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μὴ γένοιτο.

μὴ ἀλλήλες
THE AENEID OF VIRGIL

BOOKS I–VI
THE

AENEID OF VIRGIL

BOOKS I–VI

EDITED

WITH INTRODUCTION AND NOTES

BY

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INTRODUCTION

P. Vergilius Maro was born Oct. 15, B.C. 70, at Andes, a small village near Mantua in Cisalpine Gaul, five years before Horace and seven before C. Octavius, who later, under the names of Octavian and Augustus, was destined to become his great patron. His father was a yeoman, and cultivated a small farm of his own. The boy was educated at Cremona and Mediolanum (Milan), and is said to have subsequently studied at Neapolis (Naples) under Parthenius of Bithynia, from whom he learnt Greek, and at Rome under Siron, an Epicurean philosopher, and Epidius, a rhetorician. His works afford ample evidence of his wide reading, and he certainly merits the epithet of doctus to which all the poets of his age aspired; a noble passage in the Georgics (2. 475-492) expresses his deep admiration for scientific and philosophic study, while throughout the Aeneid, and especially in the speeches of the fourth and eleventh Books, there are marked traces of

1 The spelling Virgilius is wrong; but as an English word it seems imastic to alter “Virgil,” established as it is by a long literary tradition.

2 Ellis, Cat. 35. 16 n.
that rhetorical training which has left such a profound impress on the literature of the succeeding century.

On completing his education he seems to have returned home, and some of the minor poems ascribed to him—Ciris, Copa, Culex, Dirae, Moretum—may be in reality youthful attempts of his composed during this period. Our first certain knowledge, however, of his poetic career begins in B.C. 42, when, after the defeat of Brutus and Cassius at Philippi, the Roman world passed into the hands of the triumvirs Octavian, Antony, and Lepidus. They had promised their victorious veterans the lands of eighteen cities in Italy, among which was Cremona, and subsequently it became necessary to include the neighbouring district of Mantua.¹ Virgil’s father was threatened with the loss of his farm,² but the youthful poet had secured the favour of C. Asinius Pollio, governor of Cisalpine Gaul, and of L. Alfenus Varus, his successor (B.C. 41), who, in assistance he invokes in the sixth Eclogue. Pollio himself a scholar and poet,³ accepted the dedication of his earliest Eclogues,⁴ and secured for him an introduction to Octavian at Rome,⁵ as a result of which he obtained the restoration of the farm. His gratitude to the youthful triumvir finds expression in the Eclogue, which he prefixed to the others, and which now stands at their head.

1 Ecl. 9. 28 Mantua vae miserae nimium vicina Cremonae.
2 The date of this is usually given as 41 B.C., but a year or two later (say B.C. 39) seems more probable: see Class. Rev. vi. p. 450.
3 Hor. Od. 2. 1.
4 Ecl. 8. 11 a te principium.
5 Schol. Dan. on Ecl. 9. 10 carmina quibus sibi Pollionem inter sorem apud Augustum conciliauerat.
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From this time Virgil lived at Rome or Naples enjoying the bounty and friendship of the Emperor and forming part of the select circle of distinguished men, which his minister Maecenas—the great literary patron of the day—gathered round him in his mansion on the Esquiline. It was at the request of Maecenas\(^1\) that he composed the four Books of the Georgics, written between 37 B.C. and 30 B.C., and dedicated to him.\(^2\) We know little of his life, but it was he who introduced Horace to Maecenas,\(^3\) and in Horace’s writings we catch an occasional glimpse of him, notably in the description of the famous ‘journey to Brundisium’ (38 B.C.), when he joined the party of Maecenas at Sinuessa, and, along with Plotius and Varius, is classed by his brother-poet in a memorable phrase among ‘the fairest souls and dearest friends on earth,’\(^4\) while on another occasion Horace makes his starting for a tour in Greece the occasion for an Ode, in which he prays that the ship which bears so dear a trust may restore it safe to the shores of Italy, ‘and preserve the half of my life.’\(^5\)

In the opening lines of the third Georgic Virgil had already announced his intention of attempting a loftier theme and producing a great national epic, of which Augustus should be the central figure,\(^6\) and the Emperor

1 Georg. 3. 40 *Dryadum silvas saltusque sequamur* | *intactos, tua, Maecenas, haud mollia iussa.*

2 Georg. 1. 2.

3 Hor. Sat. 1. 6. 54 *optimus olim | Vergilius, post hunc Varius dixere quid esset.*

4 Sat. 1. 5. 41 *animae, quales neque candidiores | terra tuit neque quis me sit devinctior alter.*

5 Od. 1. 3. 8 *et servus animae dimidium meae.* Those who choose can suppose that there were two Virgils thus dear to Horace.

6 Georg. 3. 16 *in medio mihi Caesar erit.*
himself is said to have written to him from Spain (B.C. 27) encouraging him to publish the poem, which he was known to have in hand, and which Propertius, a year or two later heralds as 'something greater than the Iliad.'\(^1\) While he was engaged on its composition in B.C. 23, Marcellus, the nephew and destined heir of Augustus, died, and Virgil introduced into the sixth Book the famous passage (860-887) in which he is described, and of which the story is told that when the poet recited it in the presence of Octavia, the bereaved mother fainted away.\(^2\) In B.C. 20 he visited Greece and met Augustus, who was returning from Samos, at Athens, whence he accompanied him homewards, but his health, which had been long weak, broke down, and he died at Brundisium Sept. 22, B.C. 19.

He was buried at Naples on the road which leads to Puteoli. The inscription said to have been inscribed on his tomb refers to the places of his birth, death, and burial, and to the subjects of his three great works:

\[
\begin{align*}
\text{Mantua me gemuit, Calabri rapuere, tenet nunc} \\
\text{Parthenope: cecini pascua, rura, duces.}
\end{align*}
\]

Virgil was largely read in his own day, and his works, like those of Horace, at once became a standard text-book in schools,\(^3\) and were commented on by numerous critics and grammarians, of whom Aulus Gellius in the second century and Macrobius and

\(^1\) Prop. 3. 26. 65 Cedite Romani scriptores, cedite Grai, Nescio quid maius nascitur Iliade.

\(^2\) Donatus, § 47 Octavia, cum recitationi interesser, ad illos de filio su versu, Tu Marcellus eris, defecisse furtur atque aegre refocillata dem sestertia pro singulo versus Vergilio dari iussit.

\(^3\) Juv. Sat. 7. 226.
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Servius in the fourth are the most important. The early Christians in the belief, still unquestioned in the days of Pope, that the fourth Eclogue contained a prophecy of Christ, looked upon him almost with reverence, and it is not merely as the greatest of Italian singers, but also as something of a saint, that Dante claims him as his master and guide in the Inferno. In popular esteem he was long regarded as a wizard (possibly owing to his description of the Sibyl and the under world in the sixth Aeneid), and it was customary to consult his works as oracles by opening them at random and accepting the first lines which were chanced upon as prophetic. The emperor Alexander Severus thus consulted the Sortes Vergilianae, and opened at the words Aen. 6. 852 tu regere imperio populos, Romane, memento, while Charles I. in the Bodleian Library at Oxford came upon the famous lines Aen. 4. 615-620:

at bello audacis populi vexatus et armis,  
finibus extorris, complexu avulsus Iuli,  
auxilium inploret, videatque indigna suorum  
funera; nec, cum se sub leges pacis iniquae  
tradiderit, regno aut optata luce frustra,  
sed cadat ante diem mediaque inhumatus harena.

In considering Virgil’s writings, it must be borne in mind that, with the exception of satire, Roman poetry is entirely modelled on Greek. Terence copies Menander, Lucretius Empedocles, Horace Alcaeus and Sappho, Propertius Callimachus, and so on. Virgil in his Eclogues professedly imitates Theocritus, in his

1 See his ‘Messiah, a sacred Eclogue in imitation of Virgil’s Pollio.’ Jerome was wiser—‘Maronem sine Christo dicere christianum, quia scripsit: Iam redit et virgo . . . Puerilia sunt haec, et circula-
tarum ludo similis’ (Letter to Paulinus prefixed to the Vulgate).
VIRGIL'S AENEID

Georgics Hesiod, and in the Aeneid Homer. The cultured circle of readers for whom he wrote would probably have turned aside with contempt from a poem which relied wholly on native vigour, and did not conform, at any rate outwardly, to one of the accepted standards of literary excellence. They relished some happy reproduction of a Greek phrase, which was "caviare to the general," much in the same way that English scholars sometimes dwell with peculiar satisfaction on passages of Milton which it needs a knowledge of Latin to appreciate. Horace in his treatise on Poetry (l. 268) lays down the law which was considered universally binding on all poets:

\[ \textit{vos exemplaria Graeca}
\]
\[ \textit{nocturna versate manu, versate diurna;} \]

and Seneca (Suas. 3) tells us that Virgil borrowed from the Greeks \textit{non surripiendi causa, sed palam imitandi, h animo ut vellet adgnosci}.

The \textit{Bucolica} (\textit{Boukolika}) "songs about herdsmen" consist of ten short poems commonly called Eclogus (\textit{i.e.} "Selections") and belong to the class of poet called "pastoral." They are largely copied from \textit{Thecritus}, a Greek poet who flourished during the first half of the third century B.C., and who, though born at C and for some time resident in Alexandria, spent the chief portion of his life in Sicily. His poems, called "Idylls" (\textit{Eivulalia}) or "small sketches," are descriptive for the most part of country life and often take the form of dialogue. Their origin is to be traced to the love of music and song which is developed by the ea and happiness of pastoral life in a southern clime (Luc 5. 1379 seq.), and to the singing-matches and improvisations common at village feasts, especially among t
Dorians who formed so large a proportion of the colonists of Sicily. The Idyls, however, differ from the Eclogues in a marked manner. They are true to nature; the scenery is real; the shepherds are ‘beings of flesh and blood’;¹ their broad Doric has the native vigour of the Scotch of Burns. The Eclogues, on the other hand, are highly artificial. They are idealised sketches of rustic life written to suit the taste of polished readers in the metropolis of the world. ‘Grace and tenderness’ are, as Horace notes,² their chief characteristics, and the Lycidas of Milton is an enduring monument of his admiration for them, but true pastoral poetry can scarcely be written under such conditions. The shepherds and shepherdesses of the Eclogues, like those depicted on Sèvres porcelain or the canvases of Watteau, are ‘graceful and tender,’ but they are imaginary and unreal.

The Georgics (Γεωργικά) are, as their name implies, a ‘Treatise on Husbandry’ consisting of four Books (containing in all 2184 lines), of which the First deals with husbandry proper, the Second with the rearing of stock, the Third with the cultivation of trees, and the Fourth with bee-keeping. They profess to be an imitation³ of Hesiod, a very ancient poet of Ascrea in Boeotia, whose poem entitled ‘Works and Days’⁴

¹ Fritzschne, Theocr. Introd.
² Sat. 1. 10. 44. molle atque facetum | Vergilio annucent gaudentes rursus Camenae.
³ G. 2. 176 Ascræumque cano Romana per oppida carmen. Virgil, however, borrows largely from other writers, e.g. from the Diosemeia and Phaenomena of the astronomical poet Aratus, from Eratosthenes of Alexandria, and from the Ἐργα καὶ Ἑμεραί of Nicander.
consists of a quantity of short sententious precepts thrown into a poetic form. Such poetry is called 'didactic' because its aim is to convey instruction. In early ages, when writing is unknown or little used, proverbs and precepts are naturally cast into a poetic mould for the simple reason that they are thus rendered less liable to alteration and more easy of recollection. Even when prose writing has become common a philosopher or a preacher may endeavour to render his subject more attractive by clothing it in poetic dress and so 'touching it with the Muses' charm,' while shortly before Virgil began to write Lucretius had so embodied the philosophic system of Epicurus in his De Rerum Natura. That splendid poem was constantly in Virgil's mind when he wrote the Georgics, but though he found in Lucretius a source of inspiration and in Hesiod a model, he differs widely from them both. Hesiod wrote didactic poetry because in his day it was practically useful, Lucretius wrote it in the interests of what he believed to be philosophical truth; Virgil's object is on the other hand not primarily to instruct but to please. What he writes is excellent sense, for he thoroughly understood his subject, and his love for agriculture and the 'divine country' is undoubtedly genuine, but he writes to gratify the artistic and literary tastes of his readers and not with any practical aim. The characteristic indeed of the Georgics is their consummate art. They are written with slow and elaborate care. Each line

1 The use of rhyming rules is known to all boys.
2 Cf. Lucr. i. 934 Musaeo contingens cuncta lepore.
3 Allowing seven years for their composition, we get an average of less than a line a day.
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has been polished to the utmost perfection, or, to use a phrase attributed to Virgil,¹ 'licked into shape like a bear's cub.' The Aeneid is conventionally spoken of as Virgil's greatest work, and, possibly, the dramatic power of the fourth Book and the imaginative grandeur of the sixth surpass anything in the Georgics, but as a monument of his literary skill they stand unequalled.²

The Aeneid consists of twelve books, and is an epic poem professedly modelled on Homer.³ The first six books describe the wanderings and the second six the wars of Aeneas, so that the whole work constitutes a Roman Odyssey and Iliad in one.

Book I. relates how Aeneas, a Trojan prince, son of Venus and Anchises, while sailing with his fleet from Sicily, encounters a storm stirred up by Aeolus at the request of Juno, who, still cherishing the wrath first aroused in her by the fatal judgment of Paris, desires to destroy the last remnant of the Trojan race, and so prevent their founding in Italy a second and mightier empire. Cast ashore on the African coast Aeneas and his followers are hospitably welcomed by Dido, the Phoenician queen, who is just completing the building of Carthage. At a banquet given in their honour Dido, who through the schemes of Venus has become

¹ Vita Donati, 'carmen se ursae more parere dicens, et lambendo demum effingere.'

² This statement may be definitely tested in one point. Let any one take the first Georgic and examine the exquisite finish of rhythm exhibited in lines 27, 65, 80, 85, 108, 181, 199, 281-3, 293, 295, 320, 328-334, 341, 356, 378, 388, 389, 406-9, 449, 468, 482. There is nothing like it in the Aeneid.

³ Large portions are also copied from the Argonautica of Apollonius Rhodius, an Alexandrine poet (222-181 B.C.)
enamoured of Aeneas, invites him to tell her his history.

In Book II. Aeneas relates the storm and sack of Troy and his own escape, along with his father Anchise and his son Ascanius.

In Book III. the narrative is continued, and Aeneas describes how, in pursuit of that 'Western Land (Hesperia) which had been promised him by an oracle he had wandered to Thrace, Crete, Epirus, and Sicily where his father had died.

Book IV. resumes the main narrative from the end of Book I. Dido's passion for Aeneas becomes overwhelming, and he accepts her love, lingering in Carthage unmindful of his quest, until Jupiter sends Mercur to bid him depart at once. In spite of Dido's pleading he sets sail, and she stabs herself.

In Book V. Aeneas reaches Sicily on the anniversary of his father's death, and celebrates elaborate funerary games in his honour. Juno persuades the matrons to set fire to the ships, but Aeneas prays for rain, which stays the flames, and then, leaving the less adventurous among his followers behind, he sets sail for Italy.

In Book VI. Aeneas lands at Cuma, and with the help of the Sibyl discovers the 'golden bough,' which is a passport through the under world. Through it he passes, guided by the Sibyl, and finally finds Anchise who points out to him the souls of those who ar

1 This favourite device of beginning a story in the middle and then making some one relate the preceding events in the form of narrative is borrowed from Homer, who in Books 9-12 of the Odyssey makes Ulysses relate the earlier history of his wanderings to Alcinous. Hence the phrase ὑπερ ἐπὶ πρῶτον Ὀμηρικῶς.

2 Otherwise called Iulus, the legendary ancestor of the gens Julia.
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destined to become great Romans and describes their future fortunes, after which Aeneas returns safely to the upper air.

Books VII. and VIII. relate how Aeneas lands in Latium, the king of which was Latinus, whose capital was Laurentum. His daughter, Lavinia, had been betrothed to Turnus, leader of the Rutuli, but an oracle of Faunus had declared that she should wed a foreign prince (7. 95). An embassy sent by Aeneas is favourably received by Latinus, who promises him the hand of his daughter. Juno, however, intervenes to disturb this peaceful settlement, Latinus shuts himself up in his palace, and Turnus, supported by Amata, the mother of Lavinia, arms the Latins for war and sends to seek the aid of Diomede (8. 9-17). Aeneas, on the other hand, obtains help from Evander the Arcadian, whose city was Pallanteum, where Rome afterwards stood. Evander offers him the aid of the Etruscans (8. 496), who have risen against their tyrant Mezentius and driven him to seek refuge with Turnus and the Rutuli. Aeneas, accompanied by the Arcadian horse and Pallas, the son of Evander, sets out for the Etruscan camp.

Books IX. and X. Meanwhile Turnus takes advantage of the absence of Aeneas to attack the Trojan encampment at the mouth of the Tiber, which is brought into great peril. Aeneas, however, having made an alliance with Tarchon, the Etruscan leader, the Etruscans embark on their fleet, and, having landed near the Trojan camp in spite of the opposition of Turnus, a fierce battle ensues, in which Pallas, after performing many feats of valour, is finally slain by
Turnus (10. 478 seq.). Aeneas avenges his death by the slaughter of many heroes, but Juno manages to save Turnus by inducing him to leave the field in pursuit of a phantom of the Trojan hero. Aeneas slays Mezentius in single combat.

Book XI. opens with an account of the burial of the dead, and especially of the funeral of Pallas. Meanwhile the embassy of Turnus to Diomede returns with a refusal, and a council is held in which his rival, Drances, bitterly attacks Turnus, but which is broken up at the news that the Trojans are attacking the city. Turnus hurries to the fray, and is joined by Camilla, with whose story the latter half of the book is occupied.

Book XII., after several minor episodes, relates how Aeneas and Turnus at last meet in single combat, in which the latter is slain.

The Aeneid, it will thus be seen, is a sort of national epic intended to connect the origin of the Romans (and especially of the Julian family) with the gods and heroes of Homeric song, and incidentally serving to dignify many Roman customs and ceremonies by identifying them with the customs and ceremonies of the heroic age. At the same time Aeneas and his followers, as through difficulties and dangers, putting their trust in heaven, they steadily press forward to success, afford a visible personification of those virtues which had slowly and surely secured for Rome the empire of the world, while Aeneas himself ‘as a fatherly ruler over his people, their chief in battle, their law-giver in peace, and their high-priest in all spiritual relations,’

1 Sellar's Virgil, p. 344.
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arly a type of Augustus, the founder of the new rchy. 1

a story of war and adventure the Aeneid cannot ete in freshness and life with the Iliad and the ey. It could hardly do so. Between the bard chants the ‘glory of heroes’ at the feasts of or chiefs in a primitive age and the studious poet ects the patronage of Augustus and the criticism eenas there is a gulf which nothing can bridge. d the Aeneid and the Homeric poems, though challenge comparison by their similarity of form, ally so profoundly different in spirit and character hey ought never to be compared. It would be as to compare *Chevy Chase* with the *Idylls of the The one is a natural growth, the other an creation. The one describes men who live and e as they appeared to men of like passions in own day; the other attempts to give animation toposts of the past, and make them interesting to men thoughts, tastes, and tempers are wholly different. he Homeric story-teller and his hearers the sto a hief thing and its literary form the second ; of and his readers literary art is the first thing, and , in facts of the story are comparatively unimportantoreover, Virgil is unhappy in his hero. Comparec Achilles his Aeneas is but the shadow of a man. 2

or is it unreasonable to see in Dido a type of those seductive coupled with unfeminine ambition which the Romans dreaded tested in Cleopatra.
The difference is like that between Tennyson’s *Knights of the Table* and *the Doglas and the Persie,* who

‘Swapt together till they both swat

*With swordes that were of fine myllan.*


He is an abstraction typifying the ideal Roman, in whom reverence for the gods (pietas) and manly courage (virtus) combine, and who therefore ultimately achieves what he aims at in spite of 'manifold mischances and all the risks of fortune.' Indeed throughout the Aeneid he is so regulated by 'fate,' visions, and superintending deities that it is hard to take a living interest in his acts and doings. *Sum pius Aeneas* is how he introduces himself; and throughout he justifies the epithet thus attached to him by doing exactly what he ought to do and saying exactly what he ought to say. Once only he exhibits human frailty, and then it is to show that as a human being he can be contemptible. He accepts the love of Dido and then abandons her to despair and death. There is no need to emphasize his crime; Virgil himself has done that sufficiently. The splendid passage (4. 305-392) which describes the final interview between Aeneas and the queen is a master piece. To an appeal which would move a stone Aeneas replies with the cold and formal rhetoric of an attorney when Dido bursts into an invective which, for contemptuous scorn, nervous force, and tragic grandeur, is the most unequalled. Finally, sweeping from the room age sinks swooning into the arms of her attendants while Aeneas is left 'stammering and preparing to say many things'—a hero who had, one would think, lost his character for ever. But Virgil seems unmoved by his own genius, and begins the nex

1 Aen. 1. 204 per varios casus, per tot discrimina rerum.
2 'Can you bear this?' was the observation of Charles J. Fox, a warm admirer of Virgil, but who describes Aeneas as 'always either insipid or odious.'
raph quite placidly *at pius Aeneas*. . . ! How an who wrote the lines placed in Dido’s mouth immediately afterwards speak of ‘the good Aeneas is one of the puzzles of literature, and even the that the Aeneid was never finished does not n so glaring an inconsistency. The point is licable, but we ought in fairness to remember atred of Rome for Carthage and also that the g shadow of imperial patronage rested upon . He was not only a poet but a poet-laureate. the poet who pens the speeches of Dido, while poet-laureate describes the ‘good Aeneas’ to y a prince who in order to found an empire—nderet urbem—would certainly not have let a n’s ruin stand in the way of state policy or his ambition.

hough, however, as an epic poem the Aeneid is ng in vitality and human interest, the praise of ten centuries is sufficient evidence of its striking s. What those merits are has been already partly sited in referring to the Georgics. *Virgil* is a r of melodious rhythm, and he is a master of ry expression. The Latin hexameter, which in 1s, the father of Latin poetry, is cumbrous and th, and in Lucretius, though powerful and impos-till lacks grace and versatility, has been moulded rgil into a perfect instrument capable of infinite is and responsive to every phase of emotion; s regards his literary power it is impossible to

Why, Sir, they (the Romans) would never have borne Virgil’s tion of Aeneas’s treatment of Dido, if she had not been a ginian.’—Boswell’s Johnson, c. 51.
read ten lines anywhere without coming across one of
those felicitous phrases the charm of which is beyond
question as it is beyond analysis. But these external
graces are not all. Virgil is a man of deep though
controlled feeling. He is a patriot who loves his
country with a love 'far brought from out the storied
past,' and his pride in her imperial greatness animates
the whole poem and lives in many a majestic line.¹
He has pondered long and painfully on the vicissitudes
and shortness of human life, but his sadness (which
some have censured as 'pessimism'), while it lends
pathos to his style, never degenerates into despair,
and the lesson which he draws from the certainty of
death is the necessity of action.² He is deeply re-
ligious and a firm believer in an overruling Power who
rewards the good³ and requites the evil,⁴ but the riddle
of 'all-powerful Chance and inevitable Doom'⁵ is ever
before his mind, and this blending of belief and doubt,
of faith and perplexity, congenial as it is to human
nature, has a singular attractiveness.

It is unnecessary, after what has been already said
about the fourth Book, to point out what a strength of
rhetorical force, what a reserve of passionate emotion,
underlies the habitual quiet and reflectiveness of Virgil's
temper. That book indeed reveals an intensity of

¹ Aen. 3. 157-9; 6. 852-4; 9. 448, 449.
² Aen. 10. 467

stat sua cuique dies; breve et irreparabile tempus
omnibus est vitae: sed famam extendere factis,
hoc virtutis opus.

³ Aen. 1. 603.
⁴ Aen. 2. 535.
⁵ Aen. 8. 334 Fortuna omnipotens et ineluctabile fatum.
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g and a dramatic power, of which the rest of his
works afford little sign; but there is another book
Aeneid which rises to a still higher level and
Virgil in the foremost ranks of poetry. The
Book is beyond praise; to it Virgil chiefly owes
me; it is here that he exhibits, in fullest measure,
greatest poetic powers of imagination and invention;
here that we find the Virgil who is worthy to walk
by side with Dante, and with whom John Bunyan
John Milton are to be compared. As we pass with
into the under world, by the sole force of genius
makes a dream seem to us a living fact; he com-
ses our thoughts to follow whithersoever he leads,
and they obey; under his guidance we tread
ghostly but unhesitating footsteps that dim and
own highway which extends beyond the grave.
The subject matter of the second half of the Aeneid
once less generally interesting and less congenial
Virgil’s Muse than that of the first six Books. It
impossible to weave a second Iliad out of such
legends as may have existed in connexion with
obscure conflicts of Aeneas in Latium; nor is Virgil
y genuine sense a poet of the battlefield. ‘The
joy of combat neither thrills his veins nor pulses
verse. Aeneas and Turnus each slay their due
ner of victims; spears pierce shields of more than
bulk; ‘Lyrnesian Acmon’ hurls a stone which is
canny fragment of a mountain,’ and there is blood-
in abundance; but purely as a tale of war these
would, probably, find few readers.
the other hand they have high merits. They
ich in those aurea dicta which are perpetua semper
dignissima vita.¹ The episodes, such as the story of
Nisus and Euryalus or that of Camilla, have an abiding
charm. The debate in the eleventh Book deserves,
as a model of rhetoric, to be ranked with Milton's
account of the great council held

'At Pandemonium, the high capital
Of Satan and his peers.'

But, above all, it is in these Books that Virgil stands
revealed as a consummate portrait-painter. The figures
of Evander and Pallas, of Turnus and Mezentius, are
drawn by a master hand. The first two have in all
ages won unstinted admiration, but the poet's artistic
power is, perhaps, more truly displayed in the delineation
of the second pair. Rough and turbulent though
he is, yet, as he stands at bay in the Trojan camp or
in the council-chamber of Latinus, as he meets his
doom beneath the sword of Aeneas, the figure of
Turnus is one which kindles the imagination and
touches the heart.² So too it is with Mezentius
Hated he is justly by men and abhorred by gods; but
none the less, as he lies wounded and propped agains
a tree, with his great beard sweeping over his chest
while he sends messenger after messenger to bring
tidings of his gallant son, the grim soldier is a patheti
figure, and the delineation of him (11. 856 seq.) a

¹ Lucr. 3. 13. See, for example, 7. 598; 9. 185, 253; 10. 111
467; 11. 104; 12. 895.

² Although Aeneas is Virgil's hero, still his natural feeling seems
to be with Turnus, and, almost in spite of his will, he makes him
the more interesting figure. So too in Hebrew story, although
Jacob is the national hero, yet in the wonderful narrative of Gen
xxvii. it is with Esau, and not with Jacob, that the writer's human
heart appears to beat in genuine sympathy.
INTRODUCTION

counts his old war-horse for the last time is unled in Latin, perhaps in any, literature. An ordinary man, however, to discuss Virgil is an impertinence. It needs a poet to appreciate it, and the judgment of Alfred Tennyson outweighs that of a host of critics and commentators. There be no more just and happy tribute from one to another than the following Ode addressed to the English to the Roman Virgil.¹

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,
tith 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-satyrm
whom the laughing shepherd bound with flowers;

¹ Printed by permission.
Chant i of the Pollio, glorying
in the blissful years again to be,
Summers of the snakeless meadow,
unlaborious earth and oarless sea;

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

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;

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

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,

I salute thee, Mantovano,
I that loved thee since my day began,
Wielder of the stateliest measure
ever moulded by the lips of man.
Arma virumque cano, Troiae qui primus ab oris Italianam fato profugus Lavinaque venit litora, multum ille et terris iactatus et alto vi superum, saevae memorem Iunonis ob iram, multa quoque et bello passus, dum conderet urbem inferretque deos Latio, genus unde Latinum Albanique patres atque altae moenia Romae.

Musa, mihi causas memora, quo numine laeso quidve dolens regina deum tot volvere casus insignem pietate virum, tot adire labores impulerit. tantaene animis caelestibus irae?

urbs antiqua fuit—Tyrii tenuere coloni—
Karthago, Italiam contra Tiberinaque longe ostia, dives opita quam Iuno tatus:
posthabita porta, rt hic currere mari, si qua Lerusque No propicus, et vastos

l'asequitur clamor
et ripum subito null
Teucrorum ex occult
intonuere poli et car
praeuentemque viris

Nius grammaticus audisse se... aiebat
se principium his versibus demptis
ndam gracili modulatus aven
sus silvis vicina coegi
pararent arva colono,
colis; at nunc horrentia Martis
audierat, Tyrias olim quae verteret arces; hinc populum late regem belloque superbum venturum excidio Libyae: sic volvere Parcas. id metueüs veterisque memori Saturnia belli, prima quod ad Troiam pro caris gesserat Argis:— necedum etiam causae irarum saevique dolores excidet animo; manet alta mente repostum iudicium Paridis spectacque iniuria formae, et genus invibus, et rapti Ganymedis honores:— his accensa super iactatos acquere toto Troas, reliquias Danaum atque inmitis Achilli, arcebat longe Large, multosque per annos errabant acti fatis maria omnia circum.

talia flammato secum dca corde day began, nimborum in patriam, loca feta si

is Aeoliam venit. hic vasto rex A of man.
luctantes ventos tempestatesque
imperio premet; ac vincitis et car
illi indignantes magno cum

48 adoret. 49 inponat
circum claustra fremunt; celsa sedet Aeolus arce
sceptra tenens, mollitque animos et temperat iras:
i faciat, maria ac terras caelumque profundum
quippe ferant rapidi secum verrantque per auras:
sed Pater omnipotens speluncis abdidit atri
hoc metuens, molemque et montes insuper altos
inposuit, regemque dedit, qui foedere certo
et premere et laxas sciret dare iussus habenas.
ad quem tum Iuno supplic ab vocibus usa est:
'Aeole, namque tibi divom Pater atque hominum

et mulcere dedit fluctus et tollere vento,
gens inimica mihi Tyrrenenum navigat aequor,
lium in Italian portans vitiosque Penates:
icute vim ventis submersaque obrue puppes,
aug age diversos et disce corpora ponto.

sunt mihi bis septem praestanti corpora Nymphae,
quarum quae forma pulcherrima Deiopea,
conubio iungam stabilis propriamque dicabo,
omnes ut tecum meritis pro talibus annos
exigat et pulchra faciat te prole parentem.'

Aeolus haec contra: 'tuus, o regina, quid optes,
explorare labor; mihi iussa capessere fas est.
tu mihi quodcumque hoc regni, tu sceptra Iovemque
concilias, tu das epulis accumbere divom,
imborumque facis tempestatuumque potentem.'

haec ubi dicta, cavum conversa cuspide montem
inpullit in latus: ac venti velut agmine facto,
qua data porta, ruunt et terras turbine perflant.
incubuere mari, totumque a sedibus imis
una Eurusque Notusque ruunt creberaque procellis
Africus, et vastos volvunt ad litora fluctus.
insequitur clamorque virum stridorque rudentum.
epiunt subito nubes caelumque diemque
Teucrorum ex oculis; ponto nox incubat atra.
intoneere poli et crebris micat ignibus aether,
praebentemque viris intentant omnia mortem.
exemplo Aencaes solvuntur frigore membra; ingemit, et duplices tendens ad sidera palmas talia voce refert: 'o terque quaterque beati, quis ante ora patrum Troiae sub moenibus altis contigit oppetere! o Danaum fortissime gentis Tydide, mene Iliacis occumbere campis non potuisse tuaque animam hanc effundere dextra saevus ubi Aeadiae telo iacet Hector, ubi ingens Sarpedon, ubi tot Simois correpta sub undis scuta virum galesaque et fortia corpora volvit?'

talia iactanti stridens Aquilone procella velum adversa ferit, fluctusque ad sidera tollit. franguntur remi; tum prora avertit et undis dat latus; insequitur cumulo praeruptus aquae mo hi summo in fluctu pendent, his unda dehiscens terram inter fluctus aperit; furt aestus harenis. tres Notus abreptas in saxa latentia torquet, saxa vocant Itali mediis quae in fluctibus Aras, dorsum inmane mari summo; tres Eurus ab alto in brevia et Syrtes urget—miserabile visu—inilditque vadis atque aggere cingit harenae. unam, quae Lycios fidumque vehebat Oronten, ipsius ante oculos ingens a vertice pontus in puppim ferit: excutitur pronusque magister volvitur in caput; ast illam ter fluctus ibidem torquet agens circums, et rapidus vorat aequore vert apparent rari nantes in gurgite vasto, arma virum tabulaeque et Troïa gaza per undas. iam validam Ilionei navem, iam fortis Achati, et qua vectus Abas, et qua grandaevus Aletes, vicit hiemps; laxis laterum compagibus omnes accipiunt inimicum imbrem rimisque fatiscunt. interea magno misceri murmure pontum emissamque hiemem sensit Neptunus et imis stagna refusa vadis, graviter commotus; et alto proscripsiens summa placidum caput extulit unda.

104 proram.
disiectam Aeneae toto videt aequore classem,
fluctibus oppressos Troas caelique ruina,
nec latuere doli fratrem Iunonis et iae.

Eurum ad se Zephyrumque vocat, dehinc talia fatur:
‘tantane vos generis tenuit fidicia vestri?
iam caelum terramque meo sine numine, venti,
miscere, et tantas audetis tollere moles?
quos ego—! sed motos praestat componere fluctus:
post mihi non simili poena commissa luetic.
maturate fugam, regique haec dicite vestro:
non illi imperium pelagi saevumque tridentem,
 sed mihi sorte datum. tenet ille inmania saxa,
vestras, Eure, domos; illa se iactet in aula
Acolus et clauso ventorum carcerem regnet.’
sic ait, et dicto citius tumida aequora placat,
collectasque fugat nubes solemque reducit.
Cymothoë simul et Triton adnixus acuto
detrudunt naves scopulo; levat ipse tridenti
et vastas aperit Syrtes et temperat aequor,
atque rotis summas Levibus perlabitur undas.
ac veluti magno in populo cum saece coorta est
sedtio, saevitque animis ignobile vulgus,
iamque faces et saxa volant—furator arma ministrat—
tum pietate gravem et meritis si forte virum quem
conspexere, silent arrectisque auribus adstant;
ille regit dictis animos, et pectora mulcit:
sic cunctus pelagi cecidit fragor, aequora postquam
prospiciens genitor caeloque involvus aperto
aereaeque curruque volans dat lora secundo.

defessi Aeneadæ, quae proxima litora, cursu
contendunt petere, et Libyae vertuntur ad oras.
est in secessu longo locus: insula portum
efficit objectu laterum, quibus omnis ab alto
frangitur inique sinus scindit sese unda reductos.
hinc atque hinc vastae rupe gemicine minantur
in caelum scopuli, quorum sub vertice late
aequora tuta silent: tum silvis scacna coruscis
desuper horrentique atrum nemus inminet umbra: 
fronte sub adversa scopulis pendentibus antrum; 
intus aquae dulces vivoque sedilia saxo, 
*Nympharum domus.* hic fessas non vincula naves 
ulla tenent, unco non adligat ancora morsu. 
huc septem Aeneas collectis navibus omni 
ex numero subit; ac magno telluris amore, 
egressi optata potiuntur Troes harena 
et salè tabentes artus in litore ponunt. 
ac primum silici scintillam excudit Achaes/ 
succipitque ignem folis atque arida circum 
snutimenta dedit rapuitque in fomiteflammam. 
tum Cерerem corruptam undis Cerialiaque arma 
expediunt fessis rerum, frugesque receptas 
et torrere parant flammis et frangere saxo. 
Aeneas scopulum interca conscendit et omnem 
prospectum late pelago petit, Anthea si quem 
iactatum vento videat Phrygiasque biremes; 
aut Capyn, aut celsis in puppibus arma Caici. 
navem in conspectu nullam, tres litore cervos 
prospicit errantes; hos tota armenta sequuntur 
a tergo, et longum per valles pascitur agmen. 
constitit hic, arcumque manu celeresque sagittas 
corripuit, fidus quae tela gerebat Achaes, 
ductoresque ipsos primum, *capita alta feringerentes 
cornibus arboreis,* sternit; *cum vulgus et omnem 
miscet agens telis nemora inter frondes turbae; 
nec prius abstistit, quam septem ingentia victor 
corpora fundat humi et numerum cum navibus aequet. 
hinc portum petit, et socios partitur in omnes. 
vina bonus quae deinde cadis onerarit Acestes 
litore Trinacrio dederatque abeuntibus *heros,* 
dividit, et dictis maerentia pectora mulcit: 
'o socii, neque enim ignari sumus *ante* malorum, 
o passi graviora, dabat deus his quoque finem. 
vos et Scyllaeam rabiem penitusque sonantes 
*accestis scopulos,* vos et Cyclopea saxa
experti: revocate animos, maestumque timorem
mittite; forsan et haec olim meminisse iuvabit.
per varios casus, per tot discrimina rerum
tendimus in Latium, sedes ubi fata quietas
ostendunt; illic fas regna resurgere Troiae.
durate, et vos meti rebus servate secundis.'

talia voce refert, curisque ingentibus aeger
spem vultu simulat, premit altum corde dolorem.
illi se praedae accingunt dapibusque futuris:

tergora diripiant costis et viscera nudant,
pars in frusta secant veribusque trementia surgunt,
litore aëna locant alii flammaisque ministrant.
tum victu revocant vires, fusique per herbam
inplentur veteris Bacchi pinguisque ferinae.
postquam exempta fames epulis mensaque remotae,
amissos longo socios sermone requirunt
spemque metumque inter dubii, seu vivere credant
sive extrema pati nec iam exaudire vocatos.

praecipue pius Aeneas nunc acris Oronti,
nunc Amyci casum gemit et crudelia secum
fata Lyci fortumque Gyan fortumque Cloanthum.

et iam finis erat, cum Iuppiter aethere summo
despiciens mare velivolum terraque iacentes
litoraque et latos populos, sic vertice caeli
constitit et Libyae defixit lumina regnis;
atque illum tales iactantem pectore curas
tristior et lacrimis oculos suffusa nitentes
adloquitur Venus: 'o qui res hominumque deumque
aeternis regis imperiiis et fulmine terras,
quid meus Aeneas in te committere tantum,
quid Troes potuere, quibus tot funera passis
cunctus ob Italiam terrarum clauditur orbis?
certe hinc Romanos olim volventibus annis,
hinc fore ductores, revocato a sanguine Teucri,
qui mare, qui terras omnes dicione tenerent,
polliticus: quae te, genitor, sententia vertit?

236 omni.
hoc equidem occasum Troiae tristesque ruinas
solabar fatis contraria fata reprendens;
nunc cadem fortuna viros tot casibus actos
insequitur. quem das finem, rex magne, laborum?
Antenor potuit mediis elapsus Achivis
Illyricos penetrare sinus atque intima tutus
regna Liburnorum, et fontem superare Timavi,
unde per ora novem vasto cum murmure montis
it mare proruptum, et pelago premit arva sonanti.
hic tamen ille urbem Patavi sedesque iocavit
Teucrorum, et genti nomen dedit armaque fixit
Troia, nunc placida compostus pace quiescit:
nos, tua progenies, caeli quibus adnitis arcem,
navibus—infandum!—amissis, unius ob iram
prodimur atque Italis longe disiungimur oris.
hic pietatis honos? sic nos in sceptra reponis?'
olli subridens hominum sator atque deorum
vultu, quo caelum tempestatesque serenat,
oscula libavit natae, dehinc talia fatur:
parce metu, Cythera: manent inmota tuorum
fata tibi; cernes urbem et promissa Lavini
moenia, sublimemque feres ad sidera caeli
magnanimum Aenean; neque me sententia vertit.
hic tibi—fabor enim, quando haec te cura
mordet,
longius et volvens fatorum arcana movebo—
bellum ingens geret Italia populosque feroces
contundet, moresque viris et moenia ponet,
tertia dum Latio regnante viderit aestas
ternaque transferint Rutulis hiberna subjactis.
at puer Ascanius, cui nunc cognomen Iulo
additur—Ilus erat, dum res stetit Illia regno—
triginta magnos volvendis mensibus orbès
imperio explebit, regnumque ab sede Lavini
transferet, et longam multa vi muniet Albam.
hic iam ter centum totos regnabitur annos
gente sub Hectoria, donec regina sacerdos
Marte gravis geminam partu dabit Ilia prolem.
inde lupae fulvo nutricis tegmine lactus
Romulus excipiet gentem, et Mavortia condet
moenia Romanosque suo de nomine dictet.
his ego nec metas rerum nec tempora pono,
imperium'sine fine dedi. quin aspera Iuno,
quaemare nunc terrasque metu caelumque fatigat, 280
consilia in melius referet, mecumque fovebit
Romanos, rerum dominos, gentemque togatam.
sic placitum. veniet lustris labentibus actas,
cum domus Assaraci Phthiam clarasque Mycenas
servitio premet ac victis dominabitur Argis.
nasceur pulchra Troianus origine Caesar,
imperium Oceano samam qui terminet astra,
Iulius, a magno dissimis nomen Iulo.
hunc tu olim caelo, spoliis Orientis onustum,
accipies secura; vocabitur hic quoque votis.
aspera tum positis mitescent saecula bellis;
cana Fides et Vesta, Remo cum fratre Quirinus
iura dabunt; dirae ferro et compagibus artis
claudentur Belli portae; Furor inpius intus
saeva sedens super arma et centum vinctus aenis
post tegum nodis fremet horridus ore cruento.'
haec ait, et Maia genitum demittit ab alto,
ut terrae utque novae pateant Karthaginis arces
hospitio Teucris, ne fati nescia Dido
finibus arceret. volat ille per aeram magnum
remigio alarum, ac Libyae citus adstitit oris.
et iam iussa facit, ponuntque ferox Poeni
corda volente deo; in primis regina quietum
accipit in Teucros animum mentemque benignam.
at pius Aeneas, per noctem plurima volvens,
ut primum lux alma data est, exire locisque
explorare novos, quas vento accesserit oras,
qui teneant, nam inculta videt, hominesne feraene,
quaerere constituit, sociisque exacta referre.
classem in convexo nemorum sub rupe cavata
arboribus clausam circum atque horrentibus umbris occultit; ipse uno graditur comitatus Achate,
bina manu lato crispans hastilia ferro,
cui mater media sese tulit obvia silva,
virginis os habitumque gerens et virginis arma, Spartanae, vel qualis equos Threissa fatigat Harpalyce volucremque fuga praeventitur Hebrum.
namque umeris de more habilem suspenderat arcum venatrix, dederaque comam diffundere ventis,
nuda genu nodoque sinus collecta fluentes. 30
ac prior 'heus,' inquit, 'iunvenes, monstrate, mearum
vidistis si quam hic errantem forte sororum,
succinctam pharetra et maculosae tegmine lyncis,
aut spumantis apri cursum clamore prementem.'
sic Venus, et Veneris contra sic filius orsus:
'nulla tuarum audita mihi neque visa sororum,
o—quam te memorem, virgo? namque haud ti
vultus
mortalis, nec vox hominem sonat; o dea certe,—
an Phoebi soror? an Nympharum sanguinis una?—
sis felix, nostrumque leves, quaecumque, laborem,
et, quo sub caelo tandem, quibus orbis in oris
iactemur, doceas; ignari hominemque locorumque
erramus, vento hic vastis et fluctibus acti:
multa tibi ante aras nostra cadet hostia dextra.'
tum Venus: 'haud equidem tali me dignor honore
virginibus Tyriis mos est gestare pharetram,
purpureoque alte suras vincire cothurno.
Punica regnavides, Tyrios et Agenoris urbem;
sed fines Libyci, genus intractabile bello.
imperium Dido Tyria regit urbe profecta,
germanum fugiens. longa est iniuria, longae
ambages; sed summa sequar fastigia rerum.
huic coniunx Sychacus erat, ditissimus agri
Phoenicum, et magno miserae dilectus amore,
cui pater intactam dederat primisque iugarat
333 et vastis.
ominibus. sed regna Tyri germanus habebat Pygmalion, scelere ante alios inmanior omnes. quos inter medius venit furor. ille Sychacum inpius ante aras atque auri caecus amore clam ferro incautum superat, securus amorum germanae; factumque diu celavit, et aegram multa malus simulans vana spe lusit amantem. ipsa sed in somnis inhumati venit imago coniugis, ora modis attollens pallida miris crudeles aras traiectaque pectora ferro nudavit, caecumque domus scelus omne rexit. tum celerare fugam patriaque excedere suadet, auxiliumque viae veteres tellure recludit thesauros, ignotum argenti pondus et auri. his commota fugam Dido sociosque parabat. conveniunt, quibus aut odium crudele tyranni aut metus acer erat; naves, quae forte paratae, corripiunt onerantque auro. portantur avari Pygmalionis opes pelago; dux femina facti. devenere locos, ubi nunc ingentia cernis moenia surgentemque novae Karthaginis arcem, mercatique solum, facti de nomine Byrsam, taurino quantum possent circumdare tergo. sed vos qui tandem, quibus aut venistis ab oris, quove tenetis iter? quaerenti talibus ille suspirans imoque trahens a pectore vocem:

'o dea, si prima repetens ab origine pergam, et vacet annales nostrorum audire laborum, ante diem clauso componet Vesper Olymopo. nos Troia antiqua, si vestras forte per aures Troiae nomen iit, diversa per aequora vectos forte sua Libycis tempestas appulit oris. sum pius Aeneas, raptos qui ex hoste Penates classe veho mecum, fama super aethera notus. Italian quaero patriam et genus ab Iove summo. bis denis Phrygium conscendi navibus acquir,
matre dea monstrante viam, data fata secutus; vix septem convulsae undis Euroque supersunt. ipse ignotus, egens, Libyae deserta peragro, Europa atque Asia pulsus; nec plura querentem passa Venus medio sic interfata dolore est:

‘quisquis es, haud, credo, invisus caelestibus auras vitales carpis, Tyriam qui adveneris urbem. perge modo atque hinc te reginae ad limina perfer. namque tibi reduces socios classemque relatam nuntio et in tutum versis Aquilonibus actam, ni frustra augurium vani docuere parentes. aspicie bis senos laetantes agmine cycnos, ætheria quos lapsa plaga Iovis ales aperto turbabat caelo; nunc terras ordine longo aut capere aut captas iam despectare videntur: ut reduces illi ludunt stridentibus alis et coetu cinxere polum cantusque dedere, haud aliter puppesque tuae pubesque tuorum aut portum tenet aut pleno subit ostia velo. perge modo et, qua te ducit via, derige gressum. dixit, et avertens rosea cervicis refulsit, ambrosiacque comae divinum vertice odorem spiravere; pedes vestis defluxit ad imos:
et vera incessu patuit dea. ille ubi matrem adgnovit, tali fugientem est voce secutus:

‘quid natum totiens, crudelis tu quoque, falsis ludis imaginibus? cur dextrae iungere dextram non datur, ac veras audire et reddere voces?’
talibus incusat, gressumque ad moenia tendit. at Venus obscuro gradientes aër saepsit, et multo nebulae circum dea fudit amictu, cernere ne quis eos neu quis contingere posset, molirive moram aut venciendi poscere causas.

ipsa Paphum sublimis abit, sedesque revisit laeta suas, ubi templum illi, centumque Sabaeo ture calent arae sertisque recentibus halant.
corripuere viam interea, qua semita monstrat:
iamque ascendebant collem, qui plurimus urbi inminet adversasque aspectat desuper arces. miratur molēm Aeneas, magalia quondam, miratur portas strepitumque et strata viarum. instant ardentes Tyrii, pars ducere muros molirique arcem et manibus subvolvere saxa, pars optare locum tecto et concludere sulco; iura magistratusque legunt sanctumque senatum; hic portus alii effodiunt; hic lata theatris fundamenta petunt alii, inmanesque columnas rupibus excidunt, scaenis decorata futuris. qualis apes aestate nova per florea rura exercet sub sole labor, cum gentis adulteros educunt fetus, aut cum liquentia mella stipant, et dulci distendunt nectare cellas, aut onera accipiant venientum, aut agmine facto ignavum-fucos pecus a praesepibus arcent: fervet opus, redolentque thymo fragranti mella. o fortunati, quorum iam moenia surgunt!
Aeneas ait, et fastigia suspicit urbis.
infert se saeptus nebula—mirabile dictu—per medios miscetque viris, neque cernitur ulla lucus in urbe fuit media, laetissimus umbrae, quo primum iactati undis et turbine Poeni exudere loco signum, quod regia Iuno monstravit, caput acris equi: sic nam fore bello egregiam et facilem victum per saecula gentem. hic templum Iunoni ingens Sidonia Dido condebat, donis opulentum et numine divae, aerea cui gradibus surgabant limina nexitaeque aere trabes, foribus cardo stridebat aēnis. hoc primum in luco nova res oblata timorem lenit; hic primum Aeneas sperare salutem ausus et affectis melius considere rebus. namque sub ingenti lustrat dum singula templo reginam opperiens, dum, quae fortuna sit urbi,
artificiumque manus inter se operumque laborem
miratur, videt Iliacas ex ordine pugnas
bellaque iam fama totum vulgata per orbem,
Atridas Priamumque et saevam ambobus Achilles.
constitit, et lacrimans ‘quis iam locus,’ inqui
-Achate,
quae regio in terris nostri non plena laboris?
en Priamus! sunt hic etiam sua praemia laudi;
sunt lacrimae rerum et mentem mortalia tangunt.
solve metus; feret haec aliquid tibi fama salutem.'
sic ait, atque animum pictura pascit inani
multa gemens, largoque umectat flumine vultum.
namque videbat, uti bellantes Pergama circum
hac fugerent Grai, premeret Troiana iuventus;
hac Phryges, instaret currus cristatus Achilles.
nec procul hinc Rhesi niveis tentoria velis
adgnoscit lacrimans, primo quae prodita somno
Tydides multa vastabat caede cruentus,
ardentesque avertit equos in castra, priusquam
pabula gustassent Troiae Xanthumque bibissent.
parte alia fugiens amissis Troilus armis,
infelix puér atque inpar congressus Achilli,
fertur equis curruque haeret resupinus inani,
lora tenens tamen; huic cervixque comaeque
trahuntur
per terram, et versa pulvis inscribitur hasta
interea ad templum non aequae Palladis ibant
crinibus Iliades passis peplumque ferebant
suppliciter, tristes et tunsæ pectora paisms:
-diva solo fixos oculos aversa tenebat.
ter circum Iliacos raptaverat Hectora muros
exanimumque auro corpus vendebat Achilles.
tum vero ingentem gemitum dat pectore ab imo,
ut spolia, ut currus, utque ipsum corpus amici
	
tendentemque manus Priamum conspexit inermes.
se quoque principibus permixtum adgnovit Achivis,

-Eoasque acies et nigri Memnonis arma.
AENEIDOS LIB. I

ducit Amazonidum lunatis agmina peltis
Penthesilea furens, mediisque in milibus ardet,
aurea subnectens exercata cingula mammae,
bellatrix, audetque viris concurrere virgo.

haec dum Dardanio Aeneae miranda videntur,
dum stupet obtutuque haeret desixus in uno,
regina ad templum, forma pulcherrima Dido,
incessit magna iuvenum stipante caterva.

qualis in Eurotacae ripis aut per iuga Cynthia
exercet Diana choros quam mille secutae
hinc atque hinc glomerantur Oreades; illa pharetram
fert umero, gradiensque deas supereminet omnes;
Latonae tacitum pertemptant gaudiapectus:

talis erat Dido, talem se laeta ferebat
per medios, instans operi regnisque futuris.

tum foribus divae, media testudine templi,
septa armis, solioque alte subnixa resedit.
iura dabat legesque viris, operumque laborem
partibus aequabat iustis aut sorte trahebat;
cum subito Aeneas concursu accedere magno
Anthea Sergestumque videt fortemque Cloanthum,
Teurcorumque alios, ater quos aequore turbo
disputerat penitusque alias avexerat oras.

obstipuit simul ipse simul percussus Achates
laetitiaque metuque: avidi coniungere dextras
ardebant, sed res animos incognita turbat,
dissimulant et nube cava speculantur amicti,
quae fortuna viris, classem quo litore linquant,
quad veniant: cunctis nam lecti navibus ibant
orantes veniam, et templum clamore petebant.

postquam introgressi et coram data copia fandi,

maximus Ilioneus placido sic pectore coepit:
regina, novam cui condere Iuppiter urbem
iustitiaque dedit gentes frenare superbas,
Tros te miseri, ventis maria omnia vecti,
ora mus: prohibe infandos a navibus ignes,

513 perculsus. 518 cuncti.
parce pio generi, et proprius res aspice nostras.  
on nos aut ferro Libycos populare Penates  
venimus, aut raptas ad litora vertere praedas;  
non ea vis animo nec tanta superbia victis.  
est locus—Hesperiam Grai cognomine dicunt—  
terra antiqua, potens armis atque ubere glaebae;  
Oenotri coluere viri; nunc fama minores  
Italiam dixisse ducis de nomine gentem;  
hic cursus fuit,  
cum subito adsurgens fluctu nimbosus Orion  
in vada caeca tuli, penitusque procacibus Austris  
perque undas superante salo perque invia saxa  
dispulit: huc pauci vestris adnavimus oris.  
quod genus hoc hominum? quaeve hunc tam barbat  
morcm  
permittit patria? hospitio prohibemur harenac;  
bella cient, primaque vetant consistere terra.  
si genus humanum et mortalita temnitis arma,  
at sperate deos memores fandi atque nefandi.  
rex erat Aeneas nobis, quo iustior alter  
nec pietate fuit, nec bello maius et armis:  
 quem si fata virum servant, si vescitur aura  
aetheria neque adhuc crudelibus occubat umbris,  
non metus: officio nec te certasse priorem  
paeniteat: sunt et Siculis regionibus urbes  
armaque, Troianoque a sanguine clarus Acestes.  
quassatam ventis liceat subducere classem  
et silvis aptare trabes et stringere remos,  
si datur Italiani sociis et rege recepto  
tendere, ut Italiani laeti Latiumque petamus;  
sin absumpta salus, et te, pater optime Teucrum,  
pontus habit Libyac nec spes iam restat Iuli,  
at freta Sicanie saltem sedesque paratas,  
unde huc advocet, regemque petamus Acesten,  
talibus Ilioneus; cuncti simul ore fremebant  
Dardanidae.  
tum breviter Dido vultum demissa profatur.
AENEIDOS LIB. I

'solvite corde metum, Teucrī, secludite curas.
res dura et regni novitas me talia cogunt
moliri et late fines custode tueri.
quīs genus Aeneadum, quis Troiae nesciat urbem,
virtutesque virosque aut tanti incendia belli?
on obtunsō adeo gestamus pectora Poeni,
nec tam aversus equos Tyria Sol iungit ab urbe.
seu vos Hesperiam magnam Saturniaque arva
sive Erycīs fines regemque optatis Acesten,
auxilio tutos dimittam opibusque iuvabo.
vultis et his mecum pariter considerē regnis?
urbem quam statuo, vestra est; subducite naves;
Tros Tyriusque mihi nullo discrimine agetur.
atque utinam rex ipse Noto compulsus eodem
adōret Aeneas! equidem per litora certos
dimittam et Libyae lustrare extrema iubebo,
si quibus ejecus silvis aut urbibus errat.'

his animum arrecti dictis et fortis Achates
et pater Aeneas iamdudum erumpere nubem
ardebant. prior Aeneān compellat Achates:
'nate dea, quae nunc animo sententia surgit?
omnia tuta vides, classem sociosque receptos.
unos abstet, medio in fluctu quem vidimus ipsi
submersum; dictis respondent cetera matris.'
vix ea fatus erat, cum circumfusa repente
scindit se nubes et in aethera purgat apertum.
restitit Aeneas claraque in luce refulsit
os uerosque deo similis; namque ipsa decoram
caesariem nato genetrix lumenque iuventae
purpureum et lactos oculis adflarat honores:
quae manus addunt ebori decus, aut ubi flavo
argentum Parīusve lapis circumdatur auro.
tum sic reginam adloquitur cunctisque repente
inprovisus ait: 'coram, quem quaeritis, adsum
Troīus Aeneas, Libyces creptus ab undis.
os sola insandos Troiae miserata labores,
quaenos, reliquias Danaum, terraeque marisque
vol. i
omnibus exhaustos iam casibus, omnium egenos urbe domo socias, grates persolvere dignas non opis est nostrae, Dido, nec quidquid ubique est gentis Dardaniae, magnum quae sparsa per orbem. di tibi, si qua pios respectant numina, si quid usquam iustitiae est, et mens sibi conscia recti praemia digna ferant. quae te tam laeta tulerunt saecula? qui tanti talem genuere parentes? in freta dum fluvi current, dum montibus umbrae lustrabunt convexa, polus dum sidera pascet, semper honos nomenque tuum laudesque manebunt quae me cuminum vocant terrae. sic fatus amicum Ilionea petit dextra, laeavaque Serestum, post alios, fortemque Gyan fortemque Cloanthum. obstipuit primo aspectu Sidonia Dido, casu deinde viri tanto, et sic ore locuta est: 'quis te, nate dea, per tanta pericula casus insequitur? quae vis inmanibus applicat oris? tune ille Aeneas, quem Dardanio Anchisae alma Venus Phrygii genuit Simoëntis ad undam? atque equidem Teucrum memini Sidona venire finibus expulsum patriis, nova regna petentem auxilio Beli; genitor tum Belus opimam vastabat Cyprum et victor dicione tenebat. tempore iam ex illo casus mihi cognitus urbis Troianae nomenque tuum regesque Pelasgi. ipse hostis Teucros insigni laude ferebat, seque ortum antiqua Teucrorum a stirpe volebat. quare agite o tectis, iuvenes, succedite nostris. me quoque per multos similis fortuna labores iactatam hac demum voluit consistere terra: non ignara mali miseric succurrere disco.' sic memorat; simul Aenean in regia ducit tecta, simul divom templis indicit honorem. nec minus interea sociis ad litora mittit

599 exhaustis. 604 iustitia.
viginti tauros, magnorum horrentia centum
terga suum, pingues centum cum matribus agnos,
munera laetitiamque dei.
at domus interior regali splendida luxu
instruitur, mediisque parant convivia tectis :
arte laboratae vestes ostroque superbo,
ingens argentum mensis, caelataque in auro
fortia facta patrum, series longissima rerum
per tot ducta viros antiqua ab origine gentis.

