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<tr>
<td>Vanus, -a, -um</td>
<td>adj., vain, empty, idle; fruitless, groundless; false, delusive, deceiving, untrustworthy.</td>
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<tr>
<td>Vapor, -örls</td>
<td>m., steam, vapor; fire, heat.</td>
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<tr>
<td>Varius, -a, -um</td>
<td>adj., various, different, diverse; variegated, diversified, varied; changing, fickle, inconstant, varying, untrustworthy.</td>
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<tr>
<td>Vastus, -a, -um</td>
<td>adj., empty; waste, devastate, ravage, pillage, rob.</td>
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<tr>
<td>Vates, -is, c</td>
<td>prophet, prophetess; seer, soothsayer; bard, poet.</td>
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<tr>
<td>Vecto, [velo], 1</td>
<td>carry, convey.</td>
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<tr>
<td>Vejo, -ere, vexi, vectus, carry</td>
<td>bear, convey; bring (or usher) in; pass., be borne, sail, ride, etc.</td>
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<tr>
<td>Vel [volo], conj.</td>
<td>with implication of indifference, or, or if you choose; vel . . . vel, either . . . or, whether . . . or.</td>
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<tr>
<td>Vellämen, -inis</td>
<td>velo], n., veil, covering; mantle, vestment, garment, robe.</td>
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<tr>
<td>Velinus, -a, -um</td>
<td>Velia], adj., of Velia, a town on the coast of Lucania about ten miles north of the promontory of Palinurum.</td>
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<tr>
<td>Vellvolus, -a, -um</td>
<td>velum + volo, fly], adj., sail-flying, sail-winged, sail covered.</td>
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<tr>
<td>Vellö, -ere, volsi or vulsi, vol</td>
<td>sus or vulsus, pluck, pull up; wrench (pull or tear) away.</td>
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<tr>
<td>Vellus, -eris</td>
<td>n., fleece, band (or fillet) of wool.</td>
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<tr>
<td>Vélö [velum], 1</td>
<td>veil, cover, wrap; wreathe, crown, bind; adorn, deck.</td>
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<td>Vélöx, -öcis</td>
<td>adj., swift, fleet, rapid, quick.</td>
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<td>Vélum, -i</td>
<td>n., cloth; sail, covering, curtain.</td>
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<td>Velntrix, -icis</td>
<td>[venor], f., huntress.</td>
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<tr>
<td>Vendo, -ere, -ëldi, -ditus</td>
<td>[venum + do], sell, betray.</td>
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<tr>
<td>Vénënum, -i</td>
<td>n., love-charm, poison, venom.</td>
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<tr>
<td>Venerabilis, -e</td>
<td>[veneror], adj., worthy of veneration or reverence, venerable, revered.</td>
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<tr>
<td>Veneror, 1</td>
<td>revere, worship, adore; pray to, pay homage to, beseech.</td>
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<tr>
<td>Vénia, -ae, f., favor, grace, indulgence; mercy, kindness; relief, help.</td>
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<td>Venio, [volo], -ire, -ëni, ventus, come.</td>
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<td>Venor, 1</td>
<td>hunt.</td>
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<td>Venter, -trls</td>
<td>m., belly, maw; hunger.</td>
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<td>Ventösus, -a, -um</td>
<td>[ventus], adj., windy, stormy, tempestuous.</td>
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<td>Venitus, -i, in.</td>
<td>wind; blast.</td>
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<tr>
<td>Venus, -eris</td>
<td>f., goddess of love and beauty, daughter of Jupiter.</td>
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</tbody>
</table>
and Dione; sometimes identified by the Romans with Aphrodite; love.

verber, -eris, n., lash, whip, blow, scourge.

verberō [verber], 1, lash, beat, strike.

verbum, -i, n., word.

vērē [verus], adv., truly, correctly.

vere [verus], adv., in truth, indeed, but indeed, in fact, but.

vereor, -eri, -itus, fear.