Aeneas—neque enim patrius consistere mentem
passus amor—rapidum ad naves praemittit Achaten,
Ascanio ferat haec, ipsumque ad moenia ducat ;
omnis in Ascanio cari stat cura parentis.
munera praeterea Iliacis erepta ruinis
ferre iubet, pallam signis auroque rigentem
et circumtextum croceo velamen acantho,
omatus Argivae Helenae, quos illa Mycenis,
Pergama cum peteret inconcessosque hymenacos,
extulerat, matris Ledae mirabile donum ;
praeterea sceptrum, Ilione quod gesserat olim,
maxima natarum Priami, colloque monile
bacatum et duplicem gemmis auroque coronam.
haec celerans iter ad naves tendebat Achates.

at Cytherea novas artes, nova pectore versat
consilia, ut faciem mutatus et ora Cupido
produci Ascanio veniat, donisque furentem
incendat regimen atque ossibus implicit ignem.
quippe domum timet ambiguam Tyriosque bilingues ;
unit atrox Iuno, et sub noctem cura recursat.

ergo his aligerum dictis adfatur Amorem :
‘nate, meae vires, mea magna potentia solus,
nate, Patris summi qui tela Typhoïa temnis,
ad te confugio et supplex tua numina posco.
frater ut Aeneas pelago tuus omnia circum
litora iactetur odiis Iunonis acerbac,
nota tibi, et nostro doluisti saepe dolore.

636 dii. 642 antiquae. 668 iacteturque. iniquae.
nunc Phoenissa tenet Dido blandisque moratur vocibus; et vereor, quo se Iunonia vertant hospitia; haud tanto cessabit cardine rerum. quocirca capere ante dolis et cingere flamma reginam meditor, ne quo se numine mutet, sed magno Aeneae mecum teneatur amore. qua facere id possis, nostram nunc accipe mentem. regius accitu cari genitoris ad urbem Sidioniam puer ire parat, mea maxima cura, dona ferens pelago et flammis restantia Troiae; hunc ego sopitum somno super alta Cythera aut super Idalium sacrata sede recondam, ne qua scire dolos mediusve occurrere possit. tu faciem illius noctem non amplius unam falle dolo et-notos pueri puer indue vultus, ut, cum te gremio accipiet laetissima Dido regales inter mensas laticemque Lyaeum, cum dabit amplexus atque oscula dulcia figet, occultum inspires ignem fallasque veneno? parem Amor dictis carae genetricis, et alas exuit et gressu gaudens incedit Iuli.

at Venus Ascanio placidam per membrem quietem inrigat, et fotum gremio dea tollit in altos Idaliae lucos, ubi mollis amaracus illum floribus et dulci adspirans complectitur umbra. iamque ibat dicto parens et dona Cupido regia portabat Tyriis duce laetus Achate. cum venit, aulaeis iam se regina superbis aurea composit sponda mediamque locavit; iam pater Aeneas et iam Troiana iuventus conveniunt, stratoque super discumbit ostro. dant manibus famuliymphas, Cereremque canistris expediunt, tonsisque ferunt mantelia villis. quinquaginta intus famulae, quibus ordine longam cura penum struere et flammis adolere Penates; centum aliae totidemque pares aetate ministri,
qui dapibus mensas onerent et pocula ponant. nec non et Tyrii per limina laeta frequentes convenere, toris iussi discumbere pictis. mirantur dona Aeneae, mirantur Iulum fragrantesque dei vultus simulataque verba pallamque et pictum croceo velamen acantho. praecipue infelix, pesti devota futurae, expleri mentem nequirit ardesquite tuoendo Phoenissa, et pariter puero donisque movetur. ille ubi complexu Aeneae colloque pependit et magnum falsi inplevit genitoris amorem, regiam petit. haec oculis, haec pectore toto haeret et interdum gremio foveat, ipsa Dido, insidat quantus miserae deus. at memor ille matris Acidaliae paulatim abolere Sychaeum incipit, et vivo temptat praevertere amore iam pridem resides animos desuetaque corda.

postquam prima quies epulis, mensaeque remotae, crateras magnos statuat et vina coronat. it strepitus tectis vocemque per ampla voluant atria; dependent lychni laquearibus aureis incensi, et noctem flammis funalia vincent. hic regina gravem gemmis auroque poposcit inplevitque mero pateram, quam Belus et omnes a Beo soliti; tum facta silentia tectis:

Iuppiter, hospitibus nam te dare iura loquuntur, hunc laetum Tyriisque diem Troiaque profectis esse velis, nostrosque huius meminisse minores. adit laetitiae Bacchus dator et bona Iuno, et vos o coetum, Tyrii, celebrite faventes. dixit, et in mensam laticum libavit honorem, primaque libato sumno tenus attigit ore; tum Bitiae dedit increpitans; ille inpiger hausit spumantem pateram et pleno se proluit auro; post alii proceres. cithara crinitus Iopas personat aurata, docuit quem maximus Atlas.
hic canit errantem lunam solisque labores, 
unde hominum genus et pecudes, unde imber et 
ignes, 
Arcturum pluviasque Hyadas geminosque Trione 
quid tantum Oceano properent se tinguere soles 
hiberni, vel quae tardis mora noctibus obstet. 
ingeminant plausu Tyrii, Troesque sequuntur. 
nec non et vario noctem sermone trahebat 
infelix Dido, longumque bibebat amorem, 
multa super Priamo rogitans, super Hectore multa 
nunc, quibus Aurorae venisset filius armis, 
nunc, quales Diomedis equi, nunc, quantus Achi: 
‘immo age, et a prima, dic, hospes, origine nobis 
insidias,’ inquit, ‘Danaum casusque tuorum 
erroresque tuos; nam te iam septima portat 
omnibus errantem terris et fluctibus aetas.’
LIBER SECUNDUS

CONTICUERE omnes, intentique ora tenebant. 
dinde toro pater Aeneas sic orsus ab alto:
"infandum, regina, iubes renovare dolorem,
Troianas ut opes et lamentabile regnum
eruerint Danai, quaeque ipse miserrima vidi,
et quorum pars magna fui. quis talia fando
Myrmidonum Dolopumve aut duri miles Ulixii
temperet a lacrimis? et iam nox umida caelo
praeclimat, suadentque cadentia sidera somnos.

sed si tantus amor casus cognoscere nostros,
et breviter Troiae supremum audire laborem,
quamquam animus meminisse horret luctuque refugit,
incipiam.

fracti bello fatisque repulsii
ductores Danaum, tot iam labentibus annis,
instar montis equum divina Palladis arte
aedificant, sectaque intexunt abiete costas:
votum pro reditu simulant; ea fama vagatur.
huc delecta virum sortiti corpora furtim
includunt caeco lateri, penitusque cavernas
ingentes uterumque armato milite complent.

est in conspectu Tenedos, notissima fama
insula, dives opum, Priami dum regna manebant,
nunc tantum sinus et statio male fida carinis:
huc se provecti deserto in litore condunt.
nos abiisse rati et vento petiisse Mycenas.
ergo omnis longo solvit se Teucria luctu:
panduntur portae; iuvat ire et Dorica castra
desertosque videre locos litusque relictum.
hic Dolopum manus, hic saevus tendebat Achilles;
classibus hic locus, his acie certare solebant.

pars stupet innuptae donum exitiale Minervae,
et molem mirantur equi; primusque Thymoetes
duci intra muros hortatur et arce locari,
sive dolo, seu iam Troiae sic fata ferebant.
at Capys, et quorum melior sententia menti,
aut pelago Danaum insidias spectaque dona
praecipitare iubent, subiectisque urere flammis:
aut terebrare cavas uteri et temptare latebras.
scinditur incertum studia in contraria vulgus.

primus ibi ante omnes, magna comitante caterva,

Laocoon ardens summa decurrit ab arce;
et procul: 'O miserī, quae tanta insanīa, civēs?
creditis a vectos hostes? aut uilla putatis
dona carere dolis Danaum? sic notus Ulixēs?
aut hoc inclusi ligno occultantur Achivi,
aut haec in nostros fabricata est machina muros
inspectura domos venturaque desuper urbi;
aut aliquis latet error: equo ne credite, Teucrī.
quidquid id est, tīmeo Danaos et dona ferentes.'
sic fatūs validis ingentem viribus hastam
in latus inque fēri curvam compagibus a l vum
contorsit. stetit illa tremens, uteroque recusso
insonuere cavae gemituque dedere cavernae.
et, si fata deum, si mens non lēva fuisset,
inpulerat ferro Argolicas foedere latebras;
Troiaque nunc staret, Priamique arx alta, manerēs.

ecce, manus iuvenem interea post terga revintundum
pastores magno ad regem clamore trahebant
Dardanidae, qui se ignotum venientibus ultero,
hoc ipsum ut strueret Troiamque aperiret Achivis,

obtulerat, fidens animi, atque in utrumque paratus,
AENEIDOS LIB. II

seu versare dolos, seu certae occumbere morti.
undique visendi studio Troiana iuventus
circumfusa ruit, certantque inludere capto.
accipe nunc Danaum insidias, et crimine ab uno
disce omnes.
namque ut conspectu in medio turbatus inermis
constitit, atque oculis Phrygia agmina circumspexit :
‘heu, quae nunc tellus,’ inquit, ‘quae me aequora
possunt.
accipere ? aut quid iam miser mihi denique restat, 70
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 :
‘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 inproba singet. 80
fando aliquod si forte tuas pervenit ad aures
Belidae nomen Palamedis et incluta fama
gloria, quem falsa sub proditione Pelasgi
insontem infando indicio, quia bella vetabat,
demisere neci, nunc cassum lumine lugent ;
illi me comitem et consanguinitate propinquum
pauper in arma pater primis hoc misit ab annis.
dum stabant regno incolumis, regumque vigebat
consiliis, et nos aliquod nomenque decusque
gessimus. invidia postquam pellacis Ulixi—
haud ignota loquor—superis concessit ab oris,
afflictus vitam in tenebris luctuque trahebam,
et casum insontis mecum indignabar amici.
nec tacui demens ; et me, fors si qua tulisset,
si patrios quam remeassem victor ad Argos,

76 omitted. 89 conciliis.
promisi ultorem, et verbis oedia aspera movi.
hinc mihi prima mali labes; hinc semper Ulixes
criminibus terrere novis; hinc spargere voces
in vulgum ambiguas, et quaerere conscius arma.
nec requievit enim, donec Calchante ministro—
sed quid ego haec autem nequiquam ingrata revolvo:
quidve moror, si omnes uno ordine habetis Achivos,
idque audire sat est? iamudum sumite poenas:
hoc Ithacus velit, et magno mercetur* Atridae."

tum vero ardemus scitari et quaerere causas,
ignari scelerum tantorum artisque Pelasgae.
prosequitur pavitans, et facto pectore fatur:
"saepe fugam Danai Troia cupiere relictam
moliri et longo fessi discedere bello;—
fecissentque utinam!—saepe illos aspera ponti
interclusit hiemps, et terruit Auster cunes.
praecipue, cum iam hic trabibus contextus acernis
staret equus, toto sonuerunt aethere nimbi.
suspendi Eurypylum scitatum oracula Phoebi
mittestis; isque adytis haec tristia dicta reportat:
sanguine placatis ventos et virgine caesa,
cum primum Iliacas Danai venistis ad oras:
sanguine quaerendi reditus, animaque litandum
Argolica. vulgi quae vox ut venit ad aures,
obstipuere animi, gelidusque per ima cucurrit
ossa tremor, cui fata parent, quem poscat Apollo.
hic Ithacus vatem magno Calchanta tumultu
protrahit in medios; quae sint ea numina divom,
flagitat. et mihi iam multi crudele caneunt
artificis scelus, et taciti ventura videbant.
bis quinque silet ille dies, tectusque recusat
prodere voce sua quemquam aut opposere morti.
vix tandem, magnis Ithaci clamoribus actus,
composito rumpit vocem, et me destinat arae.
adsensere omnes, et, quae sibi quisque timebat,
unius in miseri exitium conversa tulere.

105 casus. 114 scitantem.
iambque dies infanda aderat; mihi sacra parari,
et salae fruges, et circum tempora vitae.
eripui, fatare, leto me, et vincula rupi;
limosque lacus per noctem obscurus in ulva
delitui, dum vela darent, si forte dedissent.
nec mihi iam patriam antiquam spes ulla videndi,
nec dulces natos exoptatumque parentem;
quos illi fors et poenas ob nostra reposcent
effugia, et culpam hanc miserorum morte piabunt. 140
quod te per superos et conscia numina veri,
per, si qua est, quae restet adhuc mortalibus usquam
interomata fides, oro, miserere laborum
tantorum, miserere animi non digna ferentis.'

ter lacrimis vitam damus, et miserescimus ultro.
ipse viro primus manicas atque arma levari
vincula iubet Priamus, dictisque ita fatur amicis:
'quisquis es, amissos hinc iam obliviscere Graios:
noster eris; mihihae edissere vera roganti.
quo molem hanc inmanis equi statuere? quis
auctor?

quidve petunt? quae religio aut quae machina belli?
dixerat. ille dolis instructus et arte Pelasga,
sustulit exutas vincis ad sidera palmas:
'vos, aeterni ignes, et non violabile vestrum
testor numen,' ait, 'vos araes encesque nefandi,
quos fugi, vitiaeque deum, quas hostia gessi:
fas mihi Graiorum sacrae resolvire iura,
fas odisse viros, atque omnia ferre sub auras,
si qua tegunt: teneor patriae nec legibus ulla.
tu modo promissis maneas, servataque serves
Troia fidem, si vera feram, si magna rependam.

omnis spes Danaum et coepit fiducia belli
Palladis auxiliis semper stetit. inpius ex quo
Tydides sed enim scelerumque inventor Ulixes,
fatale adgressi sacrat avellere templo
Palladium, caesis summam custodibus arcis,

142 restat.
corripuere sacram effigiem, manibusque cruentis
virgineas ausi divae contingere vittas;
ex illo fluere ac retro sublapsa referri
spes Danaum; fractae vires, aversa deae mens.
nec dubiis ea signa dedit Tritonia monstris.
vix positum castris simulacrum: arsere coruscae
luminibus flammae arrectis, salsusque per artus
sudor iit, terque ipsa solo—mirabile dictu—
emicuit, parmaque ferens hastamque trementem.
externo temptanda fuga canit aequora Calchas;
nec posse Argolicis excindi Pergama telis,
omena 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
inprovis aderunt. ita digerit omen Calchas.
hanc pro Palladio moniti, pro numine laeso
effigiem statuere, nefas quae triste piaret:
hanc tamen inmensam Calchas attollere molem
roboribus textis, caeleoque educere iussit,
ne recipi portis, aut duci in moenia possit,
neu populum antiqua sub religione tueri.
nam si vestra manus violasset dona Minervae,
tum magnum exitium—quod di prius omen
ipsum
convertant!—Priami imperio Phrygibusque futurum
sin manibus vestris vestram ascendisset in urbem,
ultro Asia magni Pelopea ad moenia bello
venturam, et nostros ea fata manere nepotes.

his aliud maius miseris multoque tremendum
obicitur magis, atque improvida pectora turbat.

Laocoon, ductus Neptuno sorte sacerdos,
sollemnes taurum ingentem mactabant ad aras.
ecce autem gemini a Tenedo tranquilla per alta—
horresco referens—inmensis orbibus angues
incumbunt pelago, pariterque ad litora tendunt;
pectora quorum inter fluctus arrecta iubaeque
sanguineae superant undas; pars cetera pontum
pone legit, sinuantque inmensa volumine terga;
fit sonitus spumante salo. iamque arva tenebant,
ardentesque oculos suffecti sanguine et igni
sibila lambebant linguis vibrantibus ora.
diffugimus visu exsangues: illi agmine certo
Laocoonta petunt; et primum parva duorum
corpora natorum serpens amplexus uterque
iniplicat, et miseros morsu depascitur artus;
post ipsum, auxilio subeuntem ac tela ferentem,
corripiunt, spirisque ligant ingentibus; 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 excissit cervice securim.
at gemini lapsu delubra ad summam dracones
effugiunt, saevaeque petunt Tritonidis arcem,
sub pedibusque deae, clipeique sub orbe teguntur.
tum vero tremefacta novus per pectora cunctis
insinuat pavor; et scelus expendisse merentem
Laocoonta ferunt, sacrum qui cuspidc robur
laeserit, et tergo sceleratam intorsérit hastam.
ducendum ad sedes simulacrum, orandaque divae
numina conclamant.
dividimus muros et moenia pandimus urbis.
accingunt omnes operi, pedibusque rotarum
subiciunt lapsus, et stutpea vincula collo
intendunt. scandit fatalis machina muros,
226 diffugiunt.
feta armis: pueri circum innuptaeque puellae
sacra canunt, funemque manu contingere gaudent.
illa subit, mediaeque minans inlabitur urbi.
o patria, o divom domus Ilium, et incluta bello
moenia Dardanidum! quater ipso in limine portae
substitit, atque utero sonitum quater arma dedere.
instamus tamen inmemores caecique fureore,
et monstrum infelix sacrata sistimus arce.
tunc etiam fatis aperit Cassandra futuries
ora, dei iussu non umquam credita Teucris.
nos delubra deum miseri, quibus ultimus esset
ille dics, festa velamus fronde per urbem.

vertit tur interea caelum, et ruit Oceano nox,
involvens umbra magna terramque polumque
Myrmidonumque dolos; fusi per moenia Teuci
continuere; sopor fessos complectitur artus.
et iam Argiva phalanx instructis navibus ibat.
a Tenedo tacitae per amica silentia lunae
litora nota petens, flammis cum regia puppis
extulerat, fatisque deum defensus iniquis
inclusos utero Danaos et pinea furtim
laxat claustra Sinon. illos patefactus ad auras
reddit equus, lactique 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 omnes
accipiunt socios, atque agmina conscia iungunt.

tempus erat, quo prima quies mortalibus aegris
incipit, et dono divom gratissima serpit.
in somnis, ecce, ante oculos maestissimus Hector
visus adesse mihi, largosque effundere fletus,
raptatus bigis, ut quondam, aterque cruento
pulvere, perque pedes traiecutus lora tumentes.

251 magnam.
hei mihi, qualis erat! quantum mutatus ab illo
Hectore, qui redit exuvias indutus Achilli,
vel Danaum Phrygios iaculatus puppibus ignes!
qualentem barbam, et concretos sanguine crimines,
vulneraque illa gerens, quae circum plurima muros
accepit patrios.  ulter flens ipse videbar
compellare virum, et maestas expromere voces:
'o lux Dardaniac, spes o fidissima Teucrum,
qua tantae tenuere morae? quibus Hector ab oris
expectate venis? ut te post multa tuorum
funera, post varios hominumque urbisque labores
defessi aspicimus! quae causa indigna serenos
foedavit vultus? aut cur haec vulnera cerno?'
ille nihil, nec me quaerentem vana moratur,
se 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 hac defensa fuissent.
sacra suosque tibi commendat Troia Penates;
hos cape fatorum comites; his moenia quare
magna, pererrato statues quae denique ponto.'
sic ait, et manibus vittas Vestamque potentem
aeternumque adytis effert penetrabilibus ignem.
diverso interea miscentur moenia luctu;
et magis atque magis, quamquam secreta parentis
Anchisae domus arboribusque obtecta recessit,
clarescunt sonitus, armorumque ingruit horizon.
excutior somno, et summi fastigia tecti
ascensus supero, atque arrectis auribus adsto;
in segetem veluti cum flamma furentibus Austris
incidunt, aut rapidus montano flumine torrens
sternit agros, sternen satla laeta boumque labores,
praecipitesque trahit silvas, stupet inscius alto
acciens sonitum saxi de vertice pastor.
tum vero manifesta fides, Danaumque patescunt
insidiae. iam Deiphobi dedit ampla ruinam
Vulcano superante domus; iam proximus ardet
Ucalegon; Sigea igni freta lata relucent:
exoritur clamorque virum clangorque tubarum.
arma amens capio; nec sat rationis in armis;
sed glomerare manum bello et concurrere in arcem
cum sociis ardent animi. furor iraque mentem
praecipitans, pulchrumque mori succurrit in armis.
ecce autem telis Panthus elapsus Achivum,
Panthus Othyades, 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
Dardaniac. 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 bipotentibus adsunt,
milia quot magnis umquam venere Mycenis;
obedere alii telis angusta viarum
oppositi; stat ferri acies mucrone coruso
stricta, parata neci; vix primi proelia temptant
portarum vigiles, et caeco Marte resistunt.’
talibus Othyadae dictis et numine divom
in flammis et in arma feren, quo tristis Erinyes,
quo fremitus vocat et sublatus ad aetheram clamor.
addunt se socios Rhipeus 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,
infelix, qui non sponsae praecerta furentis
audierit.
quos ubi consertos audere in proelia vidi, incipio super his: 'iiuenes, fortissima frustra pectora, si vobis audentem extrema cupidum certa sequi, quae sit rebus fortuna videtis: excessere omnes, adytis arisque relictis, di, quibus imperium hoc steterat; succurritis urbi incensae: moriamur, et in media arma ruamus. una salus victis nullam sperare salutem.'

sic animis iuvenum furor additus. ande, lupi ceu raptore atra in nebula, quos inproba ventris exigit caecos rabies, catulique relictis faucibus exspectant siccis, per tela, per hostes vadimus, haud dubiam in mortem, mediaeque tenemus urbem ite: nox atra cava circumvolat umbra. quis cladem illius noctis, quis funera fando explicet, 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 praecordia virtus, victoresque cadunt Danaei. crudelis ubique luctus, ubique pavor, et plurima mortis imago.

primus se, Danaum magna comitante caterva, Androgateos offerit nobis, socia agmina credens inscius, atque ultro verbis compellat amicis: 'festinate, viri. nam quae tam scra moratur sogneties? aliis rapiunt incensa feruntque Pergama; vos celsis nunc primum a navibus itis!'
dixit; et extemplo—neque enim responsa dabantur fida satis—sensit medios delapsus in hostes, obstipuit, retroque pedem cum voce repressit. improvissum aspris veluti qui sentibus anguem pressit humi nitens, trepidusque repente refugit attentem iras, et caerula colla tudentem; haud secus Androgateos visu tremefactus abibat.

349 audendi.
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. ilicet obruimur numero: primusque Coroebus Peneleï dextra divae armipotentis ad aram procumbit; cadit et Rhipeus, iustissimus unus qui fuit in Teucris et servantissimus aequi—dis aliter visum—pereunt Hypanisque Dymasque, confixi a sociis; nec te tua plurima, Panthu, labentem pietas, nec Apollinis infula texit. Iliaci cineres, et flamma extrema meorum, testor, in occasu vestro nec tela nec uillas vitavisse vices Danaum, et, si fata fuissent ut caderem, meruisse manu. divellimur inde, Iphitus et Pelias mecum, quorum Iphitus aevo iam gravior, Pelias et vulnere tardus Ulixi; protinus ad sedes Priami clamore vocati. hic vero ingentem pugnam, ceu cetera nusquam bella forent, nulli tota morerentur in urbe, sic Martem indomitum, Danaosque ad tecta ruentes cernimus, obsessumque acta testudine limen. haerent parietibus scalae, postesque sub ipsos nituntur gradibus, clipeosque ad tela sinistris protecti obiciunt, prescant fastigia dextris. Dardanidae contra turres ac tecta domorum culmina convellunt: his se, quando ultima cernunt, extrema iam in morte parant defendere telis; auratasque trabes, veterum decora alta parentum, devolvunt: alii strictis mucronibus imas obsedere fores; has servant agmine denso. instaurati animi, regis succurrere tectis, auxilioque levare viros, vimque addere victis. limen erat caecaque fores et pervius usus tectorum inter se Priami, postesque relict i
a tergo, infelix qua se, dum regna manebant,
saepeius Andromache ferre incomitata solebat
ad soceros, et avo puerum Astyanacta trahebat.
evado ad summis fastigia culminis, unde
tela manu miser iactabant inrita Teucri.
turrim in praeципiti stantem summisque sub astra
eductam tectis, unde omnis Troia videri
et Danaum solitae naves et Achaica castra,
adgressi ferro circum, qua summa labantes
iuncturas tabulata dabant, convellimus altis
sedibus, inpulumusque: ea lapsa repente ruinam
cum sonitu trahit, et Danaum super agmina late
incidit: ast alii subeunt: nec saxa, nec ullum
telorum interea cessat genus.
vestibulum ante ipsum primoque in limine Pyrrhus
exsultat telis et luce coruscus aëna:
qualis ubi in lucem coluber mala gramina pastus,
frigida sub terra tumidum quem bruma tegebat,
nunc positis novus exuviis nitidusque iuventa,
lubrica convolvit sublato pectore terga
arduus ad solem, et linguis micat ore trisulcis.
una ingens Periphas et equorum agitator Achillis
armiger Automedon, una omnis Scyria pubes
succeedunt tecto, et flammas ad culmina iactant.
ipse inter primos correta dura bipenni
limina perumpit, postesque 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 penetralia regum,
armatosque vident stantes in limine primo.
at domus interior gemitu miseroque tumultu
miscetur; penitusque cavae plangoribus aedes
femineis ululant; ferit aurea sidera clamor.
tum pavidae tectis matres ingentibus errant,
amplexaeque tenent postes, atque oscula figurant.
instat vi patria Pyrrhus; nec claustria, neque ipsi
AENEIDOS LIB. II

es sufferre valent. labat ariete crebro
et emoti procumbunt cardine postes.
vi : rumpunt aditus, primosque trucidant
Danai, et late loca milite complent.
aggeribus ruptis cum spumeus amnis
ppositasque evicit gurgite moles,
in arva furens cumulo, camposque per omnes
abulis armenta trahit. vidi ipse furentem
Neoptolemum, geminosque in limine Atridas :
[ecubam centumque nurus, Priamumque per
as
ne foedantem quos ipse sacraverat ignes.
aginta illi thalami, spes tanta nepotum,
co postes auro spoliisque superbì,
uere : tenent Danai, qua deficit ignis.
ten et Priami fuerint quae fata, requiras.
ti captac case convulsaque vidit
tectorum, et medium in penetralibus hostem,
iu senior desueta trementibus aevo
dat nequiquam umeris, et inutile ferrum
r, ac densos fertur moriturus in hostes.
s in mediis nudoque sub aetheris axe
ara fuit iuxtaque veterrima laurus,
sens arae atque umbra complexa Penates.
scuba et natae nequiquam altaria circum,
sites atra ceu tempestate columbae,
sae et divom amplexae simulacra sedebant.
autem sumptis Priamum iuvenilibus armis
ät, 'quae mens tam dira, miserrime coniunx,
his cingi telis ? aut quo ruis ?' inquit.
li auxilio, nec defensoribus isti
s eget ; non, si ipse meus nunc adforet Hector.
ndem concede ; haec ara tuebitur omnes,
riere simul.' sic ore effata recepit
et sacra longaeicum in sede locavit.
autem elapsus Pyrrhi de caede Polites,
torum Priami, per tela, per hostes
porticibus longis fugit, et vacua atria lustrat
saucius. illum ardens infesto vulnere Pyrrhus
insequitur, iam iamque manu tenet et premit hasta.
ut tandem ante oculos evasit et ora parentum,
concit, 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
feci, et patrios foedasti funere vultus.
at non ille, satum quo te mentiris, Achilles
talis in hoste fuit Priamo; sed iura fidemque
suppllicis erubuit, corpusque exsangue sepulchro
reedit Hectoreum, meque in mea regna remisit.’
sic fatus senior, telumque inbelle sine ictu
coniecit, rauco quod protinus aere repulsum,
et summo clipei nequiquam umbone pependit.
cui Pyrrhus: ‘referes ergo haec, et nuntius ibis
Pelidae genitori; illi mea tristia facta
degeneremque Neoptolemum narrare memento.
nunc morere.’ hoc dicens, altaria ad ipsa tre-
mentem
traxit et in multo lapsantem sanguine nati,
inpublicue 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,
avulsumque umeris caput, et sine nomine corpus.
at me tum primum saevus circumstetit horror.
obstipui; subit cari genitoris imago,
ut regem aeque evm crudeli vulnere vidi
vitam exhalantem; subit deserta Creusa,
et direpta domus, et parvi casus Iuli.
respondio, et quae sit me circum copia lustro.
deseruere omnes defessi, et corpora saltu
ad terram misere aut ignibus aegra dedere.

iamque adeo super unus eram, cum limina Vestae
servantem et tacitam secreta in sede latentem
Tyndarida aspicio; dant clara incidia lucem
erranti passimque oculos per cuncta fereni.
illa sibi infestos eversa ob Pergama Teucros,
et poenas Danaum et deserti coniugis iras
praemetuens, Troiae et patriae communis Erinys,
abdiderat sese, atque aris invisa sedebat.

erarsere ignes animo; subit ira cadentem
ulcisci patriam, et sceleratas sumere poenas:
'sclicet haec Spartam incolum patriasque Mycenas
aspicet, partoque ibit regina triumpho?
coniugiumque domumque patres natosque videbit,
lladium turba et Phrygiis comitata ministris?
occiderit ferro Priamus? Troia arserit igni?
Dardanum toties sudarit sanguine litus?
nonitam, namque, etsi nullum memorabile nomen
feminea in poena est nec habet victoria laudem,
exitinisse nefas tamen et sumpissse merentes
laudabor poenas, animumque exp Deleting 581.3
ultriciis flammae, et cineres satiasse meorum.'
talia iactabam, et furiata mente ferebar,
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; dextraqueprehensum
continuit, roseoque haec insuper addidit ore:
'nate, quis indomitas tantus dolor excitat iras?
quid furis? aut quonam nostri tibi cura recessit?
non prius aspicies, ubi fessum actate parentem
liquevis Anchisen? superet coniunxne Creusa,
Ascaniusque puer? quos omnes undique Graiae
circumerrant acies, et, ni mea cura resistat,
iam flammae tulerint inimicus et hauserit ensis. non tibi Tyndaridis facies invisa Lacaenae, culpatusve Paris, divom inclementia, divom, has evertit opes, sternitque a culmine Troiam. aspice—namque omnem, quae nunc obducta tuent mortales hebetat visus tibi et umida circum caligat, nubem eripiam: tu ne qua parentis iussa time, neu praeceptis parere recusa—hic, ubi disiectas moles avulsaque saxis saxa vides, mixtoque undantem pulvere fumum, Neptunus muros magnoque emota tridenti fundamenta quatit, totamque a sedibus urbem eruit. hic Iuno Scaces saevissima portas prima tenet, sociumque furens a navibus agmen ferro accincta vocat.

iam summas arces Tritonia, respice, Pallas insedit, nimbo effulgens et Gorgone saeva. ipse Pater Danais animos viresque secundas sufficit; ipse deos in Dardana suscitat arma. cripes, nate, fugam, finemque inpone labori. nusquam abero, et tutum patrio te limine sistam.' dixerat; et spissis noctis se condidit umbris. apparent dirae facies, inimicaque Troiae numina magna deum.

tum vero omne mihi visum considere in ignes 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, vulneribus donec paulatim evicta supremum congestuit traxitque iugis avulsa ruinam. descendo, ac ducente deoflammam inter et hostes expeditor; dant tela locum, flammaeque recedunt.

atque ubi iam patriae perventum ad limina sedis antiquasque domos, genitor, quem tollere in altos

616 limbo. 632 dea.
optabam primum montes 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 caelicolae 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 divom pater atque hominum rex fulminis adflavit ventis, et contigit igni.'

talia perstabat memorans, fixusque manebat. nos contra effusi lacrimis, coniunxque Creusa Ascaniusque omnisque domus, ne vertere secum cuncta pater fatoque urguenti 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 relictum 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,

ianque aderit multo Priami de sanguine Pyrrhus, natum ante ora patris, patrem qui obruncat ad aras. hoc erat, alma parents, quod me per tela, per ignes cripis, ut mediis hostem in penetralibus, utque Ascanium patremque meum iuxtaque Creusam alterum in alterius mactatos sanguine cernam?

arma, viri, ferte arma: vocat lux ultima victos. reddite me Danais; sinite instaurata revisam proelia. numquam omnes hodie moriemur inulti.'

hinc ferro accingor rursus, clipeoque sinistram

667 mactato.
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 relinquor;
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 molles
lambere flamma comas, et circum tempora pasci.
nos pavid i trepidare metu, crinemque flagrantem
excutere, et sanctos restinguere fontibus ignes.
at pater Anchises oculos ad sidera laetus
extulit, et caelo palmas cum voce tetendit:
'Iuppiter omnipotens, precibus si flecteris uillis,
aspice nos—hoc tantum—et, si pieta te meremur, da deinde auxilium. Pater, atque haec omnia firma.
vix ea fatus erat senior, subitoque fragore
intonuit laevum, et de caelo lapsa per umbras
stella facem ducens multa cum luce currit.
illum, summa super labentem culmina tecti,
cernimus Idaca claram se condere silica,
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 duciti
adsum,
di patrii; servate domum, servate nepotem;
vestrum hoc augurium, vestroque in numine Tro
est.

cedo equidem, nec, nate, tibi comes ire recuso,
dixerat ille; et iam per moenia clarior ignis

680 subito. 683 molli.
AENEIDOS LIB. II

auditur, propiusque aestus incendia volvunt. 
‘ergo age, care pater, cervici inponere nostrae; 
ipse subibo umbris, nec me labor iste gravabit; 
quo res cumque cadent, unum et commune periclum, 
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 Cereris, iuxtaque antiqua cupressus, 
religione patrum multos servata per annos: 
hanc ex diverso sedem veniemus in unam. 
tu, genitor, cape sacra manu patriosque Penates; 
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 leonis; 
succedoque oneri. dextrae se parvus Iulus 
implicuit, sequiturque patrem non passibus acquis: 
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 
suspensum et pariter comitique onerique timentem. 
iamque propinquabam portis, omnemque videbar 
evassisse viam, subito cum creber ad aures 
visus adesse pedum sonitus, genitorque per umbram 
prospiciens, ‘nate,’ exclamat, ‘fuge, nate; propin- 
quant; 
ardentes cliepos 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! misero coniunx fatone erepta Creusa 
substitit? erravitne via seu lassa resedit?
incertum; nec post oculus est redditta nostris.
nec prius amissam respexi, animumve reflexi, quam tumulum antiquae Ceres sede mendelque sacrata venimus: hic demum collectis omnibus una defuit, et comites natumque virumque sefallit. quem non incusavi amens hominumque deorumque aut quid in eversa vidi crudelius urbe? Ascanium Anchisenque patrem Teucrosque Penates commendo sociis, et curva valle recondo; ipse urbem repeto, et cingor fulgentibus armis. stat casus renovare omnes, omnemque 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 animos, simul ipsa silentia terrent. inde domum, si forte pedem, si forte, tulisset, me refero. inrnerant Danai, et tectum omi tenebant. ilicet ignis edax summa ad fastigia vento volvitur; exsuperant flammae; fuit aestus ad aura procedo, et Priami sedes arcemque reviso. et iam porticibus vacuis Iunonis asylo custodes lecti Phoenix et dirus Ulixes praedam adservabant. huc undique Troia gaza incensis crepta adytis mensaeque deorum cratersque auro solidi captivaque vestis congerituir. pueri et pavidae longo ordine matres stant circun. ausus quin etiam voces iactare per umbra inplevi 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 haesi tum sic adfari, et curas his demere dictis:

755 animo.
AENEIDOS LIB. II

‘quid tantum insano iuvat indulgere dolori,
o dulcis coniunx? non haec sine numine divom eveniunt: nec te hinc comitem asportare Creusam fas aut ille sinit superi regnator Olympi.

longa tibi exsilia, et vastum maris aequor arandum,
et terram Hesperiam venies, ubi Lydias arva
inter opima virum leni fluit agmine Thybris;
illic res laetae regnumque et regia coniunx
parta tibi; lacrimas dilectae pelle Creuseae.
non ego Myrmidonum sedes Dolopumve superbas
aspiciam, aut Grais servitum matribus ibo,
Dardanis, et divae Veneris nurus:
se me magna deum Genetrix his detinet oris.
iamque vale, et nati serva communis amorem.’
haec ubi dicta dedit, lacrimantem et multa volen-
tem
dicere deseruit, tenuesque recessit in auras.

ter conatus ibi collo dare brachia circum;
ter frustra comprensa manus effugit imago,
par levibus ventis, volucrique simillima somno.
sic demum socios consumpta nocte reviso.
atque hic ingentem comitum adfluxisse novorum
invenio admirans numerum, matresque virosque,
collectam exsilio pubem, miserabile vulgus.
undique convenere, animis opibusque parati,
in quascumque velim pelago deducere terras.
iamque iugiis summac surgebat Lucifer Idae,
ducebatque diem; Danaique obsessa tenebant
limina portarum, nec spes opis ulla dabatur:
cessi, et sublato montes genitore petivi.’

778 c. hinc portare. hinc asportare. 783 res Italae.
LIBER TERTIUS

"Postquam res Asiae Priamique evertere gentem
inmeritam visum superis, ceciditque superbum
Ilium et omnis humo fumat Neptunia Troia,
diversa exsilia et desertas quaerere terras
auguriis agimur divom, classemque sub ipsa
Antandro et Phrygiae molimur montibus Idae,
icerti quo fata ferant, ubi sistere detur,
contrahimusque viros. vix prima inceperat aestas,
et pater Anchises dare fatis vela iubebat,
litora cum patriae lacrimans portusque relinquo
et campos, ubi Troia fuit. feror exsul in altum
cum sociis natoque, Penatibus et magnis dis.

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.

sacra Dionaeae matri divisque ferebam
auspicibus coeptorum operum, superoque nitentem
caelicolum regi mactabam in litore taurum.
forte fuit iuxta tumulus, quo cornea summo
virgulta et densis hastilibus horrida myrtus.
accessi, viridemque ab humo convellere silvam
conatus, ramis tegerem ut frondentibus aras,
horrendum et dictu video mirabile monstrum.

nam quae prima solo ruptis radicibus arbos
vellitur, huic atro liquuntur sanguine guttae et terram tabo maculant. mihi frigidus horror membra quatit, gelidusque coit formidine sanguis. 30 rursus et alterius lentum convellere vimen insecur et causas penitus temptare latentes; ater et alterius sequitur de cortice sanguis. multa movens animo Nymphas venerabar agrestes Gradivumque patrem, Getricis qui praesidet arvis, 40 rite secundarent visus omenque levarent. tertia sed postquam maiore hastilia nisu adgressior genibusque adversae obluctor harenae,— eloquar an sileam?—gemitus lacrimabilis imo auditur tumulo, et vox reddita fertur ad aures: quid miserum, Aenea, laceras? iam parce sepulto, parce pias scelerare manus: non me tibi Troia externum tulit aut cruor hic de stipite manat. heu! fuge crudeles terras, fuge litus avarum. nam Polydorus ego: hic confixum ferrea texit telorum seges et iaculis increvit acutis. tum vero ancipiti mentem formidine pressus obstipui steteruntque comae et vox faucibus haesit. 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 Teucrum, et fortuna recessit, res Agamemnonias victriciaque arma secutus, fas omnè abruptit; Polydorus obturcat, et auro vi potitur. 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, 60 linqui pollutum hospitium et dare classibus Austros. ergo instauramus Polydoro funus, et ingens 61 linquere.
aggeritur tumulo tellus; stant Manibus arae
ciaeruleis maestae vittis atraque cuppresso,
et circum Iliaedes 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,
deductum socii naves et litora complent.
provehimus portu, terraque urbesque recedunt.
sacra mari colitur medio gratissima tellus
Nereidum matri et Neptuno Aegaeo,
quam pius Arcitenens oras et litora circum
erantem Mycono e celsa Gyaroque revinxit
inmotamque coli dedit et contemnere ventos.
huc fero, haec fessos tuto placidissima portu
accipit. egressi veneramur Apollinis urbe.
rex Anius, rex idem hominum Phoebique sacerdos,
vittis et sacra redimitus tempora lauro
occurrunt, veterem Anchisen adgnovit amicum.
iungimus hospicio dextrae et tecta subimus.

templa dei saxo venerabat structa vetusto:
'da propiam, Thymbrae, domum; da moenia fessis
et genus et mansuram urbem; serva altera Troiae
Pergama, reliquias Danaum atque inmitis Achilli.
 quem sequimur? quoque ire iubes? ubi ponere sedes?
da, pater, augurium atque animis inlabere nostris.'
vix ea fatus cram: tremere omnia visa repente,
liminaque laurusque dei, totusque moveri
mons circum et mugire adytis cortina reclusis.
submissi petimus terram, et vox furtur ad aures:
'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,
75 Arquitenens.  82 adgnoscit.
AENEIDOS LIB. III

et nati natorum et qui nascentur ab illis.
haec Phoebus; mixtoque ingens exorta tumultu
laetitia, et cuncti quae sint ea moenia quaerunt,
quod Phoebus vocet errantes iubeatque reverti.
tum genitor, veterum volvens monimenta virorum,
‘audite, o proceres,’ ait, ‘et spes discite vestras.
Creta Io vis magni medio iacet insula ponto,
mons Idaeus ubi et gentis cunabula nostra.
centum urbes habitant magnas, uberrima regna;
maximus unde pater, si rite audita recordor,
Teucrus Rhoeteas primum est advocatus ad aras
optavitque locum regno. nondum Ilium et arces
Pergameae steterant; habitabant vallibus imis.
hinc Mater cultrix Cybeli Corybantiae aera
Idaeumque nemus; hinc fida silentia sacrati,
et iuncti curru dominae subiere leones.
ergo agite, et, divom ducunt qua iussa, sequamur;
placemos 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,
ignam Hiemi pecudem, Zephyris felicibus album.
fama volat pulsum regnis cessisse paternis
Idomenea ducem, desertaque litora Cretae,
hoste vacare domos, sedesque adstare relictas.
linquimus Ortygiae portus pelagoque volumus,
bacchantamque iugis Naxon viridemque Donusam,
Olearon niveamque Paron sparsasque per acquir
Cycladas et crebris legitimus freta concita terris.
nauticus exoritur vario certamine clamor;
hortantur socii Cretam proavosque petamus.
prosequitur surgens a puppi ventus euntes,
et tandem antiquis Curetum adlabimur oris.
ergo avidus muros optatae molior urbis
Pergameamque voco, et lactam cognomine gentem

1 1 1 Cybelae. 1 2 7 consita.
hortor amare focos arcemque attollere tectis. iamque fere sicco subductae litore puppes; conubiiis arvisque novis operata iuventus; iura domoque dabam; subito cum tabida men corrupto caeli tractu miserandaque venit arboribusque satisque lues et letifer annus. linquebant dulces animas aut aegra trahebant corpora; tum steriles exurere Sirius agros; arebant herbae et victum seges aegra negabat. rursus ad oraclum Ortygiae Phoebumque reme hortatur pater ire mari veniamque precari, quam fessis finem rebus ferat, unde laborum temptare auxilium iubeat, quo vertere cursus.

nox erat, et terris animalia somnus habebat: effigies sacrae divom Phrygique Penates, quos mecum a Troia mediisque ex ignibus urbi extuleram, visi ante oculos adstare iacentis in somnis, multo manifesti lumine, qua se plena per insertas fundebat luna fenestras; tum sic adsari et curas his demere dictis:

'quod tibi delato Ortygiam dicturus Apollo est, hic canit, et tua nos en ultro ad limina mittit. nos te Dardania incensa tuaque arma secuti, nos tumidum sub te permensi classibus aequor, idem venturos tollemus in astra nepotes imperiumque urbi dabimus. tu moenia magni magna para, longumque fugae ne linque labor mutandae sedes. non haec tibi litora suasit Delius aut Cretae iussit considere Apollo. est locus, Hesperiam Grai cognomine dicunt, terra antiqua, potens armis atque ubere glebae Oenotri coluere viri; nunc fama minores Italiam dixisse ducis de nomine gentem:

hae nobis propriae sedes, hinc Dardanus ortus, Iasiusque pater, genus a quo principe nostrum. surge age et haec laetus longaevo dicta parenti 146 temptari. 166 duxisse.
HAUD dubitanda refer: Corythum terrasque requirat Ausonias. Dictaea negat tibi Iuppiter arva. talibus attonitus visis et voce deorum—nec sopor illud erat, sed coram adgnoscere vultus 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 intemerata focis. perfecto lactus honore Anchisen facio certum remque ordine pando. adgnovit prolem ambiguam geminosque parentes seque novo veterum deceptum errore locorum. tum memorat: 'nate, Iliacis exercite fatis, sola mihi tales casus Cassandra canebat. nunc repeto haec generi portendere debita nostro, et saepe Hesperiam, saepe Itala regna vocare. sed quis ad Hesperiae venturos litora Teucros crederet? aut quem tum vates Cassandra moveret? cedamus Phoebo et moniti meliora sequamur.' sic ait, et cuncti dicto paremus ovantes. hanc quoque deserimus sedem, paucisque relictis vela damus vastumque cava trabe currimus aequor. postquam altum tenuere rates nec iam ampius ullae apparent terrae, caelum undique et undique pontus, tum mihi caeruleus supra caput adstitit imber noctem hiememque ferens, et inhorruit unda tenebris. continuo venti volvunt mare magnaque surgunt aequora; dispersi iactamus gurgite vasto; involvere diem nimbi, et nox umida caelum abstulit; ingeminent abruptis nubibus ignes. executimur cursu et caecis erramus in undis. ipse diem noctemque negat discernere caco nec meminisse viae media Palinurus in unda. tres adeo incertos caeca caligine solese erramus pelago, totidem sine sidere noctes. quarto terra die primum se attollere tandem visa, aperire procul montes ac volvere fumum.
vela cadunt, remis insurgimus, haud mora, nautae adnixi torquent spumas et caerulea verrunt.

servatum ex undis Strophadum me litora primum excipiunt. Strophades Graio stant nomine dictae, insulae Ionio in magno, quas dira Celaeno Harpyiaeque colunt aliae, Phineia postquam clausa domus mensasque metu liquere priores. tristiis haud illis monstrum, nec saevior ulla pestis et ira deum Stygiis sese extulit undis. virginei volucrum vultus, foedissima ventris proluvies, uncaeque 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 prædamque Iovem: tum litore curvo exstruimusque toros dapibusque epulamur opinis. at subitae horrifício lapsu de montibus adsunt Harpyiae et magnis quatiunt clangoribus alas, diripiuntque dapes contactuque omnia foedant inmundo; 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 prædam pedibus circumvolat uncis, polluit ore dapes. sociis tunc arma capessant edico, et dira bellum cum gente gerendum. haud secus ac iussi faciunt, tectosque per herbam disponuntenses et scuta latentia condunt. ergo ubi delapsae sonitum per curva dedere litora, dat signum specula Misenus ab alta aere cavo. invadunt socii et nova proelia temptant obscenas pelagi ferro foedare volucres.

sed neque vim plumis  ullam nec vulnera tergo

209 prima. 210 accipiunt. 230 clausam.
accipiant, celerique fuga sub sidera lapsae
semesam praedam et vestigia foeda relinquunt.
una in praecelsa consedit rupe Celaeno,
inflfix vates, rumpitque hanc pectore vocem:
'bellum etiam pro caede boum stratisque iuvencis,
Laomedontiadae, bellumne inferre paratis
et patrio Harpyias insontes pellere regno?
accipite ergo animis atque haec mea figite dicta, 250
quae Phoebi Pater omnipotens, mihi Phoebus
Apollo
praedixit, vobis Furiarum ego maxima pando.
Italiam cursu petitis, ventisque vocatis
ibitis Italiam portusque intrare licebit;
se non ante datam cingetis moenibus urbem,
quam vos dira fames nostraeque iniuria caedis
ambas subigat malis absurmere mensas.'
dixit, et in silvam pinnis ablata refugit.
at sociis subita gelidus formidine sanguis
deriguit: cecidere animi, nec iam amplius armis 260
sed votis precibusque iubent exposcere pacem,
sive deae seu sint dirae obscenaeque volucres.
et pater Anchises passis de litore palmis
numina magna vocat meritosque indicit honores:
'di prohibete minas; di talem avertite casum
et placidi servate pios.' tum litore funem
deripere excusosque iubet laxare rudentes.
tendunt vela Noti; fugimus spumantibus undis,
qua cursum ventusque gubernatorque vocabat.
im medio apparat fluctu nemorosa Zacynthos
Dulichiumque Sameque et Neritos ardua saxis.
effugimus scopulos Ithaca, Laërtia 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 iacitur, stant litore puppes.
ergo insperata tandem tellure potiti
lustramurque Iovi votisque incendimus aras
Actiaque Iliacis celebramus litora ludis.
exercet patrias oleo labente palaestras
nudati socii; iuvat evasisse tot urbes
Argolicas mediosque fugam tenuisse per hostes.
interea magnum sol circumvolvit annum,
et glacialis hiemps 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 transtris.
certatim socii feriunt mare et aequora verrunt.
protinus aërias Phaeacum abcondimus arces
litoraque Epiri legimus portuque subimus
Chaonio et celsam Buthroti accedimus urbem.
hic incredibilis rerum fama occupat aures,
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.
progresdior portu, classes et litora linquens,
sollemnes cum forte dapes et tristia dona
ante urbem in luco falsi Simoëntis ad undam
libabat cineri Andromache Manesque vocabat
Hectoreum ad tumulum, viridi quem caes
inanem
et geminas, causam lacrimis, sacraverat aras.
ut me conspexit venientem et Troïa 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 adfors,
nate dea? vivisne? aut, si lux alma recessit,
Hector ubi est?' dixit, lacrimasque effudit et omn
292 portus Chaonios.
inplevit clamore locum. vix paucà 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 satís fortuna revisit?
Hectoris Andromache Pyrrhin’ conubia servas?’
deicet vultum et demissa voce locuta est:
‘o felix una ante alias Priameïa 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 eniæae, tulimus; qui deinde secutus
Ledaem Hermionen Lacedaemoniosque hymenaeos
me famulo famulamque Heleno transmisit habendam.
ast illum ereptae magno flammatum amore
coniugis et scelerum Furiis agitatus Orestes
excipit incautum patriasque obtuncat ad aras.
morte Neoptolemi regnorum reddità cessit
pars Heleno, qui Chaonios cognomine campos
Chaoniamque omnem Troiano a Chaone dixit,
Pergamaque Iliacamque iugis hanc addidit arcem.
sed tibi qui cursori venti, quae fata dedere?
aut quisnam ignarum nostris deus appulit oris?
quid puer Ascanius? superatne et vescitur aura?
quem tibi iam Troia—
ecqua tamen puero est amissae cura parentis?
ecquid in antiquam virtutem animisque viriles
et pater Aeneas et avunculus excitat Hector?’
talia fundebat lacrimans longosque ciebat
incassum fetus, cum sese a moenibus heros
Priamides multis Helenus comitantibus adfert
adgnoscitque suos laetusque ad limina ducit,
et multum lacrimas verba inter singula fundit.

319 Andromach. 330 inflammat. 348 lacrimas.
procedo, et parvam Troiam simulataque magnis Pergama et arentem Xanthi cognomine rivum adgnosco Scaeaque amplctor limina portae. nec non et Teucro socias simul urbe fruuntur. illos porticibus rex accipiebat in amplis: aulai medio libabant pocula Bacchi inpositis auro dapibus paterasque tenebant.
iamque dies alterque dies processit, et aurae vela vocant tumidoque inflatur carbasus Austro: his vatem adgredivit dictis ac talia quaeso:
'Troiugena, interpret divom, qui numina Phoebi, qui tripodas Clarii et laurus, qui sidera sentis et volucrum linguas et praepetis omima pinnae, fare age—namque omnem cursum mihi prospera di religio, et cuncti suaserunt numine divi
Italiam petere et terras temptare reputas; sola novum dictaque nefas Harpyia Celaeno prodigium canit et tristes denuntiat iras obscenamque famem—quae prima pericula vito? quidve sequens tantos possim superare labores?'
hic Helenus caesis primum de more iuvencis exorat pacem divom vittasque resolvit
sacrati capitis, meque ad tua limina, Phoebe, ipse manu multo suspensum numine ducit,
atque haec deinde canit divino ex ore sacerdos:
'nate dea—nam te maioribus ire per alium auspiciis manifesta fides; sic fata deum rex sortitur volviteque vices, is vertitur ordo—
pauca tibi e multis, quo tutior hospita lustres aequora et Ausonio possis considere portu,
expediam dictis; prohibent nam cetera Parcae
scire Helenum, farique vctat Saturnia Iuno.
principio Italianam, quam tu iam rere propinquam vicinosque, ignare, paras invadere portus,
longa procul longis via dividit invia terris.
ante et Trinacria lentandus remus in unda

362 omnis.
et salis Ausonii lustrandum navibus aequor
infernique lacus Aeaeeaque insula Circae,
quam tua possis urbem componere terra.
signa tibi dicam, tu condita mente teneto:
cum tibi sollicito secreti ad fluminis undam
litoreis ingens inventa sub ilicibus sus
triginta capitum fetus enixa iacebit,
alba, solo recubans, albi circum ubera nati,
is locus urbis erit, requies ea certa laborum.
nece tu mensarum morsus horresce futuros:
fata viam invenient aderitque 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 subnxia 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 ignes in honore deorum
hostilis facies occurrat et omnia turbet.
hunc socii morem sacrorum, hunc ipse teneto,
hac casti maneant in religione nepotes.
ast ubi digressum Siculac te admovert orae
ventus, et angusti rarescent clastra Pelori,
laeva tibi tellus et longo laeva petantur
eaquora circuitu; dextrum fuge litus et undas.
haec loca vi quondam et vasta convulsa ruina—
tantum aevi longinquaque valet mutare vetustas—
dissiluisse ferunt, cum protinus utraque tellus
una foret: venit medio vi pontus et undis
Hesperium Siculo latus abscedit, arvaque et urbes
litore diductas angusto interluit aestu.
dextrum Scylla latus, lacvum inplacata 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 naves in saxa trahentem, prima hominis facies et pulchro pectore virgo pube tenus, postrema inmani 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 inplet Apollo, unum illud tibi, nate dea, proque omnibus unum praedicam et repetens iterumque iterumque monebo Iunonis magnae primum prece numen adora, Iunoni cane vota libens dominamque potentem supplicibus supera donis; sic denique victor Trinacria fines Italos mittere relicta.
huc ubi delatus Cumaeam accesseris urbem divinosque lacus et Averna sonantia silvis, insanam vatem aspicies, quae rupe sub ima fata canit foliisque notas et nomina mandat. quae cumque in foliis descripsit carmina virgo, digerit in numerum atque antro seclusa relinquit. illa manent inmota locis neque ab ordine cedunt. verum cadem, verso tenuis cum cardine ventus inpulit et teneras turbavit Ianua frondes, numquam deinde cavo volitantia prendere saxo nec revocare situs aut iungere carmina curat: inconsulta abeunt sedemque odere Sibyllae. hic tibi ne qua morae fuerint dispensia tanti, quamvis increpient socii et vi cursus in altum vela vocet possisque sinus inplere seundos, quin adae vatem precibusque oracula poscas ipsa canat vocemque volens atque ora resolvat. illa tibi Italiae populos venturaque bella,
et quo quemque modo fugiasque ferasque laborem, 
expedit, cursusque dabit venerata secundos. 460
haec sunt, quae nostra liceat te voce moneri.
vade age et ingentem factis fer ad aetheram Troiam.'
quae postquam vates sic ore effatus amico est,
dona dehinc auro gravia sectoque elephanto 
imperat ad naves ferri, stipatque carinis 
ingens argentum Dodonaeosque lebetas, 
loricam consertam hamis auroque trilicem, 
et conum insignis galeae cristasque comantes, 
arma Neoptolemi. sunt et sua dona parenti.
addit equos additque duces, 470
remigium supplet, socios simul instruit armis.
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 crepte ruinis,
ecce tibi Ausoniae tellus: hanc arripe velis.
et tamen hanc pelago praeterlabare necesse est :
Ausoniae pars illa procul, quam pandit Apollo.
vade,' ait, 'o felix nati pietate. quid ultra 480
provehor et fando surgentes demoror Austros?'
nec minus Andromache digressu maesta supremo 
fert picturatatas auri subtegmine vestes 
et Phrygiam Ascanio chlamydem, nec cedit honore, 
textilibusque onerat donis ac talia fatur :
'accipe et haec, manuum tibi quae monimenta 
mearum
sint, puer, et longum Andromachae testentur amorem, 
coniugis Hectoriae. cape dona extrema tuorum,
o mihi sola mei super Astyanactis imago.
sic oculos, sic ille manus, sic ora ferebat, 490
et nunc aequali tecum pubesceret aevo.'
hos ego digrediens lacrimis adsfabar obortis :
'vivite felices, quibus est fortuna peracta

475 Anchisae = Anchise. 484 honorì.
iam sua! nos alia ex aliis in fata vocamus:
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 Thyridis 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.'
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.
nectum orbem medium nox horis acta subibat:
haud segnis strato surgit Palinurus et omnes
explorat ventos atque auribus aëra captat;
sidera cuncta notat tacito labentia caelo,
Arcturum pluviasque Hyadas geminosoque Triones,
armatumque auro circumpicit Oriona.
postquam cuncta videt caelo constare sereno,
dat clarum et puppi signum: nos castra movemus
temptamusque viam et velorum pandimus alas.
imque rubescebat stellis Aurora fugatis,
cum procul obscuros colles humilemque videmus
Italiam. Italiam primus conclamat Achates,
Italiam laeto socii clamore salutant.
tum pater Anchises magnum cratera corona
induit inplevitque mero divosque vocavit
stans celsa in puppi:
'di maris et terrae tempestatumque potentes,
ferte viam vento facilem et spirate secundi.'

499 fuerint. 503 Hesperiam. 527 prima.
crebrescunt optatae aerae, portusque patescit
iam proprius, templumque appareat in arce Minervae.
vela legunt socii et prorae ad litora torquent.
portus ab Euroo fluctu curvatus in arcum;
obiectae salsa spumant adspergine cautes,
ipse latet: gemino demittunt brachia muro
turriti scopuli refugitque ab litore templum.
quattuor hic, primum omen, equos in gramine vidi
tondentes campum late, candore nivali.
et pater Anchises 'bellum, o terra hospita, portas:
bello armentur equi, bellum haec armenta minantur.
se tamen idem olim currre succedere sueti
quadrupedes, et frena iugo concordia ferre:
spes et pacis,' ait. tum numina sancta precamur
Palladis armisonae, quae prima accepit ovantes,
et capita ante aras Phrygio velamur amictu;
praecptisque Heleni, dederat quae maxima, rite
lunoni Argivae iussos adolemus honores.
haud mora, continuo perfectis ordine votis
cornua velatarum obvertimus anteminarum
Graugenumque domos suspectaque linquimus arva.
hinc sinus Herculei, si vera est saga, 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,
exasultantque vada atque auest miscentur harenae.
et pater Anchises: 'nimimum haec illa Charybdis;
hos Helenus scopolos, haec saxa horrenda cebat.
erpite, o socii, pariterque insurgite remis.'
haud minus ac iussi faciunt, primusque rudentem
contorsit laevas proram Palinurus ad undas:
laevas cuncta cohors remis ventisque petivit.
tollimur in caelum curvato gurgite, et idem
subducta ad Manes imos desedimus unda.

535 dimittunt. 558 hic.
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.

portus ab accessu ventorum inmotus et ingens se:
ipse; sed horrificis iuxta tonat Aetna ruinis,
interdumque atram prorumpit ad aethera nubem
 turbine fumantem piceo et candente favilla
 attollitque globos flammarum et sidera lambit;
interdum scopulos avulsaque viscera montis
erigit eructans liquefactaque saxa sub auras
cum gemitu glomerat fundoque exaestuat imo.
fama est Enceladi semustum fulmine corpus
urgueri mole hac, ingentemque insuper Aetnam
inpositam ruptis flammas exspirare caminis;

et fessum quotiens mutet latus, intremere omnem
murmure Trinacriam et caelum subtexere fumo.
noctem illam tecti silvis inmania monstr
perferimus, nec quae sonitum det causa videmus.
nam neque erant astrorum ignes nec lucidus aethra
siderea polus, obscurco sed nubila caelo,
et lunam in nimbo nox intempesta tenebat.

postera iamque dies primo surgebat Eoo,
umentemque Aurora polo dimoverat umbram:
cum subito e silvis macie confecta suprema
ignoti nova forma viri miserandaque cultu
procedit supplexque manus ad litora tendit.
respicimus: dira inluyves inmissaque barba,
consertum tegumen spinis; at cetera Graius,
et quondam patriis ad Troiam missus in armis.
isque ubi Dardanios habitus et Troia 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:

numen.
hac sat erit. scio me Danais e classibus unum,
et bello Iliacos fateor petiisse Penates.
pro quo, si sceleris tanta est iniuria nostri,
spargite me in fluctus vastoque inmergite ponto.
si pereo, hominum manibus periisse iuvabit.'
dixerat, et genua amplexus genibusque volutans
haerebat. qui sit fari, quo sanguine cretus,
hortamur, quae deinde agitet fortuna fateri.
iipse pater dextram Anchises haud multa moratus dat iuveni, atque animum praesenti pignore firmat.
ille haec deposita tandem formidine fatur :
'sum patria ex Ithaca, comes infelicitis Ulxi,
nomine Achaeomenides, Troiam genitore Adamasto
pauere—mansissetque utinam fortuna!—profectus.
hic me, dum trepidi crudelia limina linquunt,
inmemores socii vasto Cyclopi in antro
deseruere. domus sanie dapibusque cruentis,
intus opaca, ingens. ipse arduus altaque pulsat
sidera—di talem terris avertite pestem!—
nec visu facilis nec dictu adfabilis ulli.
visceribus miserorum et sanguine vescitur atro.
vidi egomet duo de numero cum corpora nostro
prenda manu magna medio resupinus in antro
frangeret ad saxum, sanieque exspersa natarent
limina; vidi atro cum membra fluencia tabo
manderet et tepidi tremerent sub dentibus artus.
haud impune quidem: nec talia passus Ulxes
oblitusve sui est Ithacus discrimine tanto.
nam simul expletus dapibus vinoque sepultus
cervicem inflexam posuit iacuitque per antrum
inmensus saniem eructans et 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 clipei 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 vulgo
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.
victim infeliciem, bacas lapidosaque corna,
dant rami, et vulsis pascunt radicibus herbac.
omnia collustrans hanc primum ad litora classem
conspexi venientem. huic me, quaecumque fuisset,
addixi: satis est gentem effugisse nefandam.
vos animam hanc potius quocumque absumite leto.'
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.
pastquam 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 adfectare potestas,
nec potis Ionios fluctus aequare sequendo,
clamorem inmensum tollit, quo pontus et omnes
659 manum. 665 fluctu. 668 vertimus. 670 dextram.
contremuere undae, penitusque exterrita tellus
Italie, curvisque inmugiit Aetna cavernis.
at genus e silvis Cyclopum et montibus altis
excitum ruit ad portus et litora complent.
cernimus adstantes nequiquam lumine torvo
Aetnaeos fratres, caelo capita alta ferentes,
concilium horrendum: quales cum vertice celso
aeriae quercus aut coniferae cyparissi
constiterunt, silva alta Iovis lucusve Dianae.
praecepites metus acer agit quocumque rudentes
excurete et ventis intendere vela secundis.
contra iussa monent Heleni, Scyllam atque Charybdin
inter utramque viam leti discrimine parvo,
ni teneant cursus: certum est dare linnea retro.
cece autem Boreas angusta ab sede Pelori
missus adest: vivo praetervehor ostia saxo
Pantagiae Megarosque sinus Thapsumque iacentem.
talia monstrabant relegens errata retrorsus
litora Achaemenides, comes infelicis Ulixi.
Sicanio praetenta sinu iacet insula contra
Plemurium undosum; nomen dixere priores
Ortygiam. Alpheum fama est huc Elidis amnem
occultas egisse vias subter mare, qui nunc
ore, Arethusa, tuo Siculis confunditur undis.
iussi numina magna loci veneramur; et inde
exsupero praepingue solum stagnantis Helori:
hinc altas cautes proiectaque saxa Pachyni
radimus, et fatis numquam concessa moveri
apparet Camarina procul, campique Geloii,
inmanisque Gela fluvii cognomine dicta.
ardus inde Acragas ostentat maxima longe
moenia, magnanimum quondam generator equorum;
tequae datis linquo velis, palmosa Selinus,
et vada dura lego saxis Lifybëia caecis.
hinc Drepani me portus et inlaetabilis ora
accepit, hic pelagi tot tempestatibus actis
heu genitorem, omnis curae casusque levamen,
708 actus.
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. hic me digressum vestris deus appulit oris.
	sic pater Aeneas intentis omnibus unus fata renarrabat divom cursusque docebat. conticuit tandem factoque hic fine quievit.
LIBER QUARTUS

At regina gravi iamdudum saucia cura
vulnus alit venis, et caeco carpitur igni.
multa viri virtus animo, multusque recursat
gentis honos; haerent infixi pectore vultus
verbaque, nec placidam membris dat cura quietem.
postera Phoebea lustrabat lampade terras
umentemque Aurora polo dimoverat umbram,
cum sic unanimum 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
tactatus fatis! quae bella exhausta canebat!
si mihi non animo fixum inmotumque sederet
ne cui me vinclo vellem sociare iugali,
postquam primus amor deceptam morte fefellit;17
si non pertaesum thalami taedaeque fuisset,
hiic uni forsan potui succumbere culpae.
Anna—fatebor enim—miseri post fata Sychaci
coniugis et sparsos fraterna caede Penates,
solus hic inflexit sensus, animumque labantem
inpulit: adgnosco veteris vestigia flammae.
semd mihi vel tellus optem prius ima dehiscat,
vel Pater omnipotens adigat me fulmine ad umbras,
pallentes umbras Erebi noctemque profundam,

26 Erebo.
ante, Pudor, quam te violo, aut tua iura resolvo.
ille meos, primus qui me sibi iunxit, amores
abstulit; ille habeat secum servetque sepulchro.
sic effata sinum lacrimis inplevit obortis.

Anna refert: 'o luce magis dillecta sorori,
solane perpetua maerens carpere iuventa,
nec dulces natos, Veneris nec praemia noris?
id cincem aut Manes credis curare sepultos?
esto, aegrum nulli quandoe flexere mariti,
non Libyae, non ante Tyro; despectus Tarbas,
ductoresque alii, quos Africa terra triumphis
dives alit: placentem etiam pugnabis amor?
nec venit in mentem, quorum consederis arvis?
hinc Gaetulae urbes, genus insuperabile bello,
et Numidae infreni cingunt, et inhospita Syrtis;
hinc deserta siti regio, lateque furentes
Barcae. 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
coniugio tali! Teucrum comitantibus armis,
Punica se quantis attollet gloria rebus!
tu modo posce deos veniam, sacrisque litatis
indulge hospitio, causasque innecet morandi,
dum pelago desaevit hiemps et aquosus Orion,
quassataeque rates, dum non tractabile caelum.'

his dictis incendit animum inflammat amor
spemque dedit dubiae menti, solvitque pudorem.
principio delubra adeunt, pacemque per aras
exquirunt: mactant lectas de more bidentes
legiferae Cereri Phoebique patriaque Lyaeo,
Iunoni, ante omnes, cui vincla iugalia curae.
ipsa, teñens dextra pateram, pulcherrima Dido
candentis vaccae media inter cornua fundit;
aunt ante ora deum pingues spatiatur ad aras,
54 impenso. flammavit. 58 frugiferae.
instauratque diem donis, pecudumque reclusis
pectoribus inhians spirantia consulit exta.
heu vatum ignarae mentes! quid vota furentem,
quid delubra iuvant? est molles flamma medullas
interea, et tacitum vivit sub pectore vulnus.

uritur infelix Dido totaque vagatur
urbe furens, qualis coniecta cerva sagitta,
quam procul incautam nemora inter Cresia fixit
pastor agens telis, liquitque volatile ferrum
nescius: illa fuga silvas saltusque peragravit
Dictaeos; haeret lateri letalis harundo.
nunc media Aenean secum per moenia ducit,
Sidoniasque ostentat opes urbemque paratam;
incipit effari, mediaque in voce resistit:
nunc eadem labente die convivia quaerit,
Iliacisque iterum demens audire labores
exposcit, pendetque iterum narrantis ab ore.
post, ubi digressi, lumenque obscura vicissim
luna premit, statuentque 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 propugnacula bello
tuta parant: pendent opera interrupta, minaeque
murorum ingentes, aequataque machina caelo.

quam simul ac tali persensit peste teneri
cara Iovis coniunx, nec famam obstare furori,
talis adgreditur Venerem Saturnia dictis:
egregiam vero laudem et spolia ampla refertis
tuque puerque tuus; magnum et memorabile nomen,
una dolo divom si femina victa duorum est.
nec me adeo fallit, veritas te moenia nostra
suspectas habuisse domos Carthaginis altae.
sed quis crit modus, aut quo nunc certamine tanto?
numen.
quin potius pacem aeternam pactosque hymenaeos exercemus? habes, tota quod mente petisti: ardet amans Dido traxitque per ossa furorem, communem hunc ergo populum paribusque regam auspicii; liceat Phrygio servire marito, dotalesque tuae Tyrios permettere dextrae.' 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 Iuppiter unam esse velit Tyriis urbem Troiaque profectis, miseree probet populos, aut foedera iungi. tu coniunx; tibi fas animum temptare precando. perge; sequar.' tum sic exceptit regia Iuno: 'mecum erit iste labor. nunc qua ratione, quod insta consieri 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, dum trepidant alae, saltusque indagine cingunt, desuper infundam, et tonitru caelum omne ciebo. diffugient comites, et nocte tegentur opaca: speluncam Dido duex et Troianus eandem devenient. adero, et, tua si mihi certa voluntas, conubio iungam stabili propriamque dicabo. hic hymenaeus erit.' non adversata petenti adnuit, atque dolis risit Cytherea repertis.

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

118 primus. 127 aversata.
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 Tulus
incidunt. ipse ante alios pulcherrimus omnes
infert se socium Aeneas, atque agmina iungit.
qualis ubi hibernam Lyciam Xanthique fluenta
deserit, ac Delum maternam invisit Apollo,
instauratque choros, mixtique altaria circum
Cretesque Dryopesque fremunt pictique Agathyrsi:
ipse iugis Cynthis graditur, mollique fluentem
fronde premit crinem fingens, atque implicat auro;
tela sonant umeris: haud illo seignior ibat
Aeneas; tantum egregio decus enitet ore.
postquam altos ventum in montes atque invia lustra,
ecce ferae, saxi deiectae vertice, caprae
decurrere iugis; alia de parte patentes
transmittunt cursu campos atque agmina cervi
pulverulenta fuga glomerant montesque relinquunt.
at puer Ascanius mediis in vallibus acri
gaudet equo, iamque hos cursu, iam praeterit illos,
spumantemque dari pecora inter inertia votis
optat aprum, aut fulvum descendere monte leonem.
interea magno misceri murmure caelum
incipit; insequitur commixta grandine nimbis.
et Tyrii comites passim et Troiana juventus
Dardanieisque nepos Veneris diversa per agros
tecta metu petiere: ruunt de montibus amnes.
speluncam Dido dux et Trojanus eandem
deviunt. prima et Tellus et pronuba Iuno
dant signum: fulsere ignes, et conscius Aether
conubii, summoque ululany vertice Nymphae.
ille dies primus et primumque malorum
causa fuit; neque enim specie famave movetur,
168 conubii.
nec iam furtivum Dido meditatur amorem:
conjugium vocat: hoc praetexit nomine culpam.

extemplo Libyae magnas it Fama per urbes,
Fama, malum qua non aliud velocius ullum;
mobilitate viget, viresque ad quirrit eundo;
parva metu primo, mox sese attollit in auras,
ingrediturque solo, et caput inter nubila condit.
illum Terra parens, ira inritata deorum,
extremam, ut perhibent, Coeo Enceladoque soror
progenuit, pedibus celerem et pernicibus alis;
monstrum horrendum, ingens, cui quot sunt corp
plumae,
tot vigiles oculi subter, mirabile dictu,
tot linguae, totidem ora sonant, tot subrigit aures.
nocte volat caeli medio terraeque per umbram
stridens, nec dulci declinat lumina somno;
luce sedet custos aut summii culmine tecti,
turribus aut altis, et magnas territat urbes,
tam ficti pravique tenax quam nuntia veri.
hacc 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 inmemores turpique cupidine captos.
hacc passim dea foeda virum diffundit in ora.
protinus ad regem cursus detorquet Iarban,
incenditque animum dictis, atque aggerat iras.

hic Hammone satus, rapta Garamantide Nymph
templa Iovi centum latis inmania 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 divom,
multa Iovem manibus supplex orasse supinis:
'Iuppiter omnipotens, cui nunc Maurusia pictis
gens epulata toris Lenaeum libat honorem,
aspicis haec? an te, genitor, cum fulmina torques,
nequiquam horremus, caecique in nubibus ignes
terribant animos, et inania murmura miscent?

femina, quae nostris errans in finibus urbem
exiguam pretio posuit, cui litus arandum,
cuique loci leges dedimus, conubia nostra
reppulit, ac dominum Aenean in regna recepit.
et nunc ille Paris, cum semiviro comitatu,
Maenia mentum mitra crinemque madentem
subnixus, rapto potitur: nos munera templis
quippe tuis ferimus, famamque fovemus inanem.'

talibus orantem dictis arasque tenentem
audiet omnipotens, oculosque ad moenia torsit
regia, et oblicitos famae melioris amantes.
tum sic Mercurium adloquitur, ac talia mandat:
'vade age, nate, voca Zephyros, et labere pinnis,
Dardanumque ducem, Tyria Carthagine qui nunc
exspectat, fatisque datas non respicit urbes,
adloquere, et celeres defer mea dicta per auras.
non illum nobis genetrix pulcherrima talem
promisit, Graiumque ideo bis vindicat armis;

sed fore, qui gravidam imperii belloque frementem
Italiam regeret, genus alto a sanguinis Teucri
proderet, ac totum sub leges mitteret orbem,
si nulla accendit tantarum gloria rerum,
nequiper ipsa sua molitur laude laborem,
Ascanione pater Romanas invident arces?

quid struit? aut qua specimina in gente moratur,
nequiprolem Ausoniam et Lavinia respicit arva?
naviget: haec summa est; hic nostri nuntius esto.'

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.

217 subnexus.
tum virgam capit—hac animas ille evocat Orco pallentes, 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 ce Atlantis duri, caelum qui vertice fulcit, Atlantis, cinctum adsidue cui nubibus atris piniferum caput et vento pulsatur et imbris; nix umeros infusa tegit: tum flumina mento praecipitant senis, et glacie riget horrida barba. hic primum paribus nitens Cyllenius alis constittit; hinc toto praeceps se corpore ad undas misit, avi similis, quae circum litora, circum piscosos scopulos, humidis volat aequora iuixa. haud aliter terras inter caelumque volabat litus harenosum ad Libyae, ventosque secabat materno veniens ab avo Cylena proles. ut primum alatis tetigit magalia plantis, Aenean fundantem arces ac tecta novantem conspicit: atque illi stellatus iaspide fulva ensis erat, Tyrioque ardebat murice laena, demissa ex umeris, dives quae munera Dido fecerat et tenui telas discreverat auro. continuo invadit: 'tu nunc Carthaginis altae fundamenta locas, pulchramque uxorius urbem extruis, heu regni rerumque oblite tuarum? ipse deum tibi me claro demittit Olympos regnator, caelum et terras qui numine torquet; ipse haec ferre iubet celebres 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 respice, cui regnum Italiae Romanaque tellus debentur.' tali Cyllenius ore locutus mortales visus medio sermone reliquit,
et procul in tenuem ex oculis evanuit auram. 
at vero Aeneas aspectu obmutuit amens, 
arrectaeque horrore comae, et vox faucibus haesit. 280 
arde abire fuga dulcesque relinquere terras, 
attonitus tanto monitu imperioque deorum. 
heu, quid agat? quo nunc reginam ambire furentem 
audeat adsatu? quae prima exordia sumat? 
atque animum nunc huc celerem, nunc dividit illuc, 
in partesque rapit varias perque omnia versat. 
haec alternanti potior sententia visa est: 
Mnesthea Sergestumque vocat fortemque Serestum: 
classem aptent taciti sociosque ad litora cogant; 
arma parent, et, quae rebus sit causa novandis, 290 
dissimulent: sese interea, quando optima Dido 
nesciat, et tantos rumpi non speret amores, 
temptaturum aditus, et quae mollissima fandi 
tempora, quis rebus dexter modus. oculus omnes 
imperio laeti parent, ac iussa facessunt. 
—at regina dolos—quis fallere possit amantem?— 
pairensit, motusque excepta prae quam futuros, 
omnia tuta timens. eadem inopia Fama furenti 
detulit armari claramque cursumque parari. 
saevit inops animi, totamque incensa per urbem 300 
bachatur; 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? 
quen etiam hiberno moliris sidere classem, 
et medii properas Aquilonibus ire per altum, 310 
crudelis? quid? si non arva aliena domoque 
ignotas pateres, et Troia antiqua maneret, 
Troia per undosum peteretur classibus acquir? 
309 moliri.
mene fugis? per ego has lacrimas dextramque tuam te,—
quando aliud mihi iam miserae nihil ipsa reliqui—
per conubia nostra, per inceptos hymenacos,
si bene quid de te merui, fuit aut tibi quicquam
dulce meum, miserere domus labentis, et istam,
oro, si quis adhuc precibus locus, exue mentem.
te propter Libycae gentes Nomadumque tyranni
odere, infensi Tyrii; te propter eundem
extinctus pudor, et, qua sola sidera adibam,
fama prior. cuj me moribundam deseris, hospes?
hoc solum nomen quoniam de coniuge restat.
quid moror? an mea Pygmalion dum moenia frater
destruat, aut captam ducat Gaetulus Iarbas?
saltem si qua mihi de te suscetta fuisset
ante fugam suboles, si quis mihi parvulus aula
ludercet Aeneas, qui te tamen ore referret,
non equidem omnino capta ac deserta viderer.'
dixerat. ille Iovis monitis inmota tenebat
lumina, 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 paucam loquar. neque ego haec abscondere furto
spervi, ne finge, fugam; nec coniugis umquam
practendi taedas, aut haec in foedera veni.
me si fata meis paterentur ducere vitam
auspiciis, et sponte mea componere curas,
urbem Trojanam primum dulcesque meorum
reliquias colerem; Priami tecta alta manerent,
et recidiva manu posuissem Pergama victis.
sed nunc Italiam magnam Gryneus Apollo,
Italiam Lyciae iussere capessere sortes.
hic amor, haec patria est. si te Carthaginis arces
Phoenissam Libycaeque aspectus detinet urbis,
qua 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 divom, Iove missus ab ipso—
testor utrumque caput—celeres mandata per auras
detulit. ipsa deum manifesto in lumine vidi
intrantem muros, vocemque his auribus hausi.
desine meque tuis incendere teque querellis;
Italiam non sponte sequor.'
       talia dicentem iam dudum aversa tuetur,
huc illuc volvens oculos, totumque pererrat
luminibus tacitis, et sic accensa profatur:
      nec tibi diva parens, generis nec Dardanu auctor,
perfide; sed duris genuit te cautibus horrens
Caucasus, Hyrcanaeque admorunt ubera tigres.
nam quid dissimulo? aut quae me ad maiora reservo?
um fletu ingemuit nostro? num lumina flexit? 369
num lacrimas victus dedit, aut miseratus amantem est?
quae quibus antefaram? iam iam nec maxima Iuno,
nec Saturnius haec oculis pater aspicit aequis.
nusquam tuta fides. eiectum litore, egentem
excepti, et regni demens in parte locavi;
amissam classem, socios a morte reduxi.
heu furiis incensa feror! nunc augur Apollo,
nunc Lyciae sortes, nunc et Iove missus ab ipso
interpres divom fert horrida iussa per auras.
solicitam superis labor est, ea cura quietos
sollicitat. neque te teneo, neque dicta refello. 380
i, sequere Italiam, ventis pete regna per undas.
spero equidem mediis, si quid pia numina possunt,
supplicia hausurum scopulis, et nomine Dido
saepe vocaturum. sequar atris ignibus absens;
et cum frigida mors anima seduxerit artus,
onnibus umbra locis adero. dabis, inprobe, poenas;
audiam, et haec Manes veniet mihi fama sub imos.
his medium dictis sermonem abrumpit, et auras aegra fugit, seque ex oculis avertit et auert,
linquens multa metu cunctantem et multa parantem dicere. succipiunt famulae, collapsaque membra marmoreo referunt thalamo stratisque reponunt.
at pius Aeneas, quamquam lenire dolentem solando cupidet et dictis avertere curas,
multa gemens, magnoque animum labefactus amore, iussa tamen divom exsequitur, classemque revisit.
 tum vero Teucri incumbunt, et litore celsas deducunt toto navibus. natat uncta carina;
frondentesque ferunt remos et robora silvis infabricata, fugae studio.
migrantes cernas, totaque ex urbe ruentes;
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 umeris; pars agmina cogunt castigantque moras; opere omnis semita servet.
quis tibi tum, Dido, cernenti talia sensus, quosve dabas gemitus, cum litora fervere late prospiceres arce ex summa, totumque videres misceri ante oculos tantis clamoribus aequor?
inprobe amor, quid non mortalia pectora cogis?
ire iterum in lacrimas, iterum temptare precando cogitur, et supplex animos submittere amori,
ne quid inexprimatum frustra moritura relinquit.
"Anna, vides toto properari litore circum'; undique convenere, vocat iam carbasus auras,
puppibus et lacti nautae inposuere coronas.
hunc ego si potui tantum sperare dolorem,
et perferre, soror, potero. miserae hoc tamen unum exsequere, Anna, mihi; solam nam perfidus ille te colere, arcanos etiam tibi credere sensus; sola viri molles aditus et tempora noras.
399 ramos.
AENEIDOS LIB. IV

i, soror, atque hostem supplex adsare superbum,
non ego cum Danais Troianam excindere gentem
Aulide iuravi, classemve ad Pergama misi,
nec patris Anchisae cinerem Manesve revelli;
cur mea dicta neget duras demittere in aures?
quo ruit? extremum hoc miserae det munus amanti:
exspectet facilemque fugam ventosque ferentes.
non iam coniugium antiquum, quod prodidit, oro,
nec pulchro ut Latio careat regnumque reliquit:
tempus inane peto, requiem spatiumque furor,
dum mea me victam doceat fortuna dolere.
extremam hanc oro veniam,—miserere sororis—
quam mihi cum dederit, cumulatam morte remittam.'

talibus orabat, talesque miserrima fletus
fertque refertque soror. sed nullis ille movetur
fletibus, aut voces uallas tractabilis audit;
fata obstant, placidasque viri deus obstruit aures.
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
unditer, et magno persentit pectore curas;
mens inmota manet; lacrimae volvuntur inanes.
tum vero infelix fatis exterrita Dido
mortem orat; taedet caeli convexa tueri.
quo magis inceptum peragat, lucemque relinquat,
vidit, turicremis cum dona inponeret aris,
horrendum dictu, latices nigescere 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:

428 negat. 436 dedere. cumulata. 446 radicem.
hinc exaudiri 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 piorum
terribili monitu horrificant. agit ipse furentem
in somnis ferus Aeneas; semperque relinququi
sola sibi, semper longam incomitata videtur
ire viam, et Tyrios deserta quaerere terra.
Eumenidum veluti demens videt agmina Pentheus,
et solem geminum, et duplices se ostendere Thebas:
at Agamemnonius scaenis agitatus Orestes
armatam facibus matrem et serpentibus atris
cum fugit, ultricesque sedent in limine Dirae.

ergo ubi concepit furias evicta dolore
decrevitque mori, tempus secum ipsa modumque
exigit, et maestam dictis adgressa sororem
consilium vultu tigit ac spem fronte serenat:
‘inveni, germana, viam—gratam 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 Massylac gentis monstrata sacerdos,
Hesperidum templi custos, epulasque draconi
quae dabat, et sacros servabat in arbore ramo,
spargens umida mella soporiferumque papaver.
haec se carminibus promittit solvere mentes,
quas velit, ast aliis duras inmittere curas;
sistere aquam fluvii, et vertere sidera retro;
nocturnisque ciet Manes; mugire videbis
sub pedibus terram, et descendere montibus ornos.
testor, cara, deos, et te, germana, tuumque
dulce caput, magicas invitam accingier artes.
tu secreta pyram testo interiore sub auras
erige, et arma viri, thalamo quae fixa reliquit

464 priorum. 473 divae. 490 movet.
inpius, exuviasque omnes, lectumque jugalem,
quo perit, superinponant: abolere nefandi

cuncta viri monimenta iubet monstratque sacerdos.
haec effata silet; pallor simul occupat ora.
non tamen Anna novis praetexere funera sacris

germanam credit, nec tansos mente furores
concipit, aut graviora timet quam morte Sycaei.

ergo iussa parat.

at regina, pyra penetrâli in sede sub auras
erecta, ingenti taedis atque ilice secta,
intenditque locum sertis, et fronde coronat
funerea; super exuvias ensenque relic tum
effigiemque toro locat, haud ignara futuri.
stant arae circum, et crines 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 rurrent aënis

pubentes herbae nigrum lacte veneni;
quae ruitur et nascentis equi de fronte revulsus
et matri praereptus amor.

ipsa mola manibusque piis altaria iuxta,
unum exuta pedem vincitis, in veste reci ncta,
testatur moritura deos et conscia fati
sidera; tum, si quod non aequo foedere amantes

curae numen habet iustumque memorique, precatur.

nox erat, et placidum carpebant fessa soporem

corpora per terras, silvaeque et saeva quierant

ea quora, cum medio volvuntur sidera lapsu,
cum tacet omnis ager, pecudes, pictaesque volucres,
quaeque lacus late liquidos, quaeque aspera dumis

rua tenent, somno positae sub nocte silenti.
[enibant curas, et corda oblita laborum.]
at non infelix animi Phoenis ssa, neque umquam

solvitur in somnos, oculisve aut pectore noctem

accipit: ingeminent curae, rursusque resurgens

superinponas.
saevit amor, magnoque irarum fluctuat aestu.

sic adeo insistit, 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 classes atque ultima Teucrum
iuessa 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, necdum
Laomedonteae sentis peruria gentis?

quid tum? sola fuga nautas comitabor ovantes?
an Tyris omnique manu stipata mcorum
inferar, et, quos Sidonia vix urbe revelli,
rursus agam pelago, et ventis dare vela iubebo?
quin morere, ut merita es, ferroque avertere doloren
tu lacrimis evicta meis, tu prima furentem
his, germana, malis oneras, atque obicis hosti.
non licuit thalami expertem sine crimine vitam
degere, morc ferae, tales nec tangere curas;
non servata fides, cineri promissa Syncaeo.’
tantos illa suo rumpebat pectore questus.

Aeneas celsa in puppi, iam certus eundi,
carpebat somnos, rebus iam rite paratis.
huic se forma dei vultu redeuntis eodem
obtulit in somnis, rursusque ita visa monere est,
omnia Mercurio similis, vocemque coloremque
et crines flavos et membra decoraja 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, variosque irarum concitat aestus.
non fugis hinc praeceps, dum praecipitare potesta
iam mare turbari trabibus, saevasque videbis
collucere faces, iam fervere litora flammis,

541 inrisam. 552 Syncaei. 564 varioque . . . fluctuat aest
AENEIDOS LIB. IV

si te his attigerit terris Aurora morantem.
heia age, rumpe moras. varium et mutabile semper
femina. sic fatus nocti se inmiscuit atrae.

570
tum vero Aeneas subitis exterritus umbris
corripit e somno corpus, sociosque fatigat:
praeципites vigilate, viri, et considite transtris;
solvite vela citi. deus aethere missus ab alto
festinare fugam tortosque incidere funes
ecce iterum instimulat. sequimur te, sancte deorum,
quisquis es, imperioque iterum paremus ovantes.
adis o placidusque iuves, et sidera caelo
dextra feras.' dixit, vaginaque cripit ensem
fulmineum, strictoque ferit retinacula ferro.
580
idem omnes simul ardor habet; rapiuntque ruuntque:
litora deseruere; latet sub classibus aequor;
adnixi torquent spumas et caerula verrunt.
et iam prima novo spargebat lumine terras
Tithoni croceum linquens Aurora cubile.
regina e speculis ut primum albecere lucem
vidit, et aequatis classem procedere velis,
litoraque et vacuos sensit sine remige portus,
terque quaterque manu pectus percussa decorum
flaventesque abscissa comas, 'pro Iuppiter! ibit
hie,' ait, 'et nostris inluserit advena regnis?/
non arma expedient, totaque ex urbe sequuntur,
deripientque rates alii navalibus? ite,
ferte citi flammas, date vela, inpellite remos.
quid loquor? aut ubi sum? quae mentem insania
mutat?
inflex Dido! nunc te facta inpia tangunt?
tum decuit, cum sceptr a dabas. en dextra sidesque,
quem secum patrios aiunt portare Penates,
quem subisse umeris confectum aetate parentem!
590
non potui abreptum divellere corpus, et undis
spargere? non socios, non ipsum absumere ferro
Ascanium, patriisque epulandum ponere mensis?

600
576 stimulat.
verum anceps pugnae fuerat fortuna. quiem metui moritura? faeces in castra tulissem, inplessemeque foros flammis, natumque patremque cum genere extinxem, memet super ipsa dedissem—Sol, qui terrarum flammis opera omnia lustras, tuque harum interpres curarum et conscia Iuno, nocturnisque Hecate triiis 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 necesse est, et sic fata lovis poscunt, hic terminus haeret: at bello audacis populi vexatus et armis, finibus extorris, complexu, aulius Iuli, auxilium inploret, videatque indigna suorum funera; nec, cum 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 squarea colonos, nunc, olim, quocumque dabunt se tempore vires. litora litoribus contraria, fluctibus undas inprecor, arma armis; pugnet ipsique nepotesque. haec ait, et partes animum versat in omnes, invisam quaerens quam primum abrupmere lucem. tum breviter Barcen nutritem adsata Sychaei; namque suam patria antiqua cinis ater habebat:
‘Annam cara mihi nutrix hunc siste sororem; dic, corpus properet fluviali spargere lympha, et pecudes secum et monstrata piacula ducat: sic veniat, tuque ipsa pia tege tempora vitta.

632 Sychaei est.
sacra Iovi Stygio, quae rite incepta paravi,
perficere est animus, finemque inponere curis,
Dardaniique rogum capitis permettere flammac.'
sic sit. illa gradum studio celerabat anili.
at trepida et coeptis inmanibus efferat Dido,
sanguineam volvens aciem, maculisque trementes
interfusa genas, et pallida morte futura,
interiora domus inrumpit limina, et altos
conscendit furibunda rogos, enseque 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 deusque sinebat,
accipite hanc animam, meque his exsolvite curis.
vixi, et, quem dederat cursum fortuna, peregi;
et nunc magna mei sub terras ibit imago.
urbem praeclaram 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 inultae,
sed moriamur,' ait. 'sic, sic iuvat ire sub umbras.
hauriat hunc oculis ignem crudelis ab alto
Dardanus, et nostrae secum ferat omina mortis.'
dixerat; atque illam media inter talia ferro
collapsam aspiciunt comites, enseque cruore
spumantem, sparsasque manus. it clamor ad alta
atria; concussam bacchatur fama per urbem.
lamentis gemituque et feminco ululatu
tecta fremunt; resonat magnis plangoribus aether.
non aliter quam si inmissis ruat hostibus omnis
Carthago, aut antiqua Tyros, flammaeque furentes culmina perque hominum volvantur perque deorum.
audiit exanimis, trepidoque exterrita cursu
unguibus ora soror foedans et pectora pugnis
641 celebrabat. anilem. 651 sinebant.
per medios ruit, ac morientem nomine clamat:
'hoc illud, germana, fuit? me' fraude petebas?
hoc rogus iste mihi, hoc ignes araequal parabant?
quid primum deserta querar? comitemne sororem
sprevisti mortiens? eadem me ad fata vocasses:
idem ambas ferro dolor, atque eadem hora tulisset.
his etiam struxi manibus, patriosque vocavi
\[\epsilon\]
voce deos, sic te ut posita crudelis abesse?
extinxti te meque, soror, populumque patresque
Sidonios, urbenque tuam. date vulnera lymphis
abluam et, extremus si quis super halitus errat,
orc legam.' sic fata gradus evaserat altos,
semianimemque sinu germanam amplexa fovebat
cum gemitu, atque atros siccabat veste cruores.
illa, graves oculos conata attollere, rursus
deficit; infixaum stridit sub pectore vulnus.
ter sese attollens cubitoque adnixa levavit:
ter revoluta toro est, oculisque errantibus alto
quaesivit caelo lucem, ingemuitque reperta.

tum Iuno omnipotens, longum miserata dolorem
difficilesque obitus, Irim demisit Olympos,
quae lactantem animam nesquaque resolveret artus.
nam, quia nec fato merita nec morte peribat,
sed misera ante diem, subitoque accensa furore,
necdum illi flavum Proserpina vertice crinem
abstulerat, Stygique caput damnaverat Orco.

\[7\]
\[\text{ergo Iris croceis per caelum roscida pinnis,}\]
mille trahens varios adverso sole colores,
devolat, et supra caput adstitit: 'hunc ego \text{Diti}
sacrum iussa fero, teque isto corpore solvo.'
sic ait, et dextra crinem secat. omnis et una
dilapsus calor, atque in ventos vita recessit.

698 nondum.
LIBER QUINTUS

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

ut pelagus tenuere rates, nec iam amplius ulla
occurrît tellus, maria undique et undique caelum,
olly caeruleus supra caput adstitit imber,
noctem hiememque fereus, 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 Iuppiter auctor
spondeat, hoc sperem Italam contingere caco.
mutati transversa fremunt et vespere ab atro
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 memor servata remetior astra.'

6 posset.
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 naves,
quam quae Dardanum tellus mihi servat Acesten, 30
et patris Anchisae gremio complectitur ossa?'
haec ubi dicta, petunt portus, et vela secundi
intendunt  Zephyri; fertur cita gurgite classis,
et tandem laeti notae advertuntur harenae.

at procul excelso miratus vertice montis
adventus sociasque rates occurrit Acestes,
horridus in iaculis et pelle Libystidis ursae;
Troia Crimiso conceptum flumine mater
quem genuit. veterum non inmемor ille parentum
gratatur reduces et gaza laetus agresti
excipit, ac fessos  opibus solatur amicis.

 posterum 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 divom,
annuus exactis completur mensibus orbis,
ex quo reliquias divinique ossa parentis
condidimus terra, maestisque sacravimus aras.
iamque dies, nisi fallor, adest, quem semper acerbum,
semper honoratum, sic di voluistis, habebo. 50
hunc ego Gaetulis agerem si Syrtibus exsul,
Argolicove mari deprensus, et urbe Mycenae,
annua vota tamen sollemnesque ordine pompas
exsequer, strueremque suis altaria donis.
nunc ultra ad cineres ipsius et ossa parentis,
haud equidem sine mente reor, sine numine divom,
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
35 ex celso. 52 Mycenis.
dat numero capita in naves; adhibete Penates
et patrios epulis et quos colit hospes Acestes.
praeterea, si nona die mütalibus almum
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 sedit pugnam committere caestu,
cuncti adsint, meritaeque exspectent praemia palmae.
ore favete omnes, et cingite tempora ramis.'

sic fatus velat materna tempora myrto.
hoc Helymus facit, hoc ae vi maturus Acestes,
hoc puer Ascanius, sequitur quos cetera pubes.
ille e concilio multis cum milibus ibat
ad tumulum, magna medius comitante caterva.
hic duo rite mero libans carchesia Baccho
fundit humi, duo lacte novo, duo sanguine sacro,
purpurcosque iacet flores, ac talia fatur:
'salve, sancte parens, iterum; salvete, recepti
nequiquam cineres, animaeque umbraeque paternae.
non licuit fines 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;
caculeae cui terga notae, maculosus et auro
squamam incendebat fulgor, ceu nubibus arcus
mille iacit varios adverso sole colores.
obistuit visu Aeneas: ille agmine longo
tandem inter pateras et levia poca scrpens
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 bidentes,
totque sues, totidem nigrantes terga iuvencos; vinaque fundebat pateris, animamque vocabat Anchisae magni Manesque Acheronte remissos. nec non et socii, quae cuique est copia, laeti dona ferunt, onerant aras, mactantque iuvencos: ordine aëna locant alii, fusique per herbam subiciunt veribus prunas, et viscera torrent. exspectata dies aderat, nonamque serena Auroram Phaëthontis equi iam luce vehabant, famaque finitimos et clari nomen Acestae excierat: laeto complebant litora coetu, visuri Aeneadas, pars et certare parati. munera principi ante oculos circoque locantur in medio, sacri tripodes viridesque coronae et palmae pretium victoribus, armaque, et ostro perfusa vestes, argenti aurique talenta: et tuba commissos medio canit aggere ludos. prima pares ineunt gravibus certamina remis quattuor ex omni delectae classe carinae: velocém 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 inpellunt, terno consurgunt ordine remi; Sergestusque, domus tenet a quo Sergia nomen, Centauro invehitur magna, Scyllaque Clanthus caerulea, genus unde tibi, Romane Cluenti.
est procul in pelago saxum spumantia contra litora, quod tumidis submersum tunditur olim fluctibus, hiberni condunt ubi sidera Cori; tranquillo silet, inmotaque attollitur unda campus et apricis statio gratissima mergis. hic viridem Aeneas frondenti ex ilice metam constituit signum nautis pater, unde reverti scirent et longos ubi circumflectere cursus. tum loca sorte legunt, ipsique in puppibus auro 107 compleanter. 112 talentum.
ductores longe effulgent ostroque decori; cetera populea velatur fronde iuventus, nudatosque umeros oleo perfusa nitescit.
considunt transtris, intentaque bracchia remis: intenti exspectant signum, exsultantiaque haurit corda pavor pulsans laudumque arrecta cupidó. inde ubi clara dedit sonitum tuba, finibus omnes, haud mora, prosiluere suis: ferit aetherá clamor nauticus; adductis spumant freta versa lacertis. insindunt pariter sulcos, totumque dehiscit convulsum remis rostrisque tridentibus acquir.
non tam praecipites biugo certamine campum corripuere ruuntque effusi carcere currus; nec sic inmissis aurigae undantia lora concussere iugis, pronique in verbéra pendent.
tum plausu fremituque virum studiisque faveunt consonat omne nemus, vocemque inclusa volutant litora; pulsati colles clamore resultant. effugit ante alios primisque elabitur undis turbam inter fremitumque Gyas; quem deinde
Cloanthus
consequitur, melior remis, sed pondere pinus tarda tenet. post hos aquo discrimine Prístis Centaurusque locum tendunt superare priorem; et nunc Prístis 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 derige gressum; litus ama, et laevas stringat sine palmula cautes; altum alii teneant.’ dixit: sed caeca Menoetes saxa timens proram pelagmi detorquens ad undas.
‘quo diversus abis?’ iterum, ‘pete saxa, Menoete,’ cum clamore Gyas revocabat; et ecce Cloanthum 163 laeva.
respicit instantem tergo et propiora tenentem._
ille inter navemque Gyae scopulosque sonantes
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 praeceptem puppi deturbat ab alta:
ipse gubernaco 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 sicaque in rupe resedit.
illum et labentem Teucri et risere natantem;
et sallos rident revomentem pectore fluctus.
hic laeta extremis spes est accensa duobus,
Sergesto Mnestheique, Gyan superare morantem.
Sergestus capit ante locum scopuloque propinquat,
nec tota tamen ille prior praeceunte carina;
parte prior; partem rostro premit aemula Pristis.
at media socios incedens nave per ipsos
hortatur Mnestheus: 'nunc, nunc insurge remis,
Hectorei socii, Troiae quos sorte suprema
deligi comites; nunc illas promite vires,
nunc animos, quibus in Gaetulis Syrtibus usi
Ionioque mari Maleaeque sequacibus undis,
non iam prima peto Mnestheus, neque vincere certo;
quamquam o!—sed superent, quibus hoc, Neptune,
dedisti;
extremos pudeat rediisse: hoc vincite, cives,
et prohibete nefas.' olli certamine summo
procumbunt: vastis tremit ictibus aerea puppis,
subtrahiturque solum; tum creber anhelitus artus
aridaque ora quatit; sudor fluit undique rivis.
attulit ipse viris optatum casus honorem.
namque furcens animi dum proram ad saxa suburgucret
187 partim.
interior spatioque subit Sergestus iniquo,
infelix saxis in procurrentibus haesit.
concussae cautes, et acuto in murice remi
obnixi crepuere, inlisaque prora pependit.
consurgunt nautae, et magno clamore morantur,
ferratasque trudes et acuta cuspide contos
expedient, fractosque legunt in gurgite remos.
at laetus Mnestheus successuque acrior ipso
agmine remorum celeri ventisque vocatis
prona petit maria, et pelago decurrit aperto.
quals spelunca subito commota columba,
cui domus et dulces latebroso in pumice nidi,
fertur in arva volans, plausumque exterrita pinnis
dat tecto ingentem, mox aëre lapsa quieto
radit iter liquidum, celeres 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.
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 præmia rostris,
ni palmas ponto tendens utrasque Cloanthus
fudissetque preces, disque in vota vocasset:
‘di, quibus imperium est pelagi, quorum aequora curro,
vobis laetus ego hoc candentem in litorum
constituam ante aras, voti reus, extaque salsos
proiciam in fluctus, et vina liquentia fundam.’
dixit, eumque imis sub fluctibus audiit omnis Nereïdum Phorcique chorus, Panopeaque virgo; et pater ipse manu magna Portunus euntem inpulit: illa Noto citius volucrique sagitta ad terram fugit, et portu se condidit alto. tum satus Anchisa, cunctis ex more vocatis, victorem magna praeconis voce Cloanthum declarat, viridique advelat tempora lauro; muneraque in naves ternos optare iuvenos 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 veloces 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 latratus in auras. at qui deinde locum tenuit virtute secundum, levibus huic hamis consortam auroque trilicem loricam, quam Demoleo detraxerat ipse victor apud rapidum Simoënta sub Ilio alto, donat habere viro, decus et tutamen in armis. vix illam famuli Phegeus Sagarisque ferebant multiplicem, conixi umeris; indutus at olim Demoleos cursu palantes Troas agebat. tertia dona facit geminos ex aere lebetas, cymbiaque argento perfecta atque aspera signis. iamque adeo donati omnes opibusque superbi puniceis ibant evincti tempora taenis: cum saevo e scopulo multa vix arte revulsus, amissis remis, atque ordine debilis uno, inrisam sine honore ratem Sergestus agebat. qualis saep viae deprensus in aggere serpens, aerea quem obliquum rota transiit, aut gravis ictu

274 transit.
AENEIDOS LIB. V

seminecem liquit saxo lacerumque viator;
nequiquam longos fugiens dat corpore tortus,
parte ferox, ardensque oculis, et sibila colla
arduus attollens; pars vulnere clauda retentat
nexantem nodis seque in sua membra plicantem.
tali remigio navis se tarda movebat;
vela facit tamen, et velis subit ostia plenis.
Sergestum Aeneas promisso munere donat,
servatam ob navem laetus sociosque reductos.
ollis serva datur, operum haud ignara Minervae,
Cressa genus, Pholoë, geminique sub ubere nati.

hoc pius Aeneas misso certamine tendit
gramineum in campum, quem collibus undique curvis
cingebant silvae, medique in valle theatri
circus erat; quo se multis cum milibus heros
concessu medium tulit exstructoque resedit.
hic, qui forte velint rapido contendere cursu,
invitat pretios animos, et praemia ponit.
undique conveniunt Teutri 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 Tegeacae sanguine gentis;
tum duo Trinacrii iuvenes, Helymus Panopesque,
adsueti silvis, comites senioris Acestae;
multi praeterea, quos fama obscura recondit.
Aeneas quibus in mediis sic deinde locutus:
‘accipite haec animis, lactasque advertite mentes.
nemo ex hoc numero mihi non donatus abibit.
Gnosia bina dabo levato lucida ferro
spicula, caelatamque argento ferre bipennem:
omnibus hic erit unus honos. tres praemia primi
accipient, flavaque caput nectentur oliva:
primus equum phaleris insignem victor habeto;
alter Amazoniam pharetram plenamque sagittis
Threículo, lato quam circum amplectitur auro
balteus, et tereti subnectit fibula gemma;
tertius Argolica hac galea contentus abito.

haec ubi dicta, locum capiunt, signoque repente
corripiunt spatio audito, limenque relinquent,
effusi nimbō similes; simul ultima signant.
primus abit longeque ante omnia corpora Nisus
emicat, et ventis et fulminis ochri alis.
proximus huic, longo sed proximus intervallō,
insequitur Salis; spatio post deinde relictō
tertius Euryalus;
Euryalumque Helymus sequitur; quo dcinde sub ip:
ecce volat, calcemque terit iam calce Diores,
icumbens umero; spatio et si plura super sint,
transeat elapsus prior ambiguumve relinquent.
iamque fere spatio extre mo fessique sub ipsam
finem adventabant, levi cum sanguine Nisus
labitur infelix, caesis ut forte iuVen cis
fusus humum viridesque super madefecerat herbas.
hiu ven is iam victor ovans vestigia presso

haud tenuit titubata solo; sed pronus in ipso
concidit inmundoque 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, et munere victor amici
prima tenet, plausuque volat fremituque secundo.
post Helymus subit, et nunc tertia palma Diores.
hic totum caveae consessum ingentis et ora
prima patrum magnis Salii clamoribus inplet,
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

326 ambiguumque codd.
ultima, si prumi 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 inmane leonis
dat Salio, villis onerosum atque unguibus aureis.
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?'
et simul his dictis faciem ostentabat, et udo
turpia membra fimo. risit pater optimus olli,
et clipeum efferri iussit, Didymaonis artes,
Neptuni sacro Danais de poste refixum.
hoc iuvenem egregium praestanti munere donaf.
post, ubi confecti cursus, et dona peregit:
'nunc, si cui virtus animusque in pectore praesens
adsit, et evinctis attollat brachia palmis.'
sic ait, et geminum pugnae proponit honorem,
victori velatum auro vittisque iuvencum,
ensem atque insignem galeam, solacia victo.
nec mora; continuo vastis cum viribus effert
ora Dares, magnoque virum se murmure tollit;
solus qui Paridem solitus contendere contra,
idosque ad tumulum, quo maximus occubat Hector,
victorem Butein, inmani corpore qui se
Bebricia veniens Amyci de gente ferebat,
percult, et fulva moribundum extendit harena.
talis prima Dares caput altum in proelia tollit,
ostenditque umeros latos, alternaque iactat
brachia pretendens, et verberat ictibus auras.
quaeritur huic aliis: 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, quae finis stant? quo me decet usque teneri? ducere dona iube.' cuncti simul ore fremebant Dardanidae, reddique viro promissa iubebant. hic gravis Entellum dictis castigat Acestes, proximus ut viridine toro consederat herbae:

'Entelle, heroum quondam fortissime frustra, tantane tam patiens nullo certamine tolli dona sines? ubi nunc nobis deus ille, magister nequiquam memoratus, Eryx? ubi fana per omnem Trinacriam, et spolia illa tuis pendentia tectis?' ille sub haec: 'non 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 inprobus iste exsulta fidens, si nunc fore illa iuventas, haud equidem pretio indutus pulcroque iuvenc venisset, nec dona moror.' sic deinde locutus in medium geminos inmani pondere caestus proiecit, quibus acer Eryx in proelia suetus ferre manum duroque intendere brachia tergo. obstipuere animi: tantorum ingentia septem terga boum plumbo insuto ferroque rigebant. ante omnes stupet ipse Dares, longeque recusat; magnanimusque Anchisiades et pondus et ipsa huc illuc vinclorum immensa volumina versat. tum senior tales 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: sanguine cernis adhuc sparoque infecta cerebro. his magnum Alciden contra stetit; his ego suetus, dum melior vires sanguis dabat, aemula necdum temporibus geminis canebat sparsa senectus. sed, si nostra Dares haec Troiús 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.
tum satus Anchisa caestus pater extulit aequos,
et paribus palmas amborum innexuit armis.
constitit in digitos extemplo arrectus uterque,
bracchiaque ad superas interruptus extulit auras.
abduxere retro longe capita ardua ab ictu,
inmiscentque manus manibus, pugnamque lacescent;
ille pedum melior motu fretusque iuventa,
hic membris et mole valens: sed tarda trementi
genua labant, vastos quatit aeger anhelitus artus.
multa viri nequiquam inter se vulnera iactant,
multa cavo lateri ingeminant, et pectore vastos
dant sonitus; erraque aures et tempora circum
crebra manus, duro crepitant sub vulnere malae.
stat gravis Entellus nisique inmotus eodem,
corpore tela modo atque oculis vigilantibus exit.
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 adsultibus iritis urguet.
ostendit dextram insurgens Entellus et alre
extulit: ille ictum venientem a vertice velox
praeditid, celerique elapsus corpore cessit.
Entellus vires in ventum effudit, et ultro
ipse gravis graviterque ad terram pondere vasto
concidit, ut quondam cava concidit aut Erymantho
aut Ida in magna radicibus eruta pinus.
consurgunt studiis Teucri et Trinacria pubes;
it clamor caelo, primusque succurrat Acestes,
aequaevumque ab humo miserans attollit amicum.
at non tardatus casu neque territus heros
acrior ad pugnam redit, ac vim suscitat ira;
tum pudor incidunt vires et conscia virtus,
praecipitemque Daren ardens agit aequore toto,
nunc dextra ingeminans ictus, nunc ille sinistra:
nec mora, nec requies: quam multa grandine nimbi
culminibus crepitant, sic densis ictibus heros
cruber utroque manu pulsat versatque Dareta.
tum pater Aeneas procedere longius iras
et saevire animis Entellae haud passus acerbis;
sed finem inposuit pugnae, fessumque Dareta
eripuit, mulcens dictis, ac talia fatur:
‘infelix, quae tanta animum dementia cepit?
non vires alias conversaque numina sentis?
cede deo.’ dixitque et proelia voce diremit.
ast illum fidei aequales, genua aegra trahentem,
iactantemque utroque caput, crassumque cruorem
ore eiectantem mixtosque in sanguine dentes,
ducunt ad naves; galeamque enseque vocati
accipliant: palmam Entello taurumque relinquunt.
hic victor, superans animis tauroque superbus:
‘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 adstatab pugnae; duroque reducta
libravit dextra media inter cornua caestus
arduus, effractoque inlisit in ossa cerebro.
sternitur examinisque tremens procumbit humi bos.
ille super tales effundit pectore voces:
‘hanc tibi, Eryx, meliorem animam pro morte Daretis
persolvo: hic victor caestus artemque repono.’
protinus Aeneas celeri certare sagitta
invitat, qui forte velint, et praemia dicit;
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
486 ponit. 491 primum.
AENEIDOS LIB. V

Hyrtacidae ante omnes 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 quondam extus nullum toristi primus Achivos. extremus galeaque ima subsedit Acestes, ausus et ipse manu iuvenum temptare laborem. tum validis flexos incurvavit viribus arcus pro se quique viri, et deprimunt tela pharetris. primaque per caelum nervo stridente sagitta Hyrtacidae iuvenis voluces dierberat auras; et venit, adversique insiguit arbore mali. intremuit malus, timuitque exterrita pinnis ales, et ingenti sonuerunt omnia plausu. post acer Mnestheus 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, iamduum arcu contenta parato tela tenens, fratrem Eurytion in vota vocavit, iam vacuo laetam caelo speculator, et alis plaudentem nigra sigit sub nube columbam. decidit examinis, vitamque reliquit in astris aetheriis, fixamque refert delapsa sagittam. amissa solus palma superabat Acestes: qui tamen aérias telum contendit in auras, ostentans artemque pater arcumque sonantem. hic oculis subitum obicitur magnoque futurum augurio monstrum: docuit post exitus ingens, seraque terrifici cecinerunt omina vates. namque volans liquidis in nubibus arsit harundo, signavitque viam flammis, tenuesque recessit consumpta in ventos: caelo ceu saepe refixa

520 contorsit. 522 subito.
transcurrunt crinemque volantia sidera ducunt.
attonitis haeres animis superosque precati
Trinacrii Teucrique viri: nec maximus omen
abnuit Aeneas; sed laetum amplexus Acesten
muneribus cumulat magnis, ac talia fatur:
'sume, pater; nam te voluit rex magnus Olympi
talibus auspiciis exsortem ducere hominem.
ipsi Anchisae longaevi hoc munus habebis,
cratera impressum signis, quem Thracius olim
Anchisae genitori in magno munere Cisseus
ferre sui dederat monimentum et pignus amoris.'
sic fatus cingit viridant tempora lauro,
et primum ante omnes victorem appellat Acesten. 540
nec bonus Eurytion praclato invidit honori,
quamvis solus avem caelo deiecit ab alto.
proximus ingreditur donis qui vincula rupit;
extrems, volucri qui fixit harundine malum.
at pater Aeneas, nondum certamine misso,
custodem ad sese comitemque inpubis 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,
dic,' ait. ipse omnem longo decedere circo
infusum populum, et campos iubet esse patentes.
incidunt pueri, pariterque ante ora parentum
frenatis lucent in equis; quos omnis euntes
Trinacularae mirata fremit Troiaequae iuventus.
omnibus in morem tonsa coma pressa corona;
cornea bina ferunt praefixa hastilia ferro,
pars leves umero pharetras; it pectore summo
flexilis obtorti per collum circulus auri.
tres equitum numero turmac, ternique vagantur
ductores; pueri bis seni quemque seuti
agmine partito fulgent paribusque magistris.
una acies iuvenum, ducit quam parvus ovantem
534 honores.
AENEIDOS LIB. V

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 Latinii, parvus Atys, pueroque puer dilectus Iulo. extremus formaque ante omnes pulcher lulus 570 Sidonio est invictus equo, quem candida Dido esse sui dederat monimentum et pignus amoris: cetera Trinacriis pubes senioris Acestae fertur equis.