vero [verus], adv., in truth, indeed, in truth, indeed, in fact, indeed.

veiTo, -ere, veri-i, versus, sweep, sweep over, sweep (or bear) along or away; skim, skim over.

versō [verto], 1, turn over and over, turn about, turn; drive (or buffet) around or about, hurry; think over, revolve, consider, meditate; contrive, devise, accomplish.

versus, -ūs [verto], m., line, row, tier, rank.

vertex, -icis [verto], m., whirl, whirlpool, eddy, vortex, abyss; summit, peak, top, mountain-top, height, crown of the head, head; a vertice, from above, from on high.

vertō, -ere, verti, versus, turn, turn around or about; overturn, upturn, invert, overthrow, destroy; change, transform, alter; pass., of the heavens or seasons, revolve, return, roll round.

verū, -ūs, n., spit.

vērum [verus], adv., truly, but, but yet, but in truth, but indeed, yet.

vērus, -a, -um, adj., true, real, sincere, genuine; subst., vērum, -i, n., the truth.

vescor, -i, feed upon, eat, breathe, feast.

vesper, -eris or -eri, m., evening, the evening star, the west; pers., Hesperus.

Vesta, -ae, f., daughter of Saturn, goddess of the hearth and household; in her temple, which typified the national hearth, the holy fire, tended by the Vestal Virgins, was kept constantly burning.

vester, -tra, -trum [vos], poss. pron., your, yours.

vestibulum, -i, n., entrance, vestibule, portal.

vestigium, -i [vestigo], n., footstep, step, footprint, track, trace, token, sign.

vestigō, 1, track, search for or after, seek.

vestiō. -ire, -ivi or -ii, -itus [vestis], clothe, cover.

vestis, -is, f., garment, clothing, attire, dress; robe, vesture; tapestry, drapery, covering.

vetō, -äre, vetui, -itus, forbid, prohibit, oppose, hinder, prevent.

vetus, -eris, adj., old, aged, ancient, early, former.

vetustās, -ātis [vetus], f., age, antiquity, length (or lapse) of time, long period of time, duration.

vetustus, -a, -um [vetus], adj., old, ancient.

vexo [veho], 1, agitate, harass, 4, 615.
<table>
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<th>English</th>
<th>Latin</th>
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<td>via, -ae, l., way, road, path, course; journey, voyage; entrance, passage.</td>
<td>virga</td>
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<td>viatort, -oris [via] m., traveller, wayfarer.</td>
<td>viginti, num. adj., indecl., twenty.</td>
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<tr>
<td>vibrō, 1, vibrate, dart, quiver.</td>
<td>vigor, -ōris [vigeo], m., force, vigor, energy, strength.</td>
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<tr>
<td>vicinus, -a, -um [vicus], adj., neighboring, near, near (or hard) by, adjoining.</td>
<td>vilius, -i, m., shaggy hair, nap of cloth.</td>
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<td>vicissim [vicis], adv., in turn.</td>
<td>vīneo, -inis, n., a piant twig, shoot, stem.</td>
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<tr>
<td>victor, -ōris [vinco], m., conqueror; as adj., victorious, conquering, triumphant, exultant.</td>
<td>vincō, -ere, vinxi, vincitus, bind, pinion, fetter.</td>
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<td>vindicatio, -e [vindeo], f., victory.</td>
<td>vinculum, see vinculum.</td>
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<tr>
<td>vidēō, -ère, vidi, visus, see, perceive, observe, behold; pass., be seen, seem, appear; impers., seem good, proper, or best.</td>
<td>vincō, -ere, victus, conquer, be victorious; overcome, overwhem, overpower; vanquish, defeat, subdue; surpass, excel, win, be successful.</td>
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<td>vigō, -ère, -ui, be active or vigorous; thrive, flourish, grow strong; be powerful, have influence.</td>
<td>vindictus or vinculum, -i [vindicio], n., bond, fastening, chain, fetter; thong, rope, cord, cable; met., sandals, gauntlets; w. iugāli, marriage tie or bond.</td>
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<td>vigil, -ilis [vigeo], adj., watchful, wakeful, on the watch, sleepless; ever-burning, perpetual, 4, 200; subst., vigil, -ilis, m., watchman, sentinel, guard.</td>
<td>vindicō [vindex], 1, claim; deliver, rescue, save.</td>
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<tr>
<td>vigilō [vigil], 1, be awake, watch; awake, wake up, 4, 573; p., vigliāns, -antis; as adj., watchful, 5, 438.</td>
<td>vinum, -i, n., wine.</td>
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<tr>
<td>videō, -ère, vidē, visus, see, perceive, observe, behold; pass., be seen, seem, appear; impers., seem good, proper, or best.</td>
<td>violābilis, -e [violo], adj., violable; w. nōn, inviolable.</td>
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<tr>
<td>vīgeo, 1, be green.</td>
<td>violentus, -a, -um [vis], adj., violent, impetuous, boisterous.</td>
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<tr>
<td>vis, see.</td>
<td>violō [vis], 1, hurt, injure; violate, profane, wrong.</td>
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<tr>
<td>vipeerus, -a, -um [vipera], adj., of vipers or snakes, snaky, viperous.</td>
<td>vīrus, virī, m., man, husband, hero; pl., comrades, people, citizens.</td>
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<tr>
<td>vireō, -ère, be green.</td>
<td>virectum, -i [vireo], n., green or grassy spot or place, greensward, lawn, meadow.</td>
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<td>virēs, see vis.</td>
<td>virga, -ae [vireo], f., twig, bough, branch, shoot, wand.</td>
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be noised (or spread) abroad; p. as subst., volāns, -antis, f., flying (or winged) creature, bird.