exciptiunt plausu pavidos, gaudentque tuentes Dardanidae, veterumque adgnoscunt ora parentum. postquam omnem laeti consessum oculosque suorum lustravere in equis, signum clamore paratis Epytides longe dedit insonuitque flagello. olli discurrere pares, atque agmina terni diductis solvere choris, rursusque vocati convertere vias infestaque tela tulere. inde alios ineunt cursus aliosque recursus adversi spatiis, alternosque orbibus orbes impediant, pugnaeque ciento simulacra sub armis:
et nunc terga fuga nudant, nunc spicula vertunt infensi, facta pariter nunc pace feruntur. ut quondam Creta fertur Labyrinthus in alta parietibus textum caecis iter, ancipitemque mille viis habuisse dolum, qua signa sequendi falleret indeprensus et inremeabilis error:

haud alio Tēucrem nati vestigia cursu impedient, 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, rettulit, et priscos docuit celebrare Latinos, quo puer ipse modo, secum quo Troïa pubes;

573 Trinacriæ. Trinacrii. 581 deductis.
Albani docuere suos; hinc maxima porro
acceptit Roma, et patrium servavit honorem;
Troiaque nunc pueri, Troianum dicitur agmen.
hac celebrata tenus sancto certamina patri.
hic primum fortuna fidem mutata novavit.
dum variis tumulo referunt sollemnia ludis,
Irim de caelo misit Saturnia Tuno
Iliacam ad classem, ventosque adspirat eunti,
multa movens, necdum antiquum saturata dolorem.
illa, viam celerans per mille coloribus arcum,
nulli visa cito decurrat 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 haud ignara nocendi
conicit, et faciemque deae vestemque reponit:
fit Beroë, Tmarii coniunx longaeva Dorycli,
cui genus et quondam nomen natique fuissent;
ac sic Dardanidum medium 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 aetas,
cum frcta, cum terras omnes, tot inhospita saxa
sideraque emensae ferimur, dum per mare magnum
Italian sequimur fugientem, et volvimur undis.
hic Erycis fines fraterni, atque hospes Acestes:
quis prohibet muros iacere, et dare civibus uriem?
o patria, et rapti nequiquam ex hoste Penates,
nulane iam Troiae dicentur moenia? nusquam
Hectoreos amnes, Xanthum et Simoënta, videbo?
quin agite et mecum infaustas exurite puppes.
nam mihi Cassandrae per somnum vatis imago
ardentes dare visa faces: "hic quaerite Troiam; hic domus est," inquit, "vobis." iam tempus agi res; nec tantis mora prodigis. en quattuor aerae Neptuno: deus ipse faces animumque ministrat.' 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 natorium regia nutrix:

'non Beroë vobis, non haec Rhoeteia, matres, est Dorycli coniunx: divini signa decoris, ardentesque notate oculos; qui spiritus illi, qui vultus, vocisque sonus, vel gressus eunti. ipsa egomet dudum Beroën digressa reliqui aegram, indignantem, tali quod sola careret munere, nec meritos Anchisaes inferret honores.' haec effata.

at matres primo ancipites oculisque malignis ambiguæae spectare rates miserum inter amorem præsentis terrae fatisque vocantia regna, cum dea se paribus per caelum sustulit alis ingentemque fuga secuit sub nubibus arcum: tum vero attonitae monstris actaeque furore conclamant, rapiuntque focis penetralibus ignem; pars spoliant aras, frondem ac virgulta facesque coniciunt. furit inmissis Vulcanus habenis transtra per et remos et pictas abiete puppes. nuntius Anchisaes ad tumulum cuneosque theatris incensas perfert naves Eumelus, et ipsi respiciunt atram in nimbo volitare favillam. primus et Ascanius, cursus ut laetus equestres ducebat, sic acer equo turbata petivit castra, nec examines possunt retinere magistri. 'quis furor iste novus? quo nunc, quo tenditis,' inquit, 'heu miserae cives? non hostem inimicaque castra Argivom, vestras spes uritis. en, ego vester Ascanius!' galeam ante pedes proiecit inanem,
qua ludo indutus belli simulacra ciebat. 
adcelerat simul Aeneas, simul agmina Teucrum. 
ast illae diversa metu per litora passim 
diffugiunt, silvasque et sicubi concava furtim 
saxa petunt: piget incepti lucisque, suosque 
mutatae adgnoscunt, excussaque pectore Íuno est. 
sed non idcirco flammas atque incendia vires 
indomitas posuere: udo sub robore vivit 
stuppa vomens tardum fumum, lentusque carinas 
est vapor, et toto descendit corpore pestis; 
nec vires heroum infusaque flumina prosunt. 
tum pius Aeneas umeris abscindere vestem, 
auxilioque vocare deos, et tendere palmas:

‘Iuppiter omnipotens, si nondum exosus ad unum 
Troianos, si quid pietas antiqua labores 
respicit humanos, da flammam evadere classi 
nunc, Pater, et tenues Teucrum res eripe leto. 
vix haec ediderat, cum effusis imbrisbus atra 
tempestas sine more furit, tonitruque tremescunt 
ardua terrarum et campi; ruit aethere toto 
turbidus imber aqua densisque nigerrimus Austris; 
inplicantque super puppes; semusta madescent 
robora; restinctus donec vapor omnis, et omnes, 
quattuor amissis, servatae a peste carinac.

at pater Aeneas, casu concussus acerbo, 
nunc huc ingentes nunc illuc pectore curas 
mutabat versans, Siculisne resideret arvis, 
oblitus fatorum, Italasne capesseret oras. 
tum senior Nautes, unum Tritonia Pallas 
quem docuit, multaque insignem reddidit arte,— 
hac responsa dabat, vel quae portenderet ira 
magna deum, vel quae fatorum posceret ordo— 
isque his Aenean solatus vocibus insit:

‘nate dea, quo fata trahunt retrahuntque, sequamur:

680 flammam. flamma. 706 haec codd.
quidquid erit, superanda omnis fortuna ferendo est.
est tibi Dardanius divinae stirpis Acestes:
hunc cape consiliis socium et consiunge volentem;
huic trade, amissis superant qui navibus, et quos
pertaesum magni incepti rerumque tuarum est;
longaevosque senes ac sessas aequore matres,
et quidquid tecum invalidum metuensque pericli est,
delige, et his habeant terris sine moenia fessi:
urbem appellabunt permissa nomine Acestam,
talibus incensus dictis senioris amici
tum vero in curas animo diducitur omnes.
et nox atra polum bigis subvcta tenebat:
visa dehinc caelo facies delapsa parentis
Anchisae subito tales 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,
der 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 inopia namque
Tartara habent, tristes umbrae, sed amoca piorum
concilia Elysiumque colo. huc casta Sibylla
nigrarum multo pecudum te sanguine ducet.
tum genus omne tuum, et, quae dentur moenia, disces.
iamque vale: torquet medios nox umida cursus,
et me saevus equis Oriens adflavit anhelis.’
dixerat: et tenues fugit ceu sumus in auras.
Aeneas, ‘quo deinde ruis? quo proripis?’ inquit,
‘quem fugis? aut quis te nostris complexibus arcet?’
haec memorans cinerem et sopitos suscitat ignes;
Pergameumque Larem et canae penetralia Vestae
farre pio et plena supplex veneratur acerra.
720 animum. 734 tristesve.
extemplo socios primumque accessit Acesten, et Iovis imperium et cari praecpta 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 remisque rudentesque, 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, indicite forum, et patribus dat iura vocatis. tum vicina astris Erycino in vertice sedes fundatur Veneri Idalae, tumuloque sacerdos ac lucus late sacer additur Anchiseo. iamque 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 fetus; complexi inter se noctemque diemque morantur. ipsae iam matres, ipsi, quibus aspera quondam visa maris facies et non tolerabile numen, ire volunt, omnemque fugae perferre laborem. quos bonus Aeneas dictis solatur amicis, et consanguineo lacrimans commendat Acestae. tres Eryci vitulos et Tempestatibus agnam caedere debeinde iubet, solvique ex ordine funem. ipse, caput tonsae foliis evinctus olivae, stans procul in prora pateram tenet, extaque saltos proicit in fluctus, ac vina liquentia fundit. prosequitur surgens a puppi ventus uentes. certatim socii feriunt mare, et aequora verrunt. at Venus interea Neptunum exercita curis adloquitur, talesque effundit pectore questus: Tunonis gravis ira nec exsaturabile pectus 768 nomen.
cogunt me, Neptune, preces descendere in omnes; quam nec longa dies, pietas nec mitigat ulla, nec Iovis imperio fatisve infracta quiescit. non media de gente Phrygum exedisse nefandis urbem odiis satis est, nec poenam traxe per omnem: reliquias Troiae, cineres atque ossa peremptae inequitur. causas tanti sciat illa furoris. ipse mihi nuper Libycis tu testis in undis, quam molem subito excierit: maria omnia caelo miscuit, Aeoliis nequiquam freta procellis, in regnis hoc ausa tuis. per scelus ecce etiam Troianis matribus actis exussit foede puppes; et classe subegit amissa socios ignotaes linquere terrae. 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 alii:

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 Simoëntaque testor—Aeneae mihi cura tui. cum Troia Achilles examinata sequens inpingeret agmina muris, milia multa daret leto, gementisque repleti amnes, nec reperire viam atque evolvere posset in mare se Xanthus, Pelidae tunc ego forti congressum Aenean nec dis nec viribus aequis nube cava rapui, superem cum vertere ab imo structa meis manibus periurae moenia Troiae. nunc quoque mens eadem perstat mihi: pelle timores. tutus, quos optas, portus accedet Averni. unus erit tantum, amissum quem gurgite quaeres; unum pro multis dabitur caput.’
his ubi laeta deae permulsit pectora dictis, iungit equos auro genitor, spumantiaque addit

periturae.
frena feris, manibusque omnes effundit habenas:
ciaeruleo per summa levis volat aequora curru.
subsidunt undae, tumidumque sub axe tonanti
sternitur aequor aquis; fugiunt vasto aethere nimbi.
tum variae comitum facies, inmania cete,
et senior Glauci chorus, Inousque Palaemon,
Tritonesque citi, Phorcique exercitus omnis:
laeva tenet Thetis, et Melite, Panopeaque virgo,
Nesae, Spioque, Thaliaque Cymodoceque.

his patris Aeneae suspensam blanda vicissim
gaudia peremptant mentem; iubet ocius omnes
attollis malos, intendi bracchia velis.
una omnes fecere pedem, pariterque sinistros,
nunc dextrors solvere sinus; una ardua torquent
cornua detorquentque: ferunt sua flamina classem.
princeps ante omnes densum Palinurus agebat
agmen; ad hunc alii cursum contendere iussi.
iamque fere mediam caeli nox umida metam
contigerat; placida laxabant membra quiete
sub remis fusi per dura sedilia nautae;
cum levis aetheriis delapsus Somnus ab astris
æra dimovit tenebrosum et dispulit umbras,
te, Palinure, petens, tibi somnia tristia portans
insonti; puppique deus consedit in alta,
Phorbanti similis, fundique has ore loquellas:

‘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 vultum 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.

821 equis. 829 remis. 851 et caelo, totiens.
ecce deus ramum Lethaeo rore madentem
vique soporatum Stygia super utraque quassat
tempora, cunctantique natantia lumina solvit.
vix primos inopina quies laxaverat artus:
et super incumbens cum puppis parte revulsa
cumque gubernacio liquidas proiecit in undas
praecipitem, ac socios nequiquam saepe vocantem: 860
ipse volans tenues se sustulit ales ad auras.
currit iter tutum non setius aequore classis,
promissisque patris Neptuni interrita fertur.
iamque adeo scopulos Sirenum advecta subibat,
difficiles quondam, multorumque ossibus albos;
tum rauca adsiduo longe sale saxa sonabant,
cum pater amisso fluitantem 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!'

870
Liber Sextus

Sic fatur lacrimans, classique inmitit habenas,
et tandem Euboicis Cumarum adlabitur oris.
obvertunt pelago proras; tum dente tenaci
ancora fundabit naves, et litora curvae
praetexunt puppes. iuvenum manus emicat ardens
litus in Hesperium; quaerit pars semina flamme
abstrusa in venis silicis; pars densa ferarum
tecta rapit silvas, inventaque flumina monstrat.
at pius Aeneas arces, quibus altus Apollo
praesidet, horrendaeque procult secretae Sibyllae,
antrum inmane, petit, magnam cui mentem ani-
mumque
Delius inspirat vates, aperitque futura.
iam subeunt Triviae lucos atque aurea tecta.
Daedalus, ut fama est, fugiens Minoëa 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, Phoebè, sacravit
remigium alarum, posuitque inmania templ.
in foribus letum Androgeo; tum pendere poenas
Cecropidae iussi—miserum!—septena quotannis
corpora natorum; stat ductis sortibus urna.
contra elata mari respondet Gnsia tellus:
hic crudelis amor tauri, suppostaque furto
Androgei.
P. VERGILI MARONIS AENEIDOS LIB. VI 113

Pasiphae, mixtumque genus prolesque biformis
Minotaurus inest, Veneris monimenta 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 30
partem operœ in tanto, sineret dolor, Icare, haberes.
bis conatus erat casus effingere in auro;
bis patriae cecidere manus. quin protinus omnia
perlegerent oculus, ni iam praemissus Achates
adforet, atque una Phoebi Triviaeque sacerdos,
Deiphobe Glauci, fatur quae talia regi:
‘non hoc ista sibi tempus spectacula poscit;
nunc grege de intacto septem mactare iuvencos
praestiterit, totidem lectas de more bidentes.’
talibus adfata Aenean—nec sacra morantur
iussa viri—Teucros vocat alta in templ a 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 vultus, non color unus,
non comptae mansere comae; sed pectus anhelum,
et rabie fera corda tument; maiorque videri
nec mortale sonans, adflata est numine quando
iam propriore dei. ‘cessas in vota precesque,
Tros,’ ait, ‘Aenea, cessas? neque enim ante dehiscent
attonitae magna ora domus.’ et talia fata
conticuit. gelidus Teucris per dura cucurrit
ossa tremor, funditque preces rex pectore ab imo:
‘Phoebe, graves Troiae semper miserate labores,
Dardana qui Paridis derexti tela manusque
corpus in Æacidae, magnas obeuntia terras
tot maria intravi duce te penitusque repostas
Massylum gentes, praetentaque Syrtibus arva,

37 poscunt. 57 directi codd.

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iam tandem Italiae fugientes 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, praescia venturi, da—non indebita posco regna meis fatis—Latio considere Teucros, errantesque deos agitataque numina Troiae. tum Phoebo et Triviae solido de marmore templum instituam, festosque dies de nomine Phoebi. 70 te quoque magna manent regnis penetralia nostris; hic ego namque tuas sortes arcanaque fata, dicta meae genti, ponam lectosque sacrobo, alma, viros. foliis tantum ne carmina manda, ne turbata volent rapidis ludibria ventis: ipsa canas oro.’ finem dedit ore loquendi.
at, Phoebi nondum patiens, inmanis in antro bacchatur vates, magnum si pectore possit excussisse deum: tanto magis ille fatigat os rabidum, fera corda domans, singitque premendo. ostia iamque domus patuere ingentia centum 81 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 spumanatem sanguine cerno. non Simois tibi nec Xanthus nec Dorica castra defuerint; alius Latio iam partus Achilles, natus et ipse dea; nec Teucris addita Iuno usquam aberit; cum tu supplex in rebus egenis quas gentes Italum aut quas non oraveris urbes! causa mali tanti coniunx iterum hospita Teucris, externique iterum thalami. tu ne cede malis, sed contra audientior ito, qua tua te fortuna sinet. via prima salutis,
84. terra. 96 qua Seneca. quam codd.
AENEIDOS LIB. VI

quod minime reres, Graia pandetur ab urbe.'

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 querunt,
incipit Aeneas heros: 'non ulla laborum,
o virgo, nova mi facies inopinave surgit;
omnia praecipi atque animo mecum ante peregi.
unum oro: quando hic inferni ianua regis
dicitur et tenebra palus Acheronte refuso,
ire ad conspectum cari genitoris et ora
contingat; doceas iter, et sacra ostia pandas.
illum ego per flammata et mille sequentia tela
eripui his umeris, medioque ex hoste recepi;
ille, meum comitatus iter, maria omnia mecum
atque omnes pelagique minas caelique ferebat,
invalidus, vires ultra sortemque senectae.
quin, ut te suppex peterem, tua limina adirem,
idem orans mandata dabat. natique patrisque,
alma, precor, miserere, potes namque omnia, nec te
nequiquam lucis Hecate praefecit Avernis.
si potuit Manes arcessere coniugis Orpheus,
Threicia fretus cithara fidibusque canoris;
si fratrem Pollux alterna morte redemit,
itque reditque viam totiens—quid Thesea magnum,
quid memorem Alciden?—et mi genus ab Iove
summo.'

talibus orabat dictis arasque tenebat;
cum sic orsa loqui vates: 'sate sanguine divom,
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 aequis amavit
Iuppiter, aut ardens evexit ad aethera virtus,

dis geniti potuere. tenent media omnia silvae,
Cocytusque sinu labens circumvenit atro.
quod si tantus amor menti, si tanta cupido
bis Stygiōs innare lacus, bis nigra videre
Tartara, et insano iuvat indulgere labori,
accipe, quae peragenda prius. latet arbores opaca
aureus et foliis et lente vimine ramus,
Iunoni infernæ dictus sacer; hunc tegit omnis
lucus, et obscuris claudunt convallibus umbrae.
shed non ante datur telluris operta subire,
auricemos quam qui decerpserit arbores fetus.
hoc sibi pulchra suum ferri Proserpina munus
instituit: primo avulso non deficit alter
aureus, et similis frondescit virga metallo.
ergo alte vestiga oculis et rite repertum
carpe manu: namque ipse volens facilisque sequetur,
si te fata vocant: aliter non viribus ullis
vincere nec duro poteris convellere ferro.
praetera iacet examinum tibi corpus amici—
heu nescis!—totamque incestat funere classem,
dum consulta petis nostroque in limine pendes.
seibus 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.
Aeneas maestro defixus lumina vultu
ingreditur, linquens antrum, caecosque volutat
eventus animo secum: cui fidus Achates
it comes et paribus curis vestigia figit.
multa inter sese vario sermone serebant,
quem socium examinum vates, quod corpus humandum
diceret; atque illi Missenum in litore sicco,
ut venere, vident indigna morte peremptum,
Missenum Aeoliden, quo non praestantior alter
aere ciere viros Martemque accendere cantu.
Hectoris hic magni fuerat comes, Hectora circum
et lituo pugnas insignis obibat et hasta.
133 cupidō est. 141 quis.
AENEIDOS LIB. VI

postquam 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 inmerserat unda.
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 iles;
fraxineaeque trabes cuneis et fissile robor
scinditur; advolvunt ingentes montibus ornos.
nec non Aeneas opera inter talia primus
hortatur socios paribusque accingitur armis.
atque haec ipse suo tristi cum corde volutat,
aspectans silvam inmensam, et sic forte precatur:
ˈsi nunc se nobis ille aureus arbores ramus
ostendat nemore in tanto! quando omnia vere
heu nimium de te vates, Misene, locuta est.’
vix ea fatus erat, geminae cum forte columbiae
ipsa sub ora viri caelo venere volantes
et viridi sedere solo. tum maximus heros
maternas adgnoscit aves, lactusque precatur:
ˈeste duces, o, si qua via est, cursumque per auras
derigite in lucos, ubi pingue m dives opacat
ramus humum. tuque o dubii ne defice rebus,
diva parens.’ sic effatus vestigia pressit
observans, quae signa férant, quo tendere pergant.
pascentes illae tantum prodire volando,
quantum acie possent oculi servare sequentum.
inde ubi venere ad fauces grave olentis Averni,
tollunt se celeres liquidumque per aëra lapsae
sedibus optatis gemina super arbore sidunt,
177 sepulcro. 116 voce. 203 geminae.
discolor unde auri per ramos aura refulsit.
quale solet silvis brumali frigore viscum
fronde virere nova, quod non sua seminat arbos,
et croceo fetu teretes circumdare trucos:
talis erat species auri frondentis opaca
ilice, sic leni crepitabat bractea vento.
corripit Aeneas extemplo avidusque refringit
cunctantem, et vatis portat sub tecta Sibyllae.
nec minus interea Misenum in litore Teucri
flebat, et cineri ingrato suprema ferebant.
principio pinguem taedis et robore secto
ingentem struxere pyram, cui frondibus atris
intexunt latera, et ferales ante cupressos
constituunt, decorantque super fulgentibus armis.
pars calidos latices et aëna undantia flammis
expediunt, corpusque lavant frigentis et unguent.
fit gemitus. tum membra toro defleta reponunt,
purpureasque super vestes, velamina nota,
coniciunt. pars ingenti subiere feretro,
triste ministerium, et subiectam more parentum
aversi tenuere facem. congesta cremantur
turea dona, dapes, fusos crateres olivo.
postquam collapsi cineres et flamma quievit,
reliquias vino et bibulam lavere favillam,
ossaque lecta cada texit Corynaeus aëno.
idem ter socios pura circumtulit unda,
spargens rore levi et ramo felicis olivae,
lustravitque viros, dixitque novissima verba.
at pius Aeneas ingenti mole sepulchrum
inponit, suaque arma viro remumque tubamque,
monte sub aërio, qui nunc Misenus ab illo
dicitur, aeternumque tenet per saecula nomen.
his actis propere exsequitur praecipita Sibyllae.
spelunca alta fuit vastoque inmanis hiatu,
scripca, tuta lacu nigro nemorumque tenebris;
quam super haud ullae poterant inpune volantes
231 domos.
tendere iter pinnis: talis sese halitus atris
faucibus effundens supera ad convexa ferebat:
[unde locum Grai dixerunt nomine Aoron.]
quattuor hic primum nigrantes terga iuvencos
constituit, frontique invergit vina sacerdos;
et summas carpens media inter cornua saetas
ignibus inponit sacris, libamina prima,
voce vocans Hecaten, caeloque Ereboque potentem.
supponunt alii cultros, tepidumque cruorem
succipient pateris. ipse atri velleris agnam
Aeneas matri Eumenidum magnaevque sorori
ense ferit, sterilemque tibi, Proserpina, vaccam.
tum Stygio regi nocturnas incohat aras,
et solida inponit 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, visaevque canes ululare per umbram,
adventante dea. ‘procul o, procul este, profani,’
conclamat vates, ‘totoque absistite luco:
tuque invade viam, vaginaque erepe ferrum;
nunc animis opus, Aenea, nunc pectore firmo.’
tantum effata, furens antro se inmisit aperto:
ille ducem haud timidis vadentem passibus aequat.
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 terra et caligine mersas.
ibant obscuri sola sub nocte per umbram,
perque domos Ditis vacuas et inania regna:
quale per incertam lunam sub luce maligna
est iter in silvis, ubi caelum condidit umbra
Iuppiter, et rebus nox abstulit atra colorem.
vestibulum ante ipsum primisque in faucibus Orci
Luctus et ultrices posuere cubilia Curae,

241 super. 254 superque. 273 primis.
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 adverso in limine Bellum,
ferrique Eumenidum thalami, et Discordia de-
mens,

viperem crinem vittis innexa cruentis.
in medio ramos annosaque brachia pandit
ulmus opaca, ingens, quam sedem Somnia vulgo
vana tenere ferunt, foliisque sub omnibus haerent.
multaque praetera variarum monstra ferarum
Centauri in foribus stabulant, Scyllaeque biformes,
et centumgeminus Briareus, ac belua Lernae
horrendum stridens, flammisque armata Chimaera,
Gorgones, Harpyiaeque, et forma tricornis umbrae.
corripit hic subita trepidus formidine ferrum
Aeneas, strictamque aciem venientibus offert,
et, ni docta comes tenues sine corpore vitas
admoneat volitare cava sub imagine formae,
inruat, et frustra ferro diverberet umbras.
hinc via Tartarei quae fert Acherontis ad undas.
turbidus hic caeno vastaque voragine gurges
aestuat atque omnem Cocyto eructat harenam.
portitor has horrendus aquas et flamina servat
terribili squalore Charon : cui plurima mento
canities inculta iacet ; stant lumina flamma ;
sordidus ex umeris nodo dependet amictus.
ipse ratem conto subigit velisque ministrat,
et ferruginea subvectat corpora cumba,
iam senior ; sed cruda deo viridisque senectus.
huc omnis turba ad ripas effusa rubeat,
matres atque viri, defunctaque corpora vita
magnanimum heroum, pueri innuptaeque puellae,
inpositique rocos invenera ante ora parentum :

VGore primo
lapsa cadunt folia, aut ad terram gurgite ab alto
quam multae glomerantur aves, ubi frigidus annus
trans pontum fugat et terris inmittit apricis.
stabant orantes primi transmittere cursum,
tendebantque manus ripae ulterioris amore;
navita sed tristis nunc hos nunc accipit illos,
ast alios longe submotos arcet harena.
Aeneas miratus enim motusque tumultu,
‘dic,’ ait, ‘o virgo, quid vult concursus ad amnem?
quidve petunt animae? vel quo discrimine ripas
hae linquunt, illae remis vada livida verrunt?’
ollis sic breviter fata est longaeva sacerdos:
‘Anchisa generate, deum certissima proles,
Cocyti stagna alta vides Stygiamque paludem,
di cuius iurare timent et fallere numem.
haec omnis, quam cernis, inops inhumataque turba
est;
portitor ille Charon; hi, quos vehit unda, sepulti.
nec ripas datur horrendas et raeca fluenta
transportare prius, quam sedibusossa quierunt.
centum errant annos volitantique haec litora circum;
tum demum admissi stagna exoptata revisunt.’
constitit Anchisa satus et vestigia pressit,
multa putans, sortemque animi miseratus iniquam.
cernit ibi maestos et mortis honore carentes
Leucaspim et Lyciaè ductorem classis Oronten,
quos simul a Troia ventosa per aequora vectos
obruit Auster, aqua 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 animum delusit Apollo,

332 animo.
qui fore te ponto incolumem finesque canebat
venturum Ausonios. en haec promissa fides est?
ille autem: 'neque te Phoebi cortina fefellit,
dux Anchisiade, nec me deus aequore mersit.
namque gubernaclum, multa vi forte revulsum,
cui datus haerebam custos cursusque regebam,
praecipitans traxi mecum. maria aspera iuro
non ullam pro me tantum cepisse timorem,
quam tua ne, spoliata armis, excissa magistro,
deficeret tantis navis surgentibus undis.

tres Notus hibernas inmensa per aequora noctes
vexit me violentus aqua; vix lumine quarto
prospxeri Italiam 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, praeadamque 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,
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 divom
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 iniussum adibis?
desine fata deum flecti sperare precando.
sed cape dicta memor, duri solacia casus:
nam tua finitimi, longe lateque per urbes
prodigiis acti caelestibus, ossa piabunt,
et statuent tumulum, et tumulo sollemnia mittent,
aeternumque locus Palinuri nomen habebit.'
his dictis curae emotae, pulsusque parumper
corde dolor tristi; gaudet cognomine terrae.

ergo iter inceptum peragunt fluvioque propinquant.
navita quos iam inde ut Stygia prospexit ab unda
per tacitum nemus ire pedemque advertere ripae,
sic prior adgregit dictis, atque increpat ultrò:
‘quisquis es, armatus qui nostra ad flumina tendis,
fare age, quid venias, iam istinc, et comprime gressum.
umbrarum hic locus est, somni noctisque soporae; 390
corpora viva nefas Stygia vectare carina.
nec vero Alciden me sum laetatus euntem
accepisse lacu, nec Thesea Piriouthumque,
dis quamquam geniti atque invicti viribus essent.
Tartareum ille manu custodem in vincla petivit
ipsius a solio regis, traxitque trementem;
hi dominam Ditis thalamo deducere adorti.’
quae contra breviter fata est Amphrysea vates:
‘nullae hic insidiae tales—absiste moveri—
nec vim tela ferunt: licet ingens ianitor antro
aeternum latrans exsangues terreat umbras;
casta licet patrui servet Proserpina limen.
Troìus Aeneas, pietate insignis et armis,
ad genitorem imas Erebi descendit ad umbras.
si te nullam 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, longo post tempore visum,
caeruleam adverterit puppim ripaeque propinquat. 410
inde alias animas, quae per iuga longa sedebant,
deturbat, laxatque foros: simul accipit alveo
ingentem Aenean. gemuit sub pondere cumba
sutilis, et multam accepti rimosa paludem.
tandem trans fluvium incolumes vatemque virumque
informi limo glaucaque exponit in ulva.
383 terra.
Cerberus haec ingens latratu regna trifauci
personat, adverso recubans inmanis in antro.
cui vates, horreare videns iam colla colubris,
melle soporatem et medicatis frugibus offam
obicit. ille fame rabida tria guttura pandens
corripit obiectam, atque inmania terga resolvit
fusus humi, totoque ingens extenditur antro.
occupat Aeneas aditum custode sepulto,
evaditque celer ripam inremeabilis undae.
continuo audita voces, vagitus et ingens,
infantumque animae flentes in limine primo,
quos dulcis vitae exsortes et ab ubere raptos
abstulit atra dies et funere mersit acerbo.
hos iuxta falsa damnati crinme mortis.
nec vero hae sine sorte datae, sine iudice, sedes:
quaesitor Minos urnam movet; ille silentum
conciliumque vocat vitasque et crimina discit.
proxima deinde tenent maesti loca, qui sibi letum
insontes peperere manu, lucemque perosi
proicere animas. quam vellent aethere in alto
nunc et pauperiem et duros perferre labores!
fas obstat, tristique palus inamabilis unda
adligat, et noviens Styx interfusa coercet.
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 circum
silva tegit: curae non ipsa in morte relinquunt.
his Phaedram Procrimique locis, maestamque Eriphylene,
crudelis nati monstrament vulnera, cernit,
Euadnemque, et Pasiphaen; his Laodamia
it comes, et iuvenis quondam, nunc femina, Caeneus,
rursus et in veterem fato revoluta figuram.
inter quas Phoenissa recens a vulnere Dido
errabat silva in magna:quam Troi heros,
438 fata obstant. tristis undae.
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 extinctam, ferroque extrema secutam? funeris heu tibi causa fui? per sidera iuro, per superos, et si qua fides tellure sub ima est, invitus, regina, tuo de litore cessi. sed me iussa deum, quae nunc has ire per umbras, per loca senta situ cogunt noctemque profundam, imperiis egere suis; nec credere quivi hunc tantum tibi me discessu fere dolorem. siste gradum, teque aspectu ne subtrahas nostro. quem fugis? extremum fato, quod te adloquor, hoc est? talibus Aeneas ardente et torva tenter lenibat dictis animum, lacramasque siebat. illa solo fixos oculos aversa tenebat; nec magis incepto vultum sermone movetur, quam si dura silex aut stet Marpesia cautes. tandem corripuit sese, atque inimica refugi in nemus umbriferum, coniunx ubi pristinus illi respondet curis, aequatque Sychaeus amorem. nec minus Aeneas, casu concussus iniquo, prosequitur lacrimis longe et miseratur euntem inde datum molitur iter. iamque arva tenebant ultima, quae bello clari secreta frequentant. hic illi occurrunt Tydeus, hic inclusus armis Parthenopaeus et Adrasti pallentis imago; hic multum fleti ad superos belloque caduci Dardanidae, quos ille omnes longo ordine cernens ingemuit, Glaucumque, Medontaque, Thersilocho-que, tres Antenoridas, Cерerique sacrum Polyphethen, Idaeumque, etiam currus, etiam arma tenentem. circumstant animae dextra laevaque frequentes. 476 lacrimans.
nec vidisse semel satis est; iuvat usque morari et conferre gradum et veniendi discere causas. at Danaum proceres Agamemnoniaeque phalanges ut videre virum fulgentiaque arma per umbras, ingenti trepidare metu; pars vertere terga, ceu quondam petiere rates; pars tollere vocem exiguam: inceptus clamor frustratur hiantes.

atque hic Priamiden laniatum corpore toto Deiphobum vidit, lacerum crudeliter ora, ora manusque ambas, populataque tempora raptis auribus, et truncas inhonesto vulnere nares. vix adeo adgnovit pavitantem et dira tegentem supplicia, et notis compellat vocibus ultero:

Deiphobe armipotens, genus alto a sanguine Teu-
cri,
quis tam crudeles 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 Rhoeteo litore inanem constitui, et magna Manes ter voce vocavi. nomen et arma locum servant; te, amice, nequivi conspiceret 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 monimenta reliquit. namque ut supremam falsa inter gaudia noctem egerimus, nosti; et nimium meminisse necesse est. cum fatalis equus saltu super ardua venit Pergama, et armatum peditem gravis attulit alvo: illa, chorum simulans, cuantes orgia circum ducebat Phrygias; flamman media ipsa tenebat ingentem, et summa Danaos ex arce vocabat. tum me confectum curis somnoque gravatum infelix habuit thalamus, pressitque iacentem

495 videt et. 505 in litore. 516 alveo.
dulcis et alta quies placidaeque simillima morti.
egregia interea coniunx arma omnia tectis
emovet, et fidum capiti subduxerat ensem;
itra tecta vocat Menelaum, et limina pandit,
scilicet id magnum sperans fore munus amanti,
et famam extingui veterum sic posse malorum.
quid moror? inrumpunt thalamo; comes additur una
hortator scelerum Aeolides. di, talia Grais
instaurate, pio si poenas ore reposco.
530
sed te qui vivum casus, age fare vicissim,
atulerint. pelagine venis erroribus actus,
an monitu divom? an quae te fortuna fatigat,
ut tristes sine sole domos, loca turbida, adires?’
hac vice sermonum roseis Aurora quadrigis
iam medium aetherio cursu traiecerat axem;
et fors omne datum traherent per talia tempus;
sed comes admonuit breviterque adfata Sibylla est:
nox ruit, Aenea; nos flendo ducimus horas.
hic locus est, partes ubi se via findit in ambas:
dextera quae Ditis magni sub moenia tendit,
hac iter Ælysium nobis; at laeva malorum
exercet poenas et ad inpia Tartara mittit.’
Deiphobus contra: ‘ne saevi, magna sacerdos;
discedam, explebo numerum, reddarque tenebris.
i decus, i, nostrum; melioribus utere fatis.’
540
tantum effatus, et in verbo vestigia torsit.
respicit Aeneas subito, et sub rupe sinistra
moenia lata videt triplici circumdata muro;
quae rapidus flammis ambit torrentibus amnis
Tartareus Phlegethon, torquetque sonantia saxa.
porta adversa ingens, solidoque adamanthe columnae,
vis ut nulla virum, non ipsi exscindere ferro
caelicolae valeant; stat ferrea turris ad auras,
Tisiphoneque sedens, palla succincta cruenta,
vestibulum exsomnis servat noctesque diesque.
hinc exaudiri gemitus, et saeva sonare
524 amovet. 528 additus. 547 pressit.
verbera: tum stridor ferri, tractaeque catenae.
constitit Aeneas strepitumque exterritus hausit:
'quaer scelerum facies? o virgo, effare; quibusve
urgentur poenis? quis tantus plangor ad auras?'
tum vates sic orsa loqui: 'dux inclute Teucrum,
nulli fas casto sceleratum insistere limen;
sed me cum lucis Hecate praefecit Avernis,
ipsa deum poenas docuit, perque omnia duxit.
Gnosius haec Rhadamanthus habet durissima regna,
castigatque auditque dolos subigitque fateri,
quaer quis apud superos, furto lactatus inani,
distulit in seram commissa piacula mortem.
continuo sones ultrix accincta flagello
Tisiphone quatit insultans, torvosque sinistra
intentans angues vocat agmina saeua sororum.
tum demum horrisono stridentes cardine sacrae
panduntur portae. cernis, custodia qualis
vestibulo sedeat? facies quae limina servet?
quinquaginta atri inmanis hiatribus Hydra
saevoir intus habet sedem. tum Tartarus ipse
bis patet in praeceps tantum tenditque sub umbras,
quantus ad aetherium caeli suspexctus Olympum.
hic genus antiquum Terrae, Titania pubes,
fulmine deiecti, fundo volvuntur in imo:
hic et Aloidas geminos, inmania vidi
corpora, qui manibus magnum rescindere caelum
adgressi, superisque Iovem detrudere regnis.
vidi et crudeles dantem Salomea poenas,
dum flammis Iovis et sonitus imitatur Olympi.
quattuor hic inventus equis et lampada quassans
per Graium populos mediaeque per Elidis urbem
ibat ovans, divomque sibi 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

streputaque... haesit. 561 aures. 591 cursu.
lumina, praecipitemque inmani turbine adegit.  
nec non et Tityon, Terrae omniparentis alumnum,  
cernere erat, per tota novem cui iugera corpus  
porrigitur; rostroque inmanis vultur obunco  
immortale iecur tendens secundaque poenis  
viscera rimaturque epulis habitatque sub alto  
pectore, nec fibris requies datur ulla renatis.  
quid memorem Lapithas, Ixiona Pirithoumque?  
quos super astra silex iam iam lapsura cadentique  
inminet adsimilis: lucent genialibus altis  
aurea fulcra toris, epulaeque ante ora paratae  
regifico luxu; Furiarum maxima iuxta  
accubat, et manibus prohibet contingere mensas,  
exsurgitque facem attollens, atque intonat orce.  
hic, quibus invis est fratres, dum vita manebat,  
pulsatusve parens, et fraud innixa clienti,  
aut qui divitiis soli incubuere repertis,  
nec partem posueres suis, quae maxima turba est,  
qui, ob adulterium caesi, qui, arma seculi  
ipia, nec veriti dominorum fallere dextras,  
inclusi poenam exspectant. ne quaere doceri  
quam poenam, aut quae forma viros fortunave mersit.  
saxum ingens volvunt alii, radiisve rotatur  
districti pendent; sedet aeternumque sedebit  
inflex Theseus; Phlegyasque miserrimus omnes  
admonet, et magna testatur voce per umbros:  
"discite iustitiam moniti et non temnere divos."  
vendidit hic auro patriam, dominumque potentem  
inposuit, fixit leges pretio atque refixit;  
hic thalamum invasit natae vetitosque hymenaeos:  
ausi omnes inmane nefas, ausque potiti.  
non, mihi si linguae centum sint oraque centum,  
ferrea vox, omnes scelerum comprehendere formas,  
omnia poenarum percurrere nomina possim.'  
haec ubi dicta dedit Phoebi longæva sacerdos:  
sed iam age, carpe viam, et susceptum perfice munus.

*post 601 fortasse excidit versus. 602 quo. 604 paternae.*
adceleremus,' ait; 'Cyclopum educa caminis moenia conspicio, atque adverso fornice portas, haec ubi nos praecepta iubent deponere dona.' dixerat, et pariter gressi per opaca viarum corripiunt spatium medium, foribusque propinquant. occupat Aeneas aditum, corpusque recenti spargit aqua, ramumque adverso in limine fit.

his demum exactis, perfecto munere divae, devenere locos laetos et amoenae vireata Fortunatorum Nemorum sedesque beatas. largior hic campos aether et lumine vestit purpureo, solemque suum, sua sidera norunt. pars in gramineis exercent membra palaestris, contendunt ludo et fulva luctantur harena; pars pedibus plaudunt choreas et carmina dicunt. nec non Threicicus longa cum veste sacerdos obloquitur numeris septem discrimina vocum, iamque eadem digitis, iam pectine pulsat eburno. hic genus antiquum Teucri, pulcherrima proles, magnanimi heroës, nati melioribus annis, Ilusque Assaracuque et Troiae Dardanus auctor.

arma procul currusque virum miratur inanes. stant terra defixae hastae, passimque soluti per campos pascentur equi. quae gratia currum armorumque fuit vivis, quae cura nitentes pascere equos, eadem sequitur tellure repastos. conspicit, ecce, alios dextra laevaque per herbam vescentes laetumque choro paene canentes inter odoratum lauri nemus, unde superne plurimus Eridani per silvam volvitur amnis. hic manus ob patriam pugnando vulnera passi, quique sacerdotes casti, dum vita manebat, quique pii vates et Phoebo digna locuti, inventas aut qui vitam exculuere per artes, quique sui memores alios fecere merendo. omnibus his nivea cinguntur tempora vitta,

630 ducta, 651 mirantur. 664 alios
quos circumfusos sic est adfata Sibylla,
Musaeum ante omnes—medium nam plurima turba
hunc habet, atque umesis exstantem suspicit altis—
dicite, felices animae, tuque, optime vates:
quae regio Anchisen, quis habet locus? illius ergo 670
venimus, et magnos Erebi tranavimus amnes.'
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 tutil gressum, camposque nitentes
desuper ostentat; dehinc summa cacumina linquent.
at pater Anchises penitus convalle virenti
inclusas animas superumque ad lumen ituras 680
lustrabat studio recolens, omnemque suorum
forte recensebat numerum carosque nepotes,
fataque fortunasque virum moresque manusque.
isque ubi tendentem adversum per gramina vidit
Aenean, alacris palmas utrasque tetendit,
effusaque genus lacrimae, et vox excidit ore:
venisti tandem, tuaque exspectata parenti
vicit iter durum pietas? datur ora tueri,
nate, tua, et notas audire et reddere voces?
sic equidem ducbam animo rebarque futurum 690
tempora dinumerans, nec me mea cura seseellit.
quas ego te terras et quanta per aequora vectum
accipio! quantis iactatum, nate, periclis!
quam metui, ne quid Libyae tibi regna nocerent!
ille autem: 'tua me, genitor, tua tristis imago,
saepius occurrencs, haec limina tendere adegit.
stant sale Tyrrenho classes. da iungere dextram,
da, genitor; teque amplexu ne subtrahe nostro.'
sic memorans largo fetu simul ora rigabat.
ter conatus ibi collo dare bracchia circum:
700
ter frustra comprensa manus effugit imago,
par levibus ventis volucrique simillima somno.
interea videt Aeneas in valle reducta
seclusum nemus et virgulta sonantia silvae,
Lethaeumque domos placidas qui praenatat amnem.
hunc circum innumerae gentes populiique volabant;
ac velut in pratis ubi apes aestate serena
floribus insidunt variis, et candida circum
lilia funduntur; strepit omnis murmure campus.
horrescit visu subito causasque requirit
inscius Aeneas, quae sint ea flumina porro,
quive viri tanto complerint 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 atque ostendere coram,
iampridem hanc prolem cupio enumerare meorum:
quo magis Italia mecum laetere reperta.'
'o pater, anne aliquas ad caelum hinc ire putandum
est
sublimes animas, iterumque in tarda reverti
corpora? quae lucis miseris tam dira cupido?'
'dicam equidem, nec te suspensum, nate, tenebo';
suscipit Anchises atque ordine singula pandit.
'principio caelum ac terras camposque liquentes
lucentemque globum Lunae Titanique astra
spiritus intus alit, totamque infusa per artus
mens 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
displciunt clausae tenebris-et carcere caeco.
quin et supremo cum lumine vita reliquit,
non tamen omne malum miseris nec funditus omnes
silvis. 723 suscipit. 734 despiiciunt codd. respiciunt Serv.
corporeae excedunt pestes, penitusque nescesse est multa diu concreta modis inolescere miris. ergo exercentur poenis, veterumque malorum supplicia expendunt. aliae panduntur inanes suspensae ad ventos; aliis sub gurgite vasto infectum eluitur scelus, aut exurit igni. quisque suos patimur Manes; exinde per amplum mittimur Elysium et pauci laeta arva tenemus, donec longa dies, perfecto temporis orbe, concretam exemit labem, purumque reliquit aetherium sensum atque aurai simplicis ignem. has omnes, ubi mille rotam volvere per annos, Lethaeum ad fluvium deus evocat agmine magno, scilicet inmemores supera ut convexa revisant rursus et incipient in corpora velle reverti.'

dixerat Anchises, natumque unaque Sibyllam conventus trahit in medios, turbamque sonantem, et tumulum capit, unde omnes longo ordine posset adversos legere et venientum discere vultus.

' nunc age, Dardaniam prolem quae deinde sequatur gloria, qui maneant Itala de gente nepotes, inlustres 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 postuma proles; 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, et qui te nomine reddet Silvius Aeneas, pariter pietate vel armis egregius, si umquam regnandam acceperit Albam. qui iuvenes! quantas ostentant, aspice, vires, atque umbrata gerunt civili tempora quercu!

747 aurae codd.
hi tibi Nomentum, et Gabios, urbemque Fidenam,
hi Collatinas inponent montibus arces,
Pometios, Castrumque Inui, Bolamque, Coramque.
haec tum nomina erunt, nunc sunt sine nomine
terrae.
quin et avo comitem sese Mavorius addet
Romulus, Assaraci quem sanguinis Ilia mater
educet.  viden' ut geminae stant vertice cristae,
et pater ipse suo superum iam signat honore?
en huius, nate, auspiciis illa incluta Roma
imperium terris animos aequabit Olympo,
septemque una sibi muro circumdabit arces,
laeta deum partu, centum complexa nepotes,
omnes caelicolas, omnes supera alta tenentes.
huc geminas nunc flecte acies, hanc aspice gentem
Romanosque tuos.  hic Caesar, et omnis Iuli
progenies, magnum caeli ventura sub axem.
hic vir, hic est, tibi quem promitti saepius audis,
Augustus Caesar, Divi genus, aurea condet
saecula qui rursus Latio, regnata per arva
Saturno quondam; super et Garamantas et Indos
proferet imperium; iacet extra sidera tellus,
extra anni solisque vias, ubi caelifer Atlas
axem umero torquet tellis ardentibus aptum.
huius in adventum iam nunc et Caspia regna
responsis horrent divom et Maeotia tellus,
et septemgeminis turbant trepida ostia Nili.
nec vero Alcides tantum telluris obivit,
fixerit aeripedem cervam licet, aut Erymanthi
pacarit nemora, et Lernam tremefecerit arcu;
nec, qui pampineis victor iuga flectit habenis,
Liber, agens celso Nysae de vertice tigres.
et dubitamus adhuc virtutem extendere factis?
aut metus Ausonia prohibet consistere terra?

787 super alta.  801 obit.  806 virtute . . . vires.
quid procul ille autem ramis insignis olivae
sacra feren? nosco crines 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
agminae quem iuxta sequitur iactantior Ancus,
nunc quoque iam nimium gaudens popularibus auris.
vis et Tarquinios reges animamque superbam
ultoris Bruti fascesque videre receptos?
consulis imperium hic primus saevasque secures
accipiet, natosque pater, nova bella moventes,
ad poenam pulchra pro libertate vocabit,
infelix! utcumque ferent ea facta minores,
vincet amor patriae laudumque inmensa cupido.
quin Decios Drusosque procul, saevumque securi
aspice Torquatum, et referentem signa Camillum.
iliae 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 adsuecite bella,
neu patriae validas in viscera vertite vires:
tuque prior, tu parce, genus qui ducis Olympos;
proice tela manu, sanguis meus!
ille triumphata Capitolia ad alta Corintho
victor aget currum, caesis insignis Achivi.
eruet ille Argos Agamemnoniasque Mycenas,
ipsumque Aeaciden, genus armipotentis Achilli,
ultus avos Troiae, templum et temerata Minervae.
quid te, magne Cato, tacitum, aut te, Cosse, relinquat?
quid Gracchi genus, aut geminos, duo fulmina belli,
Scipia des, cladem Libyae, parvoque potentem
prementur.
Fabricium, vel te sulco, Serrane, serentem?
quo fessum rapitis, Fabii? tu Maximus ille es,
unus qui nobis cunctando restituis rem.
excedunt alii spirantia mollius aera,
credo equidem, vivos ducent de marmore vultus,
orabunt causas melius, caeliique meatus
describent radio, et surgentia sidera dicent:
tu regere imperio populos, Romane, memento—
hac tibi erunt artes—pacisque inponere morem,
parcere subiectis et debellare superbos.'
sic pater Anchises, atque haec mirantibus addit:
'aspice, ut insignis spoliis Marcellus opimis
ingreditur, victorque viros supereminent omnes!
hic rem Romanam, magno turbante tumultu,
sistet, eques sternet Poenos Gallumque rebellem,
tertiaque arma patri suspendet capta Quirino.'
850 atque hic Aeneas, una namque ire videbat
egregium forma iuvenem et fulgentibus armis,
sed frons laeta parum, et deiecto lumina vultu:
'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 nate, ingentem lactum ne quaque tuorum.
ostendent terris huncitantum fata, neque ultra
esse sinent. nimium vobis Romana propago
860 visa potens, superi, propria haec si dona fuissent.
quantos ille virum magnam Mavortis ad urbem 'Campus aget 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
dextera! non illi se quisquam inpune tulisset
852 paci codd. pacis Scrv.
obvius armato, seu cum pedes iret in hostem, 880
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 adcumulem 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,
890 Laurentesque docet populos urbemque Latini,
et quo quemque modo fugiatque feratque laborem.
sunt geminae Somni portae, quorum altera fertur
cornea, qua veris facilis datur exitus umbri,
altera candenti perfecta nitens elephanto,
sefalsa ad caelum mittunt insomnia Manes-
his ibi tum natum Anchises unaque Sibyllam
prosequitur dictis, portaque emittit eburna:
ille viam secat ad naves, sociosque revisit;
tum se ad Caietae recto fert litore portum.
900 ancora de prora iacitur; stant litore puppes.
NOTES

In the notes, when reference is made to a line in the same book, the number of the line only is given (e.g. 'cf. 229'); when the reference is to another book of the Aeneid, the number of the book is added (e.g. 'see 6. 10'). The Georgics are indicated by 'G.' and the Eclogues by 'Ecl.'

BOOK I

The following lines are sometimes placed at the commencement of the Aeneid,

Ille ego, qui quondam gracili modulatus avena
carmen, et egressus silvis vicina coegi
ut quamvis avido parerent arva colono,
gratum opus agricolis; at nunc horrentia Martis

'I am that (bard) who once tuned his lay (i.e. the Eclogues) on a slender straw, and then quitting the woods compelled the neighbouring ploughlands to answer the demands of the tiller however grasping, a work dear to husbandmen (i.e. and who subsequently wrote the Georgics); but now of war's bristling arms I sing....'

The lines however are to be rejected for many reasons:

(1) They are not in any good MSS., but are first mentioned by Suetonius.

(2) Arma virumque are quoted as the first words of the Aeneid by Ovid (Tr. 2. 533), Martial (8. 56. 19 protinus Italian concepit et arma virumque), and Persius (1. 96).

(3) The commencement arma... is an imitation of the first line of the Iliad μὴν ἔδει, θεά,... and that of the Odyssey, ἄνδρα μοι, ἐννεπε, Μοῦσα....

(4) That a summary of the poet's history should be introduced in the same opening sentence with a summary of the hero's history is extremely harsh. Moreover, the sentence becomes very long and ugly; the omission too of sum twice over in the first line is very objectionable.
Milton thought the lines genuine and has imitated them at the commencement of Paradise Regained; so too Spenser, Faerie Queene 1. 1 'Lo! I the man whose muse whylome did mask'; and Tasso, Geru. Lib. 1. 1. Dryden rejected them.

1–7. My song is of arms and the hero who, after many wanderings and wars, conveyed the homeless gods of Troy to Italy and founded a city which was to be the mother of Rome.

1. primus] 'first': the previous settlement of Antenor at Patavium (242-248) is disregarded, (1) as comparatively unimportant, (2) as not being strictly in Italy but in Cisalpine Gaul.

2. fato] Some editors mark off fato profugus with commas, thus confining the force of fato strictly to profugus, but it clearly goes rather more with venit than with fato. Virgil does not wish so much to emphasise that it was 'his destiny to be an exile' as that it was 'his destiny to reach Italy'—'came by fate an exile to Italy.' The word fato strongly marks the fact that the fortunes of Aeneas and Rome were guided not by idle chance but by sure destiny; that Aeneas was 'fated' to escape the destruction of Troy and rule over the Trojans 'himself and his sons' sons,' is foretold Hom. II. 20. 302-308.

Laviniaque: The MSS. vary between this and Laviniaque, which can be scanned by treating the second i as = y (cf. 5. 589 n), but it is improbable that Virgil would have used such a license in these opening lines. There seems no objection to the form Lavinus as an adj. from Lavinium, for the poets continually coin adjectives from proper names in any shape which is most convenient, e.g. we have Dardanus king of Troy, Dardania 'Troy,' but Dardanius as well as Dardanian 'Trojan.' Conington compares the regular adjectives Campanus from Campania, Apulius from Apulia, and Lucanus from Lucania.

3. multum ille...] 'much buffeted truly both by land and sea...much too having suffered in war also....' Ilic is pleonastic, but is inserted to draw marked attention to the person spoken of: it rivets our gaze on the storm-tossed and war-worn hero: cf. 5. 186 n. The passage is imitated from Hom. Od. 1. 1 ὅς μᾶλα πολλὰ | πλάχθη...πολλὰ δ’ ἐν πόντῳ πάθεν ἄλγεα, where δ γέ may be compared with ille here. By his careful double reference (1) to the wars and (2) to the wanderings of Aeneas Virgil emphatically marks the Aeneid as parallel (1) to the Iliad and (2) to the Odyssey. Some place a semi-colon after litora and make iactatus and passus verbs not participles, but this mars the sweep of the sentence.

5. *dum conderet urbem*] Expresses the aim and object of all his wanderings and sufferings; he endured them ‘until he could found a city,’ ‘ere he could found a city’; cf. 10. 800 *sequuntur dum genitor...abiret*; G. 4. 457. *Dum*, when it means ‘while,’ usually takes the present indicative.

6. *deos*] i.e. the Penates or ‘household gods,’ on whose safety the fortunes of the ‘house of Troy’ depended: a city regarded as a great family had its public Penates as each family had its private ones. *unde*: ‘whence,’ a perfectly vague word referring first of all to Aeneas (= *a quo*), but also embracing his followers ‘from whom (came) the Latin race and the Alban sires....’ For the movement from Lavinium to Alba and finally to Rome see 265 seq.

7. *Romae*] Notice the climax of the sentence.

8—11. *Relate, O Muse, the cause of Juno’s wrath against Aeneas.*

8. *quo numine laesol* ‘for what insult to her godhead?’; literally ‘what godhead of hers having been insulted?’ which is = ‘her godhead having been insulted in what?’ That this is the meaning is clear from the parallel clause *quidve dolens* ‘or aggrieved at what?’

Beware of the rendering ‘what god having been insulted?’, for it is clear that Juno alone is referred to, so that *numen* here cannot = ‘an individual deity,’ but must = ‘deity’ in the abstract.

*laeso...dolens...irae*: Henry well notes that ‘injury’ first causes ‘pain,’ and then pain ‘wrath.’

9. *volvere casus*] The idea expressed in *volvere* is that of a cycle of disasters which have to be passed through in due order. Cf. 22 *sic volvere Parcas* ‘that so the Fates ordain,’ the idea being that the Fates set certain events in a fixed order which becomes the ‘orbit,’ as it were, in which they must move. The metaphor is probably derived from the movements of the heavenly bodies and the seasons, cf. 234 *volventibus annis, 265 volvendis mensibus*.

10. *insignem pietate virum*] Virgil throughout speaks of Aeneas as ‘famed for piety,’ e.g. 378. *Pietas*, from which we derive both ‘piety’ and ‘pity,’ has many shades of meaning. In men it is a dutiful regard and affection for those who have a natural claim upon them—(1) for the gods, and especially those of their own home or country; (2) for parents, relatives, and fatherland—*parentes, propinquii, patria*. It is that inward quality which, together with bravery in action, constitutes the leader of men (151 *pietate gravem et meritis...virum*) and the ideal hero (544 *Aeneas...quo iustior alter | nec pietate fuit nec...*
bello maior et armis). Aeneas is especially ‘pious’ (1) from his care of the Penates, (2) for having carried his father from the flames of Troy.

But as the gods have a claim on men, so men have a claim on the gods, who ought to have regard to good men (1. 603 si qua pia places respetuant numina). This pietas in the gods may be either ‘righteousness,’ to which men may appeal when wronged (2. 536 di, si qua est caelo pietas quae taliia curat; 4. 382; 6. 530), or ‘tender mercy’, and ‘pity’ (5. 688 si quid pietas antiqua labores | respetit humanos), and similarly even in men the word may describe ‘pity’ (5. 296 amore pio ‘tender affection’; 9. 493 figite me, si qua est pietas...O Rutili ‘in pity slay me’; Ov. A. A. 2. 391 tunc (in sickness) amor et pietas tua sit manifesta puellae).

Inpious on the other hand describes something monstrous and unnatural. Cf. 1. 294; 4. 298 inpia Fama, and especially 4. 496 where it is applied by Dido in bitter scorn to Aeneas.

adire inpulerit: ‘drove to face.’ For the infinitive cf. 2. 64 n.

11. Cf. Milton, Par. L. 6. 788 ‘in heavenly breasts could such perverseness dwell?’; Pope, Rape of the Lock, 1. 12 ‘and in soft bosoms dwells such mighty rage?’

12—33. Carthage, a Tyrian settlement, lies opposite Italy, a city dear above all others to Juno and for which she sought to secure undisputed empire. But she had heard that a race sprung from Troy should one day overthrow it, and therefore, fearing this and also mindful of all her ancient causes for anger against Troy, she was pursuing the scanty remnant of the Trojans and seeking to thwart their mighty task of founding Rome.

12. antiqua] ‘ancient,’ i.e. from the poet’s point of view. It was being built when Aeneas landed in Africa, cf. 423 sqq. Tyrii...colonii: a parenthesis, employed to introduce an explanation, cf. 150, 268, 530.

13. longe] The adverb qualifies and explains Italiam contra Tiberinaque ostia: the city ‘confronts Italy and the mouths of Tiber’ but ‘from afar,’ from the opposite side of the Mediterranean. Of course when Virgil speaks of Carthage as ‘opposed to Italy’ he is thinking of its historical as well as its geographical position, cf. 20 n., and 4. 628.

14. dives opum] ‘rich in wealth’; the gen. follows adjectives which indicate want or fulness, cf. 348; 441 laetissimum nubrae.

15. magis omnibus unam] lit. ‘alone more than all (other) lands,’ i.e. ‘far more than all other lands.’ Unam increases the
force of magis omnibus which is virtually a superlative ('more than all' = 'most'), cf. 2. 426 n.

16. Samo] The Heraeum or 'temple of Hera' (Juno) at Samos was one of the most famous buildings in the ancient world. When he speaks of her love for Carthage, Virgil probably identifies Juno with the Phoenician goddess Astarte, the Ashtarto of Scripture. Samo: hic. For the hiatus cf. 3. 606 n. hic: i.e. at Carthage.

17. hoc regnum...] 'that this be an empire to the nations (i.e. hold sway over them) even then she makes her object and her care.' Hoc ... esse is an acc. and infinitive following the sense of ‘wish’ or ‘desire’ contained strongly in tendit and less strongly in fovet. Fovet describes the ‘cherishing’ care which a mother bestows on the bringing up of a child.

18. si qua fata stant] 'if destiny should any way permit': si qua with the subj. expresses great doubt and almost despair of the result; cf. 6. 882. Juno hopes against hope.

19. sed enim] 'but indeed.' In this phrase, as in ἀλλὰ γὰρ, there is always what Kennedy calls 'a refined ellipsis,' which must be supplied from the context: so here 'but (in spite of her efforts she had her fears,) for she had heard....' Cf. 2. 164 n.; 5. 395; 6. 28 n. duci: 'was springing,' lit. 'was being drawn out'; the metaphor is from a thread. We talk of 'a line of descent.'

20. quae verteret] 'to overthrow': the subj. expresses the end or purpose for which the Trojan race was being preserved, cf. 62 n. The rivalry between Rome and Carthage led to the three Punic wars (B.C. 265-242, 218-201, 149-146) and ended in the total destruction of Carthage by Scipio B.C. 146.

21. hinc] 'thence,' i.e. from the race of Troy. populum late regem, 'a widely ruling race'; the adv. late can qualify the subst. regem because it is really adjectival in force, cf. 180 prospectum late, and Hor. Od. 3. 17. 9 late tyrannus.

22. venturum...] 'should come for a destruction to Libya,' i.e. to be the ruin of Libya. Libyae is the dat. of 'the person interested,' excidio the dat. expressing 'the result of an action'; cf. 299 pateant ... hospicio Teucris = 'may be open for a lodging for the Trojans (= to welcome the Trojans). volvere, cf. 9 n.

24. prima] 'first': the 'old war,' which she had 'first waged' at Troy, is contrasted with the fresh attacks on the Trojans which her zeal for Carthage inspired.

The temple of Juno in Argolis was famous, cf. Soph. El. 8.

25. necdum etiam...] Lines 25-28 interrupt the construction. After metueens and memor we should expect some-
thing like *nectum oblivia* 'nor even yet forgetting,' but instead of this Virgil gives the earliest causes of Juno's wrath in a parenthesis, and then sums up the parenthesis and resumes the main sentence with the words *his accensa super* 29. The outline of the sentence is this: 'Juno fearing this...and remembering...(nor were...forgotten; there remains treasured...), thereby inflamed still more...(she) was driving the Trojans....'

The *causae irarum* are given in lines 27, 28.


27. *judicium Paridis* explained by the next three words. The shepherd Paris was chosen arbiter in a contest for the apple, which was the prize of beauty, by Juno, Minerva, and Venus. He decided in favour of Venus; hence to Juno his 'judgment' was 'an outrage on her slighted beauty.' See Tennyson's *Oenone*.

28. *genus invisum*] The race was 'hateful' to Juno, because Dardanus its ancestor was the son of Jupiter by Electra, of whom Juno was jealous. *Ganymedes*: cf. 5. 252 n.

29. *his*] 'by these things,' the things mentioned in lines 25-28; *super* adverbially, 'in addition' to the things mentioned 23, 24.

30. *Troas, reliquias Danaum...*] lit. 'the Trojans, the leavings of the Greeks...,' *i.e.* 'all that were left by the Greeks...' The words *reliquias...Achilli* are in apposition to *Troas*, and call pathetic attention to the difference between what the Trojans were once and had then become. Cf. Tennyson, Charge of the Light Brigade:

>'All that was left of them,
   Left of six hundred.'

For *Danaum* gen. plur. cf. 3. 53 n., and for *Achilli*, 120 n. *reliquias*: the first syllable of this word is lengthened by metrical necessity; hence it is sometimes written *reliquias*; Virgil does not use the adjective *reliquus*, apparently not caring to make it a trisyllable or to scan it *reliquus* as Lucretius does; cf. Munro, Lucr. 1. 560 n.

33. *tantae molis erat*] lit. 'of so great effort' or 'work it was'—'So great a task it was to found the race of Rome.'

34—49. *As soon as the Trojans set soil from Sicily, Juno begins to compare her own failure to destroy them with the vengeance which Pallas had taken on the Greek fleet and Ajax son of Oileus, and indignantly asks who after such a failure will worship her as queen of heaven.*
34. *vix e conspectu...*] Virgil following the example of Homer plunges at once ‘into the heart of his subject’ (*in medias res* Hor. A. P. 148), assuming in his readers a general acquaintance with the outline of the story of Aeneas. See Introduction.

35. *aere]* The prows were covered with brass. *ruabant:* ‘were driving before them.’

37. *haec secum]* ‘Thus to herself’: lit. ‘these things (she speaks) with herself’: the verb of ‘saying’ is often omitted where the sense is clear, cf. 76, 335, 370, 559. *mene...:* ‘am I then to yield from my purpose defeated?’ This use of an acc. and infinitive interrogatively without a principal verb expresses strong indignation, cf. 97. The speaker contemplates the fact described by the acc. and infinitive and asks himself whether it is possible.

39. *quippe...*] *Quippe* gives a reason with considerable emphasis; the particular force of this emphasis must be judged from the context. Here it expresses indignant scorn—‘*Because—a fine reason indeed!*—I am forbidden by the fates.’ Cf. 59 where *quippe* emphasises the good reason there is for keeping the winds under strong control—‘Because assuredly (otherwise) they would... ’; 661 where it marks that the reason Venus has for her conduct is a strong one; 4. 217.

*Pallasse...* : mark the emphatic position; Juno has a woman’s hatred of a rival. *exurere...submergere*: notice how skillfully Virgil suggests the double horror of destruction by fire and water. Cf. Aesch. *Ag.* 650 where the poet is describing the same event:

\[
\text{ξυνωμισαι γὰρ δυτες ἐχθρωται τὸ πρὶν,} \\
\text{Πόρρω καὶ Ἄδασσα, καὶ τὰ πλοῖα ἐδειξάτην} \\
\text{φθείρωτε τὸν διαστήματ’ Ἀργεῖων στρατόν.}
\]

40. *Argivum* gen. plur., cf. 3. 53 n. *ipsos*: ‘themselves,’ the Argives in contrast with their fleet.

41. *unius ob...*] The second half of the line introduced with *et* explains and makes clear the first, ‘for one man’s guilt and the frenzy of Ajax’ being= ‘for one man’s guilt, namely the frenzy of Ajax.’ Cf. 27, 54.

Ajax son of Oileus (so called to distinguish him from the greater Ajax son of Telamon) outraged Cassandra on the night of the sack of Troy in the temple of Pallas where she had taken refuge. *Furiās = furorem* (*ἀρν*) inspired by the Furies’: Kennedy. For the gen. *Oītē* or *Oītē* cf. 120 n.

42. *ipsa]* emphatic, ‘herself,’ ‘with her own hands.’ Juno desires strongly to accentuate the power of Pallas in contrast
with her own weakness. Iovis ignem: i.e. the lightning, which set fire to the ships.

44. illum] 'him however,' 'but him.' By placing this strong pronoun emphatically first Virgil marks the contrast so forcibly that he is able to join corripuit to the preceding verbs without any connecting particle such as 'but,'—'she both scattered the barks and upheaved the sea with storm, him she seized...,' cf. 184 n. transfixo pectore: pierced, that is, with a thunderbolt.

46. incedo] 'move'; the word is a stately one and indicates majesty of movement (cf. 405, 497; 5. 68, 553) such as befits a queen. When Juno walks among the gods, her very movements mark her dignity. Cf. Shak. Tempest iv. i. 101-2

'High'st queen of state
Great Juno comes; I know her by her gait.'

47. soror] Both Juno and Jupiter were children of Saturn, as was also Neptune, cf. 130.

48. et quisquam...] 'and does any one worship the power of Juno after that?' et introduces an indignant question here, cf. the Greek use of kal in such phrases as kal πώς; We use 'and' similarly in English, e.g.

'And shall they scorn Tre, Pol, and Pen?
And shall Trelawney die?'

49. praeterea] A rare use of the word, which usually means 'besides': here it clearly means 'after this,' i.e. after I have been thus proved to be so feeble, cf. G. 4. 502 neque... praeterea vidit 'nor saw after that.' For inponit many MSS. have inponet; Donatus read adoret...inponat.

50—64. Juno proceeds to Aeolium, the country where King Aeolus keeps the winds imprisoned in caverns, from which they can only go forth by his permission.

50. talia...] 'pondering such thoughts to herself with heart aflame.' volutans: describes 'constant turning over' in the mind, cf. 305 volvens.

51. loca...] 'a land teeming with raving (south-)winds.' Austri is used loosely to describe any 'violent winds,' just as Zephyri is often = 'gentle breezes.'

52. Aeoliam] Aeolus in Homer (Od. 10, ad in.) dwells in a floating island: Virgil (8. 416 Aeoliam...Liparen) identifies Aeolia with Lipara, one of the volcanic islands off the N. coast of Sicily.

53. Observe the accommodation of sound to sense; the line composed of four massy spondaic words expresses the strength
and power of the 'struggling winds and echoing tempests.' So too 55 is wholly spondaic and the effect is heightened by the alliteration in illi indignantes, magno murmure montis, and circum claustra.

56. celse...] 'Aeolus sits in a lofty citadel wielding the sceptre.' Conington rightly observes that 'the citadel is the natural dwelling-place of a despotic governor,' and that so here Aeolia is supposed to have an arx in which the despot Aeolus dwells holding sway over his unruly subjects. Where the arx was situated in relation to the prison of the winds does not matter: in such passages as this a poet's aim is to seem definite and precise, though of course he cannot really be so.

58. ni faciat...] 'save that he does so, surely they would ravage and carry off with them.' ni faciat...ferant would in prose be ni faceret...ferrent, but the pres. subj. is more vivid and represents the event as still possible. For quippe cf. 39 n.: the natural order would be quippe, ni faciat, 'for surely, otherwise': but quippe is transposed to give it emphasis, cf. 4. 217 nos munera templis | quippe tuis ferimus; Cic. pro Mil. 12 movet me quippe lumen curiae.

59. rapidi] This word is usually explained (=qui rapitur) 'that is hurried' or 'hurries along,' 'swift,' but the active force (=qui rapit) is much more suitable to describe the action of the winds here, especially in connection with ferre which is regularly used of plunderers (raptores) carrying off their spoils. See Kennedy's Excursus on Ecl. 1. 85, and cf. 117 rapidus vortex 'devouring eddy.'

61. molem et montes] 'massy mountains.' A good instance of Hendiadys, cf. 3. 223 n.

62. qui foedere...] 'who by sure covenant might be skilled to tighten, and when bidden to let loose their reins.' The foedus represents 'the covenant' made by Jove with Aeolus in accordance with which he was to exercise his dominion over the winds; the phrase is from Lucr. 1. 586 foedera naturali; cf. G. 1. 60.

qui sciret: the subj. expresses the purpose for which Aeolus had been appointed king; for this use of qui in a final sense with the subjunctive, cf. 20, 236, 287.

63. premere] Cf. 11. 600 pressis habenis.

65—75. 'O Aeolus, since thou hast power over the winds, scatter and destroy the hated Trojans; as thy reward thou shalt receive the fairest of my attendant nymphs to be thy bride.'

65. Aeole, namque...] The clause introduced by namque explains why she appeals to Aeolus—'Aeolus, (on thee I call)
for to thee...' : cf. 731 Jupiter,...nam. divom... : cf. II. 1. 544 παρθρ αὐρίων te thew te; Ennius 6. 25 tum cum corde suo divom pater alque hominum rex | haec fatur. Virgil uses the monosyllabic ending to give archaic dignity, cf. 3. 12 n.; 3. 375.

66. et mulcere dedit...] ‘hath granted with the wind both to calm and to arouse the waves’: vento is emphatic and goes with both infinitives, the ancients continually speaking of the winds calming as well as rousing the sea, cf. 5. 763 placidi straverunt aequora venti. For the infinitive after do equivalent to a verbal noun, cf. 5. 247 n.

69. incute... ] ‘hurl rage into the winds’: a curious variation of the use of incutere in the common phrase incutere timorem alicui ‘to strike terror into any one’; Ennius has Romanis incutit ıram. submersas obrue puppes: perhaps ‘o’erwhelm the sunken barks’ = ‘so that they sink,’ cf. next line; Conington however prefers ‘sink and o’erwhelm.’

70. age diversœ] ‘drive scattered,’ i.e. ‘so that they become scattered.’ For this proleptic use, in which the adjective expresses by ‘anticipation’ (πρῶληψις) that which is the effect of the verb, cf. 259; 659 furtem incendat ‘kindle to frenzy’; 3. 141 steriles exurere ‘parch barren’; 3. 236, 462 ingentem fer ad sidera.

72. Deiopea] What should be the acc. after iungam is placed in the relative clause and attracted to the case of the relative.

73. conubio] For the quantity of the u cf. 4. 213 n.

propriam dicabo: ‘I will consecrate her thine for ever.’ Proprius expresses abiding possession (cf. 3. 85 n.), and dico being a religious word recalls the fact that Juno specially presided over marriage under the title of Iuno Pronuba (cf. 4. 166).

75. et pulchra...] ‘and make thee sire of goodly children.’ The abl. pulchra prole is most simply explained as instrumental, ‘make thee a father by (bearing) goodly children.’ That it can be a descriptive abl., as many take it, seems impossible: pulchra prole pares by itself is surely not Latin, and such passages as 5. 77, Ecl. 3. 39 are not in point.

76–80. Aculus replies: ‘Tis thine to command, mine to obey, for to thee I owe my kingdom.’

76. tuus...] ‘Thy task it is to search out thy desire (i.e. determine exactly its nature); mine the duty to ....’ Note the emphatic position of tuus and mihi making clear the antithesis; cf. 184 n. The completeness of the obedience he
owes her is also emphasised by the threefold repetition of *tu* in the following lines.

78. *quodcumque hoc regni* lit. 'whatever of empire this is' = 'all my empire here': *hoc* is deictic. It is usual to describe the phrase as depreciatory = 'this realm such as it is,' 'this poor realm,' and to compare Lucr. 2. 16 *hoc aevi quodcumque est* which is commonly rendered 'our brief life,' though Munro rightly explains *omne hoc aevum*. Aeolus is not deprecating the extent of his empire, but emphasising the fact that he owes it *all* to Juno.

79. *conciliás*] This verb which is = (1) 'make favourable' or 'friendly' and (2) 'win' or 'secure for,' goes strictly with *Iovem* and more loosely with *quodcumque hoc regni* and *sceptra* —'Thou dost win for me all this my realm, my sceptre too and the favour of Jove.'

80. *nimborum ... potentem*] 'powerful over the clouds.'

81—101. *Then he smote the side of the mountain with his spear, and straightway all the winds swept down upon the sea, threatening the Trojans with instant destruction. Aeneas terror-stricken raised his hands to heaven and cried aloud, lamenting that he had not been allowed to die in battle on the plains of Troy like so many of his happier comrades.*

81. *cavum conversa cuspide*] Notice the alliteration, which, together with the double *in* and double dactyl *in putât* *in látâs* followed by a pause in the next line, marks the ring of the blow on the hollow mountain side. *conversa* : *i.e.* the butt end of it with which he opens the doors, cf. Lucr. 7. 574 *verbere conversae cessantes excitat hastae* ; Ov. Met. 14. 299.

82. *latús*] The gates or barriers (*claustra* 56) of the prison (*carcer*) are supposed to be in the side of the mountain. *ac* : 'and forthwith'; cf. 227 n.

84. *incubuere*] The perfect of instantaneous action; 'straightway they settle on the sea,' cf. 90 *intoneuer*, and 5. 140 n.

85. *una* ... ] Cf. Od. 5. 295

> ἄν δ' Ἐνρός τε Νότος τ' ἐπεσε Ζέφυρος τε δυσαίρης,  
> καὶ Βορέης αἰθρηγενέτης, μέγα κύμα κυλινδών.

The language of poetry continually describes a storm under the image of all the winds being abroad at once, the fury of the storm being caused by their fierce shocks and encounters, cf. 2. 416, Daniel vii. 2, Hor. Od. 1. 9. 10; Scott, The Fire-King,

> 'When the winds from the four points of heaven were abroad' ;
Milton, Par. Reg. 4. 413. creber procellis: 'with thick-gathered tempests'; Africus is represented as leading them on.

88. eriplunt... ] Cf. Hom. Od. 5. 293

σὺν δὲ νεφέσσι κάλυψε
γαῖαν ὅμοι καὶ πύντον ὀξύρει δ' οὐρανόθεν νῦς.

90. intonuere... ] 'sudden the poles thunder, and the sky lightens with quick-following flashes.' The use of the plural poli is clearly intentional: the thunder seems to be heard not only over their head but under their feet; it echoes from pole to pole. For the two poles cf. G. 1. 242. Milton's imitation (Par. Reg. 4. 409) 'either tropic now' 'gan thunder' is hardly successful. æther, the fine fiery (cf. āiθω) element which surrounds the universe, is naturally spoken of as the home of the lightning; cf. 5. 517 n.

92. extemplo... ] 'straightway the limbs of Aeneas are relaxed with chilling terror,' Virgil here again closely copies his model, cf. Hom. Od. 5. 297 καὶ τὸν ὀδύνης λύτο γονώτα καὶ φιλὸν ἄρος, and so too in the speech which follows. See Introduction p. x.

93. duplices...palmas] Not his 'folded hands,' but 'both his upturned hands.' Duplices is often = 'both' of a pair of things, e.g. duplices oculi, Lucr. 6. 1145. The ancient attitude of prayer was standing with hands uplifted and upturned, cf. 3. 177 n.

94. o terque... ] Hom. Od. 5. 306

τρισμάκαρες Δαμαοι καὶ τέτρακις, ό τότε δολυτο
Τροιῇ ἐν ἐφελῃ.

95. quis] = quibus: 'whose happy chance it was to meet their doom....' Contingo usually describes a fortunate chance, accido an unfortunate one, 'an accident.'

97. mene... non potuisse?] 'could not I have fallen?' 'to think that it was not in my power to fall!': for construction cf. 37 n. Diomedes (Tydides) wounded, and would have slain, Aeneas but for the interposition of Venus, Hom. II. 5. 297-317. occumbere: just as oppetere (96), obire are often used absolutely = 'to meet (death),' 'to die,' so occumbere is often used = 'to fall (before the attack of death).'</ The force of ob in these words is to indicate 'opposition': death is the barrier to which we must all come, or the assailant before whom we must all fall. For the full phrase cf. 2. 62 certae occumbere morti.

99. saevus ubi... ] 'where fierce Hector lies prostrate beneath (lit. 'by') the spear....' Iacet is certainly not = 'lies
buried,’ for we cannot construe ‘lies buried (slain) by the
spear; moreover Sarpedon’s body was carried away to Lycia,
and Aeneas is not contemplating the happy burial but the
happy death of his comrades. Both iacet and volvit are graphic
presents: Aeneas sees in spirit the death of Hector and
Sarpedon, cf. 2. 274 n.

ubi...ubi...ubi: pathetic emphasis of repetition.

102—123. Meantime the fury of the storm grows fiercer; three
ships are driven on to sunken reefs, three among quicksands;
the bark of Orontes sinks before the very eyes of Aeneas; the sea
is covered with wreckage as the gale breaks first on one ship then
on another.

102. talia iactant[1] Ethic dative: ‘to him’ while thus
‘hurling’ his cry of despair to heaven the events which follow
occur. For iactant[1] of passionate speech cf. 2. 588, 763;
Shak. Hamlet 1. 4. 183 ‘These are but wild and whirling
words, my lord.’ stridens pronounced streedens describes the
whistling of the gale as it strikes the sail ‘full in front
(adverse).’

104. tum prora avertit[1] ‘then the prow swings round’;
averto is used intransitively, cf. 2. 229 n. The squall striking
the sail full in front stops the ship, so that she no longer
answers to her helm but the bow swings round and ‘exposes
the side to the waves.’ Good MSS. give proram, ‘then it
(the squall) swings the prow round,’ but after franguntur remi
this return to the nominative procella is very harsh.

105. insequitur...] Note the accommodation of sound to
sense, the monosyllabic ending expressing the heavy fall of the
mass of water, cf. 5. 481 procumbit humi bos. cumulo: abl.
used adverbially = ‘in a heap,’ cf. 2. 323 n.

106. his unda...] ‘for others (i.e. the crews of other ships)
the yawning main opens land between the waves; they sink
so low in the trough of the waves that they seem likely to touch
bottom. The next three words make the point clear: ‘the
churning waters boil with sand,’ i.e. are thick and discoloured
with sand showing that the water is extremely shallow; cf. 3.
557.

For the general sense cf. Psalm cix. 26 ‘They mount up to
heaven, they go down again to the depths: their soul is melted
because of trouble.’

109. Aras] Varro and Pliny mention a reef bearing this
name between Sicily and Sardinia, but it is vain to seek to
identify the particular rocks Virgil had in view, as he merely
introduces the local colouring to give a sense of reality to his
story, and the name 'altar' would apply naturally to any such rocks.

110. dorsum inmane...] 'an ugly ridge upon the surface of the sea,' *i.e.* in fine weather; in a storm they were hid (*latentia*). *Inmane* does not describe their size, which could not have been great, but their dangerous character.

111. in brevia et Syrtces] towards shallows and the Syrtces' = 'the shallows of the Syrtces,' by Hendiadys, cf. 3. 223 n. Some print *syrtes*, and undoubtedly the word may indicate any 'sandbank,' but the sandbanks on this part of the African coast, especially the *Syritis Major* and *Minor*, were so well known that to print with a capital seems better. For the danger of these Syrtes cf. Acts xxvii. 17 φοβοίμενοι τε μή εἰς τὴν Ἑχθρίν ἑκ-πέσωσι, χαλάσαντες τὸ σκέλος, ὀβτως ἐφάρωντο.

114. ipsius] *i.e.* of Aeneas. *Ingens a vertice pontus* : cf. Hom. Od. 5. 313 ἐλασεν μέγα κύμα κατ’ ἄκρης | δεινὸν ἑτέσσαμεν. The phrase *a vertice* 'from the height' is a strong one and expresses the fall of something sheer downwards with nothing to check or impede its fall, cf. 5. 444; G. 2. 310: the common rendering 'from above' is inadequate.

115—117. Notice the violent pause after *erit* and the two dactyls *volvitur in caput* followed by a similar pause to express the shock of the falling wave. Then line 117 with its dactyls and strong alliteration (torquet verat aequor vertex) represents the fierce whirl of the eddy.

116. ast illam...] 'but the ship thrice the wave whirs driving it round and round (lit. round in the same spot) and (then) the devouring eddy swallows it in the sea.' For *rapidus* cf. 59 n.

118. apparent...] 'here and there are seen swimmers... (and) arms of heroes, and planks....' *Rari* is in artistic contrast to *vasto*.

119. arma] *e.g.* wicker shields and leather helmets. So Livy 1. 37 has *fluitantia arma*.

120. iam...iam...et qua...et qua] The repeated particles mark the strong feeling excited by each fresh disaster. Cf. 220 n.

IIlionei: *Achati*: in forming the genitive of Greek nouns the poets take great license. Nouns in *εσ* either have a Greek gen. *eos*, or are treated like Latin words in *ēus* and have gen. *ei* usually contracted into *ēi* or *ī*. Nouns in *γς* either take gen. *i* (= *ov*) or *is* like Latin nouns in *is*. Cf. 30 *Achilli*; 41 *Oili*; 220 *Oronti*. 
121. *et qua vectus...* = *et (eam) qua vectus...* 'and that in which Abas sailed...the storm o'er mastered.'

123. *rimisque fatiscant*] 'and gape with chinks,' caused by the starting of their timbers.

124—131. *Neptune aroused by the storm appears and, seeing the danger of Aeneas, at once comprehends its reason. He therefore summons the gods of the winds and addresses them.*

124. *magno misceri murmure*] A favourite alliteration in describing any uproar; cf. 55; 4. 160.

125. *et imis...*] 'and his pools upheaved from their lowest depths.' *The stagna* are 'the deep unfathomed pools of ocean' which are ordinarily undisturbed, but which the tempest causes to shift their position. *Resus* seems used of a liquid which flows up instead of flowing down, cf. 6. 107 n.; *Ov. Met. 11. 657 fletu super orae refuso* 'tears upwelling o'er the face.'

126. *graviter commotus*] 'grievously troubled,' the phrase describes at once the disturbance of the sea and the anger of the sea-god. *Alto:* dat. = *in altum* 'over the sea,' cf. 2. 19 n.

127. *placidum*] In contrast with the angry storm and also to express his dignity (cf. our 'serene highness') and dignified self-control in spite of his anger (cf. 126 *graviter commotus*).

129. *caeli ruina*] 'the downfall of the sky,' the sky itself seems to come down in thunder, lightning, and storm, cf. *Hor. Od. 1. 16. 11 tremendo | Iuppiter ipse ruens tumultu*; G. 1. 210. The phrase is here opposed to *fluctibus* : sea and sky conspire to destroy the Trojans.

130. *nec latuere...*] 'nor did the wiles of Juno escape her brother.' *Nec latuere:* Litotes, cf. 5. 56 n.; directly Neptune saw the Trojan fleet he at once detected Juno's plot. *Fratrem* : cf. 47 n.

132—141. 'Should you venture to produce such confusion again, your punishment will be severe. Now away, and inform your lord that the sea is my domain while the prison of the winds is his.'

132. *generis fiducia vestri*] 'trust in your birth,' spoken contemptuously, as the winds were only very third-rate deities, being the offspring of the Titan Astraes and Aurora.

133. *iam*] emphatic; the winds had been disorderly before, but now things were coming to a climax.

134. *moles*] 'masses of water'; he points to the waves.
135. *quos ego—! sed...* A famous instance of the rhetorical figure called *Aposiopesis* (ἀποσιώπησις), by which the speaker ‘breaks off in silence’ leaving the sentence incomplete but the sense perfectly clear. It is characteristic of passionate speech, cf. 5. 195 *quamquam o—sed superent*; Ter. And. 1. 1. 187 *quam quidem ego si sensero—sed quid opus est verbis?* The figure in English is generally used in comic writers, and there is a touch of comedy in Neptune’s style here, but it is always difficult to scold with dignity.

136. *post*] ‘hereafter,’ *i.e.* if the same thing occurs again. *non similii* : ‘not by a like’ = ‘by a very different punishment’ *i.e.* by a far heavier one. A good instance of Litotes, cf. 5. 56 n.

138. *tridentem*] The symbol of Neptune’s authority over the sea.

139. *sorte*] The three sons of Saturn—Jupiter, Neptune, and Pluto—were said to have divided his empire by lot, receiving respectively the heaven, the sea, and the under-world, cf. Hom. Il. 15. 187 seq. *datum : sc. esse.*

140. *vestras, Eure, domos*] ‘the dwellings, Eurus, of thee and thy comrades.’ Neptune in addressing Eurus is really addressing all the winds; hence *vestras*; cf. 375.

141. *clauso*] emphatic: he may give what orders he likes to the winds provided he keeps them imprisoned, but not otherwise.

142—156. *Straightway Neptune calms the water and rescues the ships.* At his presence all turmoil ceases, as the violence of a mob ceases on the appearance of some famous and venerable man.

142. *dicto citius*] ‘more swiftly than his word,’ *i.e.* before his command was uttered. *Dicto* is not the speech just made, as Conington takes it, but the command implied in *tumida aequora placat*, which is effective almost before it is uttered. The phrase expresses the perfect ease with which the will of the deity is executed: cf. the nobler and more sober phrase Ps. xxxiii. 9 ‘he spake, and it was done.’

145. *ipse*] ‘the god himself.’

146. *aperit Syrtes*] ‘opens’ or ‘makes a way through the Syrtes,’ in which some of the ships were embedded, cf. 112.

148—154. The outline of the sentence is this ‘And as, when faction has gathered head...and...and now..., then if haply they have seen some one..., they are silent (and) he...soothes, so all the tumult of the sea fell, soon as the sire...guides his steeds....’ The guiding words *veluti* and *sic, cum* and *tum* should be carefully noticed.
NOTES

Scenes such as that which affords the basis for this noble simile must have been familiar to dwellers in Rome during the troubled years which preceded the establishment of the empire.

148. *cum saepe*] 'when often' = 'when, as often happens'; cf. 5. 278 *qualis saepe*; 10. 723 *ceu saepe*, 'as oft' = 'as, which often happens'; Munro, Lucr. 5. 1231 n.

* magnus in populo:* 'in a mighty nation,' such as the Roman nation (*populus Romanus*) of which Virgil is thinking. Others give 'in a vast concourse.'

149. *ignobile vulgus*] 'the base rabble.'

151. *tum pietate...*] 'then, if perchance they have beheld some man honoured for uprightness and noble deeds, they are silent...he sways their passion with his words...'. For the emphatic *ille* cf. 44 n. *Gravis* 'weighty' is the opposite of *levis* 'light,' 'quick,' 'versatile,' 'unstable,' and expresses the possession of all those qualities which were specially typical of the Roman character; *gravitas* was the essential characteristic of a great man. Both this word and *levitas* deserve study in a good dictionary.

* pietate: the inward character; meritis: actual good service performed as statesman or soldier. So *pietas* is contrasted with *bellum et arma* 544.

155. *genitor*] 'the sire.' The same phrase is used of Neptune 5. 817, cf. 5. 14 *pater Neptune.* Is it a mere title of respect, or does Virgil identify Neptune with *'Okeanos, δείκτης γένεσις πάντεσιν τέκνων,* II. 14. 246?

* caeloque invectus aperto:* 'driving beneath the cloudless sky'; lit. 'the sky being cloudless.' *Invectus* does not govern *caelo* but is merely 'borne upon (a chariot), ' 'driving': he was driving not 'in' or 'through' the sky, but along the top of the waves.

156. *flectit equos...*] The exact opposite of G. 1. 514 *fertur equis auriga, neque audit currus habenas.* There the driver 'is borne along by his steeds, and the chariot does not hear (or 'obey') the reins': here Neptune 'guides his steeds, and gives the reins to his obedient car.' *Currus* is not the chariot alone, but the chariot and horses together, or perhaps the horses alone, cf. 7. 163, G. 3. 92 where it is certainly = 'team.' *Secundus,* from *sequor,* is used of anything which goes with you and not against you (cf. *vento secundo, secundo amne*) and is here almost = *qui obsequitur.* Henry 1. 432-437.

157—179. *Aeneas with seven ships finds a natural harbour protected on either side by rocks and in front by an island, while at the back are woods and a cave with a spring of fresh water.*
They land and, after Achates has lighted a fire, prepare some of their soaked corn for cooking.

157. Aeneadae] An interesting use of the patronymic = 'followers of Aeneas.' In early times it was usual to refer the origin of a race to some distinguished chief or prince from whom it was supposed to be descended (cf. 'Children of Israel'; Dardanidae 'Trojans'; Aeneadae Lucr. 1. 1 'Romans'), and so the actual living leader or king came to be regarded as the 'father' of his followers who are spoken of as his 'children.'

For litora placed in the relative clause instead of as acc. after petere, cf. 72 n. cursu: abl. used adverbially; lit. 'with running,' then = 'at speed,' 'hurriedly,' cf. 2. 323 n.

158. contendunt petere] ' vie with one another in seeking,' for the inf. cf. 2. 64 n.

160. oblectu laterum...] 'with the barrier of its sides, by which every wave from the main is broken....' The island forms a natural breakwater 'by throwing its sides across' the mouth of the bay, which it so 'makes into a harbour' (portum efficit).

161. inque sinus...] The same phrase occurs G. 4. 420, where, however, the wave is not stopped by any breakwater but by a rocky shore (exesi latere in montis).

Sinus may have two meanings: (1) a horizontal curve, and so a bay or indentation of the shore; (2) a vertical curve, and so an undulation, billow, or ripple (cf. 11. 624; G. 3. 237).

(1) Conington explains 'divides itself into the shore's retreating curves,' the huge wave which comes from the sea being broken up into small bodies of water which creep gently up into each little curve of the shore.

(2) Henry (1. 444-455) on the other hand says 'divides itself into retreating curves' or 'ripples,' the great wave, after striking the island, being driven back in a quantity of smaller waves which fall back seawards in a series of small hills and hollows.

162. rupes...scopull] The ruapes are the long ridges of rock which form the sides of the harbour; the gemini scopuli are the two tower-like crags in which these ridges terminate. Scopulus = σκόπελος which, as its derivation from σκοπέω shows, originally means 'a look-out place,' cf. 180. minantur in caelum: 'tower threatening towards heaven,' 'loom heavenwards.'

164. tuta] 'sheltered.' tum: introduces a fresh feature in the view; 'then too a background of waving woods above and
a grove overhangs gloomy with dreadful darkness. ‘Scena seems used as in G. 3. 24 where it certainly means ‘background.’ Originally rustic plays seem to have been acted in some convenient spot where trees or shrubs formed a natural background, or a background was made of boughs, cf. Ov. Ars Am. 1. 106 frondes | simpliciter posita sceina sine arte fuit. Servius rightly refers Virgil’s use of sceina here to this primitive custom—Dida sceina à rò τῆς οἰκᾶς, apud antiquos enim theatralis sceina parietem non habuit, sed de frondibus umbracula quaerebant.

coruscis: refers to the movement of the tree tops which are ‘gleaming’ as they wave to and fro. There is thus perhaps an artistic contrast between them and the lower part of the grove which ‘lowers gloomy with awe-inspiring shade.’ Many however take horrenti umbra as ‘bristling shade,’ but this seems a mere repetition of coruscis.

167. vivō] ‘natural’: the rock forms seats without being artificially hewn; cf. 3. 688 n., G. 2. 469 vivi lacus.

168. Nympharum domus] Hom. Od. 13. 104 ἵππος νυμφᾶς. The Nymphs were often associated with grottoes and most frequently with springs of fresh water; hence in later poets nympha is sometimes = ‘water,’ cf. lympha.

hic fessas...: ‘here no bonds (i.e. cables) confine the weary barks, no anchor with crooked fang fetters them.’ For fessas Conington well compares Rom. and Juliet Act 5. Sc. 4 ‘thy sea-sick, weary bark.’ The passage is copied from Hom. Od. 9. 136 εὰν δὲ λιμὴν εὐσόμοι, ἵν’ οὗ χρέω πελοματός ἐστιν | οὗτ’ εὐνάς βάλεν. The substitution of ancora for εὐνάι (‘large stones’) is an anachronism, as anchors were unknown in Homeric times, cf. too biremes 182.

171. subit] ‘seeks shelter.’ telluris amore: ‘longing for the land.’

173. tabentes] must be rendered ‘dripping,’ but tabes means ‘wasting away,’ ‘decay,’ ‘the moisture of decay,’ so that tabentes strongly suggests the misery of their plight.

175. succipit] For the spelling cf. 6. 249 n.

176. rapuitque in fomite flammas] ‘and quickly caught the flame on tinder.’ Servius says that fomes means ‘chips’ (assulae) and derives it from foveo—quod ignem fovent. Virgil seems to describe first a spark struck from the flint, then its reception on one or two dry leaves round which other ‘dry food’ of the same nature is placed, and finally a flame breaking out which is ‘eagerly caught’ on small pieces of wood. For fomes cf. Lucan 8. 776 excitat invalidas ad moto fomite flammas.
Others render ‘and fanned the flame amid the tinder,’ but this use of *rapere* needs proof.

177. *Cerealia arma*] ‘the implements of Ceres’: a dignified phrase (cf. the French *batterie de cuisine*) for the implements used in preparing corn for food; *e.g.* a hand-mill.

178. *fessi rerum*] ‘weary of their fortunes.’ The genitive seems to depend on the sense of ‘having had enough of’ contained in *fessus*, cf. Hor. Od. 2. 6. 7 *lasso maris*.

179. *et torrere*...] For making grain into meal (*farina*) it was commonly pounded (*pinso*, cf. *distar*) in a mortar with a pestle, for which Virgil uses the phrase *frangere saxo*. Before this was done, however, it was usual to roast or dry it (cf. G. 1. 267), and so far from this roasting being a special process used here because the grain was wet (cf. 177), it was quite common to steep it before roasting. See Henry 1. 479.

180—207. Aeneas mounts a rock which commands the sea; none however of the missing ships are in sight, but he sees a herd of deer upon the shore and shoots seven, which he divides among the crews together with wine, bidding them take courage in their present distress by recalling the greater evils which they had already passed through in safety; one day their troubles would be a happy memory; the path was difficult and dangerous but the goal was glorious and great.

180. *scopulum*] Cf. 163 n. *et omnem...petit*: these words explain why he climbs the crag; ‘he seeks all the view far and wide over the sea.’ *Prospectus* being a verbal noun is qualified by the adverb *late*, cf. 21 n., and is allowed the verbal construction with *pelago* = ‘over the deep,’ cf. 126 *alto prospiciens*.

*Omnem* is usually explained as a transference (Hypallage) of the adjective from its proper noun (*pelago*) to another—‘a view over all the sea’; but, though such transference makes the sense easier and more prosaic, Virgil could not have written *omnem prospectum* unless the adjective could properly apply to the noun. Aeneas was on the shore with a partial view, but by climbing the rock he knew he would get ‘all the view,’ *i.e.* the full view he wished.

181. *Anthea si quem...videat*] ‘in hopes (lit. ‘to see if’) he may detect Antheus it may be...or Capys...or Caius’; literally ‘any Antheus.’ Editors say that *si quem* is put for *sicubi* = ‘if he can see Antheus anywhere,’ but this does violence to the language. The expression is an exact parallel to *Aesch. Ag. 55 ὑπάρχω δ’ ἀτών ἡ τις Ἀπόλλων | ἢ Πάν ἢ Ζεὺς, ‘but hearing from heaven Apollo it may be or Pan or Zeus....’
183. in puppibus arma] The arms were hung on the bulwarks for show; 'like the shields,' as Papillon says, 'of the old Norse Vikings.' For celsius cf. 3. 527 n.

184. navem...nullam, tres...cervos] Note the order of the words. This is one of the cases where Greek would use μέν and δέ to mark the contrasted clauses, but Latin simply puts them side by side, 'no ship within sight (he views, but) three stags he views....' Cf. 76, 209, 247 ille...nos; 381 bis denis...vix septem, 467, 468; 2. 374 n. ait...vos; 4. 184 nocte...luce; 5. 125 tumidis...tranquillo, and constantly.

189. capita alta...] 'carrying their heads high with branching antlers.'

190. tum vulgus et...] 'then the common herd and general mob he routs pursuing them with his darts....'

193. fundat] The subj. here after priusquam expresses purpose: he does not mean to stop until he has got seven, one for each ship. Cf. 492; 3. 384 n.

195. vina...] 'the wine too he then divides, which kind-hearted Acestes had stowed in jars....' Deinde must go with dividit: Virgil frequently places this word in odd positions, cf. 5. 14 n. For the construction vina cadis onerare, which clearly means 'to put wine in jars so that it forms their onus or burden,' cf. 8. 180 onerantique canistris | dona...Cereris, where bread is put in the baskets: the ordinary construction is onerare cados vino, cf. 362 naves...onerant auro.

196. heros] 'like a hero,' cf. 412 n. Generous gifts 'to parting guests' marked the heroic age; cf. Hom. Od. 4. 617 πόρεν δέ Φαληρός ποσα.... Conington has 'A brave man's bounty to the brave.' Henry calls heros a mere 'eke,' while A. Calvert notes that 'heros occurs twenty times in V. and always at the end of a line, except 6. 108.'

198. o socii,...] 'O my comrades, for neither are we before this ignorant of ills, O ye who have borne heavier woes, to these too God shall grant an end.' The sentence is thrown into a highly rhetorical form: if put into logical shape the force of enim is at once clear—'God will deliver us from these evils too, for we have already experienced many and heavier ones.' Some make neque enim...malorum a parenthesis, but spoil the sentence.

Ante can go with the present sumus: because 'we are not before this ignorant of evils' is = 'we have before this had knowledge of evils.' Cf. Hom. Od. 4. 810 οὖ τι πάρος γε πωλέαι; 5. 88.

For the sense cf. Hom. Od. 12. 208

Ω φίλοι, οὐ γὰρ πώ τι κακῶν αδαθμονέσ εἶμεν.
200. vos et...vos et] Notice the strong emphasis of the repeated pronoun—'you are the men who both faced...and have known.' penitus sonantes: 'deep-echoing,' i.e. from their caverns, to the rage of Scylla's hounds (Scyllaeam rabiem). For Scylla cf. 3. 424.

201. accestis] By Syncope for accessitis, cf. 4. 606 n.
202. experti] sc. estis, a rare omission, cf. 2. 2 n.

203. forsan et haec...'] perchance even these things it shall one day be a joy to recall.' This famous thought is from Hom. Od. 15. 400 μετὰ γὰρ τε καὶ δλγεια τέρτη τι άνηρ | δας δη μάλα πολλὰ πάθη. Cf. too Eur. Frag. 131 ως ἦδο τοι σωθήσατα μεμνήσατι πονών; Cic. ad Fam. 5. 12 habet enim praeteriti doloris securae recordatio delectionem.

204. per varios...] 'through hazards manifold, through all these perils of fortune our path leads to Latium.' tot is often used in reference to any number which is notorious, as here, where all knew how many 'perils of fortune' they had passed, = 'so many (as you all know).’ Cf. 10, 232, 240, 642.

208—222. Thus Aeneas, concealing his own anxieties, encourages his followers: they, after preparing and enjoying the feast, long discuss the fate of their comrades.

209. spem vultu...] 'feigns hope with his face, (but) buries deep in his heart his anguish.' Notice how the strong antithesis between the contrasted clauses (cf. 184 n.) is brought out by the elaborately inverted order of the antithetical words in each—spem vultu simulat, premit altum corde dolorem. This inversion of order in antithetical clauses is often called chiasmus.

211. viscera] This passage shows the meaning of viscera= the carcass,' that which is left when the hide is stripped off.

212. pars...secant...locant alii] Pars takes a plural verb because it is= 'some,' as is clear here, where in the second clause alii is substituted for it, cf. 4. 405. In Greek o" μεν...οι δε.

213. aëna] Conington says: 'There is a doubt about the purpose of the aëna. Boiled meat was unknown to the Homeric age,' and he suggests that the water was for bathing!

Those who have seen a gipsy encampment will probably understand what the aëna were, while for learned readers, who may be disposed to accept the astounding statement that 'boiled meat was unknown to the Homeric age,' it may be well to point out the antiquity of this process by a reference to 1 Sam. ii. 13, 14, where in the days of Eli (? 1150 B.C.) 'the
NOTES

14. *fusi* 'stretched'; the word expresses lying at ease.

15. *implentur* A good instance of the close connection seen in the middle and passive forms of verbs, for this word is either 'they fill themselves' or 'they are filled,' cf. 713 *expleritam*, and 2. 383 n. For the gen. after verbs or adjectives lying 'want' and 'fulness,' cf. Lat. Primer, § 253. With *va sc. caro= 'venison,' cf. *agnina* 'lamb,' *vitulina* 'veal.'


*autar* *epel* *pousos* *kal* *edepuros* *ex* *eroun* *enito,*
*menaomenoi* *de* *epetis* *philou* *eplaiou* *etaipous.*

*ensiæque remotæ*: 'and (after) the feast was removed,' nearly had no 'table,' but, as ancient tables were small hat the food was often brought in on the tables and the as taken away with the food, *mensae* can be put for the food *f*, cf. the common phrase *mensa secunda* = 'dessert.'

17. *requirunt* From the sense of 'seek to recover' *iro* acquires the sense of 'miss,' 'feel the want of'; here = 'regretfully recall.'

18. *seu vivere...* 'doubtful' whether they are to deem a living or that they suffer the final doom and no longer when called.' In addition to the general reference to the not hearing there seems to be a special reference to the tice of thrice calling on the dead at funerals, cf. 6. 506 n. ..sive: in prose *utrum...an.*

20. *nunc...nunc...fortemque...fortemque* Pathetic re-

21. *secum* 'in his heart'; lit. 'with himself.' He does express his grief in words, cf. 208, 209.

23—253. As Jupiter contemplates from heaven the sad t of the Trojans, Venus addresses him with tears: 'For crime have Aeneas and his followers deserved to suffer? Thou diest surely promise me that from them should the imperial race of Rome and with that thought I con-

24. *mare velivolum* 'the sea studded with sails': the is pictorial and represents the sea as it appeared to Jupi-

25.
ter looking down from heaven, cf. iacentes ‘outstretched (beneath his view).’

225. latos] ‘wide-extended,’ i.e. occupying wide territories —
sic] summing up all the words aether...populus; ‘thus (i.e. gazing down...) stood’: the word is added to fix the mind on the attitude of the person described. Cf. Plat. Phaedo 61 ν Σωκράτης καθεξήςνος οὖν τα λουτα διεξέγετο, and Henry well quotes St. John iv. 6 Iesus ergo fatigatus ex itinere sedebat sic supra fontem. Cf. 7. 668.

vertice caeli: in Homer he sits actually ‘on the highest peak of many-ridged Olympus’ (Il. 5. 756), but Virgil transforms this concrete phrase into one which is scarcely more definite than when Milton (Par. Lost 2. 190) writes ‘He from Heaven’s height | All these our motions vain sees and derides.’

226. regnis] dat. = in regna, cf. 2. 19 n.

227. atque illum...] When a sentence is thus introduced by the strong connecting particle atque, the event described in it is very closely connected (here in time) with the preceding sentence, cf. 82. The real sequence of thought is ‘As Jupiter stood pensive, lo! Venus suddenly accosts him.’ Cf. 4. 261 n., 4.663 dixerat atque illum...aspiciunt ‘she finished speaking, and that moment they see her’; 6. 162 multa serebant...atque vident ‘they were talking when lo! they see’; Ecl. 7. 7 caper decraverat atque ego...aspicio; G. 1. 203. The same is the force of et ecc 5. 167 n. revocabat et ecc...respicit ‘was calling back when lo! he sees’; so too que et 5. 467 dixitque et...diremit ‘he spoke and at once parted.’

228. tristior] ‘sadder than her wont,’ because she was usually φιλομυείης Αφροδίτη. lacrimis oculos suffusa: ‘having her eyes suffused with tears’: for construction of oculos see Appendix.

230. et fulmine terres] Cf. Ps. civ. 7 ‘at the voice of thy thunder they are afraid.’

231. quid meus...] ‘what so great offence has my Aeneas, what have the Trojans been able to commit...to whom all the world is barred on account of (i.e. to prevent their reaching) Italy?’ Tantum should strictly be followed by quibus clauditur = ut eis clauditur ‘so great that all the world is barred to them,’ but the indicative is more vivid and definite.

234. hinc] ‘hence’ i.e. from Aeneas and the Trojans; in the next line the words revocato a sanguine Teucrī (‘from Teucer’s line restored’) are added to preclude all doubt.
Notes

Attibus annis: the Homeric περιπλομένων ἐναντῶν, ears rolled on.

[ui...tenerent] 'to hold the sea, to hold all lands with uninion'; tenerent subj. after qui final, cf. 63 n.; for nere cf. 622; 7. 737 dicione promebat. MS. authority that in favour of omnis (=omnes), but many read and explain 'with every sort of dominion' = 'with com-minion.' 'The phrase omnis dicio, however, needs on; the Romans well knew what 'dominion' was, have attached no meaning whatever to the phrase r of dominion.' See Dict. s. v.

 Solicitus] 'thou didst promise'; the omission of es are, but cf. 2. 2 n. Some suppose an anaclitonym promised—what purpose causes thee to change?', but arsh. quae te sententia verit? is often called 'a inversion' for cur sententiam vertisti? but the phrase natural: so we say 'what whim has made you id?'

Oc] 'with this' i.e. thy promise. occasum...solabar: ced the fall' i.e. 'found solace for the fall'; Coning-ares Cic. Mil. 35 solari brevitatem vitae.

atis...] 'with fates (i.e. happier fates) repaying' or ating opposite (i.e. unhappy) fates.' Hoc and fatis ly parallel. For rependo cf. Ov. Her. 15. 32 ingenio amna repando meae; A. A. 2. 677 illae munditis damna rependunt.

Adem fortuna] The proverbial evil fortune (Troiana . 62) of Troy.

Antenor...nos (250)] Observe the antithesis marked position of the words: 'Antenor could...(but) we cf. 184 n.

...; penetrare; intima; superare: these words and iption of the Timavus, 245, 246, all emphasise the s Antenor had power to overcome and in spite of men 247) he was successful.

who was himself a native of Patavium, says (1. 1) enor left Troy with a body of Trojans and refugees hlogonia called Heneti and came in intimum maris sinum and there settled his followers after driving inhabitants who were called Euganci: the place where landed was called Troia ('whence,' he adds, 'the ianus has its name') but the general body of colonists d Veneti.
243. **Illyricos sinus**] Clearly by ‘Illyrian gulfs’ Virgil means the Adriatic gulf along the shores of Illyria, after passing which Antenor would come to the ‘inmost (i.e. lying farthest up the gulf) realms of the Liburni’: see Atlas, and for *intima* cf. Livy’s phrase above.

245. **unde...**] ‘whence (i.e. from the *fons*) through nine mouths the flood comes bursting and buries the fields beneath a sounding sea.’ Henry, who carefully examined the district, makes this passage perfectly clear (I. 521-551). The Reca, which rises at the foot of M. Albio, the last of the Julian Alps eastward, becomes subterranean at San Canziano sixteen miles from its source, and after flowing underground for eighteen miles emerges at S. Giovanni di Tuba in numerous springs, and then, after a course of scarcely more than a mile through the flat marshy litoral, discharges itself into the Adriatic. It is this latter part which is Virgil’s Timavus; the *ora* are the ‘springs’ from which it emerges, and he describes it in a state of flood caused by the melting of the snow on the Alps. The *arva* are the marshy meadows on either side of the river, and *pelago premit arva sonanti* is exactly the *πελαγίζειν* which Herodotus uses of the Nile inundation 2. 92, *ἐπέαν πλήρης γένηται ὁ ποταμὸς καὶ τὰ πεδία πελαγίσην*. Servius, quoting Varro, says that owing to these inundations the river was locally called *mare*.

247. **urbem Patav~i**] Cf. 5. 52 n.
Patavi: the close gen. of nouns in *ium* is regular in Virgil, cf. 258 *Lavini*.

248. **genti nomen dedit**] ‘gave a name to the race’; the phrase indicates that he settled his followers there as a people with a definite name. The name was certainly ‘Trojan,’ cf. 242 n. and *Troia* here. *arma fixit Troia*: ‘hung up the arms of Troy’ i.e. in the temples as a sign of peace. For this custom of dedicating the instruments of any calling on retiring from it, cf. 6. 18 n.

249. **placida...**] ‘in peaceful calm reposing rests.’ The words might describe the unbroken rest of death, and many so take them, but Antenor is surely not described as happier than Aeneas because he is dead. He is happier because he has founded his city and finished his wars and wanderings. See Henry, and for *compono* and *placida pace* of living persons 8. 322-5.

250. **nos**] *i.e.* I and my son; Venus identifies herself with *Aeneas and his fortunes*. *caell...*: ‘to whom thou dost grant the heights of heaven’ *i.e.* promise a dwelling in heaven.
Aenæas was supposed not to have died but to have been taken up to heaven, where he became one of the Di Indigetes ‘native gods’—benefactors of the human race like Hercules and Romulus who were deified for their merits. _adnuis_ : with special reference to the famous ‘nod’ of Jupiter (cf. Il. 1. 528-530) by which he expresses his almighty will.

253. _sic nos in_] ‘is it thus thou dost restore us to empire?’

254—296. _With a smile_ Jove kissed his daughter and replied: ‘Fear not, my promise is sure and my purpose unaltered. Aeneas shall conquer Latium and reign in Lavinium for three years; then Ascanius shall hold sway for thirty and transfer the seat of empire to Alba where it shall be maintained for three hundred years. Then shall come Romulus, who shall found Rome and call the Romans after his own name. Boundless and everlasting shall be their dominion; even Juno shall relent and join with me in protecting them. Yea, the day shall come when they in turn shall conquer Greece, and last of all thy great descendant Caesar shall win deity for himself and restore to a troubled world the blessings of universal peace.’

254. _oll_ ] an archaic form of the dative of _ille_ (cf. _olim_ = _ollim_) used frequently by Virgil in the Aeneid, cf. 4. 105; 5. 10.

256. _oscula_... ] ‘lightly touched his daughter’s lips’: the ordinary meaning of _oscula_ is ‘kisses.’


258. _Lāvīni_ ] Cf. 2 _Lāvineaque_. The poets allow themselves considerable freedom with regard to the quantities of proper names. Cf. 343 _Sēchaeus_; 348 _Sēchaeus_. Other instances are 446 _Sidōnius_, 678 _Sidōnius_; 657 _Cythērea_, 681 _Cythēra_.

259. _sublime_ ] proleptic, cf. 70 n., ‘thou shalt bear aloft.’

261. _haec te cura remordet_ ] ‘this care consumes thee,’ ‘eats deep into thy heart.’ Conington says that _re_ in _remordet_ indicates ‘frequent repetition’ (= ‘keeps biting’), but surely _re-_ in composition has no such meaning. From Lucr. 3. 827 _pecētā remordent_, 4. 1135 _auct cum conscius ipse animus se forte remordet_ the meaning seems clearly to be ‘eats back’ and so ‘eats deep.’ Care, crime, and conscious guilt are like a worm which keeps eating further back into whatever it attacks. Cf. _reseco_ ‘cut deep,’ _repono_ ‘place far back.’
262. longius...] 'and further unrolling (them) will bring to light the secret records of fate.' Volvens = evolvens: ancient books being wrapped round rollers, to read them it was necessary to unroll them; hence evolvere librum = 'read a book,' and volumen 'a roll' or 'book.' For the 'book of Fate' cf. Scott, Marmion 6. 20. 18

'From Fate's dark book a leaf been torn,
And Flodden had been Bannockbourne.'

264. moresque...] 'and shall set up customs and walls for his warriors.' Mores is a wider term than leges, including not only laws but all customs and institutions. Mores are the inward, moenia the outward defences of a community. Mores ponere is formed on the analogy of leges ponere 'to set up laws,' laws being actually 'set up' on tables of wood or brass; cf. 6. 662.

266. ternaque...] 'and three winters have been spent in camp after the conquest of the Rutuli.' The conquest of the Rutuli and their prince Turnus forms the subject of the second half of the Aeneid. The word hiberna seems to describe Aeneas as still in camp during these three years while he was establishing his rule and founding Lavinium. terna: with castra, which has no singular, Latin regularly uses bina for 'two' and terna for 'three.' Rutulí subactis: perhaps abl. absolute, but probably dative, 'have passed to the Rutulians conquered,' cf. Thuc. 3. 29. 2 ἡμέραι ... ἦσαν τῇ Μυτιλήνῃ ἐκλεκτίσθη ἐπίτευσα.

267. cognomen] Cf. 3. 133 n.

Iulo: Virgil is attempting to connect the Julian family and therefore the Emperor with Aeneas. He accordingly gives to Ascanius a second name Ilius (the name of one of the kings of Ilium), and then says that on the fall of Troy this name was changed to Iulus, a name indicative of youthful beauty (τουλος 'young down' on the face), from which the transition to Iulius was easy, cf. 288.

For the change of Ilius into Iulus, cf. such changes as Sarai to Sarah (Gen. xvii. 5), Abram to Abraham, Saul to Paul.

268. res stetit...regno] 'while Ilium's state stood strong in empire.' Res Iliæ like respublica.

269. triginta...] 'shall with his empire fulfil thirty mighty circles with their rolling months.' That the orbes are 'yearly circles' is clear from the context. volvendis: 'rolling'; Latin suffers from the absence of a present part. pass. and in some words seeks to supply its place by the gerundive. Cf. 9. 7 volvenda dies, Enn. Ann. 520 clamor ad caelum volvendus,
and Lucretius has *volvenda actas, sidera, glans plumbea* (Lucr. 5. 514 Munro).

271. *longam* Cf. Livy 1. 3 *Ascanius...aliam (urbem) sub Albano monte condidit, quae ab situ porrectae in dorso urbis Longa Alba appellata.*

272. *hic* ‘here’ i.e. at Alba, just mentioned: English idiom puts ‘there.’ *iam:* marks a fresh stage in the history, ‘by now,’ ‘when this point is reached,’ ‘then.’ *regnabitur:* ‘empire shall be held under (the rule of) Hector’s race’; for intransitive verbs used impersonally in the passive, cf. 6. 45 n. *totos:* cf. *magnos* 269; the poet dwells on the fulness of the time.

273. *donec*...] ‘until Ilia, a royal priestess, pregnant by Mars, shall bring forth twin children.’ Ilia is usually called Rhea Silvia; she was daughter of King Amulius, a vestal virgin (*sacerdos*), and mother of Romulus and Remus. *partu dabit = partiet.*

275. *lupae*...] ‘exulting in the tawny robe of his wolf-nurse.’ Virgil describes Romulus as wearing a wolf-skin; doubtless this was a part of his traditional attire, cf. Prop. 5. 10. 20.