2. volō, velle, volui, will, be willing, wish, desire, intend, purpose; ordain, order; p., volēns, -entis, willing, ready, glad; often with adverbial force.

voltur, -uris, m., vulture.

countenance, face, visage, features; appearance, aspect, expression, look; eyes, sight, 2, 539.

voltus (vultus), -ūs, m., vulture, countenance, face, visage, features; appearance, aspect, expression, look; eyes, sight, 2, 539.

volucris, -is, f., bird.

volumens, -inis [volvo], n., roll, coil, fold.

voluntās, -ātis [volvo], f., will, wish, desire, consent.

voluptās, -ātis [volvo], f., pleasure, satisfaction, joy, delight.

volātō [volvo], 1, roll about, roll (or turn) over and over; w. reflex. force, grovel, 3, 607; of sound, roll back, reëcho, cause to resound; of the mind, ponder, revolve, consider, meditate.

volvō, -ere, volvi, volūtus, roll, roll (or sweep) on or along or down, turn; roll (or cast) up; hurl, throw, cast; unroll, open, used of books; ordain, decree, order, determine; go the round of, meet, experience, undergo; revolve, ponder, consider, meditate; pass. as middle, roll, glide, flow.

vomō, -ere, -ūs, -itus, vomit, belch (or pour) forth, discharge.

countenance, face, visage, features; appearance, aspect, expression, look; eyes, sight, 2, 539.

vorāgō, -inis [voro], gulf, abyss, chasm, depth, whirlpool.

vorō, 1, swallow up, devour, engulf.

vōtum, -ī [voveo], n., vow, prayer, votive offering, supplication.

vōx, vōcis, f., voice, cry; tone, sound, note; word, speech, answer, response.

vulnus, see volnus.

vulnus, see volnus.

Xanthus, -i, m., 1, a river near Troy, also called Scamander, 5, 808; 2, a river in Epirus named after the one near Troy by Helenus and Andromache, 3, 350; 3, a river in Lycia, 4, 143.

Z

Zacyntbus, -i, f., an island in the Ionian Sea about ten miles from the coast of Elis.

Zephyrus, -i, m., god of the west wind; west wind, wind.