278. *nec metas*...] ‘I fix neither bounds nor periods to their fortune’; *metas:* describes limits in extent, *tempora* in duration. *rerum:* a very general word = ‘fortunes’; here ‘great fortunes,’ but in 178, 462 the reverse.


281. *in melius referet*] ‘shall change for the better.’ For *in melius* cf. 3. 232 n.

282. *gentemque togatam*] ‘and the nation of the gown.’ The *toga* was the characteristic dress of Romans when engaged in civil (as opposed to warlike) duties. It was a somewhat cumbersome dress, and from this period began to fall into disuse except on formal occasions (Mayor’s Juv. 3. 172 n.), and Augustus, who liked old habits, is said to have been accustomed to quote this line ironically (Suet. Aug. 40).

283. *sic placitum*] ‘such is my pleasure’ or ‘will.’ A formal phrase expressive of a divine resolution which admits of no change or question, cf. Hor. Od. 2. 17. 15 *sic potenti | Iustitiae placitumque Parcis;* Od. 1. 33. 10 *sic visum Veneri.*

*iustris labentibus:* ‘as the sacred seasons glide along.’ The *lustrum* being a religious period, the use of *iustris* here gives the phrase a solemn sound. Conington oddly says:
'lustra' being strictly a Roman measure of time, Jupiter thus made to speak the language of the great nation.' But how else could he speak in a Roman poem?

The taking of Corinth by Mummius B.C. 146 completed the Roman subjugation of Greece.


286. Caesar] Certainly not Julius Caesar but the Emperor Augustus, as the whole passage shows. The emperor, whose original name was C. Octavius, when adopted by Julius Caesar became C. Iulius Caesar Octavianus. He was usually called Octavian until he took the appellation of Augustus B.C. 27; the name Iulius (288) is only given him here in order to mark his connection with the son of Aeneas.

287. imperium...] 'to bound his empire with the ocean, his glory with the stars.' Oceanus is in Homer the stream which flows round the whole earth, so that Virgil's meaning is that his empire shall cover the earth and his glory reach to heaven. Cf. 6. 782; Milton, Par. Lost 12. 369

'He shall ascend
The throne hereditary, and bound his reign
With Earth's wide bounds, his glory with the Heav'ns.'

289. hunc tu] Mark the emphatic pronouns placed rhetorically side by side. Venus with her own hand 'shall conduct her great descendant into the assembly of the gods.

olim: 'one day,' 'in days to come.' This word from ille, ollae = 'at that time,' 'not at this particular time,' bears various senses according to the connection in which it is used—(1) 'at some time past,' (2) 'at some time future,' as here and 3. 502; 4. 607 nunc, olim, (3) 'at some time or other,' 'from time to time,' 3. 502 n. It is admirably vague, and therefore exactly suited to a passage like this: court-poets allude to the day when the prince, whom they address, shall enter heaven as indefinitely distant, cf. Hor. Od. 1. 2. 45 serus in caelum redeas.

spoliis Orientis onustum: cf. G. 2. 171 extremis Asiae iam victor ab oris. After the battle of Actium B.C. 31 Octavian reduced Egypt, and after a progress through Judaea, Syria, and Asia Minor celebrated his triumph at Rome B.C. 29. At that time he dedicated a temple to Julius Caesar (Divus Iulius, cf. Ovid, ex P. 2. 2. 85), and began himself to accept divine honours (cf. 290), while the temple of Janus was closed as a sign of universal peace (cf. 294-296).
NOTES

290. hic quoque] Augustus also (i.e. as well as Aeneas) "shall be invoked with vows" as one of the Di Indigetes.

291. aspera...] "then rough ages shall grow gentle and wars shall cease," i.e. the golden age shall return; cf. 6. 792.

Note the peculiar order of the words in this line—two adjectives, a verb, and two nouns. Dryden speaks of such verses as "those which they call golden, or two substantives and two adjectives, with a verb betwixt them to keep the peace." Catullus is very fond of them (cf. 64. 59, 129, 263, 264, 309, 339, 344, 383), and Virgil uses them to mark the commencement or close of a highly oratorical passage; cf.

Ecl. 4. 4 ultima Cumaei venit iam temporis aetas.
G. 1. 468 inpiaque aeternam timuerunt saecula noctem.
G. 1. 497 grandiaeque effossis mirabitur ossa sepulchris.

292. cana Fides] 'gray-headed Truth,' or 'Honour'; cana is used partly = 'venerable,' partly = 'ancient,' because simplicity and honesty are assumed to be characteristic of primitive times. Vesta: the goddess of the hearth (ēsūla) is specially introduced in order to represent the nation as one family. So too Remo cum fratre Q. (cf. G. 2. 533) symbolises the brotherly love which had succeeded the civil wars and the strife of brother against brother. Virgil thinks of the brothers as deified heroes (hence Quirinus not Romulus) now reunited in the common guardianship of Rome. For the opposite idea, of the murder of Remus by Romulus as a type of civil discord, cf. Hor. Epod. 7. 18.

293. dirae...] 'the gates of war grim with iron and close-fastened bars'; by Hendiadys = 'close-fastened bars of iron,' cf. 3. 223 n. The temple of Janus was closed when there was peace throughout the Roman state: tradition (Livy 1. 19) relates that it was only so closed three times, viz. by Numa, by T. Manlius after the first Punic war, and by Augustus B.C. 29. Virgil copying Ennius (postquam Discordia tetra | belli ferratos postes portasque refregit) imagines the god of war confined as a prisoner within the temple, cf. 7. 607 seq.

294. Furor inpius] 'unhallowed Frenzy': the adj. inpius is specially used by the Roman poets when speaking of civil war, because it is a violation of the laws of nature, cf. 10 n. Notice the alliteration of inpius intus | saeva sedens super marking strong emphasis.

297—304. Jupiter despatches Mercury to induce the Carthaginians to welcome Aeneas.

demittit...ut...pateant...ne...arceret] Pateant follows the tense of the vivid present demittit, while arceret is past, because ne...arceret expresses not the direct object for which Mercury is sent, but the fear which was in Jupiter's mind before
he sent him at all—'he sends down that...the towers may be open (for he was afraid) lest Dido...should drive away.' **Maiam genitum**: Mercury, the messenger of the gods.

299. *hospitio Teucris*] Cf. 22 n. *ne fati...*: '(fearing) lest Dido in ignorance of destiny should drive them from her coasts.' The words *fati nescia* are effective so long as they are left vague and mysterious, but admit of no clear explanation, for why should Dido drive away the Trojans because she was 'in ignorance of destiny'? Surely Dido would have been much more likely to drive them away if she had been acquainted with destiny, for Aeneas was to cause her death and the descendants of the Trojans were to destroy Carthage.

Editors discuss how Dido, whether ignorant of it or not, could resist destiny. Such discussions on 'fate' and 'free-will' are justly relegated by Milton to the councils of Pandemonium (Par. Lost 2. 560), and, though they have often perplexed theologians, may safely be dismissed by students of poetry.

301. *remigio alarum*] Cf. 6. 18 n.

302. *et iam iussa factit, ponuntque...*: 'and now he performs his task and (forthwith) the Carthaginians lay aside their fierce thoughts at the will of heaven.' *Facit ponuntque*: by this collocation Virgil indicates that the effect follows the cause at once, cf. Ps. xxxiii. 9 'he commanded and it stood fast.'

303. *quietum...animum mentemque benignam*] 'a gentle spirit and kindly purpose.' *Animus* is usually the seat of the emotions, *mens* of the intellect, but the distinction cannot always be strictly maintained. Cf. 6. 11 n.

305—324. Aeneas determines to explore the country, and, after concealing his ships in a cove, sets out with Achates. Venus meets them disguised as a huntress and enquires of them whether they have met any of her companions.

305. *per noctem...*] 'pondering full many things throughout the night, when first kindly light was granted resolves (constituit 309) to go forth and explore the strange land, (resolves) to discover what...'' *Quaerere* (309) is pleonastic, for the clauses *quas...feraene* depend, in the first instance, on *explorare* (= 'to find out what...').

*Volvens* is equivalent to a relative clause with an imperfect: 'Aeneas, who was pondering throughout the night, at dawn resolves.'

306. *lux alma*] *Alma*= *qua alit*, 'kindly,' 'fostering,' because light is essential to life; cf. Newman's 'Lead, kindly
Light,’ and Milton, Par. L. 3. 22 (addressing light) ‘thy vital lamp.’ Here the epithet helps to contrast the resolution which morning brings with the doubts which had disturbed the night. In 3. 311 lux alma is the ‘light of life’ as opposed to the night of death.

307. vento] abl. of instrument, ‘by the wind’—‘to what coast the wind has driven him.’

308. hominesne feraene] The question of qui teneant is resolved into two parts: he wishes to see ‘who occupy the land,’ i.e. whether men or beasts do so. inculta: ‘desert wastes.’ For videt homines cf. 651 n.

309. exacta] ‘the end,’ ‘result of his enquiries.’

310. in convexo nemorum] ‘beneath overarching groves,’ lit. ‘in a vaulted’ or ‘overarched place of the groves.’ For in convexo cf. 3. 232 n. Virgil clearly has in mind some creek over which the trees form an arch or vault.

312. comitatus Achate] ‘accompanied by Achates.’ The use of the abl. of the person without ab after comitatus is certain, cf. Tac. Ann. 14. 8 Obarito, centurione classiario, comitatum, and elsewhere comitatus viris, ministris and the like, where some endeavour to explain the abl. by saying viris = turba viorum.

313. bina] simply poetical for ‘two,’ cf. 381 bis denis; 393 bis senos. lato ferro: ‘with broad iron head.’

314. mater sese tuit obvia] ‘his mother advanced to meet,’ lit. ‘bore herself’ or ‘advanced opposite.’ For obvia where the acc. might be expected cf. 2. 388 n.

315. virginitis os...] ‘wearing the face and mien of a maiden and the arms of a maiden, of Spartan birth or like Thracian Harpalyce....’ Virgil first emphasises the maidenly (315) and then the vigorous appearance of Venus (316, 317): to the Greeks and Romans vigorous health was an essential element of beauty. Spartan women were regularly trained in athletic exercises, and the description of Thracian Harpalyce speaks for itself. gerens: this word is used in Latin not only of things which you can take off as arma, but of the eyes, face, forehead or the like, where we should say ‘showing’ or ‘displaying,’ cf. 2. 278 vulneraque illa gerens.

316. equos fatigat] ‘wearies horses,’ i.e. tires them out by her fleetness of foot. Threissa: Θρῆσσα forms fem. Θρῆσσα (in Attic Θρῆς Θρῆσσα).

317. volucremque...] ‘and outstrips in flight the swift Hebrus.’ The Roman poets accustomed to swift mountain
streams constantly speak of rivers as 'swift'; they therefore credit famous rivers with special swiftness, as Virgil does the Hebrus here, though it is said not to be a rapid river. The emendation Eurum is not needed, though Madvig calls it (Adv. 6. 2) necessaria certissimaque coniectura, cf. Sen. Theb. 607 rapidusque campos fertiles Hebrus secat where emendation is impossible. See Henry.

318. de more] 'according to custom'; whose the custom was is at once made clear by the word venatrix.

319. dederatque...] 'and had given her hair to the winds to scatter.' The infinitive seems expository, further 'explaining' the phrase dederat ventis; cf. 5. 247 n.

320. Nuda genu...] 'her knee bare and (having) her robe's flowing folds gathered in a knot.' Genu is acc. of respect, and sinus may either be the same ('gathered as to the folds') or more probably the direct acc. after collecta in a middle sense, see Appendix.

Editors, who attempt to explain the exact arrangement of the robe of Venus, are as infelicitous as their sex usually are when discussing ladies' raiment. It is clear however that the robe if it were not gathered up in a knot would be a flowing robe, and at 404 it actually does 'flow down' to her feet, while Henry shows that colligere is the regular form for 'gathering' or 'tucking up' a lady's dress, being the opposite of demittere, cf. Ov., A. A. 1. 153 pallia si terrae nimium demissa incebunt, | collige; Amor. 3. 2. 25. Throughout his description Virgil clearly has in mind statues of the huntress Diana, cf. 328, 337.

321. prior inquit] φθάνει προσαγορεύοντα, 'she addresses them first,' i.e. before they address her. monstrate...vidistis si quam: 'point her out if you have seen any...,' not 'tell me whether you have seen,' which would require sī videritis.

322. succintam pharetra...] The adj. succinctor 'girt up;' expresses that the hanging robe is drawn up and held by a girdle so as to leave the lower limbs free (cf. 1 Kings xviii. 46 'Elijah girded up his loins and ran before Ahab'); hence succincta is used of the huntress Diana, cf. Ov. Met. 10. 536 nuda genu, vestem ritu succincta Dianae. Here succinctam pharetra means that the quiver hangs from the belt which holds the robe up, cf. Livy 7. 5 cultro succintus 'with a knife in his belt.' With tegmine the word is perhaps used more loosely = 'girded' or 'equipped,' cf. 7. 188. Render 'girded with a quiver and a spotted lynx's hide.'
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Madvig would read *maculoso* and construe ‘pressing on the track of a lynx with spotted hide or foaming boar,’ but there is no authority for *maculoso*, and *tegmen* is the hide of a dead beast (cf. 275), not the skin of a living one.

325—334. *Aeneas* answers that he has seen none of her companions; and prays her, as being surely some goddess, to aid them and tell them in what land they are.

326. *auditam mihi*] ‘heard by me’; dat. of the agent common after the perfect passive. The dat. in these cases seems due originally to the presence of *sum*; as you can say *est mihi* so you can say *est mihi audita* or *audita mihi est*. From the perfect passive the usage naturally extends to its participle (Madvig, *de Fin. 1. 4. 11*). Cf. 2. 247 *credita Teucris* ‘believed by,’ 3. 14 *regnata Lycurgo* ‘governed by,’ 275 *formidatus nautis* ‘dreaded by,’ and constantly.

327. o—quam te *memorem*] ‘O—how am I to address thee, maiden?’ He breaks off after the *o* and leaves the vocative unexpressed, because he is sure that she is no mortal maiden but divine, and he fears to address her wrongly. In the words *o dea certe* he resumes his address, using the general term ‘goddess’; then line 329 *an Phoebi soror?...una?* is a parenthesis in which he hazards a guess in the shape of a question as to who she is.

328. *nec vox hominem sonat*] ‘nor has thy voice a mortal ring.’ Just as you can say *humanum sonat* (cf. 6. 50 n.) so you can more rarely say *hominem sonat*. Cf. 10. 211 *frons hominem praefert*; Hor. *Ep. 2. 2. 125 Satyrum movetur, Sat. 1. 5. 63 saltare Cyclopa ‘to dance a Cyclops’ dance.’

330. *sis felix*] ‘mayest thou be propitious’ or ‘gracious,’ cf. Ecl. 5. 65 *sitis bonus o felixque tuis*.

331. *quo sub caelo tandem*] ‘beneath what sky indeed.’ *Tandem* is commonly used in questions to add emphasis, cf. 369 *qui tandem* ‘who of all men’ or (if it were in comedy) ‘who in the world,’ Cic. *Cat. 1. 1 quousque tandem abutere, Catilina, patientia nostra?*

332. *locorumque*]. For *que* elided before the vowel at the commencement of the next line, cf. 4. 558 n.

334. *multa...*] *i.e.* if thou dost grant our request. *tibi:* ‘in thy honour.’

335—371. *Venus* explains that her attire is only that of a Tyrian maiden, and that the country is a part of Libya in which the Tyrian *Dido* holds sway. She then briefly relates the story of *Dido*, and how her brother Pygmalion king of *Tyre*
336. virginitibus Tyris] Emphatic by position marking the sense—'I am no goddess of the chase, (for) Tyrian maidens wear this part.'

337. purpureoque... These 'purple buskins bound high upon the leg' are clearly the regular mark of Diana, for Virgil describes her statue Ec. 7. 32 as purpureas erinta coturnae. Hence the mistake of Aeneas which Venus has to explain to him. Purple was a badge of distinction worn by priests and princes and at Rome by senators and knights, but a Tyrian maiden might naturally wear purple, which came chiefly from Tyre, whence purpuraria 'Phoenician' = 'purple' (cf. the emphatic position of Punicus in the next line).

339. sed... 'but the neighbouring lands are Libyan, a race unconquerable in war.' Genus is in loose apposition to fines Libr. which really means 'the neighbours are Libyans,' cf. 4. 40 Gaetulicas uiris, genus insuperabile bello.

340. imperium regit] 'sways the sovereignty': imperium is the act or office of commanding, not the country or 'empire' over which the command is exercised, though it often approximates to this sense. cf. 287. It is here cognate ace. after a.p.

341. longa est... 'long is the (tale of) injustice, long the perplexed story.' It is clear from the second clause that longa in the first means 'long to tell of.' Ambages is used literally 6. 29 for the 'windings' of a labyrinth, but its metaphorical sense is very common, cf. G. 2. 45 per ambages et longa causae tenues, and such phrases as mihi ambages 'come to the point,' positis ambagibus.

342. summa... 'I will trace the chief heads of the story.'

343. Sychaeus...Sychaeum (348) Cf. 258 n. ditissimus agri: 'richest in land.' cf. 14 n. Some would alter agri to auri, on the ground that Tyre was a purely commercial city entirely unconcerned in agriculture and dependent on imported corn for food (cf. 1 Kings v. 11, Acts xii. 20). Virgil is however really thinking of the Roman nobles and their great estates.
NOTES

345. intactam \('a maiden,' primisque...: \(' and had united her (to him) in earliest wedlock\)': ominibus refers to taking the auspices, without which the Romans never entered on any solemn or important business. It was especially necessary that marriage should be celebrated at certain lucky seasons and on lucky days.

347. sselere ante...\] \('in crime beyond all other men more monstrous.' After ante alios omnes the comparative inmanior is very striking. The phrase expresses an intense degree of cruelty (auctionem auctioni addit, Priscian). Cf. 4. 141 ante alios pulcherrimus omnes, and our own phrase \(the Most Highest\) which is common in the Prayer Book \(e.g. Ps. lxxxii. 6\). For other strengthenings of superlatives, cf. 2. 426 n.

349. inpius ante aras...\] \('godlessly before the altars and blinded with lust of gold.' Virgil marks that his avarice made him blind to the monstrous nature of his deed, which was not only murder, but the murder of a kinsman treacherously \(cf. clam, incautum\) in a manner which was specially \('impious,' that is to say, on the very hearth and before the altar of the household gods. That aras refers to the altars of the Penates is clear from domus 356 and expressly stated 4. 20 post fata Sychaei | coniugis et sparsos fraterna caede Penates.

350. securus amorum...\] \('heedless of his sister's love (for her husband').

351. et ae gram...\] \('and by many pretexts cruelly deceived her pining love with empty hope.'

354. ora modis...\] \('uplifting a visage pale in wondrous wise.' The phrase is from Lucre. 1. 123 simulacra modis pallentia miris, which Virgil copies verbatim G. 1. 477. The alliteration of modis miris gives a mystical character to the words.

356. nudavit\] \('laid bare': metaphorically with aras, literally with pectora. caecum: \('dark\) and so \('secret,' \('hidden.'

358. auxiliumque...\] \('and to aid her flight discloses treasures long hid in the earth.'

360. his\] \(i.e.\) by the vision and its revelations.

361. odium crudele tyranni\] Some take this as an instance of Hypallage \(cf. 180 n.,\) = \('hatred of the cruel tyrant,' but this is needless. Cruel tyranny begets \('cruel hatred of the tyrant'); so we speak not only of \('cruel wrong' but also of \('cruel suffering.' Moreover the ancients connect crudelis with crudus and crueor, so that crudele odium suggests that the wound, which causes the feeling of hatred, is still fresh, raw, bleeding.
362. quae forte paratae] sc. erant; ‘which by chance were ready’ i.e. ready equipped for sea, merchantmen perhaps just about to sail.

364. Pygmalionis opes] i.e. the buried treasure; the treasure which Pygmalion had murdered Sycaeus to gain.

365. cernis] She points out to him Carthage in the distance. Many MSS. have cernes, but nunc cernes ‘where thou shalt (presently) see huge walls now standing’ is harsh.

367. mercatique...] ‘and purchased ground—called from the deed Byrsa—‘as much as they could enclose with an oxhide.’” The story was that they purchased from the natives as much ground as an oxhide would enclose, whereupon they cut the hide into narrow strips. Byrsa is a corruption of Bosra (cf. Is. lxiii. 1 Bozrah) the Phoenician word for ‘castle,’ which would naturally be applied to the ‘citadel of new Carthage’ (366). The word Bosra not being understood was interpreted as being the Greek βύρσα ‘a hide,’ and the story probably arose from the false etymology. Such corruptions of names are not uncommon, e.g. ‘Charterhouse’ which is ‘Chartreuse’ is often corrupted into ‘Charter House,’ and in any Peerage fanciful derivations of names with stories invented to match are frequent. possent: subj. because the line is a quotation from the terms of the agreement.

370. quaerenti talibus...] ‘to her so questioning (lit. ‘in such words’) he (answered) sighing....’

372—386. ‘The full tale of our woe is too long to tell, but, briefly, I am Aeneas the Trojan, driven by storm on to this coast while voyaging to Italy. Of my twenty ships but seven shattered by storm remain, and I am helpless.’ Thereupon Venus interrupting him replies.

372. si prima...] ‘if going back to their first commencement I told and thou hadst leisure to hear the record of our woes, sooner will evening lay the day to rest and close the sky.’ Repetens ab: lit. ‘tracing back the record from,’ ‘beginning from,’ cf. ἀρχεσθαι ἀρχ. Annales: originally ‘the yearly register’ of events kept by the pontifices; then applied to the writings of the early chroniclers and even to poetical histories such as the Annales of Eunius; finally used for a definite ‘history’ as the Annales of Tacitus.

374. ante] i.e. before the tale is ended. componet: this reading has much better MS. authority than componat. The construction si...pergam (subj.)...componet (fut.) is irregular, but not unfrequent; cf. Cic. Tusc. 5. 35. 102 dies deficiet, si velim paupertatis causam defendere; Ov. Fast. 1. 128; Hor.
NOTES

Od. 3. 3. 7. The fut. marks much greater certainty than the subjunctive.

clauso Olympo: the sky is 'closed' at night as a house is closed, and similarly it is 'opened' in the morning, cf. 10. 1 panditur interea domus omnipotentis Olympi.

375. si vestras...[ 'if haply through your ears the name of Troy has passed.' Si forte with the indicative often expresses no doubt whatever as to the fact, but merely puts it hypothetically. Aeneas does not doubt that she has heard of Troy, cf. 378-380: when he says 'if haply you have heard of Troy' he means 'and I am sure you have heard of Troy,' only he expresses himself with affected modesty. vestras: i.e. of you and your countrymen, cf. 140 n.

377. forte sua] 'by its own chance,' 'at its own caprice.'

378. sum pius...[ Cf. Od. 9. 19 where Ulysses says to Alcinous

\[ \eta \mu 'Ωδυσεως Δαέρτιάδης, δς πάσι δόλοισι ἀνθρώποισι μέλω καὶ μεν κλέος οὐδανόν ἵκει. \]

In the heroic age a stranger declared his name and lineage to his host. Homer makes the hero Ulysses not only do this but add the description of himself which was conventionally accepted in the popular poetry of the time, in which he was regularly called 'Ulysses the Crafty.' Virgil tries to imitate this early simplicity of style, but his sum pius Aeneas jars on the ear. 'Can you bear this?' is Fox's criticism.

380. Italiam...] 'I seek the Italy of my sires and a race (sprung) from highest Jove.' Dardanus the son of Jupiter (28 n.) and ancestor of the Trojans was said originally to have come from Italy (3. 167), so that in Italy Aeneas hopes to find his 'country' and his 'kin.'

381. bis denis...vix septem...] Contrasted clauses put side by side and simply marked by emphatic words, cf. 184 n. denis: 'ten,' cf. 318 n. conscendi æquor: 'I climbed the Phrygian main,' i.e. I put out to sea from Troy. The ancients always speak of going up from the coast either inland or out to sea; cf. ἀνδρεσθαυ 'to put to sea' and our phrase 'the high seas.' The word conscendi also suggests the idea of 'going on board.'

382. data fata secutus] 'following declared destiny.' The reference is chiefly to the oracle given by Apollo at Delos, i. 94-98. Many render fata here 'oracles,' but though fata may mean 'oracles' (cf. Pacuvius in Cic. de Div. 1. 31. 66 æque me Apollo fatis fandis...ciet), for 'fate' is 'the utterance'
(cf. *fari*) of deity, it weakens the phrase so to render it here where Aeneas wishes to emphasise the fact that he is under the special guidance of destiny, cf. 2 n.

383. *vix septime*] Not 'scarcely seven,' which is absurd, but 'scarcely (i.e. with difficulty) do seven shattered by wind and wave survive.'

384. *ignotus, egens*] Asyndeton marking excited feeling. The words are in strong antithesis to *pius* and *notus* above. For the contrast in *pius* and *egens* cf. Ps. xxxvii. 25 'yet have I not seen the righteous forsaken nor his seed begging their bread.' *Libyae deserta:* again in bitter contrast with *Europa atque Asia.*

385. *nec plura...*] 'nor enduring his further plaint thus mid his grief Venus interposed.' *Querentem* is not put for *queri* but is to be taken strictly; Aeneas continuing his complaint is a grief which his mother cannot bear. The infinitive would mean 'nor did she *permit* him to complain further,' which gives an alien sense.

387—401. 'Proceed to Carthage, for it is by heaven's favour that thou art come thither. I announce to thee the safety of thy comrades. Behold a happy omen—twelve swans, lately chased by an eagle through the sky, return joyously safe to earth.'

387. *quisquis es*] Not 'whoever thou art,' for she has just been definitely told, but 'whatever thy fortunes,' referring to his mistaken view that he was 'hated of heaven'; cf. 2. 148. auras vitales *carpis:* 'thou breathed the breath of life,' cf. Lucr. 3. 405 *vivit et aetherias vitales suscipit auras;* Gen. ii. 7 'breathed into his nostrils the breath of life.'

388. *qui adverseris*] 'seeing thou art come'; *qui* is causal, hence the subjunctive, cf. 2. 248 n.

391. *in tum*] 'to safety,' 'to a safe (place),' cf. 3. 232 n.

392. *nfrustra...*] 'unless to no purpose my parents have falsely taught me augury.' *Vanus* (*vakus*, cf. *vakus*), 'empty,' describes that which has nothing in it, which is 'unreal,' 'false.'

393-396. In this much-disputed passage Virgil is obscure because he has attempted too great elaboration in his comparison. The omen is described in 393-396 and its interpretation given in 397-400. The points of comparison between the omen and its interpretation are these:
Five swans have been chased by an eagle through the open sky. The eagle disappears. Three swans have some already alighted on the earth, some are hovering in the air making ready to alight.

Twelve ships have been driven by a storm over the open sea. The storm ceases. The ships are some already in harbour, some just entering it with expanded sails.

Render, ‘Behold twice six swans in joyous troop, which while) the bird of Jove swooping from the expanse of her was scattering through the open sky; now, as thou st, in long array they are (either) alighting or gazing down the place where their comrades have alighted: as safe urned they sport with noisy pinions and have (first) circled the sky in company with utterances of song, not otherwise do barks and thy Trojan youth either hold the harbour or open its mouth with spreading sails.’

393. bis senos] One ship had sunk, Aeneas had seven, and three make up the original twenty. agrime: emphatic, sir ‘orderly array’ is opposed to the ‘rout’ described in babat. cyknos: selected because sacred to Venus.

394. aetheria plaga] The phrase describes the supreme ght (aetheria) and unbounded range (plaga) of the eagle’s main from which he swoops down.

396. aut capere...] By comparison with 400 capere terras parallel to portum tenet and captas despectare to pleno subit ia velo. Now as portum tenet describes those ships which we reached their goal and are no longer sailing, as opposed those which are only near their goal and have still their sails read, so capere terras must describe those swans which are the ground and are no longer flying, and captas despectare use swans which are still only near the ground and have their wings still spread. Hence capere terras = ‘occupy the ground,’ 1 captas despectare ‘gaze down on the ground already occupied by the others’.

Many render ‘mark a spot (on which to alight) or gaze down the spot so marked.’ But if capere = capere oculus (cf. G. 230 locum capies oculus), then captas despectare becomes surely tautological. Capere, moreover, cannot by itself and for capere oculus; the addition of oculus makes all the difference. Further, if all the swans are in the air, Virgil’s borate comparison between the twofold position of the ans and the twofold position of the ships is ruined. The nt also of pleno velo in 400 entirely disappears.

397. stridentibus alia] Cf. Milton, Par. L. 1. 768 ‘with hiss of rustling wings.’
398. et coetu cinxere...] Virgil seems to mark the force of this line by the change of tense from ludunt to cinxere and dedere; what he describes in this line precedes what he describes in the previous line; the swans as they alight 'sport with noisy wing' after they have first circled round the sky in triumph with songs of joy.

402—417. Venus reveals her deity and disappears. Aeneas reproaches her for thus deceiving him and wends his way to Carthage, Venus rendering him and his comrade invisible and herself departing to her temple at Paphos.

402. avertens...] 'as she turned her roseate neck flashed clear'; lit. 'she shone out with roseate neck.' Avertens: intrans. cf. 104 n.

refulsit: the compound verb expresses that something stands out brightly against a dark background or in comparison with a previous obscurity, cf. 588 ; 2. 590 ; 6. 204.

403. ambrosiae...] Cf. II. 1. 529 ἄμβρωσια δ' ἀρα χαῖραι ἐπερφώσαντο ἄνακτος | κρατός ἄν' ἄθανάτω. Ambrosia is either (1) the food of the gods or (2) an unguent of the gods, the word in this sense being probably derived from the Oriental ambar the name of the perfume ambergris; here clearly the adj. is connected with its second meaning, cf. G. 4. 415 ambrosiae odorum. 'Fragrance' was regularly associated by the ancients with the presence of deity (cf. Eur. Hipp. 1391 θείων ὄμητι πνεῦμα, Aesch. P. V. 115), and the gods always delight in 'incense' and the 'smell' of burnt-offerings.

404. pedes...] Cf. 320 n. A long flowing robe marks a goddess, see any illustrated Class. Dict.

405. et vera...] 'and by her gait she was revealed true goddess'; for inessu cf. 46 n. deā : ille : Virgil has hiatus after a short vowel only here and Ecl. 2. 53 poma : honos. In both cases there is a strong pause, and here the pause should be intensified to mark the astonishment of Aeneas.

407. crudells tu quoque] i.e. thou as well as everything else.

409. veras] i.e. without disguise (cf. falsis imaginibus).

411. obscuro aère] Copied from Hom. Od. 7. 14, where Minerva pours round Ulysses ἡρα πολλὴν to make him invisible, cf. II. 3. 380, where Venus rescues Paris by hiding him ἡρα πολλὴν. The Greek ἡρα, the lower denser air, as opposed to the bright upper air αἰθὴρ, can bear the meaning 'mist,' 'cloud,' but as the Latin aer has not naturally this meaning Virgil adds
the epithet obscuro. Later on he calls the encircling cloud nebula 439 or nubes 516, 580, 587.

412. et multo...] ‘and divinely enfolded them with a thick mantle of cloud.’ Dea strictly is in apposition with Venus, but really, as its position shows, goes with circumfudit, and indicates that the ‘enfolding’ was an exertion of divine power. In the second of two parallel clauses special attention is often called to the subject of the sentence by the insertion of a pleonastic ille (cf. 5. 186 n.), or as here by a second substantive in apposition to the subject and calling attention to some special characteristic, cf. 196 heros; 692 dea; 3. 373 sacerdos; 5. 130 pater, 521 pater, 610 virgo, 841 deus; 6. 538.

415. sublimis] ‘through the sky,’ cf. Od. 8. 362

Virgil’s exaggeration of Homer’s single ‘incense-bearing altar’ into a ‘hundred altars’ which ‘glow with Sabaean incense and are fragrant with fresh wreaths of flowers’ is characteristic.

416. Sabaeo] Cf. 1 Kings x. 10, where the Queen of Sheba gives to Solomon ‘of spice very great store’; Jeremiah vi. 20 ‘incense from Sheba.’

418—440. Following the path they mount a hill which overlooks the city, and stand wondering at its vastness and the busy scene presented to their view, as the various workmen and builders pursue their various tasks like bees in the busiest part of summer. With a sigh of envy Aeneas gazes and then enters the city invisible.

418. corripuere viam...] ‘meantime they have devoured the way...and by now were climbing.’ Mark the change of tense in the verbs. For corripere viam cf. 5. 316 n.

419. plurimus] ‘in huge mass.’

421. miratur...miratur] Emphatic repetition to express the greatness of his wonder, cf. 909 mirantur...mirantur. magalia quondam: ‘erewhile barbaric huts’; in G. 3. 340 Virgil uses māpalia for an ‘encampment’ of nomad Libyans; the words are Phoenician.

422. miratur...] Virgil is probably thinking of the view of Rome from the Esquiline, from his palace on which Horace tells us that Maecenas loved mirari beatae fumum et opes strepitumque Romae (Od. 3. 29. 11). The resemblance in the language of the two poets is certainly noteworthy.
strata viarum: almost = stratas vias ‘paved roads,’ but with more stress on the adj. which almost becomes a subst. ‘the paving of the roads,’ cf. 2. 332 n. The Roman roads were often actually paved with great blocks of volcanic basalt (silices, cf. Munro, Lucr. 1. 371). Nothing is more typical of the Roman character than their marked admiration for good roads as the visible evidence of order and good government.

423. instant ardentes...] ‘hotly the Tyrians press on, some to build walls, some....’ Ducere is dependent on the idea of ‘desire’ contained in instant (cf. 2. 64 n.), and the nom. Tyrii is split up into two nominatives (pars...pars) in apposition with it. Some place a colon after Tyrii, and make ducere an historic infinitive.

ducere muros: this phrase describes ‘building’ a wall not in an horizontal line but at its length; it is ‘to draw out a line of wall,’ cf. Greek ελαίουν τείχος. So ‘to dig a trench’ might be ducere fossam.

425. concludere sulco] ‘to enclose with a trench.’ Some suggest that Virgil has in mind the regular practice in founding a city of marking out its walls with ‘a furrow’ (sulcus); cf. 5. 755 n.

426. iura...] ‘laws and magistrates they choose and a reverend senate’: legunt is used somewhat loosely with iura = ‘make’ or ‘frame.’ There was an actual senate at Carthage called Gerousia (γερουσία) from about B.C. 400. No doubt the making of laws is described elsewhere by Virgil as accompanying the building of a town (3. 137; 5. 758), but the insertion of this line here between the description of building operations is very harsh and ruins the balance of the clauses pars...pars followed by hic...alii..., hic...alii. Many strike it out, and probably Virgil would have done the same had he lived to revise the Aeneid, but there is no evidence that he did not write it.

427. hic portus...] The harbour of Carthage, called Cothon, was as a matter of fact artificial.

429. excidunt] ‘quarry.’

430. qualis apes...] ‘The full construction would be talia est labor qualis labor exercet apes...‘their labour is such as is the labour which keeps bees busy....’ Render: ‘As bees in early summer in the mid flowery meads are busy in the sunshine with their labour.’ The passage is a reproduction of G. 4. 162-169, and is copied by Milton, Par. 1. 1. 768:....
NOTES

\[ As bees \\
In springtime, when the sun with Taurus rides, \\
Pour forth their populous youth about the hive...\]

432. liquentia] From \textit{liquor} deponent, but elsewhere Virgil has \textit{lquens} from \textit{liqueo}. The quantity of the \textit{i} seems to have been uncertain, cf. Lucr. 4. 1259 \textit{liquidis et liquida}, but ultimately in all words except the verb \textit{liquor} became short.

435. ignavum...] ‘drive the drones, a slothful herd, from the enclosure.’ For the peculiar order \textit{ignavum fucos pecus}, cf. Ecl. 3. 3 \textit{infelix o semper oves pecus}; G. 4. 246 \textit{aut dirum tineae genus}.

437. o fortunati...] ‘The want of a city is the keynote of the Aeneid.’ Conington.

438. suspicit] ‘looks up to’: a skilful word, intimating that by now he has descended from the hill (420) and come close up to the city.

440. miscetque viris] After \textit{miscet} supply \textit{se} from the preceding line; ‘and mixes with the throng,’ \textit{neque cernitur ulli}: the dat. of the agent is rare except after the perfect passive (cf. 326 n.), but seems certain; cf. 494; 3. 398 \textit{malis habitantur moenia Grais}; Ecl. 4. 16 \textit{herbas videbit...et ipse videbitur illis}; Ecl. 6. 72 \textit{tibi dicatur ‘be sung of by you’}; Ov. Fast. 5. 110 \textit{nullaque laudetur plusc minusve mihi}; Tr. 1. 1. 127 \textit{nobis habitabitur orbis}. Some here take \textit{ulli} as dat. of the person affected—‘nor is visible to any.’

441—493. \textit{In the centre of the city was a grove surrounding a magnificent temple of Juno. Here first a gleam of hope broke upon Aeneas, for, while examining the wonders of the temple, he suddenly comes upon a representation of the tale of Troy. His assurance of receiving sympathy and aid grows strong as he gazes with tears on the various pictures, which portray (1) the victory of the Trojans under Hector, (2) that of the Greeks under Achilles, (3) the death of Rhesus, (4) that of Troilus, (5) the Trojan women supplicating Pallas, (6) Priam supplicating Achilles, (7) the combat of Memnon, (8) that of the Amazons.}

\textit{It will be observed that the subjects of the pictures form pairs.}

441. laetissimus umbrae] ‘most bounteous in shade,’ ‘with wealth of shade.’ For the gen. cf. 14 n.

442. quo...loco...] ‘the spot in which the Phoenicians... first dug up the sign which queenly Juno pointed out,’ \textit{i.e.} as a sign to be looked for.

444. caput equi] \textit{A horse is common on coins of Carthage.}
sic nam fore... oblique construction, as is at once made clear by 
fore, dependent on the sense of 'telling' contained in monstrat:
'for (she had told them) that so (i.e. if they found the sign, and
in agreement with its significance) the race should be glorious in
war and plenteous in store throughout the ages.' The horse is a
sign of war (cf. 3. 539 bello armantur equi) and wealth (cf.
Aesch. P. V. 466 ἵππους, ἀγάλμα τῆς ὑπερπλαυτοῦ χλιδῆς; Is. ii. 7
'Their land also is full of silver and gold....their land also is full
of horses '). Cf. for these two characteristics of Carthage 14.

447. donis... ] 'wealthy with offerings and the presence of
the goddess.' The description would apply to many shrines in
Catholic countries. A temple specially favoured by the presence
of the deity was sure also to be rich in offerings; cf. Callimachus,
Hymn to Diana 248 where he says of her temple at Ephesus
τοῦδ' οὕτι θεότερον δφεταί ἡώς | οὐδ' ἀφενείτερον.

448. aerea...] 'of bronze was its threshold that rose high on
steps, bronze-riveted the architrave, the doors with their
grating hinges were of bronze.' Henry in a masterly note
(1. 691-701) explains limina of the whole doorway or entrance,
fores of the actual doors, and trabes of the great cross-beams or
girders above it which support the roof. These are nexae aere
not because the rivets were of bronze but as being 'united of
bronze,' i.e. consisting of plates of bronze riveted together, cf.
Ov. Her. 19. 134 nexis angue Medusa comis ; Met. 7. 412 nexis
adamante calenis where nexis adamantae = ἀδάμαντοδέτοσι (Prom.
Vinct. 148). He refers to the fact that the Pantheon, which
was being built when Virgil was writing the Aeneid, had
actually over its portico such girders of gilded bronze, not made
solid but riveted together out of plates of bronze. For trabes for
girders supporting a roof, cf. Hor. Od. 2. 18. 3 nec trabes
Hymetiae promunt columnas ; 4. 1. 20 sub trabæ citrea.
The reading nixae adopted by many editors has no MS.
authority, though Servius says 'nulli nixae legunt.' Henry's
explanation, however, removes this passage from the number
of disputable passages in Virgil.

452. et afflictis...] 'and better trust his crushed fortunes'
i.e. put more trust in his fortunes though hitherto adverse.

455. artificiumque manus inter se] It is the variety of the
works of art among themselves, the way in which they set off
and enhance one another's beauty which he admires. A. manus
inter se similis, dissimiles would be ordinary Latin; so would
a. manus inter se mirabiles, and so why not a. manus inter se...
miratur? For miratur put mirabiles putat and all is clear. See
a bold use of inter se 2. 454. So almost Conington 'the crafts-
men’s rival skill’; Henry ‘the handiworks of the respective artists.’ Peerlkamp’s mirantur (reproduced as a novelty Class. Rev. Feb. 1891); Ribbeck’s intrans and Madvig’s intra are specimens of useless conjecture. For manus = ‘work wrought by the hands,’ cf. 2. 306 n.

456. ex ordine] ‘in order’: the battles are depicted one after (ex) the other.

458. Atridas] Agamemnon and Menelaus the leaders of the Greeks. ambobus; i.e. the Atreidae and Priam. Achilles was naturally ‘wrathful’ against Priam; his wrath against the Atreidae was due to Agamemnon having taken away his captive Briseis, in consequence of which he withdrew in anger to his tent. It is to this wrath against Agamemnon that Homer refers in the first words of the Iliad—μήνιν δείδε, θεά, Πηνηδέω Αχιλλής.

459. lacrimans] The reference to the ‘tears’ of Aeneas here and 465, 470 seems excessive. The expression of the emotions however varies immensely. Modern Englishmen take a pride in suppressing it; other nations, and especially southern ones, are more demonstrative. With the ancient Greeks and Italians tears were considered perfectly consistent with the heroic character. Cf. 2. 271, 279 where the ghost of Hector is weeping and Aeneas weeps when addressing it; 3. 348 where Helenus weeps for joy ‘at every word’ he utters; 5. 173 where Gyas weeps with passion at being passed in a race; 5. 343 where Euryalus weeps when he wants a prize. None the less here it seems feeble to refer three times to the tears of Aeneas as he contemplates these pictures. iam: ‘by this time.’

461. sunt hic...] lit. ‘there are here too to fame its own rewards’; ‘here too fame has its fitting rewards.’ For this use of suus cf. 3. 469.

462. sunt...] ‘(here too) there are tears for events and mortal destinies touch (mortal) hearts.’ Rerum is the genitive of that which causes the tears; cf. 2. 413 n. Mortalia expresses generally the troubles to which mortal men (mortales) are subject, and the record of them touches other men because they know that they also are exposed to the like.

464. pascit inani] A sort of Oxymoron: food is substantial; here Aeneas ‘feeds’ his heart on that which is unsubstantial, unreal, vain. The pictures could not really feed his heart which hungered for his lost comrades.

466. bellantes Pergama circum] Note the position of these words which qualify all the nominatives in the next two lines—‘warring around the walls of Pergamus here the Greeks
bled (and) the Trojan youth pursued, there the Phrygians (bled, and) Achilles...pressed on.’

467. fugerent Grai, premeret Troiana iuventus] This and the next line are excellent illustrations of the co-ordination of contrasted clauses in Latin, where Greek would have μύρ and δὲ, cf. 184 n.

469. Rhesi] Rhesus was a Thracian prince who came to assist the Trojans. An oracle had declared that Troy would never be taken if once his famous snow-white horses tasted the grass or water of Troy. Therefore on the first night of his landing Ulysses and Diomedes (Tydides) entered his camp, slew him and carried off his horses.

470. primo prodita somno] ‘betrayed by earliest slumber.’ The earliest sleep is the deepest (cf. 2. 268) and is said to ‘betray’ them because, while they ‘trust’ themselves to it, the enemy can attack them undiscovered.

472. priusquam...gustassent] ‘before they had tasted’: the subjunctive expresses his purpose in driving them away, cf. 192.

475. infelix...atque inpar...] ‘unhappy boy and unequally matched with Achilles.’ Atque marks very close connection (cf. 227 n.) and thus, along with the balance of the adjectives infelix and inpar, makes clear the relation of thought, ‘unhappy because unequally matched with Achilles.’ Such co-ordination of two thoughts one of which is really subordinate to the other is very frequent in poetry. puer: cf. Hor. Od. 2. 9. 15 inpubem...Troilum.

476. fertur equis...] ‘is whirled along by his steeds and fallen backward clings to the empty car still grasping the reins.’ For fertur equis = ‘is run away with,’ cf. G. 1. 513 fertur equis aurigna necque audit currus habenas.

478. et versa...] ‘and the dust is scored by his inverted spear.’ pulvis: Ennius lengthens this final is Ann. 236 iam-que fere pulvis ad caelum, and perhaps the is was originally long (pulvis = pulvis-s) as in sanguis = sanguin-s, but see 5. 521 n.

479. non aequae] Litotes (cf. 5. 56 n.) = ‘angry.’ The scene is from Il. 6. 297 seq.

480. peplumque ferebant] The πεπλως was the special robe of Pallas. At Athens it was a crocus-coloured garment richly embroidered and carried in procession to the temple of Athena Polias at the festival of the great Panathenaea.

481. suppelliciter] ‘in suppliant fashion,’ as explained in the next words ‘mourning and beating their breasts.’ tunsae pectora: for construction see Appendix.
483. ter...] ‘Thrice had Achilles dragged Hector...and was selling....’ The change of tense marks that the first action preceded the second. Virgil describes more than the painter could portray. The painter in depicting the interview of Achilles and Priam could only suggest what had previously been done with Hector by depicting the corpse as mangled. In Homer (Il. 24. 14) Hector is not dragged round Troy but round the tomb of Patroclus, and Apollo guards the body from disfigurement. Macrobius 4. 3 notes the pathos of Iliacos ‘id est, patriae muros quos ipse defenderat.’

Hectora: examinum corpus] Apparently Virgil contrasts the living Hector with the ‘lifeless corpse,’ cf. 2. 273 n.

488. se quoque...] ‘himself too he recognised mingling (in combat) with the champions of Greece.’ principibus permix-tum: cf. Hom. II. 4. 354 προμάχου προμάχων and such phrases as ἐνὶ προμάχου πετόντα, προμάχων ἄντι διμαλων.

489. Eoasque...] Memnon, son of Aurora, brought the Aethiopians (Eoas aces) to assist Troy. His exploits and those of the Amazons form part of the later legends which clustered round the Iliad and were treated by the ‘Cyclic poets.’ He was the hero of the lost Aethiopis by Arctinus of Miletus and the Amazons are said to have been also introduced in it.

490. Amazonidum] The usual form is Amazon Ἀμαζών, from which ‘amazon’ has passed into English, and the word is sometimes derived from ἀ and μαζόν (=without a breast) and explained by a legend that the right breast was removed in order not to impede the use of the bow.

Iunatis agmina peltis: ‘hosts with crescent shields.’ The abl. seems a poetic extension of the use of the abl. of quality.

492. aurea...] ‘binding a golden girdle beneath (one) breast bare.’ The girdle is placed slanting across her breast.

493. audetque...] ‘and dares a maid to combat men.’ Notice the assonance of viris virgo; so an old poet (in Cic. Off. 1. 18. 61) has vos autem, iuvenes, animum geritis mutilbrem illa virago viri.

494—519. Meantime Dido advances to the temple with her retinue, queenly as Diana among her nymphs, and taking her seat on a throne was administering justice, when Aeneas sees a group of his lost comrades making their way to her presence. He longs to greet them, but deems it wiser first to hear their story and the cause of their coming.

494. Aeneae] dat. of the agent, cf. 440 n., ‘while these marvels are being viewed by Aeneas.’
495. obtutuque...] 'and stands rooted in one (unbroken) gaze.'

498. qualis...] The simile is from Hom. Od. 6. 102, where it is applied to Nausicaa among her maidens.

499. quam mille...] 'in whose train a thousand Oreads troop on either side.'

500. Oreades; illa] Note the antithesis. The mountain-nymphs only serve as a background to enhance by comparison the beauty of the central figure of their queen.

502. Latona...] 'joy thrills Latona’s secret soul,’ i.e. as she contemplates her daughter. Cf. Hom. Od. 6. 106 γέγηθε δέ τε φρένα Άητώ.

504. instans...] 'urging on the labour of her rising empire.' For the Hendidys cf. 3. 223 n.

505. tum...] 'then at the doors of the goddess, beneath the temple’s central vault, hedged in with arms and resting on a lofty throne she took her seat.' The fores are the doors of the shrine (cella) at the back of the main hall, which has an arched or vaulted roof. At Rome it was common for the senate to meet in the hall of a temple, e.g. in that of Concord, and Virgil makes Dido follow this Roman custom. The relation of the shrine of the goddess to the great hall where Dido sits may be roughly compared with that of the choir of St. Paul’s to the space beneath the dome.

507. iura...] 'she was giving ordinances and laws to her subjects.' Ins is often used for the whole body of the law whereas lex is a single definite law, but here there is no distinction between iura and leges, cf. Hor. Ep. 1. 16. 41 qui leges iuraque servat.

508. partibus iustis] 'with just division' or 'apportionment.'

512. penitusque...] 'and had carried far away to other coasts'; for this use of penitus cf. 536; 6. 59 penitusque repetas [Massyllum gentes].

513. obstipuit...] 'amazed was the chief, amazed too Achates smitten with joy and fear.' Simul...simul, like ἄμα μὲν...ἄμα δέ, are frequently used even in prose as a rhetorical form of 'both...and.' Some place a comma after ipse and thus make percessus a verb, but Virgil does not describe Aeneas as experiencing one emotion and Achates a different one. The repetition of simul marks that the effect produced on both is one and the same; both are amazed, both smitten with joy and fear. For percessus many MSS. have percussus from percello
'to strike' or 'overthrow': the two words are constantly confused and in cases like the present either may stand.

514. avidi] Closely with ardebant, 'eagerly they burned to....'

515. res incognita] 'ignorance of the event.' They did not know what had happened to their comrades and feared (cf. metu 514) that they might have incurred some great danger.

516. dissimulant] 'they conceal (their eagerness),' i.e. the ardor implied in ardebant. cava: 'hollow,' and so 'enshrouding,' 'enshrouding.'

518. quid veniant] 'why they come.' Quid is really the cognate acc. after veniant (lit. 'what coming they come'), but it is constantly used with intransitive verbs simply='why?'
Many MSS. give quid veniant cuncti, but there is no point in asking 'why they come in a body.'

520—560. Ilioneus as spokesman addresses Dido: 'Great Queen, we pray thee save our ships from being burned. We are unhappy Trojans driven on thy shore with no hostile purpose but under stress of storm while sailing for Italy. Why refuse us the hospitality of the shore? Heaven forbids such wrong. Aeneas was our prince and, if he still lives, will well require thy kindness; kinsfolk too we have in Sicily. Grant us permission to refit our fleet that, if Aeneas survives, we may pursue our voyage to Italy, if not, that we may return to Sicily, whence we came.'

521. maximus] sc. natu, 'eldest'; cf. 654: so minores 532='a younger generation,' 'descendants,' and commonly maiorés='ancestors.'

522. condere...dedit] 'granted to found,' cf. 5. 247 n. gentes superbas: i.e. the neighbouring Libyan tribes.

524. ventis...'] 'carried by the winds over every sea.' vecti maria is an extension of the use of the cognate accusative; as you can be said ire iter, ire viam 'to go a road,' so you can be said vehi maria 'to sail the seas,' cf. 3. 191 currimus aequor; 5. 235 aequora curro; 5. 627 cum fretas, cum terras...ferimus; 5. 862; and so constantly in Greek, e.g. Soph. O. O. 1686 πέντε...κλέδων ἄλωμενα.

526. propius aspice] 'graciously regard' or 'incline thy face to our fortunes.' The phrase is the opposite of 'turning away the face' as a sign of refusal or disregard.

527. populare...venimus] 'have come to devastate.' The use of the infinitive to express a purpose is extremely rare, but it is sometimes found (especially in the comic poets) after verbs of motion, cf. 3. 5 agimus quaeere 'are driven to seek'; Plaut.
Cas. 3. 5. 48 ego huc missa sum ludere; Hor. Od. 1. 2. 8 Proteus pecus egit...visere. Penates: 'hearts' or 'homes.'

530—533. These lines are repeated 3. 163-166.

Hesperiam...dicunt] An explanatory parenthesis, cf. 12. The word Hesperia is purely Greek = Ἑσπερία sc. γῆ 'the Western land': strictly speaking it is only by a Greek writer that Italy can be called 'the Western land,' but the Roman poets continually use the word of Italy in imitation of their Greek models.

531. terrae...['an ancient land, mighty in war and wealth of soil.' Über gleiae is the Homeric ὄθωρ ἄρων (Il. 6. 141).

532. coluere] 'tilled it,' i.e. of old, the exact force of the perfect being at once made clear by the antithetical clause which follows, 'now 'tis said that a younger generation has called it Italy.' Italus is said to have been king or chief (cf. ducis) of the Oenotrians.

534. hic cursus fuit] 'this (i.e. hither) was our course.' For the unfinished verse cf. 2. 233 n.

535. cum subito...] 'when rising with sudden waves stormy Orion...'. The style is peculiarly Virgilian here: Orion is said himself to 'rise with waves' because he makes the sea do so, and adsurgens suggests not merely the rising of the waves but the rising of the constellation. It was the setting of Orion in November (Hor. Od. 1. 28. 21 de exi Oris, 3. 27. 18 pronus Orion) which was accompanied with stormy weather, not his rising about midsummer, but as this storm occurred in summer (cf. 756) Virgil finds it convenient to connect his rising as well as his setting with stormy weather.

537. perque...perque] Rhetorical repetition to emphasise strongly the dangers they had passed through: 'amid waves, while the surge breaks over us, amid pathless rocks.' Cf. 2. 51 n.

538. quaev...['or what so barbarous country allows?' i.e. 'or what is this country which is so barbarous as to allow?'

541. prima terrae] 'on the very border of the land.'

542. mortalia arma] 'mortal arms,' i.e. 'arms of mortals,' cf. G. 3. 319 curae mortalis 'care of men'; Lucr. 5. 121 mortali sermone.

543. at sperate...] 'yet look forward to gods who remember right and wrong,' i.e. be sure that in the time to come the gods will reward you according to your deserving. Fandi and nefandi are used here as the genitives of fas and nefas, which are indeclinable.
544. quō iustior...] ‘than whom there was neither any more righteous in piety nor greater in war and deeds of arms.’ To speak of a man as iustus pietate implies that he fulfils all the claims which are imposed on him by duty to the gods: so in the New Testament δίκαιος is constantly combined with δος, εὐλαβής and the like.

Conington speaks of iustus pietate as ‘a very harsh combination involving an unexampled inversion,’ and therefore puts a comma after alter, saying that nec is omitted before iustior, ‘than whom (neither) was any juster, nor greater in piety nor in war.’ No doubt the first nec of two can be occasionally omitted where the sense is perfectly clear (cf. Aesch. Ag. 532), but here where the omission of nec is most perplexing, and rendered more perplexing by the double nec in the second clause, such an omission is impossible. Moreover it is clear that Aeneas is not described as first ‘just,’ secondly ‘pious,’ and thirdly ‘a great warrior,’ but as possessing two qualities often contrasted and rarely combined, viz. goodness and greatness.

546. si vescitur...] ‘if he feeds on heavenly air nor as yet lies amid the cruel shades.’ Cf. 3. 339 vescitur aura; Lucr. 5. 857 vesci vitalibus auris. Munro (Lucr. 5. 72 n.) regards vesci in these passages as = ‘use,’ ‘enjoy,’ and arte hac vescimur, vescatur armis are quoted. This may be so, but at the same time there is no doubt that Virgil often speaks of air and aether as the sources of life, so that he may well use the expression ‘feeds on heavenly air.’ The adj. aetheria suggests the idea of ‘light’ and so affords an artistic contrast with umbris. The ideas of ‘air,’ ‘aether,’ ‘light,’ and ‘life’ are so intertwined in Latin poetry that it is often hard to accurately disentangle them.

548. non metus...] ‘(then) we have no fear, nor wouldst thou repent to have first entered a contest of courtesy.’

549. et] ‘also.’ If Aeneas is dead, they have also friends in Sicily who can protect them and recompense Dido.

552. silvis aptare trabes] ‘in the forests to shape planks,’ i.e. for repairing their ships.

553. si datur...] ‘that (ut), if it is granted...to sail to Italy, Italy and Latium we may joyfully seek, but if..., (that) at any rate (at) we may seek the seas of Sicania.’

556. spes Iuli] As Aeneas is their safety (salus) in the present, so Iulus is their hope in the future. Iuli is the objective genitive; their hope looks to him as its object. If spes Iuli meant the hope entertained by Iulus it would be the subjective genitive.
557. at] For at introducing the apodosis after si, sim, quamvis = ‘yet’ or ‘at any rate,’ cf. 543; 4. 615; 6. 406; G. 4. 208, 241.

559. simul ore fremebant] ‘shouted assent with their voice’; cf. II. 1. 22 ἐνθ’ άλλοι μὲν πάντες εἶπενφήμησαν Ἀχιλ. 

561–578. Dido replies bidding them be of a good cheer: well does she know their famous story; whether they wish to depart or stay they may count on her aid; would that their great leader had also been cast upon her shores; at any rate she will send scouts to search for him.

561. vultum demissa] ‘with downcast face’; see Appendix.

563. res dura] ‘hard fortune,’ ‘stern necessity.’ cogunt talia moliri: ‘drive me to such hard deeds,’ i.e. as driving strangers from my coasts. Molior, from moles, always denotes doing something with difficulty (cf. 414, 424) or, as here, which is burdensome or repugnant to the feelings. custode: the singular used collectively = ‘guards,’ so miles is constantly used = ‘troops.’

565. quis nesciat?] Potential subjunctive—‘who can be ignorant?’ Aeneadum: cf. 157 n.

566. virtutesque virosque] Note the assonance—‘its warlike deeds and warriors.’ incendia: ‘conflagration’; so we speak of both a war and a fire ‘breaking out.’

568. nec tam...] ‘nor does the sun yoke his steeds so distant from our Tyrian town.’ The meaning is the same as that of our common phrase ‘we are not so out of the world.’ The land lying along the coast of the Mediterranean represents to the ancients the habitable and civilised portion of the globe, and over this belt or zone of the earth the sun moves in heaven, while outside of it (extra anni solisique vias 6. 797) lies the domain of barbarism and darkness. Henry, however, explains aversus ‘turning his back on us,’ ‘leaving us benighted.’

571. auxilio tutos] ‘guarded by an escort.’

572. vultis et...] ‘is it your wish moreover to settle in this kingdom with me on equal terms? The city which I build is yours.’ It is hard to say what is the proper punctuation of this sentence: many editors put a colon after iuvabo and a comma after regris, in which case si has to be supplied from the first half of the sentence—‘if you desire...I will assist, if also you wish to settle...the city is yours.’ Perhaps the punctuation given in the text is simpler and more vigorous.

573. urbem quam statuo, vestra est] A well-known instance of the noun being expressed in the relative clause
instead of in the main sentence, or, as it is more usually called, of the attraction of the antecedent to the case of the relative. The peculiar form of the sentence throws great emphasis on *utrem* to which Dido points with pride as she offers to share it with the Trojans. Similar sentences with similar emphasis are not uncommon in the vivid speech of comedy, e.g. Ter. Enn. 4. 3. 11 *Eunuchum quem dedisti nobis, quas turbas dedit*; and see Jebb on Soph. O. T. 449.

574. Tros...] 'Trojan and Tyrian by me shall be treated with no distinction.' Note the assonance in Tros and Tyrius: like in name they shall be treated alike.

576. *equidem*] This word (from *e* demonstrative and *quidem*) has no connection with *ego* but is a simple adverb, and can be used with the 2nd and 3rd person. None the less, Virgil certainly seems to treat it as if it were *ego quidem*. So here it seems to be='I indeed,' cf. 619; 4. 12; 4. 45; 4. 330; 5. 26; 5. 56; 5. 399; 6. 848.

578. *si...errat*] 'in case he is wandering,' not 'to see if he is wandering' which would be *si...erret*, cf. 181.

579—612. While Dido speaks, Achates and Aeneas were longing to reveal themselves, and, as Achates is asking Aeneas what he proposes, the cloud suddenly parts revealing the form of Aeneas clothed in radiant beauty which Venus had shed around him. He thanks Dido for her splendid generosity and compassion, praying that heaven may reward her and promising his own undying gratitude. Then he greets his lost comrades.

580. *erumpere nubem*] 'to burst from the cloud.' *Erumpo* is, like *rumpo*, originally active='cause to burst forth'; it is usually however intransitive='burst forth'; then here from this intransitive use a transitive one is developed and, because 'burst forth from' has the general meaning of 'quit,' 'leave,' Virgil boldly writes *erumpere nubem*, just as he writes 5. 438 *teit exit* 'avoids the blows,' cf. 2. 542 n.

584. *unus abest...*] Cf. 113.

587. *purget*] Supply *se* from *scindit se*; 'disperses itself.' Bowen has 'clears into cloudless splendour of heaven.' For *aether* as opposed to *aer* cf. 411 n.

588. *restitit...refulcit*] For the force of the compounds cf. 402 n. As the cloud rolled back the figure of Aeneas 'stood clear against it': we should say 'stood out.'

589—593. Copied from Hom. Od. 23. 156-162 (also Od. 6. 229)—

*αὐτὰρ κὰκ κεφαλῆς κάλλος πολὺ χεῖν 'Αθήνην,
μείζων ῥ' εἰσίδειν καὶ πᾶσσονά καὶ δὲ κάρητος*

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589. namque... [for his mother herself had upon her breast the grace of clustering locks and the radiant light of youth and joyful glory on his eyes.] Adflarat is usual said to go with caesariem by zeugma = 'had bestowed,' but this is erroneous. The emphasis is wholly on decorum (decus 592): Venus bestows on him not 'hair' surely but a special grace or beauty which is added to his hair, and this grace is described as 'breathed upon him' (i.e. bestowed, some divine mysterious manner) equally with the 'radiant youth and the 'lustre' of his eyes.

591. purpureum] For this word, which is certainly not 'rosy' here but 'radiant,' cf. 6. 641 n.

592. quale... [such grace as (the craftsman's) hands to ivory, or (such grace as is added) when silver or Parian marble is surrounded with yellow gold, i.e. apparently 'gild cf. Homer's περιχευται.

594. cunctis] with improvisus: his sudden appearance 'unexpected by all.'

598. reliquias Danaum] Cf. 30 n. 'O thou, who art us, the leavings of the Greeks, with us worn out at last all hazards of land and sea, of all things destitute, dost so thy city, thy home.'

599. omnium] 'The only instance in which Virg. has forced this intractable word into a hexameter,' Conington. The elision is made easier by the emphasis which repetitio (omnia... omnium) throws very strongly on the first syllable.

600. urbe domo] Rhetorical asyndeton.

601. non opis est... ['is not in (lit. 'of') our power (in the power of) whatever anywhere exists of the Tr race.' Quidquid est followed by a gen. is = 'whatever there of a thing,' 'all of it,' cf. Hor. Epod. 5. 1 o deorum quidquid caelo regit 'O all ye gods'; Sat. 1. 6. 1.

603. di tibi... ['may heaven—if any deities regard the god if anywhere is aught of justice—and the consciousness of bring thee worthy recompense.' Aeneas cannot recompense he can only pray that she may receive the two greatest of blessings—the favour of heaven and the approval of a conscience. Cf. 9. 252 quae digna, viri, pro laudibus is
NOTES

emita posse rear solvi? pulcherrima primum | di moresque unt vestri.
Editors spoil this fine passage by reading *iustitia*, which practically no authority except the Medicean MS., and even if it is corrected into *iustitiae* (see Henry 1. 780). They render, 'may heaven—if any deities regard the good, if tice and conscious rectitude are of any account anywhere—ward thee.' Conington makes perfect nonsense by writing 'e of account anywhere on earth,' for what men think of goodness on earth cannot be a ground for appealing to the gods heaven.
For *si quis* with indic. = 'as surely as there is some,' cf. 3. 3 n.

605. quae te tam...] 'what so happy ages gave thee birth,' what ages were so happy as to give thee birth? The sentence is only a question in form; its real meaning is 'happy age which gave thee birth.'

607. dum montibus...] 'while on the hills the shadows de over the hollows.'

608. polus dum sidera pascet] A reminiscence of Lucr. 231 unde aether sidera pascit? where the aether which surrds the universe and keeps the stars alive and burning is said 'feed' them, cf. 5. 517 n. Virgil's phrase, however, differs m that of Lucretius, and seems rather to compare the stars to countless flock whose pasture-ground is the sky.

610. quae...cumque] Tmesis.

60. In amazement Dido asks whether he is really that vius Aeneas whose story she had heard from Teucer when sought the aid of her father Belus to found a new kingdom Cyprus. Then she bids him welcome as one who has herself rned in misery to sympathise with misfortune.

513. primo] An adj. in agreement with *aspectu*, but to be en adverbially. Dido is struck with amazement, firstly at grace and beauty of Aeneas (cf. 589-91) and then at the ught of his misfortunes.

516. inmanibus] 'cruel,' referring to the dangerous nature the coast and the savage character of the inhabitants.

517. Dardanio Anchisesæ] As regards the hiatus and ndee in the fifth foot it may be observed that Virgil allows e self this license only in lines containing proper names, and y three times, viz. here and 3. 74 Neptunō Aegaeo; 11. 31 rhasiō Evandro. These lines are generally said to be tations of Greek rhythm, but though hiatus in the fifth foot
is common in Homer (e.g. Il. 1. 1 Πηλαμάδεω 'Αχιλής) though spondaic endings are also common (e.g. 'Αρείοστο Πηλαμάδων), yet they rarely consist of a trisyllabic word, and if they do there is no hiatus.

618. alma Venus] For alma cf. 305 n. It is the regular recurring epithet of Venus (cf. Lucr. 1. 2) as the giver of life, but is of course specially applicable to her in her relations to Aeneas.

619. Teucrum] Ajax the brother of Teucer slew himself in wrath at being refused the arms of Achilles by the Greek leaders, and when Teucer returned home to his father Telamon in Salamis, being driven away by him for not having avenged his brother, he founded a second Salamis in Cyprus.

621. Bell] A Phoenician word = 'Lord,' found in Scripture as 'Baal' and in 'Beelzebub.'

624. regesque Pelasgi] 'and the Grecian kings,' Agamemnon and Menelaus, who led the Greek host against Troy.

626. sequum...volebat] 'and claimed that he sprang from the ancient stock of the Teucri.' Teucer was the first king of Troy, whence the Trojans were called Teucri. The Grecian Teucer was the son of Telamon by Hesione a daughter of Laomedon king of Troy, and so, as his name implies, really of Trojan origin. For volebat cf. Cic. de Off. 2. 78 se populares voluit.

628. per multos labores iactatum] 'tempest-tossed through many toils'; a concise phrase = 'having passed tempest-tossed through many toils.' For iactatum cf. 3.

630. non ignara mal] Litotes: 'not ignorant of' = 'well schooled in.' disco: 'I learn': the present is more modest than the perfect.

631—642. Dido leads Aeneas into the palace and proclaims a public sacrifice of thanksgiving. Supplies for a festival are despatched to his comrades on the shore, while for Aeneas a banquet of royal splendour is prepared.

631. sic memorat: simul...ducit, simul...] The use of simul...simul here is not the same as at 513. The first simul connects ducit very closely with memorat; her action almost coincides with her words, so eager is she. The second simul rhetorically repeats the first. Translate 'So speaks she, and at once leads..., at once...proclaim sacrifice.' Conington gives 'She speaks and speaking leads the...'
2. *indicit* Cf. 3. 264 ; 5. 758 ; the word is a technical one
for 'proclamation' by the pontifices of a special festival or
the exact date of which was not fixed, cf. Ov. Fast. 1. 659
*haec indicitur,* inquit | *Musa,* 'quid a Fastis non stata
petis?'

4. *viginti...centum...centum*] The numbers, as is usual
imitators of the true epic style, are exaggerated and
sentimental.

6. *munera laetitiamque del*] '(she sends) gifts and the
'female god,' *i.e.* a present of wine which 'makes glad the
'wine,' cf. 734 *laetitiae Bacchus dator.* Abundance of flesh
wine constitutes the essence of a feast, and the connection
between wine and cheerfulness is so established that the phrase
is clearly clear without any special explanation of who the
's' is.

8. authority is wholly in favour of *dei,* but a reading *dii*
accepted by many editors chiefly on the authority of Gellius,
asserts that *dei* was substituted for it by copyists ignorant
of form *dii* as the genitive of *dies.* In that case we must
remember 'gifts for their enjoyment of the day,' but it is difficult
to what point the addition of *dii* has and we certainly miss
wine.

9. *arte...*] '(there are) coverlets cunningly embroidered
of proud purple.' The *vestes are vestes stragulae* used for
lining the couches on which they reclined. The Phoenicians
not only celebrated for their purple-dyed robes but also
their skill in embroidery, cf. 337 n.

10. *ingens...*] 'massy silver plate upon the board.' *caele-
stra in auro...* : drinking-vessels of gold and silver carved
in relief, often with figures representing historical or legendary
themes, were much valued at Rome and are continually referred
to in Marquardt* p. 680 seq.

3—656. *Aeneas sends Achates to the ships for Ascanius,
ducet him also bring royal ornaments and jewels for Dido.*

3. *consistere*] 'to rest.'


5. *ferat*] The subj. of oblique command, *after the idea
of bidding,' which is contained in the preceding line—he
bids Achates (with the commission) to report the news
of Ascanius.

6. *omnis...*] 'in Ascanius all his loving sire's thoughts
entered.'
648. signis auroque] Hendiadys: 'with figures wrought in gold,' i.e. in gold thread.

649. acanthon] The design of the border was copied from the acanthus. The acanthus or bear's-foot had a leaf resembling a bear's claw. 'The picturesque shape of its leaves,' says Kennedy, 'made it a favourite plant with ancient artists, and the Corinthian capital is said to have been imagined by the sculptor Callimachus from seeing its leaves curling above a flower-basket left on a maiden's tomb.'

650. Argivae: Mycenis] Menelaus the husband of Helen was king of Sparta, and it was from there that Paris carried her away to Troy. Homer however speaks of her (Il. 2. 161) as 'Ἀγρείην Ἐλένην' meaning simply 'Grecian,' and Virgil describes her as coming from Mycenae because that was the city of Agamemnon the leader of the Greek host.

651. paterēt] Virgil, like the other poets, frequently lengthens by ictus the final syllable of the 3rd person sing., cf. 308 vidēt; 5. 853 amītērāt, and elsewhere aberāt, canīt, dabāt, erīt, see Nettleship, Excursus to Book 12. For hymenaeos, cf. 6. 623 n.

654. colloque...] 'and for the neck a collar hung with pearls.' According to Marquardt 2 703 monile bacatum is a necklet with jewels shaped like a berry (bacae), probably pearls, hanging from it.

655. duplicem...] The words may describe two circlets, one of gold the other of jewels, but more probably Virgil merely means that the 'coronet' was made of gold studded or diversified with jewels.

657—694. Venus, fearful lest Juno should change Dido's feelings towards the Trojans, summons her son Cupid and begs him to aid her design of making Dido fall in love with Aeneas, to which end he is to take upon him the form of Ascanius so that when Dido welcomes him at the banquet, he may use the opportunity to inspire her with passion. Cupid joyfully obeys, while Ascanius wrapt in a magic trance is removed to Idalia.

657. versat] 'keeps turning over (in her mind),' 'ponders'; but 2. 62 versāre dolos is 'to practise wiles.'

659. furentem] Proleptic; 'fire to frenzy,' 'kindle to madness,' cf. 70 n.

660. ossibus...] 'and entwine the fire with her bones': the fire enwraps her bones and winds among them so as to consume them. The bones (and especially the marrow of the bones) were considered the seat of feeling, and love is a fire which feeds on them, cf. 4. 66 est molles flamma medullas; s. 181.
661. **quippe**] ‘yes, sir,’ cf. 39 n. **ambiguum** : ‘doubtful,’ *i.e.* which seemed friendly but might prove the opposite, cf. 671. **bilingues** : ‘double-tongued,’ *i.e.* saying one thing and meaning another. It became the fashion at Rome during the Punic wars to attribute ‘perfidy’ to the Carthaginians (cf. Livy 21. 4. 9 **perfidia plus quam Punica**; Hor. Od. 4. 4. 49 **perfidus Hannibal**), and Virgil therefore assigns the same quality to Dido’s followers. The word **bilinguis** refers primarily to the forked tongue of a serpent.

662. **urit atrox Juno**] ‘angry Juno frets her,’ = ‘the thought of Juno’s anger keeps her uneasy.’ **Uro** is not merely used to express the effect of heat and cold (= ‘burn,’ ‘nip’), but also of anything which chafes or galls the skin producing a sore, as for instance a heavy burden (Hor. Ep. 1. 13. 6 **uret sarcina**) or a tight shoe (Hor. Ep. 1. 10. 43); and so here of producing a mental sore.

665. **tela Typhosa**] ‘the bolts which slew Typhoeus,’ but which Love laughs to scorn. Love was frequently represented on ancient works of art breaking a thunderbolt.

667. **frater ut**...] ‘how thy brother Aeneas is tossed...is well known to thee.’ **iactetūr** : other instances of this lengthening of -ur in verbs before a vowel where the ictus is on the lengthened syllable are 2. 411 **obrumūr**; 4. 222 **adloquitūr**; 5. 284 **datūr**. Most MSS. have **iacteturque** which gives no meaning.

669. **nota**] The plural for the sing. in cases like the present (where we use the idiom ‘it is well known that...’, ‘it is impossible to...’, and the like) is fairly common in Greek, *e.g.* **σχέτλια, δίκαια, ἀδίκνατα ἔστω** (cf. Kühner § 366), but very rare in Latin.

**dolulisti...dolore**: ‘grieved with my grief.’ The repetition emphasises the idea of sympathy, cf. Rom. xii. 15 ‘Rejoice with them that do rejoice and weep with them that weep.’

670. **moratur**] ‘detains,’ ‘keeps at her side.’

671. **vereor quo**...] ‘I fear the issue of this Junonian welcome: she (Juno) will not rest at such a turning-point of fortune.’ As Carthage was under the special care of Juno (15), Venus bitterly calls the hospitality offered to Aeneas not ‘Carthaginian’ but ‘Junonian,’ thereby clearly showing the danger there was in accepting it. **quo se...vertant**: cf. the common phrase **quod bene vertat** ‘may it turn out well.’

673. **capere**...] ‘to conquer with guile and compass with fire’: the metaphor is from attacking a town.
674. ne quo...] 'so that no deity may have power to change her,' i.e. so that Juno may be unable to change her love for Aeneas to hatred.

677. accitu] 'at the summons': similar ablatives of verbal nouns used adverbially are iussu, iniussu, permissu, rogatu.

678. Sidoniam] Tyre was itself founded by Sidon: hence Carthage may be called 'Sidonian.'

679. pelago et flammis restantia] Pelago and flammis are datives of relation; 'sea and fire' have done their worst, but there are some things 'left over to sea and fire,' still un-destroyed; similar phrases are bello superstes, superesse labori. If a person ate half a goose the remaining half might be said restare, and the person who after eating half had the remainder before him might be put in the dative (dat. incommodi).

Some say that de is supplied before pelago, but this is not Latin.

680. sopitum somno] 'soothed in slumber.' Sopio is practically the same word as somnus=sopnus (σπόνος), but the combination of somnus with sopor and sopio is common, the alliteration conveying the idea of repose, cf. 6. 390 somni noctisque soporae; Lucr. 4. 453 suavi devinxit membra sopore | somnus; and in English Ps. cxxi. 4 'shall neither slumber nor sleep.'

super alta Cythera: 'on Cythera's heights.'

682. mediusve occurrere] 'or mar (my schemes) by intervention.'

683. noctem...] 'for not more (than) one night.' With numerals quam is often omitted after comparatives, especially plus and amplius, e.g. amplius sex menses, amplius triennium, G. 4. 207 negque enim plus septima ducitur aestas.

684. falle] 'imitate,' 'counterfeit.' So most editors, but fallere faciem Iuli = 'to assume falsely the appearance of Iulus' is very remarkable Latin, for fallere with acc. is 'to hide,' 'make to disappear,' not 'make to appear': on the other hand to take from noctem to dolo as a parenthesis, with Deuticke, seems harsh. Probably the strange use of fallo is justifiable because the words immediately following et notas pueri puer induc vultus make its meaning clear.

686. regales inter mensas] 'amid the royal feast.' laticem Lyæum: for Lyæus used as adj. cf. 4. 552 n.

688. fallasque veneno] 'cheat her with poison,' 'poison her unawares': the 'secret fire' and the 'poison' are the fatal passion for Aeneas with which Cupid is to fill Dido.
690. et gressu...] ‘and moves exulting in the gait of Iulus’: gressu is emphatic, marking that he now walks instead of flying, and gaudens expresses his boyish delight in the part he is playing.

691. at Venus...] ‘but for Ascanius Venus makes peaceful repose flow through his limbs, and fondling him in her bosom divinely carries him....’ The advance of sleep over the limbs is compared to the rapid and peaceful movement of water through irrigation channels on to thirsty land. In Italy the practice of irrigation was universal (G. 1. 106), so that the metaphor would be more vivid than it is to us. Inrigare can be used either of making the stream flow, as here and Lucr. 4. 907 somnus per membraquietem inriget, or of the stream itself = ‘flow over,’ ‘water,’ as 3. 511 fissos sopor inrigat artus ‘sleep o’erflows our weary limbs.’ For a somewhat similar metaphor cf. Keble’s

‘When the soft dews of kindly sleep
My weariest eyelids gently steep.’

694. floribus...] ‘cradles him with flowers and fragrance-breathing shade’; lit. ‘breathing on him with fragrant shade.’

695—722. Cupid arrives when Dido has just taken her place and the feast is commencing. His beauty and the gifts he brings excite the admiration of the Carthaginians, but Dido cannot gaze her fill, and he, after embracing Aeneas, eagerly pursues his task of making her forget her dead love in the passion for a living one.

697: cum venit...] ‘as he draws near, the queen amid stately tapestries has now laid herself on a golden couch,’ i.e. he arrives just when the queen had taken her place. Aulæae superbis is called by editors ‘an abl. of circumstance’ or ‘of attendant circumstances.’ Aulæae are strictly ‘tapestries’ hung between the columns in a hall (αβλη), and they were continually used for decorative purposes at great feasts, cf. Hor. Od. 3. 29. 15 cenae sine aulaeis et ostro, and see Marquardt2 310.

698. aurea] a dissyllable by Synizesis (συνιζής ‘a sinking together’), cf. 726; 5. 352 aureis; 6. 280 ferris, 412 alveo, 678 dehinc; 7. 609 aeris.

700. stratoque...] ‘and stretch themselves on purple coverlets,’ lit. ‘on purple laid (upon the couches).’ On the couches were ‘coverlets’ (stragulae vestes, cf. 639 n.) of purple. For discumbitur used impersonally cf. 6. 45 n. The force of dis- is not to express that they ‘take their several places,’ but to describe the loose position of the limbs as opposed to the stiffness of a person standing: discumbo is a regular word for
lying down at meals and can be used of a single person, cf. Juv. 5. 12 tu discumbere vussus ‘invited to dinner.’

701. dant...] For this description of a feast cf. Od. 1. 130 seq., especially 136
χέριβα δ’ ἀμφικολος προχώ ςτέγενε φέρουσα
καλὴ χρυσεῖη ὑπὲρ ἀργυρόυ λέβητος,
and 147 σῖτων δὲ διωαί παρενήγεον ἐν κανέων.
Cereremque...: ‘and serve the bread from baskets.’

702. tonsis mantella villis] ‘napkins with close-shorn nap,’ i.e. delicate and smooth, not rough and coarse.

703. quibus...] ‘whose task it was to arrange in order the long feast and keep the hearth aglow with fire.’ Opposed to the attendants in the hall are the fifty female servants who get ready the feast ‘within,’ or as we should say ‘in the kitchen’; they naturally have to keep up the fire and get the long succession of dishes (longa penus) ready for carrying into the hall. Struere describes the arrangement of each course on the ferculum or tray on which it was served, and Servius rightly explains it ordinare, componere; unde et structores dicuntur ferculum compositores. The Penates are the gods of the larder (penus), and images or paintings of them were placed over the kitchen hearth (Mau’s Pompeii, p. 262), so that to keep a good fire on it is ‘to magnify the Penates with fire.’

This is all very simple, but, when a poet attempts to describe getting a dinner ready in heroic verse, he is apt to become obscure, and consequently many editors explain flamnis adolere Penates of ‘honouring the Penates by burning incense,’ or the like. This is nonsense. What did the cooks (famulae) in the kitchen (intus) want with incense? A good fire is the fittest honour for the gods of the larder.

For longam the MSS. give longo, but longam was read by the oldest grammarian Charisius and the poet Ausonius (310-390 A.D.) who has ‘cui non longa penus, huic quoque prompta fames.’ The alteration of the difficult longam into the easy ordine longo would be readily made by copyists.

For adolere cf. 3. 547 n.

707. et] ‘also,’ as well as Dido and the Trojans. laeta: ‘festival.’

709. mirantur...mirantur]. Cf. 421 n.
710. flagrantesque...pallamque (711)] These two lines describe the two-fold objects of their admiration more fully and in inverted order. Que...que=τε...καί, ‘both...and’: in translating perhaps they are best omitted—‘they marvel at the gifts of Aeneas, they marvel at Iulus, at the glowing countenance...; at the robe and...’
712. posti...] ‘doomed to impending destruction.’ She slew herself on a funeral pyre when deserted by Aeneas, cf. 4. 660-665.
713. expleri mentem...] ‘cannot satisfy her soul and glows as she gazes,’ lit. ‘with gazing.’ Expleri mentem can be explained as=‘be satisfied as to her soul,’ or as a middle use of the passive, cf. 2. 383 n.
715. pependit] Used strictly with collo ‘hung upon the neck’ and loosely with complexu ‘in the arms’ of Aeneas.
716. falsi] ‘deceived.’
717. haec oculis, haec...] ‘with her eyes, with her every thought she clings to him, and anon fondles him in her bosom, little knowing, poor queen, how mighty a god settles there to her sorrow.’
720. abolere Sychaeum] ‘to do away with (the memory of) Sychaeus.’
721. et vivo...] ‘and essays with a living love to surprise her long passionless soul and unaccustomed heart.’ The force of prae in praevertere seems to be ‘before she can detect what is happening,’ or perhaps ‘before the memory of Sychaeus returns.’
723—756. When the feast was finished and the wine brought in Dido commanded silence, and filling a goblet with wine prayed that the day might be a happy and joyous one for the Trojans. Then she poured a libation and having tasted the goblet passed it among the chiefs. The bard Iopas too sang the story of the universe, and the hours sped in varied conversation, Dido above all asking many a question about Troy and at last directly begging Aeneas to relate to them the story of his misfortunes and long wanderings over land and sea.
723. postquam prima...] ‘when first there was rest (or ‘pause’) to the feasting,’ cf. 216.
724. vina coronant] Cf. 3. 525 magnum cratere corona | induit, which clearly shows that Virgil by the words ‘crown the wine’ means literally surrounding the bowl with an actual
chaplet of flowers, although the Homeric phrase which he
imitates κρητήρας ἐπεστέφαυτο ποιό (Il. 1. 470) is held to
mean 'wreathed the bowls with wine,' 'filled them brimming
high with wine.'

725. it strepitus... ] After their hunger is appeased and
the wine introduced they begin to talk. Many MSS. have fit.

726. dependent... ] Conington rightly remarks that 'the
mention of the lamps here seems to show that they are now
first lighted, so that incensi is emphatic.' The lines are
imitated by Milton, Par. Lost 1. 726

'From the archèd roof,
Pendent by subtle magic, many a row
Of starry lamps and blazing cressets, fed
With naphtha and asphaltus, yielded light
As from a sky.'

728. hic ] 'here,' 'at this point' of time; in English we
should say 'then.'

gravem gemmis auroque] These jewelled cups were
frequent and highly valued at Rome, but were introduced from
the East, cf. Cic in Verr. 4. 27. 62 pocula ex auro, quae, ut
mos est regius, et maxime in Syria, gemmis erant distincta
clarissimis.

729. quam... ] 'which Belus and all (i.e. the kings) after
Belus were wont (to fill). ' The words describe the 'loving-
cup' as valuable not merely intrinsically but also for its
history. Belus seems here put for the founder of the Tyran
dynasty, but the word is probably in its origin a title not a
name, cf. 621 n.

731. nam te... ] 'for they say that thou dost appoint the
laws of hospitality,' lit. 'for hospites, those who are either
guests or hosts. She appeals to Jupiter under his special
attribute as 'god of strangers,' Zeús Zeúnos. For nam cf. 65 n.

732. hunc laetum... ] 'may it be thy pleasure that this be
a day of joy to....'

736. in mensam... ] 'on the table she offered libation (lit.
poured as a libation an offering') of wine, and first, after the
libation, just touched (the goblet) with the edge of her lips.'
libato: probably here supply honore, though the word might
be used absolutely, 'libation having been made' cf. auspicio,
cognito, permissio and the like.

738. ille inpiger... ] 'he like a warrior drained the foaming
cup and swilled himself with the brimming gold.' Virgil
points a marked contrast between the dainty sip which Dido
takes and the goodly draught in which Bitias indulges when challenged to show himself a man (cf. increpitans). The poet’s humour breaks out in the mock-heroic phrase pleno se prolatui avro, which Sidgwick refers to as an instance of ‘Vergil’s ornate-emphatic style,’ and which most translators try in vain to translate with dignity, whereas of course the se prolatui is intentionally rough, cf. Hor. Sat. 1. 5. 16 multa prolatus vappa nauta ‘a sailor soaked with swipes.’

740. crinitus] Long hair is always the sign of a bard; so too Apollo their patron has ‘flowing locks,’ cf. Hor. Od. 3. 4. 61 qui vero puro Castaliae lavit crines solutos. In heroic times the bard ‘high-placed in hall, a welcome guest’ was a conspicuous figure at feasts, as formerly in England and especially in Scotland; cf. the account of Phemius, Hom. Od. 1. 325, and Demodocus Od. 8. 499.

741. personat] ‘makes the hall ring.’ For Atlas cf. Od. 1. 52

’Ατλαντος θυγάτηρ ὀλοφρόνος, ὦς τε θαλάσσης πάσης βιβλεα οἴδειν, ἔχει δὲ τε κλωνα αὐτός μακράς, αἰ γαῖὰν τε καὶ ὁφαλῶν ἀμφίς ἔχουσι.

There seems to have been a story that Atlas was originally an astronomer after whom the ‘heaven-bearing’ mountain was named. Virgil here clearly introduces him as locally connected with Africa.

742. hic...] ‘Sang of the moons that wander, of suns eclipsed and in pain, Whence the beginning of man and of beast, of the fire and the rain.’—Bowen.

The Homeric bards chant deeds of chivalry, but Virgil makes Iopas a philosopher who had probed the secrets of nature. He had a great admiration for the poet-philosopher Lucretius, and in a noble passage G. 2. 475 seq., which he partly repeats here, he describes the study of nature as the loftiest theme with which the Muses can deal. Iopas represents his ideal, and the ideal of Virgil was that of Goethe.

errantem lunam: referring to its revolutions, cf. G. 1. 337 quos ignis caeli Cyllenius erret in orbis; Hor. Sat. 1. 8. 21 vaga luna; Shak. Mid. Night’s Dream 4. 1. 103 ‘swifter than the wandering moon.’ solisque labores: cf. G. 2. 478 lunaeque labores; the strict word for an eclipse defectus ‘a failing’ or ‘fading’ is replaced by the poetical word ‘suffering,’ ‘trouble.’

743. unde...] This hymn of creation forms part of the song of Silenus, Ecl. 6. 31-41.

744. pluviasque Hyades geminosque Triones] Cf. 3. 516 n.
745, 746. Repeated from G. 2. 481, 482. There is an artistic contrast between prope\textit{re}nt and tardis: the winter suns hasten to their bath in Ocean, while the nights are so slow that something seems to bar their progress.

747. \textit{ingeminant plausu]} 'redouble with applause,' cf. 9. 811 \textit{ingeminant hastis}. The phrase is a studied variation from the ordinary \textit{ingeminant plausum}, which some MSS. give.

749. longumque...] 'and drank in a lasting love,' \textit{i.e.} as she listened to Aeneas. \textit{Longus} is a strong adjective in Latin and might be rendered 'everlasting' or 'undying,' cf. 6. 715 \textit{longa oblivia}; Hor. Od. 3. 11. 38 \textit{longus somnus} 'the sleep of death'; 4. 9. 37 \textit{longa noce} 'eternal night'.

750. \textit{multa super...super...multa]} Observe the emphatic repetition marking her growing excitement; so too nunc quibus...nunc quales...nunc quantus.

751. \textit{Aurorae fl\ae}us] Memnon, cf. 489 n. His arms were made by Vulcan, cf. 8. 384.

752. \textit{Diomedis equi]} The horses of Diomedes were famous (cf. II. 23. 377), but they were the horses which he had taken from Aeneas himself in battle (II. 5. 323). Hence various suggestions have been made that Dido asks Aeneas about some other horses of Diomedes, but her question must in any case have been an awkward one. Virgil makes her ask indiscriminately about everything at Troy, and when ladies indulge in such enquiries they often make slips.

quantus] Primarily no doubt of actual size (cf. 6. 413 n.), but also including the idea of greatness in other respects, cf. I. om. II. 24. 629 \textit{Πρόμας θεώμας Ἀχιλῆα | δωσος ἤπω οἶδα ρε.}

753. \textit{immo a\ae}...[.] 'nay rather, come tell us...,' \textit{i.e.} in preference to answering separate questions relate the whole story at length. This Aeneas does in the 2nd and 3rd books which contain one a history of the sack of Troy, the other of his wanderings.

754. \textit{insidias Danaum]} The 'wiles' by which they induced the Trojans to receive the wooden horse within the walls.

755. \textit{nam te iam septima...[.]} 'for by now the seventh summer carries thee a wanderer over every land and sea.' Heyne (in an excursus on Book III.) considers that Aeneas spent the winter after the fall of Troy in preparing his fleet and set sail early (3. 8) in the next year, which is thus the second of his wanderings; he then passes the winter in Thrace and leaves in the third year; that year and the next are spent in Crete; it is toward the end of the fifth year that he reaches Actium; the sixth year he visits Epirus and Sicily, and reaches Carthage in the seventh.
BOOK II

1—13. Amid deep silence Aeneas begins thus: ‘Although to tell such a tale is to renew sorrow, yet, O queen, I will obey thy wish.’

Aeneas relates his adventures to Dido in this and the next book just as Ulysses relates his wanderings to Alcinous in books 9-12 of the Odyssey.

1. contiuere...tenebant] The perf. describes a single completed act—‘silence fell on all’; the imperf. expresses duration—‘turning their faces (towards Aeneas) they were keeping them (turned towards him).’ Ora is partly dependent on intenti and partly on tenebant; intenti ora=‘having their faces turned to’ is very good Latin, see Appendix.

2. orsus] sc. est. The omission of est or sunt is very common, e.g. 165 adgressi, 168 ausi, 172 positum, 196 credita, capti. In the first and second persons however the substantive verb is rarely so omitted, but cf. 1. 558 advecti (sumus); 2. 25 rati (sumus), 651; 5. 414 suetus (eram); 1. 202 experti (estis); 5. 192; 1. 237 pollicitus (es)?; 5. 687 exosus (es). This omission is specially common with deponent verbs.

3. infandum] emphatic by position, and used with reference to its derivation (cf. fando 6), ‘too grievous to tell is the sorrow thou biddest me renew.’ Ut= how’ (in 4) is dependent on the general sense of ‘telling’ contained in the words infandum renovare dolorem, which are really = narrare, and the substantive clauses quae...vedi and quorum...fui describe more particularly what events the ‘tale’ will relate, ‘to tell how...the Greeks overthrew, both the things which...and those of which....’

5. quaeque...] He will describe only the things he ‘saw and shared’ himself. que...et=τε...καλ.

6. fando] ‘in telling,’ ‘while he tells.’

7. Ulix] For the gen. cf. 1. 120 n.
8. temperet...] 'could refrain from tears'; cf. Caes. B. G.
1. 7 temperare ab iniuria.

caelo praecipitat: 'hurries downwards in heaven,' i.e. the
night is far spent: night is said to 'rise' and 'sink' or 'set'
just as the 'sun' and the 'day' are said to do so, cf. 250 n.

10. amor...cognoscere] 'love to learn.' The inf. after
nouns which signify desire or eagerness is not uncommon
in poetry, cf. 3. 298 amore compellare; 2. 575 ira ulcisci; 5. 183
spes superare; 6. 133 cupidio innare, 655 cura pascere, and
similarly 3. 670 adfectare potestas. For this inf. after verbs
cf. 64 n.

11. supremum...] 'to hear of Troy's last agony': supremus
is used as in the well-known phrase dies supremus (cf. 324
summa dies) = 'day of death.'

12. refugit] Observe the quantity. The difference in
tense between horret and refugit is remarkable: horret describes
his present state—'he shudders to recall'; refugit refers to
the sudden starting back (cf. 380) which was the feeling he
instinctively experienced when the request was first made to
him (cf. Gk. use of ἀνεπνύσα, ἐπνύσα, ἡθνη, etc.). A very
similar change of tense occurs in the first verse of the Magnificat
St. Luke i. 47 μεγαλοῦν...ἳγαλλασ.

13—39. Foiled in all their efforts to capture Troy the Greeks
build a huge wooden horse, in which are concealed certain chosen
heroes. They then circulate a rumour that this is intended as a
votive offering to Minerva to ensure their safe return home, and
set sail. At Tenedos however they stop, while meantime the
Trojans visit their deserted camp and debate what is to be done
with the horse.

14. Danaum] For the contracted gen. cf. 3. 53 n. tot:
Troy was taken in the tenth year of the siege.

15. instar montis equum] With one exception (6. 865)
instar is always used with a gen. (e.g. 3. 637 Phoebae lampadis
instar, 7. 707 magni agminis instar), and it is only found in
nom. and acc. It is probably to be connected with STA, σταυρός
and instaurare, and is = 'something set up,' and then 'an image
of,' 'thing resembling': here it is in apposition to equum, 'a
horse the image of a mountain,' i.e. huge as a mountain.

divina Palladis arte: cf. Od. 8. 492 ἵππον κόσμον δεσιω
| δουρατέω, τὸν Ἑπείον ἐπολίσαεν σὺν Ἀθήνη. Pallas not only
favoured the Greeks, but was also the patroness of all handi-
crafts.
16. secta abiete] ‘with planks of pine,’ intexunt: ‘interweave’; the process of placing the planks horizontally across the ribs is compared to the passing of the horizontal threads of the woof across the vertical threads of the warp in weaving. Cf. 112 contextus; 186 textis. abiete: scanned as a dactyl, cf. 5. 589 n.

17. ea fama vagatur] ‘that rumour (i.e. of its being a votive offering) is spread abroad.’

18. delecta virum corpora] A periphrasis for ‘chosen heroes,’ but also suggesting that they were stout and stalwart. sortiti is used loosely = ‘having selected.’

19. caeco lateri] Explaining huc, and = in caecum latus, a use of the dat. of which Virgil is fond, cf. 36 pelago = in pelagus, 47 urbi, 85 demiser e neci, 186 caelo educere ‘heavenwards,’ 276 iaculatus puppibus, also 398, 553, 688; 1. 180 prospectum pelago ‘seaward,’ 226; 4. 392 referunt thalamo, 600 undis spargere; 5. 233 ponto, 451 caelo, 691 morti demitte; 6. 126 descensus Averno, 297 Cocyto.

21. in conspectu] Tenedos is about 4 miles from the coast of the Troad.

22. dives opum] ‘rich in wealth’: for the gen. cf. 1. 14 n.

25. vento] abl. of instrument: ‘by the aid of the wind,’ ‘with a favouring breeze.’

26. ‘The sound of the spondaic line is effective, as of the lifting of a heavy weight,’ Sidgwick.

27. panduntur portae] The well-known sign of peace, cf. Hor. Od. 3. 5. 25 portas subique non clausas, A. P. 199 apertis oit in portis.

29. hic...solebant] These words represent what the Trojans said to one another as they visited the various spots.

31. pars stupet...et mirantur] Note the change of construction. Minervae is the objective gen. after donum—‘gift to Minerva.’ innuptae: ‘ever maiden.’

33. duci...hortatur] ‘urges that it be drawn.’ arce: the citadel of Troy was called Pergama, and like the Acropolis at Athens would contain the temples of the gods and other sacred objects.

34. dolo] Thymoetes was a Trojan, who had a grudge against Priam for putting his wife’s son to death to satisfy an oracle.

iam: ‘by now,’ ‘at last.’ sic ferebant: fero is often thus used without an object after words like ut, ita, sic to indicate
the 'set' or 'tendency' of events, wishes, etc., e.g. *ita tempora rei publicae ferre, ut opinio nostrae furt, si furt ita corde voluntas:* cf. 94 n.

37. *subjectisus*] Three courses are suggested: (1) to hurl the horse into the sea, (2) to burn it, (3) to examine it. Of these the first two are similar, both involving the horse's destruction: hence Virgil couples them with *que*, the real alternative between either (1) or (2) and (3) being marked by *aut...aut*.

39. *scinditur...*] The 'opposite sides' are the opposite views of Thymoetes and Capys.

40—56. *Laocoon warns us that it is some treacherous device of the Greeks, and would have driven us to examine it had not our evil destiny prevailed.*

42. *et procul*] 'and from afar (he cries).’ For the omission of the verb cf. 287 *ille nihil*, 547 *cui Pyrrhus*.

44. *sic notus Ulixes?] ‘is this your knowledge of Ulysses?’ Ulysses is mentioned as the accepted type of Greek cunning—*πολύμητς Ὀδυσσέας*.

47. *inspectura...*] Laocoon regards the horse as an 'engine of war' (*machina*) which was intended, like the Roman *turris* (see Dict. Ant.), to 'spy out their dwellings and fall upon the city from above,' i.e. to be used as a post of observation and for the discharge of missiles on the defenders of the walls.

49. *et*] 'even.' The gifts of foes were proverbially fatal, cf. Soph. Aj. 664

άλλ' ἐστ' ἀληθῆς ἡ βροτῶν παροιμα,
ἐχθρῶν ἀδώρα δώρα κοῦκ δύνημα.

So Hector was lashed to the chariot of Achilles by the girdle which Ajax gave him, while Ajax slew himself with Hector's sword: Dido kills herself with the sword given her by Aeneas 4. 647.

51. *in latus inque...*] 'against the flank and against the belly of the beast with its curving timbers.' Observe the nervous force of the repeated pronoun. When it is thus repeated a copula is not needed (cf. 358 *per tela per hostes*) and is unusual: the addition of it may be partly for metrical convenience, but it also adds a certain vehemence to the style, cf. 337 *in flammas et in arma feror*; 1. 537; 2. 364 *perque domos...perque vias*; 4. 671 n.; 5. 859 *cum puppis parte...cumque gubernaculo*.

52. *stetit...*] 'it (the spear) stuck quivering.'

*recusso* needs explanation. Editors slur it over as practically = *repercusso*. This is wrong for two reasons. (1) The
ancients understood what an echo was, viz. 'the striking back' of a sound which has struck some resisting substance (cf. G. 4. 50 vocisque offensa resultat imago): therefore vox repercussa is good sense and good Latin, but saxum repercussum, uter repercussus are not. (2) It is not of an 'echo' in its strict sense that Virgil is speaking: repercussus expresses the striking back of sound from the surface of the object struck, but what is described here is the exact opposite, the roll or reverberation of sound set up inside the object struck, as every word in the next line shows—insonuere, cavae, gemitum, cavernae. The womb is described as 'struck back' by the spear with the effect of making the interior reverberate: the same effect would be produced by hammering on the door of a large hall. Kennedy rightly renders 'and by the reverberation of the womb the caverns sounded hollow.'

53. cavae cavernae] The repetition of sound is intentional. Cf. Ps. xlii. 7 'Deep calleth unto deep.'

54. si fata...[] Sound and sense point out that non laeva fuis- senst must be mentally supplied with the first clause—'if heaven's destiny, if our mind had not been perverse': no English word fully represents laevus, which as applied to destiny means 'un-favourable,' 'misleading,' as applied to human judgment 'foolish,' 'misled.'

Conington says that non laeva go strictly together, and that to fata only fuissest is to be supplied—'had fate so willed, had our mind been wise,' but si fata fuissest cannot mean 'had fate so willed,' and 433, which he compares, is quite different.

55. inpulerat] 'he had surely driven us.' The indicative in the apodosis of a conditional sentence is more vivid and picturesque than the subjunctive: it puts what would have happened before the reader with more reality and force: cf. 6. 358 iam tenebam...ni gens...invasisset; Hor. Od. 2. 17. 28 sustulerat...nisi Faunus ictum...levasset; 3. 16. 3.

56. The MSS. vary between staret and stares, maneret and maneres, but the reading of the text has good authority, and seems in itself preferable, because it avoids the awkward sound of staret...maneret or stares...maneres, and also because the change from simple narrative (Troia staret) to direct address (arx alta, maneret) is pathetic and effective.

Staret...maneres are not parallel to inpulerat but subordinate: 'he had surely urged...and (then, in that case) Troy would still be standing and, thou, O....'

57—76. Some shepherds bring in a Greek who has purposely allowed himself to be made prisoner: we, pitying his feigned distress, ask his story.
57. manus revinctum] 'having his hands bound behind him.' For the construction of *manus*, see Appendix.

60. hoc...'] 'that he might compass this very thing and open Troy to the Greeks.' *Struere* is commonly used with such words as *insidias*, *crimina*, *pericula* in the sense of 'fabricate,' 'devise.' Editors say *hoc ipsum, i.e.* that he might be brought before the king, but surely the words are explained by the second half of the line: the 'very thing' which Simon was plotting was 'to open Troy to the Greeks'; his being brought before the king was merely incidental.

61. fidens animi] 'confident in spirit'; for the locative *animi* cf. 4. 203 n.

62. versare dolos] lit. 'to keep wiles turning'—'to practise shifts and wiles.'

64. certant inludere] *Certare* 'to contend' is allowed to take an infinitive as if it were a verb expressing 'wish' or 'desire,' because it means 'am emulous and eager to,' 'strive emulously to.' The infinitive is so convenient a form, and the final dactyl or trochee which it affords so useful metrically, that the poets continually employ it where it would be impermissible in prose, to extend, complete, or fully explain ('Prolative,' 'Complementary,' or 'Exegetic' Inf.) the meaning of a verb. The following instances occur in this book, 55 *inulerat foedare*, 105 *ardemus sciatari*, 165 *adgressi avellere*, 220 *tendit divellere*, 239 *contingere gaudent*, 316 *glomerare ardent*, 451 *instaurati animi succurrere*, 520 *inulit cingi*, 627 *instant eruere*, and see 10 n.


iuventus...ruet, certantque: the change to the plural verb is natural and necessary: the whole body rushes up and they (its separate members) vie with one another in mocking....

66. omnes] sc. Danaos: 'from one charge (i.e. from the charge which I shall bring against one Greek) learn to know them all.'

67. namque] The Gk. *γιαρ* introducing a narrative: it may be omitted in English.

68. circumspexit] The heavy spondaic ending may be intended to suggest the slow and weary way in which he hopelessly scanned the hostile ranks. Cf. 5. 320 *intervallo*, to
suggest size. In 3. 549 antennarum and 8. 167 intertextam the
ending seems merely introduced for the sake of variety.

69. nunc...lam...denique] Observe the emphasis.

72. poenas cum sanguine poscunt] ‘cry for vengeance
and my life,’ lit. ‘demand vengeance along with my blood’: in 366 dant sanguine poenas, sanguine is the instrumental abl.

74. hortamur fari...] ‘we urge him to speak, of what
stock he is or what his purpose, let him answer, what is his
reliance as a prisoner.’ From quo sanguine we have the words
of the Trojans in oblique narration, ‘Of what race are you?
What is your object? Answer! What do you rely on?’ The
disjointed form of the sentence is intentional and dramatic.

Editors, not seeing this and puzzled by memoret thrown in
between the interrogative clauses, either place a colon after
fari and render—‘We bid him speak: let him say of what race
he is...’, or, thinking the position of memoret in that case very
harsh, put a comma after fari and a colon after ferat—‘We
bid him say of what race he is...; let him tell us what he
relies on.’

77—104. Sinon’s tale. He had come to Troy as a com-
panion and relative of Palamedes: when Ulysses had compassed
Palamedes’ death, he had openly exhibited his anger and
so himself incurred the hatred of Ulysses, who endeavours to
destroy him—but why go on, he asks, if they hate all Greeks:
let them kill him and so gratify Ulysses and the Atridae.

77—80. Observe Sinon’s ostentatious profession of honesty.
Cf. Hamlet, act 3 sc. 2. 240, ‘The lady doth protest too much,
methinks’: The Pickwick Papers, c. 33 p. 361, 1st ed. ‘My
Lord and Jury,’ said Mrs. Cluppins, ‘I will not deceive you.’

77. fuerit quodcumque] ‘whatever shall have come of it,’
‘whatever the result.’ When an event is spoken of as likely
to happen after some event which is itself future, the future-
perfect is used in Latin, as here, ‘I will confess, whatever shall
(as the result of my confession) have happened.’

Some take cuncta quodcumque by a natural looseness—‘every-
thing which’ and fuerit as a perf. subj. ‘I will confess every-
thing, whatever has taken place,’ but the subjunctive seems
strange.

80. vanum] one who is deceived himself; mendacem: one
who desires to deceive others.—Henry. improba: cf. 356 n.

81. fando aliquod...] ‘if in talk any name of Palamedes,’
i.e. any such name as Palamedes. Notice the artful diffidence
of si forte and aliquod.
82. Belidae] Belus was father of Danaus, one of whose daughters was Amymone, whose son was Nauplius the father of Palamedes (but see Heyne's Ex.). From Belus the patronymic should be Belides, but Virgil lengthens the penultimate as if it were from a noun in eus, e.g. Tydides from Tydeus.

83. falsa sub probitione] 'on a false information.' The phrase is formed on the analogy of sub crimine—'on (lit. 'under') the charge.' The falsa probatio consisted in 'fraudulently bringing forward' a letter of Priam which Ulysses had himself hidden in the tent of Palamedes: on this false charge he was condemned as a traitor (proditor), but falsa probatio cannot mean 'a false charge of treachery' as some take it.

84. insontem infando indicio] Observe the indignant hammerlike emphasis of the repeated in, combined as it is with a double elision. quia bella vetabit gives the real reason for persecuting him; if it were the reason they assigned we should have vetaret.

85. Note the two contrasted clauses put side by side without any conjunction by a frequent Latin idiom: in Gr. we should have τὸν ἐνυ...νῦν δὲ. caesum lumine: 'bereft of light,' i.e. dead, cf. 11. 104 aethere cassis.

Render: 'innocent, infamously betrayed the Greeks did to death, (but) now when dead lament.'

86. Ill] The pronoun emphatically marks the commencement of the apodosis after the long protasis—'as his comrade and akin in blood my father sent me hither.'

87. pauper in arma] The words are designedly placed together: the father's poverty compelled him to send his son to seek his fortune as a soldier in early youth.

88. stabat] The nom. is Palamedes, the person with whom the entire preceding sentence is concerned. regno here rather 'royalty' than 'kingdom'—'while he stood safe in his princely place and was powerful in the counsels of princes, I too....'

90. pellex] First occurs here in Latin and is a very strong word: it describes one who lures (pellicit) another on to crime. It is from an old word lacio: 'lacit decipiendo inducit, lax et cellinim fraud est,' Festus. It is the Homeric πολύμητις, ποικιλουμένης maliciously translated.

91. superis ab oris] 'from this world above,' lit. 'from the upper coasts.' The idea of orae is that of a dividing line which separates the world above from the world below; cf. Lucr. 1. 22 in luminum oras 'into the borders of light.'
92. ‘Crushed I dragged on life in gloom and grief.’
93. mecum indignabam...nece tacui] Observe the change of tense marking the sudden outbreak—‘I kept in my heart brooding wrathfully over...and then I broke silence.’

94. fors...Argeo] The pluperfects are due to oblique narration, cf. 189; 3. 652 n.: his words would be ‘I, if fortune shall ever have given me opportunity, if ever I shall have returned....’

    tulisset is used almost absolutely = ‘offer’; what ‘chance offers’ is of course ‘the chance required,’ cf. Cic. ad Att. 7. 14 ad fin. Sed haec, ut fors tulerit ‘But (I will deal with) these matters, as chance shall offer.’ The assonance of fors and ferre (cf. 5. 710) probably started the phrase.

97. hinc] ‘hence’: the word may mean ‘from this time’ or ‘from this cause,’ and Virgil takes advantage of its double meaning.

    prima malis labes: cf. Il. 11. 604 κακῷ δ’ ἄρα ὁ πέλεν ἄρχῃ.

The manner in which Virgil varies the ordinary phrase ‘beginning of trouble’ deserves notice. Labes is = ‘a slipping,’ ‘falling down,’ the commencement of a downward career—hence ‘the first slip towards destruction.’

98. terrere] Historic inf. = ‘kept terrifying,’ cf. 3. 141 n.

    hinc spargere...ambiguas: a perfect description of the dissemination of slander. Spargere describes both a ‘scattering’ which seems to be haphazard, and also the ‘sowing’ of seed which is intended to bring forth a hundredfold: in vulgum refers to the ground in which the seed is thrown and where it is sure to germinate: ambiguas is used of words which may mean something or nothing, so that the speaker can repudiate them while the hearer is sure to understand their real meaning. Render ‘and sow scattered hints among the rabble.’ Cf. Par. Lost 5. 703

    ‘Tells the suggested cause and casts between

    Ambiguous words and jealousies.’

99. vulgum] masc. here only in Virgil, and so once in Caesar and twice in Sallust.

    quaerere conscientia arma: ‘conscious of guilt sought weapons (to destroy me).’ The ‘weapons’ are the natural weapons of Ulysses—guile and treachery. This the sequel shows, and indeed the next line makes it sufficiently clear, ‘for neither did he rest until with Calchas for his tool....’

    Conington gives ‘to seek allies as a conspirator’ = quaerere arma conscientiam. This is a strained explanation and also destroys the force of conscientia which gives the motive of Ulysses’
conduct. Moreover he did not ‘seek allies’ or ‘arma consciorn.’; he needed only a single ‘subordinate’ whom Virgil expressly names.

101. sed... Notice the skill with which Sinon breaks off just when he has fully roused their curiosity (cf. 105). Sed... autem is a conversational phrase, common in Plautus and Terence, and artfully introduced here to give a natural tone to the words. ‘But indeed why do I idly retrace this ungrateful tale?’

102. uno ordine habetis] ‘hold in one rank,’ ‘deem alike.’

103. tique audire est est] ‘and to bear that name (the name of Greek) is enough’: cf. for this use of audio=‘I am called’ Hor. Ep. 1. 16. 17 si curas esse quod audis, 1. 7. 38 rexque paternque [audisti.

The rendering ‘and to hear (i.e. that I am a Greek)’ seems tame.

‘iamdudum... =sumite poenas iamdudum sumendas,’ Wagner. Iamdudum, which refers to past time, when joined to the imperative, which refers to future time, forms a combination as forcible as it is illogical; it emphasises the command with a reproach—‘Take your vengeance, ye should have taken it long since!’ Cf. Ov. Met. 11. 482 ardua iamdudum demittite cornua =‘Lower your sails and look sharp about it’; Met. 13. 457.

104. For the thought cf. ll. 1. 255 ἡ κεν γηθήσαν Πραμος Πριάμοι τε παιδες; 2 Sam. i. 20.

105—144. Urged to continue his tale, he relates that the Greeks had long desired to return home but had been detained by evil omens, until an oracle declared that the sacrifice of a human life was needed to appease the gods: by the devices of Ulysses he had been selected as the victim, but had succeeded in escaping when already at the altar.

105. ardemus scitari] ‘we burn (with eagerness) to enquire,’ cf. 64 n.

108. saepe...saepe (110)] Notice this simple and vigorous method of connecting clauses by a repeated word: ‘Often the Greeks desired...often the wild winter of the sea prevented them.’ In prose this would be ‘As often as they desired...a storm prevented them.’ Cf. 116 sanguine...sanguine.

112. trabibus contextus acernis] For the metaphor in contextum cf. 16 n. In 16 Virgil talks of ‘planks of pine,’ here of ‘beams of maple,’ and 186 of ‘woven oak-timbers.’ Sidgwick calls this ‘a natural poetic variation’: as a matter of fact it is a curious illustration of Virgil’s art. He prefers the
NOTES

particular to the general, and therefore prefers to name some particular tree rather than to speak simply of wood, but he also loves variety (cf. the names for Greeks Danai, Achiwi, Pelasgi, Grai), and is consequently led to this artificial and unnatural method of giving three different names to the same wood. The difficulty he labours under in endeavouring to lend a poetical character to his description of the horse is also shown by his using the same metaphor (intexunt, contextus, textis) in all three passages.

114. scitatum...mittimus] ‘we send E. to consult.’ For the supine many MSS. have the part. scitantem. Either construction is good Latin, cf. Livy 5. 15 missi sciscitatum oratores, 21. 6 legati...Romam missi auxilium orantes.

The great oracle of Phoebus was at Delphi, but he had also oracles at Delos, Patara, and other places.

116. virgine] Iphigeneia daughter of Agamemnon sacrificed at Aulis to appease Artemis, who detained the expedition there with contrary winds.

118. quaerendi] ‘must be won’; cf. quaeactus = ‘gain.’

119. Argolica] Very emphatic by position at the end of the sentence and the beginning of a line. It is the thought that an Argive life must be sacrificed which terrifies them.

121. tremor cui fata parent] Cui parent is oblique question loosely dependent on tremor: they shivered as they asked themselves ‘for whom fate prepares (this doom),’ or, perhaps better, ‘for whom they are to prepare doom.’

122. magnó tumultu] ‘amid mighty uproar.’

123. quae sint...] ‘demands what that heavenly intimation means (lit. is).’ The oracle is the expression of ‘divine purpose’ (numina divom), but the seer is needed to interpret it.

124. et mihi iam...] ‘and against me already many were divining the schemer’s cruel crime, and silently foreseeing the future.

The sentence is hard. Conington, who makes mihi...canebant = ‘warned me’ has to explain taciti of ‘private whispering for fear of Ulysses.’ Sidgwick gives ‘and others in silence,’ and it is just possible that multi may be supplied in the second clause; cf. Livy 23. 19 et praecipitasse se quosdam...constabat, et stare inermes in muris nuda corpora ad ictus telorum praebentes.

It seems simplest to take mihi as a pure ethic dative of the person affected: they saw against whom the device of Ulysses was directed. Cunere, which is commonly used of delivering
an oracle (cf. 3. 155 n.), here describes the prophetic foreboding which they felt but did not utter, as the next words show.

126. tectus] Both literally and metaphorically: ‘shut up in his tent,’ and ‘concealing his thoughts.’

129. rumpit vocem] ‘breaks silence,’ lit. ‘makes an utterance break forth,’ cf. 3. 246 and in Greek ἀργύριον φωνή.

130. quae...tulere] ‘the ills each feared for himself they saw with patience turned to one unhappy man’s destruction.’ The sentence is bitterly sarcastic: we all endure the ills of others easily, but we do so with especial ease when their suffering brings relief to ourselves. For the construction of conversa tulere, cf. 1. 385 quercem passa.

Others take conversa tulere as = converterunt et tulerunt ‘turned and heaped,’ but (1) some word like mala must be supplied and mala ferre can only mean ‘bear evils’ and mala conversa...ferre ‘to see with patience evils turned....’ (2) converterunt et tulerunt would describe very vigorous action, whereas the people do not act but merely cheerfully acquiesce in what is done by Ulysses, (3) the whole sneer of the sentence is sacrificed.

132. sacra] Defined in the next line.

133. salae fruges] A little meal mixed with salt (mola salsa) was sprinkled on the head of the victim just before sacrifice.

135. limosoque...] Virgil probably thought of Marius taking refuge in the marshes of Minturnae B.C. 88.

136. dum vela...dedissent] These words give in oratio obliqua the thought which was in Simon’s mind when he hid himself: he would say to himself ‘I will lie hid until they set sail (dum vela dent) if haply they shall have set sail (si forte dederint),’ and the use of the fut. perf. dederint is that explained 79 n. = ‘if haply after waiting I shall find that they have set sail.’ After the past tense delitui, dent passes into darent and dederint into dedissent.

Kennedy and Heyne punctuate dum vela, darent si forte, dedissent, but the natural order of the words is against this, and Virgil uses si forte with a plup. subj. again 756, and cf. 94.

139. quos...] ‘from whom perchance too they will claim punishment as due (re-) for my flight.’ Verbs of ‘asking,’ ‘claiming’ etc. take a double acc. after them. fors et is a common combination, and is probably rightly explained by Conington as an archaism, fors et reposcunt ‘there is a chance and they will claim’ being = ‘there is a chance that they
im’; otherwise et might be taken = ‘even’—‘they will aim.’ Cf. 5. 232 for...cepissent; 11. 50 for et vota
Hor. Od. 1. 28. 31 for et debita iura...te maneant.

hanc] ‘this of mine.’

quod] ‘as to which thing,’ ‘wherefore’: this use of
commom in adjurations; cf. 6. 368.

scia...: ‘the powers that know the truth’ and therefore
lies.

per, si qua est, quae restet...] ‘by (pledge) if any
there be such as still remains anywhere among men
le.’

accusative after per is the whole clause si qua...fides, cf.
per sidera iuro, | per superos, et si qua fides tellure sub
where the clause si qua...est is almost parallel to sidera
eros, and in Greek, Soph. Phil. 469 πόρος δ’ et τι σοι κατ’
τι προσφιλες. fides=.δρος.

n’s words express a despairing doubt whether there is
dge left which men think too sacred to violate; hence
j. restet (cf. the use of the subj. after nemo est qui, nihil
l), whereas restat, which Conington reads with poor
ty, would imply that there does actually exist such a

animi...] ‘a soul that bears sorrow undeserved.’

-198. We pity him, and Priam orders his chains to be
and questions him about the horse. He protests that he
veal the secret without being a traitor seeing, that the
had sought his life. He then explains that the wrath of
had been aroused by the crime of Diomed and Ulysses in
g off the Palladium, and that the horse was intended as
ing to the goddess in its stead, but that it had been made of
at size that the Trojans might not be able to bring it into
for that if they brought it uninjured to the temple of the
then the victory of Troy over Greece was assured. We
him, to our ruin.

ultrō] This word, which is connected with ultra, is
acts which are purely voluntary, which go beyond what
be expected. Here they not only ‘grant life to his tears’
farther and actively shew ‘pity’ for him. Cf. 193 n.;
9, 372, 4. 304 where ultrō compellare is to address a
without waiting for him to address you; 3. 155 ultrō
he sends without waiting for you to come to him’; 5.
...adsumus ‘we are here beyond what we could expect’;
ultrō concidit of a boxer who misses his aim and so
goes farther than he expected; 6. 387.
146. viro] Ethic dative. This dative of *vīr* really supplies the place of a pronominal adjective of the third person—*his* handcuffs be removed.

148. amissos...] ‘from now henceforth forget the Greeks thou hast lost,’ *i.e.* who by their acts are no longer thy countrymen.

150. quo...] ‘to what end have they built this huge and monstrous horse?’

151. quae religio] ‘what sacred offering is it?’

153. exutas vincitis] Observe the skill of this touch: Sinon with blackest treachery lifts his ‘unbound’ hands to heaven in order to deceive the very man who had ‘unbound’ them.

154. ignes] *i.e.* the heavenly bodies.

155. numen] ‘power,’ ‘majesty.’

157. fas...iura] Usually *fas* = ‘divine law,’ *ius* = ‘human law’; so here Sinon asserts that a higher and divine law empowers him to ‘break the solemn oath of the Greeks,’ *i.e.* which he had sworn to the Greeks. In using the phrase *sacra iura* Virgil is clearly thinking of *sacramentum,* ‘the military oath’: *iura* are the rights or claims which an oath (*iusurandum*) imposes. Perhaps Gr. *sacr. iura* as opposed to *patrīae leges* (159) represent the duties of a *soldier* in contrast to those of a *citizen*.

158. ferre sub auras] ‘divulge,’ ‘openly proclaim’: so Hor. Od. 1. 18. 13 has *sub divum rapiam* of ‘disclosing’ sacred mysteries.

159. si qua tegunt] ‘whate’er their secret purpose.’

160. promissis maneas] So commonly *stare iureiurando,* *opiniove,* *iudiciis* etc., the abl. being probably local. We say ‘abide by (not ‘in’) thy promise.’

*servataque* serves: ‘preserve faith with thy preserver,’ Conington.

162. coepti fiducia belli] ‘confidence in beginning the war,’ cf. 643 n.

163. Palladis...] ‘by Pallas’ aid ever stood (firm).’ Note that *Palladis* is emphatic, and in position exactly parallel to *Palladium* 166. *Sto* is a very strong word in Latin and is = ‘stand firm,’ ‘fixed,’ ‘immovable,’ cf. G. 4. 208 *stat Fortuna domus,* Hor. Od. 3. 3. 42 *stet Capitolium:* it is here also emphatic by position. *Auxiliis* is instrumental ablative.

*ex quo...ex illo* (169). Note the very clear definition of time, ‘from the day when...from that very day.’
NOTES

164. *sed enim*] ‘but indeed.’ For this elliptical phrase cf. 19 n. Fully expressed the thought here would be ‘it ever ood, but (there came a change) for....’

166. *Palladum*] This seems to have been a peculiarly cred image of Pallas, with the preservation of which the fety of Troy was linked by fate (*fatale*). The figure did not present the goddess, as she is usually represented (e.g. 175) med with helmet and spear and shield, but wearing ‘maiden lets’ (168) as a sign of her perpetual virginity.

*summae arcs*] i.e. the acropolis, on which was the temple.

168. *virginas vittas*] The fillet worn by maidens differed that of matrons. The adj. also suggests ‘purity’ and so a contrast with the pollution of ‘blood-stained hands.’ *Contingere* = ‘touch,’ ‘handle,’ with the implied sense of ‘defile,’ cf. our *rd* ‘contagion,’ and for the sense 718, and Is. lix. 3 ‘your nds are defiled with blood.’

169. *ex illo...*] ‘thenceforth the hope of the Greeks (began) ebb and stealing backward to depart: their strength was ished, the goddess wroth.’ *fluere*: historic inf., cf. 3. 141 n. The metaphor in *fluere...* is from the ebbing of the tide. tice how language and rhythm describe the slow, silent, perceptible character of the process, and then contrast the rash abruptness of *fractae vires, aversae deae mens*: the tide of tune ebbs slowly and unperceived and then comes the sudden and of surprise. For *fluere* cf. Soph. El. 1000 δαμων | ἥμων of.

171. *nec dubitis*] ‘and with no doubtful portents Tritonia ve signs thereof (i.e. of her anger).’

172. *vix pos tum (erat)...arsere*] ‘scarce was the image ced...there flashed forth.’ The poets are very fond of affecting a primitive simplicity of e by which two clauses are simply placed side by side or ited by ‘and,’ where the second clause would usually be de dependent on the first and joined to it by a temporal nj. such as ‘when.’ So here we should expect ‘scarce was e image placed...when there flashed forth.’ Cf. 692 *vix ea tae erat...subitoque fragore | intonuit ‘scarce had he spoken when it thundered’; 3. 8 n., 90 *vix...fatus eram...visa (sunt); 857 *vix laxaverat...et proiiccit.*

173. *salsus*] Sweat is naturally salt: the epithet is added re to give a sense of reality. The sweating of images was a quent prodigy, see Dict. s. v. *sudor*: *artus* are of course the abs of the image.
175. emicuit] 'flashed forth,' the apparition suddenly appearing like lightning and then disappearing. trementem: 'quivering.'

For the figure of Pallas see any illustrated Class. Dict.

176. temptanda] because of the hazards of the deep. canit: 'proclaims,' cf. 3. 155 n.

177. nec posse...] 'and that Pergamus cannot...'; oblique narration.

178. omina ni...] It was the custom of Roman generals, if anything 'unlucky' occurred on an expedition, to return to Rome and 'seek fresh auspices (auspicia repetere).' Livy 8. 30. 2.

numen: the Palladium, which, Sinon remarks, 'they have now carried away with them.' He pretends that the Greeks were required to commence their expedition again with entirely fresh and favourable auspices, in order that the presence of the Palladium, which now brought them woe owing to its pollution (167), might after they had thus purified themselves be 'conducted back' auspiciously and exercise its mysterious influence for weal instead of woe.

Editors perplex the passage, e.g. Conington, who explains 'and bring back that favour of heaven which they brought away with them from Greece to Troy at the beginning of the expedition.' How are the words 'from Greece to Troy' and 'at the beginning of the expedition' to be got from the text, and if the words belong to Calchas, why avezere, not avezerint?

179. quod...avexere] Not subj. because the words are an explanatory remark of Sinon's. So too we have Sinon's words 180 - 188, but 189 - 194 the words of Calchas in oratio obliqua.

180. quod...petiere] 'as to the fact that they have sought,' 'whereas they have sought.' This use of quod is very common in letter-writing, e.g. Cic. Fam. 1. 7 quod scribis te velle... 'as to the wish you express....' P. Sch. Lat. Gr. § 103. 2.

181. arma...] 'they are procuring (fresh) forces and gods to accompany them.' The gods are supposed to have deserted them and they must therefore return home and induce them again to join the expedition.

182. digerit] 'arranges' i.e. explains. Omens are an expression of the will of the gods, but to the ignorant seem confused and confusing: the seer sees their plan and purpose and places by the side of each sign the thing signified, thus 'arranging the omens.'
NOTES

183. hanc] Deictic and emphatic. The connection between this *hanc* and *hanc tarnem* (185) is marked, and *inmensam olem* is rather in apposition to the second *hanc* than in agreement with it. ‘This image at his warning they reared...to plate their fatal sacrilege; yet, see you, he bade them rear it monster immeasurable....’

188. populum...] ‘protect the people under (the shelter of) eir ancient worship.’ The horse was sent *pro Palladio* and duly welcomed and worshipped would afford the same protection as the Palladium.

189. nam...] Note oblique speech. *Minervae*: objective n., cf. 31 n.

190. quod...] ‘and may heaven rather direct that (evil) gurgy upon its author,’ *i.e.* Calchas.

192. *vestris vestram*] Repetition to emphasise the necessity of their doing it themselves.

193. utroq] See 145 n. Asia would not be content with fending itself against the Greeks, but would go farther and totally carry an offensive war into Greece.

194. *ea fata*] *i.e.* the fate of being attacked by the Trojans. *estrōs*: *i.e.* of us the Greeks—‘that such destiny awaited our descendants.’

196. *caectis*] A word specially used of ‘forced,’ ‘false,’ unreal tears,’ *e.g.* Ov. Am. 1. 8. 83 *discant oculi lacrimare victi*.

197, 198. The strong simplicity of these two lines deserves attention. Note the effect of the stately epithet *Larissaeus,* so of the change from the ordinary particles *negue...negue* to *nēque* less usual and more rhetorical *non...non.*

For the ‘thousand ships’ cf. Aesch. Ag. 45 *στόλον Ἀργείων λιονατὰν.*

199—249. Laocoon was at this moment sacrificing a bull when lo! two huge snakes are seen cleaving the deep from Ænedos. They reach land and make straight for Laocoon and fold first his two sons then himself in their deadly coils, then ey make for the temple of Pallas and disappear beneath the rage of the goddess. We regard this as a clear sign of her wrath against Laocoon for hurling his spear against the horse, ut immediately make a breach in the walls and drag it into the city and the citadel—alas for our unhappy land!—amid y and festivity.

199. *aliud males*...] ‘another portent greater and more rrible.’
The well-known group of statuary representing the death of Laocoon and his sons was discovered A.D. 1506 near the baths of Titus on the Esquiline hill, and is now in the Vatican.

201. ductus sorte] 'drawn by lot,' i.e. chosen by lot. According to some he was a priest of Apollo appointed by lot to perform this special sacrifice, but the point is obscure and trivial.

203. ecce...] Be careful in translating to retain the dramatic order of the Latin: 'But lo! from Tenedos over the peaceful deep—I shudder while I tell the tale—with huge coils two snakes are seen breasting the sea and side by side making for the shore.'

Any old picture of the sea-serpent will well illustrate Virgil here.

206. iubae] A traditional adornment of serpents, which Milton accepts, describing them (Par. Lost 7. 496) as 'with brazen eyes and hairy mane terrific.'

207. pars cetera...] 'the rest behind them skims the sea, and in rolling folds they writhe their monstrous backs.' For legit cf. 3. 127 n.

209. sonitus spumante salo] Imitative alliteration.

210. oculos suffecti] 'having their eyes suffused'; see Appendix.

212. agmine certo] 'with unswerving advance.' Agmen has two senses: (1) 'an army on the march,' (2) 'march,' 'advance': here Virgil takes advantage of this double meaning and describes the 'advance' of the serpents by a word which also compares them with an 'army on the march' as it moves in a long, winding, glittering line. Cf. 782 leni fluit agmine Thybris; 5. 90.

216. auxilio] 'for an assistance,' i.e. to help: dat. of purpose. The force of sub in subentem is the same as in succurrere, subsidium: it conveys the idea of support, cf. 467.

218. bis...] 'twice encircling his waist, twice flinging round his neck their scaly backs they tower above him with....' Circum and dati are separated by Tmesis, and terga circumdati, which is exactly parallel to amplexi medium, is a good illustration of the middle use of the pass. part., for which see Appendix.

220. ille] Notice how the change of subject is at once marked by the prominent position of the pronoun. tendit divellere: 'strains' or 'struggles to tear asunder.'

223. qualis mugitus] sc est. 'As is the bellowing when
wounded bull has fled from the altar and dashed from its neck the ill-aimed axe.’ The simile may be suggested by the fact that Laocoon was engaged at the time in sacrificing a bull, 202: moreover the bellowing and struggling of a victim the altar were ominous of disaster.

225. lapsu] Ablative of manner; ‘with gliding escape,’ glide away and escape,’ cf. 323 n. delubra summa =, as next line shows, the temples on the acropolis.

227. ‘It is worthy of remark that the statues of Pallas are often represented with serpents at the base, and we find them on tiles and vases associated with the goddess.’ — Howson. teguntur: ‘conceal themselves.’


scelus expendisse: a contracted phrase = ‘had paid (the) Salty of) crime’; cf. 11. 258 scelerum poenas expendimus nes. merentem is emphatic, ‘deservedly, seeing that he traged...’ The connection of thought is also marked in scelus 1 sceleratam.

230. qui...laeserit] For qui causal cf. 248.

231. tergo] But cf. 51 where it is the ‘side,’ ‘belly,’ omb,’ that is struck: tergum seems often used like tergus ‘skin,’ ‘hide’ (1. 368, cf. 1. 211), and so here for any part of the horse’s body.

233. The Aeneid was left unfinished. It is said by Donatus his Life of Virgil that in consequence the poet on his deathbed desired that it should be burnt, but ultimately left in the hands of Varius and Tucca to edit ‘ea conditione, quid adderent quod a se editum non esset, et versus etiam perfectos, si qui erant, reliquerent.’ Such ‘imperfect ses’ are common in this book, see 346, 468, 614, 640, 720, ’; for such a noble fragment as 623 Virgil may well have added any addition, while the traditionary completion of ‘et tua coniunx is worthy to be original.

234. dividimus...] The muri which they divide are the city walls, and the moenia which are ‘laid bare’ are the ‘buildings’ shin (cf. 298, 328; 4. 75 media per moenia ‘through the city’; 549 moenia lata videt triplici circumdata muro). Some render id so lay open the fortifications’ (moenia from munio), but is clear that the murus here surrounds and protects the enia which are inside it and so cannot be ‘fortifications.’
At 242 reference is made to 'the gate' at which the horse enters. There is no inconsistency; in ancient towns the gate was merely an opening in the lower part of the wall, and it would be natural to 'divide the wall' at a point where there was a gate.

235. rotarum lapsus] 'smooth-gliding wheels.' Cf. 4. 88 and Soph. El. 718 ῥοξὐν βάρεσ.

237. intendunt] The word is not used loosely for 'fasten on,' 'throw over,' but rather describes the 'drawing taut' of a rope so placed when they begin to haul up the horse—'draw taut upon its neck the hempen bands.'

238. pueri...puellae] 'Young men and maidens' (Pa. cxlviii. 12) continually occupy a prominent position in religious festivities: cf. Hor. Carm. Sec. 6 virgines lectas puerosque castos.

239. sacra...] 'chant holy hymns, and delight to lay their hands upon the rope.' Virgil is probably thinking of the practice of noble youths laying their hands on the traces of the cars (tensaee) on which the images of the gods were carried at Rome. For contingere gaudent cf. 64 n.; gaudent is='are joyfully eager to.'

Notice how throughout Virgil dwells on the joy and delight of the Trojans: the 'irony' of such situations was especially appreciated by the ancients.

241. o patria...] Note the pathos of this outburst.

242. quater...] 'four times on the very threshold of the gate it stuck, and four times in its womb weapons clashed.' To trip upon the threshold was in itself ominous (for which reason brides were lifted over it), but in this case the sudden jerk also made the weapons of the armed men inside the horse rattle and so give clear warning of evil.

244. inmemores] 'unmindful'; i.e. not heeding or laying to heart the omen.

246. fatis...] 'Cassandra opens her lips with (utterance of) disasters to come—lips by heaven's command never believed by the Trojans.' Having offended Apollo Cassandra was doomed always to prophesy truly and never to be believed.

247. credita] 'believed': verbs which govern a dat. in the active only take a personal passive, says Munro (Lucr. 2. 156), 'by a license which is altogether rare: Horace has imperor and invidcor; Ovid thus uses credor more than once; Virgil has the partic. creditus.' Teuctis: 'by the Trojans,' dat. of Agent common after past part. pass., cf. 1. 326 n.

248. miseris, quibus...esse] The position of quibus
connects it with miserī: the exclamatory miserī is explained and justified by the words which follow—'poor wretches! for that was our last day.' For this qui causal (=quippe qui) cf. 229, 345 infelix, qui non...audierit, 'unhappy, because he did not obey'; 1. 388; 5. 623 miserae, quas non...traxerit; 6. 590 demens, qui...simularet.

Others render 'though that was our last day.'

250—267. At night, while we sleep peacefully, the fleet sails back from Tenedos and the Greeks descend from the horse and open the gates to their comrades.

250. vertitur...] 'meantime the heaven revolves and night rises from the deep.' The heaven is regarded as consisting of two hemispheres, one bright and the other dark, which revolve, causing day and night. Cf. Par. Lost 9. 51 'and now from end to end | night's heaven would veil th' horizon round.'


251. Note the monotony and heaviness of this line.

252. fusi per moenla] Not 'scattered over the walls,' but 'lying at ease throughout the town': fusius describes the attitude of one who lies down anyhow, without any care or fear of being disturbed, cf. 1. 214 n.

254. instructis navibus] 'with its array of ships.'

255. tacitae...] 'through the friendly silence of the peaceful moon.' Virgil dwells on the 'light' and 'quiet' which make their passage easy, and ignores the danger which attends an attack by moonlight. The moonlight is also mentioned 340, but 250, 360, 397, 420 the darkness is dwelt on. In agricultural writers luna silentii is='when there is no moon' (cf. Milton, S. A. 87), and some so explain here.

256. cum...extulerat] 'when the royal bark had raised aloft a fire signal.'

There are two ways of taking the sentence et iam...Sinon:

(1) 'And now the fleet...was moving when [the signal was displayed...and Sinon loosens].'

(2) 'And now the fleet...was moving [when the signal had been given] and Sinon loosens.'

In (1) extulerat and laxat are parallel to one another and both dependent on cum; in (2) ibat and laxat are parallel and cum...extulerat is an ordinary temporal clause.

The second method is perfectly simple and clear: it describes the fleet as starting as soon as the royal vessel had given the signal, and Sinon, for whose benefit also the signal
was intended, as at the same time opening the horse: laxat is a graphic present and perfectly parallel to tbat.

The first method leaves the pluperfect estulerat absolutely unexplained: Sidgwick, following Conington, calls it a momentary pluperfect, ‘forthwith uplifted,’ but no such pluperfect exists: ‘the fleet was moving when suddenly the king raised a signal’ can only be tbat classis cum rex extulit.

258. inclusos Danaos et...laxat claustra. Notice the Zeugma: ‘(releases) the imprisoned Greeks and...loosens the bars.’

263. primusque Machaon] The force of the adj. is not clear, for, if it means that he came out ‘first,’ why is he mentioned seventh? Nor can it mean ‘peerless,’ for Machaon was not a notable warrior. It may be an echo of Π. 11. 506 παύσεν ἄριστεύοντα Μαχάωνα ποιμένα λαών.

265. somno vinoque sepultam] Ennius (A. 8) has the fuller phrase vino domiti somnoque sepultae ‘o’ercome with wine and buried in slumber’: and if the order here were viuo somnoque we might give the same rendering of this passage and say that (by zeugma) sepultam is used strictly with somno and loosely with viuo; the order however precludes this, and somno vinoque must be taken as an instance of Hendiadys= ‘drunken sleep,’ cf. 3. 630.

267. agmina...] ‘unite their confederate bands.’

268—297. While asleep Hector appeared to me in a vision covered with blood and wounds. Deeply grieved I asked him what had befallen him, but, without answering my question, he urged me to escape from Troy and carry with me its tutelary gods.

268. Henry compares Spenser, Vision of Bellay, 1

‘It was the time when rest, soft sliding down
From heaven’s height into men’s heavy eyes,
In the forgetfulness of sleep doth drown
The careful thoughts of mortal miseries.’

mortalis aegris: ‘to weary mortals,’ cf. Hom. Od. 11. 19 ἀελοῖσθι βροτοῖσι. The phrase is sometimes quoted as an instance of Virgil’s ‘pessimism,’ but the epithet here has also a special force: when men are weary and worn out sleep is most welcome and most sound.

272. raptatus...] After slaying Hector Achilles fastened him to his chariot and thrice dragged him round the walls of Troy.

aterque...: ‘and begrimed with bloody dust.’
NOTES

erque...[‘and having thongs passed through his feet’; for trajectus lora see Appendix.

ites: dead limbs would not thus swell. Virgil seems to have adopted the post-Homeric account that Achilles dragged the body of Troy, cf. 1. 483 n.; Soph. Aj. 1029.

mutatus...] ‘changed from that glorious Hector who having donned the spoils of Achilles or after hurling’...new Patroclus, who was wearing the armour of his master. It was the constant object of the besieged to protect the ships of the Greeks, which were drawn up on theconst about the ships of the Greeks, which were drawn up on and protected by a stockade.

śedit] the present is graphic and vivid; the speaker seems to return ‘as he returns.’ Notabis usum Praesentis in re, us viget in animo memoria, says Wagner, and though here is bold it does not seem to justify Kennedy’s hat ‘no instance of historic present is to be compared to audacity.’ Cf. 663 n.; 1. 99.

serens] goes back in construction to qualis erat, w he looked...wearing a ragged beard and his locks with gore....’ For vulnera gerens cf. 1. 315 n.

ra: i.e. the wounds he received while being dragged e walls: ‘wounds inflicted in battle are not to be of,’ says Conington, ‘for in Homer Hector receives wounds in battle’; moreover such old scars would rouse not pity.

utro] i.e. without waiting for him to speak. fiens keep ing myself,’ i.e. as well as Hector, cf. 271. For keep ing cf. 1. 459 n.

ux Dardanianae] So in Greek φάος is commonly o persons, cf. also 2 Sam. xxvi. 17 where David is e light of Israel,’ and St. Luke ii. 32 φῶς εἰς ἀποκά- ὑσ.

spectate] Probably voc. by attraction for nom.— at shore, O Hecto, dost thou come long looked for?’ exclamatory—‘how!’ to be taken with aspicimus. icular force of ‘how!’ must be inferred from the viz. ‘how gladly’—‘how gladly...do our weary eyes ee!’

uae causa...[‘what cruel cause has marred the f thy face?’

us when used of a person suffering means ‘undeserved when of the thing suffered ‘undeserved’ and so shameful.’ Serenus is usually an epithet of the sky
or the weather, and means 'sunny' with the associated idea of 'calm.'

Virgil strangely makes Aeneas ignorant of Hector's fate.

287. ille nihil 'nought (answered) he, nor heeds my ides question.' For moratur cf. 5. 400 nec dona moror 'nor care for gifts, moror being only used in this sense after a negative.

290. ruit...] Cf. 603 and II. 13. 772 ὅλητον πᾶσα καὶ ἄκρη Πλοκ αὐτείναι: the phrase expresses an utter fall, 'from top to bottom.'

291. sat...] 'the claims of Priam and thy country are satisfied.' dextra: i.e. by deeds of valour.

292. etiam hac] Hac is deictic: 'even by this (of mine) also,' i.e. as well as by thine.

294. his moenia...] 'for these seek thou a city, a mighty city, which after wandering o'er the sea thou shalt at last establish.' Some place a comma after quaeque instead of after magna.

296. vittas Vestamque] A good instance of Hendiadys= '(an image of) Vesta wearing a fillet'; cf. 3. 223 n.

297. aeternumque...] The fire that was kept continually burning on the altar of Vesta at Rome was supposed to secure the continual existence of the state, and to have been brought by Aeneas from Troy, the mother city of Rome.

For the connection of Vesta with the Penates cf. 3. 12 n.

298—317. Moved by the increasing uproar without, I mount the roof of my father's house to view the conflagration, and then, scarce knowing what I do, seize my arms and am preparing to sally forth.

298. miscertur moenia luctu] Virgil is fond of using miscido in a peculiar manner, cf. 329, 487; 4. 411 miscer clamoribus aequor. Here the city is said to be 'confounded,' because 'confusion reigns in the city'—'throughout the city with manifold cries of agony confusion reigns.'

301. armorumque...] 'the alarm of battle rolls onward.'

302. excitor] Almost a middle. fastigia: this word, which strictly indicates a gable-roof, must not be pressed, but taken as simply = 'roof,' cf. 444, 458.

304. in segetem...] Note the construction: adsto veluti (cum in segetem...silvas) stupet...pastor: 'with ears pricked up I stand, as (when fire falls...or a torrent o'erwhelms...) the unwitting shepherd is dazed as he hears....'

For the simile cf. Hom. II. 4. 452.
305. *rapidus...torrens*] The whole phrase goes closely together, *montano flumine* being a sort of abl. of quality—'a hirling mountain torrent.'

306. *sternit...sternit*] This vigorous and rhetorical method of joining clauses by repeating an important word has been ready referred to (108 n.), but is at once so effective and so useful that the attention of young students may be drawn to the following instances, 325 *fuimus...fuit*; 358 n.; 483 *paret...apparent*; 499 *vidi...vidi*; 560 *subiit...subiit*.

*laeta*: a common epithet of crops = 'joyous,' 'bounteous';

*labores*: 'things produced by labour,' *i.e.* the crops, cf. Ps. xviii. 2 'thou shalt eat the labour of thy hands.' Similar words are 5. 359 *artes*, 'works of art'; 1. 455 *manus* 'objects of handiwork'; 6. 683 *manus* 'exploits.'

307. *insanus*] Because he has just been roused by the und, and is still dazed and ignorant of its cause.

309. *tum vero...*] 'then truly the proof was plain': the urgings of Hector were confirmed by the plain evidence of his senses. *Fides* is here not 'faith,' 'belief,' but 'that which uses faith,' or 'belief'; cf. Soph. El. 887 τιν 'ἴδοντα πιστῶν;

310. *dedit ruinam*] 'has made' or 'caused ruin,' *i.e.* hasollen in ruin; cf. 482 *dedit fenestram*; 6. 76 *finem dedit*; Lucr. 1149 *moenia...dabunt labem putresque ruinas*. The Latin represents two roots, *da* (from which διδώμενοι) and *deha* (from which ἥθημα), and Virgil and Lucretius are fond of using it in the sense of 'place,' 'make,' which is still found in compounds, g. *abdo* 'I place apart,' *condo* 'I place together,' v. Munro ucr. 4. 41.

311. *superante*] With a double force = 'vanquishing' and so 'towering over.'

312. *Ucalegon*] The name of the owner put for the house. f. 3. 275 *Apollo* = 'the temple of Apollo,' 552 *diva Lacinia* = er temple; 5. 498 *Acestes* = the lot with the name of Acestes 1 it.

314. *nec sat...*] 'nor in (taking) arms is there reason pod': *sat rationis* is 'sufficient reason' to justify me in king them with *armis supply capiendis* from capio.

315. *glomerare*] Dependent on the sense of 'desire' in *dent animi*—'my spirit burns to gather together a troop for ar.'

316. *furor*...] 'rage and wrath urge on my soul, and I
think how glorious it is to die in battle' : lit. 'it occurs to me that it is glorious....' 

318—369. Panthus flying from the citadel meets me and tells me that all is lost and that the Greeks are masters of Troy. His words only add fuel to my wrath and I rush to battle. Some Trojans join me and I exhort them to a last desperate effort. Fierce as famished wolves we fight our way towards the heart of the city through scenes of woe and death.


320. manu...ipsē] 'with his own hand,' cf. 4. 344 n.
limina: i.e. of Anchises' house.

322. res summa] Nettleship shows by quotations that res summa is an old Latin phrase for the later res publica, and explains 'How fares the state?' 'How stands the common weal?'; but it seems simpler to take it as = 'the main battle,' and to render either 'How stands' or 'Where is the main battle?'

quam prendimus arcem? cannot mean 'what citadel are we seizing?' It would be ridiculous for Aeneas to ask the flying Panthus such a question, for (1) 'we' is naturally = 'you and I,' and Aeneas and Panthus were not seizing any citadel, or (2), if 'we' be taken as = 'our fellow-countrymen,' Aeneas has no reason for supposing that they were seizing a citadel, for, if they had been, Panthus would naturally be with them and not running away.

The phrase is therefore to be rendered 'What place of defence are we to occupy?,' the indicative being used vividly for the more customary subjunctive, cf. 3. 88 n.

323. gemitu] The abl. used almost adverbially, 'with a groan,' 'groaning.' Cf. 225 lapsu, 498 cumulo 'in a heap,' 565 saltu, 736 cursu; 1. 105 cumulo, 157 cursu, 677 n. accitu; 3. 417 medio, vi; 5. 450 studiis 'eagerly.'

324. ineluctable tempus] Cf. 'the inevitable hour,' Gray's Elegy.

325. fuitus...] The perfect of sum is often used euphemistically. He, who 'has been,' 'is not' and so 'is dead,' 'is non-existent.' Cf. 3. 11 ubi Troia fuit; Tib. 3. 5. 3 sive erimus seu nos fata fuisse velit 'whether we shall be alive or dead'; Gen. xlii. 13 'the youngest is this day with our father, and one is not'; St. Matt. ii. 18. 'We Trojans are no more: Ilium is no more and the mighty glory of Dardania.'
ferus...] ‘wrathful Jupiter has removed all to Argos.’
rence is to a belief that the gods quitted a conquered
351 n.; Jupiter, the greatest of the gods, is here
1 as not merely having departed but having gone over
enemy. Omnia is perfectly general and suggests a
fitting, not merely a temporary departure.
arduus...] ‘as it stands towering at the city’s centre
se pours forth armed men, and triumphant Sinon
fire and confusion.’
portis bipatentibus] ‘the wide-open gates’; the
th both halves flung back.
‘some’ i.e. of the Greeks.
angusta viarum] Probably not merely = angustas vias
ways,’ but ‘the narrow places of the streets.’ Cf. 725
a locorum ‘by those spots that were in shadow’; 1.
trata viarum; 6. 633.
stat...] Observe the force and vigour of stat: the
ripped sword is personified as ‘standing firm’ and
it for the slaughter.
primi] Certainly not ‘at the entrance,’ as Conington
, but strictly with vix, ‘scarce do the first guards’:
nds who are first attacked make a brief and blind
ce, the rest none.
cacco Marte] ‘in blind’ or ‘aimless warfare.’ Caecus
used metaphorically, e.g. as an epithet of ‘fear,’ ‘passion,’
’ or the like, and cf. 4. 209 n. Those who take it
ere of fighting ‘in the dark’ are perplexed by the
of the moonlight immediately after in 340, but cf.
quo tristis...] ‘whither the baleful Fury, whither
(of battle) summons me.’ The ‘Fury’ is the personi-
of the power that delights in carnage.
oblati per lunam] ‘meeting us in the moonlight’:
im on the analogy of per noctem, cf. 6. 270.
adglomerant] It is better to consider se as mentally
on from addunt se than to regard adglomerant as used
tively: ‘join the band at our side.’
illis diebus] Not merely = co tempore, but ille must
hatic—‘in those (last fatal) days.’ forte, ‘as it
ad.’
insano] Not merely a general epithet of love, but
ial force because his love brought him to his death.
344. *gener* He does not seem ever to have married Cassandra, and so *gener* must describe what he wished to be—‘hoping to become his son was bringing aid to Priam.’ Cf. 4. 35 *mariti* = ‘suitors.’

345. *infelix, quæ non...audierit* ‘Unhappy, not to have hearkened to the warnings....’ Cf. 248 n. She had doubtless warned him of the danger his suit involved.

*furentis*: ‘mad’ in the sense of ‘inspired,’ for inspiration involves the loss of self-control, the god taking possession of the inspired person and this possession being accompanied by the outward signs of madness, see 6. 77 seq.

347. *quo...* ‘and, when I saw their close ranks bold for battle, I thus thereto begin.’

348. *super* Adverbially, ‘in addition’: they were already eager, and his words were intended to make them more eager, cf. 355. *his* = *his verbis.*

To take *super his* together as ‘after these things’ gives no sense, as there is nothing to which ‘these things’ can refer.

349. *si vobis...* ‘if your longing to follow one who dare a last hazard is surely fixed.’ For *sedet* cf. 660 n.

351. *excessere...* Cf. 326 n., and the account of Josephus (Bell. Jud. 6. 5. 3) that before the capture of Jerusalem by Titus the gates of the temple opened of themselves, and a voice more than human was heard exclaiming ‘Let us go hence’ (*μεταβαλεῖν ἐντεῦθεν*); so too Tac. Hist. 5. 13 *audita maior humana vox, excedere Deos.* There was a regular formula (*carmen quo di evocantur*) for summoning the gods of a besieged city to leave it; Macr. 3. 9.

352. *quibus* Instrumental abl., ‘by whose aid this empire once stood.’

353. *moriamur...* ‘Let us die, and dash into the thickest of the fray.’ Usually taken as an instance of *πρῶτον πρῶτον* = ‘Let us dash into the fray and die.’ *Et...ruamus is, however, really an explanatory clause and the sense is ‘Let us die by dashing....’* cf. 6. 361 n. Of course the passionate *moriamur* must not be taken too literally, but is really = ‘let us dare death by dashing....’ for, as the next line shows, he does not urge them to die but to dare to die, such a desperate resolve being necessary since ‘the only safety for the vanquished is to despair of safety.’

355. *animis* ‘courage,’ to which is now added ‘frenzy’ (*furor*).

*lupi ceu*: Homer twice ends a line with *λυκοί ὦς*: the peculiar rhythm gives vigour, cf. the powerful effect of *aversa deae mens*, 170.
356. inproba] A favourite word with Virgil: it expresses an absence of all moderation, of all regard for consequences or for the rights of others. So a famished wolf about to attack a sheepfold is asper et inprobus ira 9. 62; geese that devastate the crops are ‘unscrupulous’ (inprobus anser G. 1. 119); Love is ‘insatiate’ in his tyranny (inprobo Amor, quid non mortalia pectora cogis 4. 412), and Fortune in her attacks (2. 80); the toil of the husbandman must be ‘unflinching’ (labor omnia vicit inprobus G. 1. 146); the boxer Dares is ‘shameless’ in his bluster (5. 397 inprobus...exsultat). So here the rage of hunger which drives the wolves forth in blind fury is inproba because it is ‘reckless,’ ‘uncontrollable.’

358. siccis] ‘thirsty,’ i.e. for blood.

per tela, per hostes: see 306 n. and observe here 361 quis...quis; 364 perque...perque; 368 ubique...ubique.

359. mediaeque...] ‘and hold our way towards the heart of the city’: mediae urbis is a gen. of quality.

360. nox...] ‘black night hovers round us with enfolding gloom.’ Prosaic editors find this inconsistent with the ‘moonlight’ of 255 and 340; but cf. 397 caecam noctem; 420 obscura nocte; 621 spissis noctis umbris. Some explain that the moon was at times obscured by clouds. This is needless. Fiction has its privileges, and when Virgil needs some light he introduces the moon, at other times when he thinks of the confusion of the night attack he speaks of ‘darkness’ and ‘black night.’

Henry, comparing 6. 866, takes nox atra metaphorically of ‘death’; but where ‘night’ is literally present (cf. next line noctis) it is impossible to use the word metaphorically. Undoubtedly, however, the ‘black night’ which ‘hovers round them’ is mentioned as symbolic of the death which awaits them.

361, 2] Cf. Hom. Od. 3. 113 τίς κεν ἐκείνα | πάντα γε μυθήσατο καταθνητῶν ἀνθρώπων;

funera fando, lacrimis labores: note the alliteration—‘losses,’ ‘language,’ ‘tears,’ ‘troubles.’

364. plurima...] ‘unnumbered throughout the streets, throughout the dwellings and hallowed...lie scattered lifeless corpses.’

‘passim has here its etymological sense ‘dispersedly,’” Conington. Editors generally explain inertia as ‘unwarlike,’ ‘helpless,’ as though inertia corpora sternuntur meant ‘the bodies of the helpless (i.e. of women and children) are being cut down,’ but surely corpora inertia more naturally means ‘lifeless corpses,’ the epithet pathetically contrasting their
present condition with their former life and vigour: nor need
sternuntur mean ‘are being laid low,’ for the passive of sterno
can be used as equivalent to an intransitive verb = ‘lie
stretched,’ e.g. sternuntur campi, so that a perfect is not
necessary.

366. poenas dant sanguine] ‘pay forfeit with their life.’

367. victis, virtus, victores] Note the assonance—‘van-
quished,’ ‘valour,’ ‘victors.’

369. pavor et] Cf. 5. 521 n. plurima mortis imago:
‘many a form of death,’ i.e. death in many a form. Cf. Thuc.
3. 81 πᾶσα ἱδέα κατέστηθανάτου.

370—401. The Greek Androgeos joins us thinking that we
were Greeks: discovering his mistake he attempts to fly, but we
cut him and his followers down. Coroebus urges us to disguise
ourselves in the armour of the fallen men; we do so and thus
disguised are able to destroy many Greeks.

370. se offert] Not merely ‘meets’ but ‘comes to meet.’
Thinking they were Greeks, who had but lately landed, he
goes up to them to urge them on as laggards.

371. sociis] Predicate: ‘deeming our ranks friendly.’
Androgeos a Gk. form = Άνδρογεως, but 392 Androgei, as if
from Androgeus.

372. inscius] For emphatic adj. at beginning of a line
followed by a pause, cf. 4. 310 n.

ultro: see 145 n.: ‘unaccosted by us he addresses us’:
φθάνει προσαγόρευων.

374. alliis...vos] The prominent position of these words
marks the contrast: οἱ μὲν ἄλλοι...ὑμεῖς δὲ. Cf. 1. 184 n.

rapiunt...feruntque: the ordinary phrase is ferre et agere
(φέρειν καὶ ἀγεῖν), e.g. Liv. 22. 3 res sociorum ferri agisque
vidit, where strictly ferre is used of ‘carrying off’ portable
property and agere of ‘driving away’ captives or cattle, but
here any distinction between rapiunt and ferunt is unnecessary.
Translate, ‘plunder and pillage.’

376. neque enim...] ‘for indeed no answer that he could
well trust was being given (by us).’

377. sensit delapsus] An imitation of the Greek con-
struction after verbs of ‘feeling,’ ‘knowing,’ etc. = ἠφανέρω
ἐμπεσών, ‘he felt that he had fallen.’ Cf. G. 2. 510 gaudent
perfusi sanguine fratum.

378. retroque...] ‘and (shrinking) backwards checked his
foot and voice.’
NOTES

379. aspris] = asperis: a very harsh instance of Syncope. r the simile cf. Hom. Il. 3. 33
   ἄψ δ’ ἔτραφων εἰς ἔθνος ἑχάζετο κῆρ’ ἀλεεῖνων.
   ὦς δ’ ὅτε τις τε δράκοντα ἱδών παλινορόσοι ἀπέστη,...

380. nitens] Conington explains of ‘advancing with effort,’ cause of the briars, but its position seems to connect the rd with pressit humi—‘has trampled on as he plants his t’; the word too as noting his firm tread is in graphic contrast with the ‘sudden jump back’ which follows, a contrast which is also emphasised by the rhythm, the spondaic incs being followed by trép[a]isqué ré[penté] ré- | in which repetition of re and of the weak caesura is obviously antional.

381. attollentem...] ‘raising up its wrath and puffing out . swelling as to) its deep blue neck’: cf. G. 3. 421 entemque minas et sibila colla tumentem.

382. abbat] Note the full force of the imperfect.

383. circumfundimur] A middle use; cf. 227 teguntur de themselves,’ 302 excutior ‘I rouse myself,’ 393 n., 401 duntur, 510 cinguîrur ferrum (cf. 520 cingi telis) 633 expedior, inponere ‘place thyself on’; 1. 215 inplentur, 713 expleri ute; 3. 279 lustramur Iovi, 405 velare comas ‘cover thy r,’ 545; 4. 493 accingier artes; 5. 309 caput necentur oliva; 184.

386. successu exsultans animisque] Note the different of the two ablatives: the ‘success’ causes his exultation | his exultation is exhibited ‘in his high spirit.’

387. o socii...] ‘comrades,’ he cries, ‘where fortune first nts out the road to safety, and where she shows herself pitious, let us follow.’ What the road is which fortune nts out to them he explains in the next line.

388. ostendit se dextra] The construction is a natural iation of the ordinary ostendit se dextram: ‘Fortune on the nt hand (dextra) shows herself (on the right hand, dextram).’ 1. 314 sese tulit obvia; 3. 310 verane te facies...advers; 6. 879 tulisset obvius.

389. insignia] This word is used of those parts of dress armour which serve to ‘distinguish’ the wearer (as in such cases as imperatoris insignia; pontificalia ins.; regia ins.) of course such ‘marks of distinction’ usually denote erior rank or dignity; here however Danaum insignia cribes those portions of their armour (as helmets, shields,
swords, see 392, 3) which distinguish the Greeks from the Trojans.

In 392 insigne is clearly the ‘badge’ or ‘device’ upon the shield (cf. 7. 657 clipeoque insigne paternum | centum angus... gerit) and not the shield itself. We have no word in English which can be used equally of the ‘badge’ upon a shield and of the shield itself as marking the character of the bearer.

390. dolus...] The full construction would be something like (utrum) dolus (sit adhibendus) an virtus, quis...; ‘who in (the case of) a foe would ask whether fraud or courage is to be employed.’ The question is an apology for his conduct on the principle that ‘anything is fair in love and war.’ The terseness of the Latin is highly rhetorical: Sidgwick well renders: ‘Fraud or valour, who would ask in war?’

391. arma...] ‘they themselves (i.e. although they are our foes) shall give us weapons.’

sic fatus deinde...: ‘so having spoken thereafter...,’ cf. 5. 14 n.

392. clipecl insigne decorum] put for ‘the shield with its fair device.’

393. induitur] ‘he dons’: a middle use, cf. 383 n.

394. ipse] We do not know anything of Dymas and therefore cannot say why he is thus specially distinguished: Virgil probably adds ipse for the sake of variety, and also by thus particularising him to give a sense of reality to the narrative.

396. haud numine nostro] ‘guided not by gods of our own.’ By putting on the Greek armour they are supposed to pass under the guidance of the Greek gods, and as the Greek gods were victorious they might hope for success when under their protection. The peculiar negative form of the expression shows however that this is not the only idea Virgil wishes the words to convey: the gods that guided them were also ‘not their own’ in the sense of being ‘hostile’; under their guidance they were being guided to fresh disaster, see 410-413.


400. fidæ] ‘trustworthy,’ ‘safe,’ because their ships were there.

formidinse turpis: ‘dishonourable panic.’ By his use of turpis and of the words nota conduntur in alvo it is clear that Virgil wishes to suggest that the flight of the Greeks had something almost grotesque about it.
402—452. Our good fortune was short-lived, for Coroebus, seeing Cassandra being dragged away by Ajax into captivity, madly attempts to save her and we follow him. Our position is most pitiable, for Ajax turns on us in fury at being robbed of his prey, while the Trojans from a temple rain missiles upon us mistaking us for Greeks, and lastly the various bodies of Greeks whom we had met and discomfited on our road begin to collect and, detecting our disguise, join in overwhelming us. My comrades fall thick around me: I court death in despair and, had it been my destiny to die, must have perished, but in the confusion I and two friends get separated from the fight and are assailed by shouts to the palace of Priam. We find it furiously assaulted and desperately defended and resolve to assist its defenders.

402. heu nihil... ‘alas, no trust may any place in the gods against their will.’

Their own gods were unpropitious to the Trojans: Aeneas and his comrades for a while seemed to have secured the protection of the Greek gods by putting on Greek armour (396 n.); they are now to find that the gods are not so easily balked and misled; they had trusted in the gods who favoured Greece, thinking to have cheated them against their will, and now find that they have not succeeded.

404. a templo adytisque] These words emphasise the sacrilegious character of the act: she was ‘being dragged from the sanctuary, ay, and shrine of Minerva.’ Templum is the whole building including the sacred enclosure (τεμενος) in which it stands: adyton (ἀδύτον) ‘the unenterable place’ is the innermost shrine in which was the image of the deity. Cassandra was said to have been clinging to the image of the goddess, and Ajax son of Oileus used such violence that he dragged the image away with her. The subject was frequently represented in Greek art.

The precincts of religious buildings have in all ages furnished places of refuge, and the name of ‘The Sanctuary’ at Westminster still survives. Any one taking refuge at the altar was specially inviolable, cf. 1 Kings ii. 28 seq., where Joab is killed though he ‘caught hold on the horns of the altar,’ and St. Matt. xxiii. 35 ‘Zacharias son of Barachias whom ye slew between the temple and the altar.’

406. arcebant] ‘confined’ so that she could not stretch them heavenward. palmæ: because the open ‘palm’ was uplifted in prayer, cf. 3. 177 n.

407. non tulit...] ‘Coroebus with maddened soul brooked not that sight.’
408. *sesse inlectit periturus*] There is no reason to take *periturus* here as a variety for *peritum* (cf. 388 n.); 'resolved to die he flung himself into the thickest of their ranks.'

411. *nostrorum*] Notice this gen. of *noster* used as a substantive = 'of our friends,' and distinguish it from *noster, nostrum, obruimur*: cf. 1. 667 n. *miserrima*: because inflicted by friends.

412. *facie* abl. of cause: 'by reason of' or 'thanks to the appearance of our arms and deception of our Grecian plumes.'

413. *ereptae virginis ira*] 'wrath at the rescue of the maid.' Sidgwick calls this the 'gen. of reference,' but surely the gen. denotes that which causes the anger; the 'rescue of the maiden' causes, brings with it, involves anger: the anger is not directed at the rescue, but arises from it. Cf. 412 *errore tubarum* 'mistake caused by the plumes,' 784 *laxime Creusa* 'the tears that Creusa causes'; 1. 462 *sunt lacrimae rerum* 'tears caused by events'; Livy 5. 33 *ira corruptae uxor* *ab Lucumone* 'anger caused by his wife's seduction.' So in Greek the causal gen. is common after *χολούσθαι, μηνιευ, ἀχθεθαί.*

For *erepta virgo* = 'the carrying off of the maiden,' cf. 643 n.

414. *acerrimus*] 'most fiercely,' as being especially aggrieved.

415. *gemini Atridae*] 'the twin Atridae': so they are regularly called in Greek *diwsoi Αρείδαι* not because they were actually twins, for Agamemnon was the elder, but because of their famous union in the siege of Troy.

416. *adversi...*] 'as at times, when a hurricane bursts, the winds dash together face to face.' For all the winds being let loose at once cf. 1. 85 n. The simile here is intended specially to bring out the confusion of the battle that was raging.

418. *equis*] The wind-god comes riding upon the winds; cf. Hor. Od. 4. 4. 44 *Eurus per Siculas equīavit undas.* Note the effective alliteration of *striduit silvae, saevit.*

419. *Nereus*] The sea-god is graphically described as eagerly aiding the winds in increasing the disturbance—'foaming he rages with his trident and stirs up the sea from its lowest depths.' Note the skill of *saevit spumeus,* the adj. being equally applicable to the angry sea-god or the angry sea.

421. *fudimus insidiis*] 'we routed with our wiles.' *agitavimus*: 'hunted': so commonly *agitare feras.*

422. *primi...*] Hitherto all had been confusion (cf. 416 n.), Greeks and Trojans being armed alike: now that these new
horners appear 'they first recognise the shields and lying weapons' which the Trojans wore. The effect is instantaneous; the confusion, which had hitherto saved the Trojans, ceases and 'straightway we are overwhelmed with numbers' (424).

423. ora...] 'mark our lips disagreeing in speech (from their own).’ In Homer Trojans and Greeks alike speak Greek, and Virgil's words here do not necessarily imply more than a divergency of accent or dialect.

426. justissimus unus] 'most righteous of all men.' Unus which has by itself a superlative force (cf. 5.704) is sometimes added to superlatives or expressions equivalent to a superlative to give emphasis, cf. 1. 15 magis omnibus unam; 3. 321 felix una ante alias. So solus in 11. 821 fida ante alias quae sola Camillae, and in Greek II. 12.243 ἐσ ὄνως ἀριστος ἀμώνεσαῖ περ. πάτης. For other strengthenings of superlatives cf. 1. 347 n.

427. aequi] 'justice,' cf. 3. 232 n.

428. dis alter visum] An interjectional phrase expressive of pious but melancholy acquiescence in what is inscrutable—'Heaven willed it otherwise.' Cf. Hom. Od. 1. 234 νῦν δ' ἐτέρως ἐβδόμων θεοι κακά μητύωντες. The force of alter is clear: their will is other than we should have expected in the case of such a man. Seneca, says Conington, recommends the use of the expression Di melius as a nobler and wiser ejaculation.

430. infusa...] 'A flock of wool knotted regularly along a vitta or riband, fastened by this riband round the head and hanging down over each side of the head,' Munro, Lucr. 1. 87. It was worn by priests, and its sacred character might have been expected to afford protection to the wearer.

431. fiamma extrema meorum] 'O funeral fire of my countrymen.' The burning town became the funeral pyre of those who fell.

432. testor...] 'I call you to witness that in the hour of your fall I shunned....' For the omission of me cf. 3. 201 n.

433. vices Danaum] Servius explains vices here as= 'puignas, quia per vicissitudinem pugnabatur,' and so Conington and Wagner take the phrase as meaning 'hand-to-hand encounters with the Greeks.' This view is probably right in the main, though vices cannot by itself =puignas; the vices Danaum are the 'answering blows of the Greeks' as Aeneas wildly attacked them hoping to meet one such 'answering blow' that might prove fatal. Perhaps the French riposte expresses vices.

Others, considering that vices is frequently used in connec-
tion with the changes and chances of Fortune, take it here 'hazard of the Greeks,' 'hazard of encounter with the Greeks.'

434. ut caderem] These words are very carefully placed: they must be taken with si fata fuissent (which needs something to complete its meaning and cannot by itself = 'had fate so willed'), but they also are mentally carried on to meruisse manu. 'Had fate been that I should fall by my deeds I earned it (i.e. the right to fall).

divellimur inde: 'we are torn away thence (i.e. from the fight), Iphitus and Pelias at my side.' Iphitus et Pelias mecum is the real nom. to divellimur, being = 'I and Iphitus and Pelias.' By his use of the strong word divellimur and by the emphatic position he assigns it, Virgil calls attention to the fact that what happened to Aeneas was caused by force and due to the violence of the fray, and also vigorously marks the change of scene.

Conington places only a comma after Ulixì and connects divellimur with vocati, sacrificing its force and neglecting protinus (437), which marks progress and change in the action.

436. et] 'also.' vulnere Ulixì: 'a wound inflicted by U.'

438. ingentem pugnam] Governed by cernimus, but in 440 Virgil repeats and expands the accusative: 'here indeed (we behold) a mighty battle, as if other warfare there were none...so do we behold the war-god uncontrolled and....'

ceu cetera nusquam bella forent: lit. 'as if the rest of the engagements existed nowhere.'

441. acta testudine] 'by the advancing roof (or 'pent-house') of shields,' lit. 'by the tortoise brought up against it.' The testudo (see drawing in Smith's Dict. Ant.) consists of a body of men who locked their oblong shields together over their heads so as to form a sloping roof over them, and so advanced to the assault of a fortified place.

442. parietibus] Note the scanension, and cf. 5. 589 n.

Virgil describes an assault at and around the gate of the palace, and the object of the assailants is twofold, (1) to burst open the gates, (2) to scale the walls. The besieged are of course chiefly on the roof, but a certain number are also drawn up (450) behind the gate in case it should be forced. The gate must be imagined as standing slightly back from the line of the front of the house, leaving an open space, which is flanked and commanded by the walls and forms the vestibulum, cf. 469. The walls are of moderate height, such as may be scaled, and guarded with a parapet (fastigia, 444) and small turrets (445, 460).
NOTES

aesque...[ 'right up under the very doors they force
way climbing (lit. 'by the steps' or 'rungs' of the
'). The phrase emphasises the boldness of the assault
made exactly where the defence was strongest. The
force their way to the gate by the steps (leading up
impossible, for the position of the words prevents it:
at plant scaling ladders, then climb up them, then try
told of the battlements and climb over.

clipseosque...protecti obiciunt] 'and with their left
present their shields against the missiles to shelter
ves.' Protecti may be either 'thus protected,' or it
used in a middle sense and so partly govern clipes,
g them (the shields) before them,' see Appendix.
tecta...culmina] 'roof-covering.'

his se...[ 'with such missiles, seeing that the end is
ow in death's extremity they prepare to defend them-

auratas trabes] Cf. 1. 448 n.

imae...[ 'are stationed at (i.e. to guard) the doors
i.e. in opposition to those on the roof).

instaurati...] 'our courage is renewed to succour the
place': the inf. depends on the general sense of eagerness
ed in instaurati animi, cf. 64 n.

-483. We gain entrance by a door in the rear, join the
rs on the roof and by overturning a tower on the assailants
em for a while, but they are soon reinforced by others
fight continues. Pyrrhus especially distinguishes himself
assault and with a huge axe makes an opening in the door.

pervius usus...] 'a passage serving to connect the
Priam with one another.' The 'halls of Priam' are
his palace and that of his son Hector, which com-
ted with one another by means of this private door in

a tergo] With postes not with relicti: it was 'a gate
ear' or 'postern,' which 'had been left' undefended by
side and unobserved by the assailants.
soceros] 'parents,' the father and mother of her
P. Priam and Hecuba.
enbat: cf. 320 parvumque nepotem ipse trahit; the word
for duco to suggest that the boy can scarcely keep pace
mother who seems to 'draw him after her.'
458. evado] ‘I climb up’: for e or ex in composition= ‘upwards,’ ‘on high,’ cf. 461 educam ‘rising high’; 553 extulit; 688; and 3. 567 n.

summi fastigia culminis: ‘the summit of the highest roof.’
For fastigium cf. 302 n.

460. in praeceptit] ‘on a sheer edge,’ the phrase describes the position of anything when, if it falls, there is nothing whatever to stop its fall. summisque...: ‘and rising aloft to the stars with its highest roof.’

Notice that the construction is turrim...adgressi (part.)... convellimus, and that in the clause unde...videri the verb is solitae (sunt)—‘whence often we were wont to view all Troy....’

463. qua summa...] ‘where its topmost stories afforded weak (or ‘yielding’) jointings.’ The lower stories of the tower form part of the main building; ‘its topmost stories’ are those which rise from the level of the roof: at the point where these topmost stories spring from the roof they apply their crowbars, because at this point they would find ‘a joining’ and also be enabled to get some leverage. Labantes ‘tottering’ cannot strictly be applied to iuncturae, but describes the effect on the tower of the attack on ‘the jointings.’

464. altis sedibus] ‘from its lofty place.’ Conington explains as if the words meant ‘from its deep foundation,’ but in his translation rightly gives ‘from its eminence.’

Notice carefully the elaborate accommodation of sound to sense in the words convellimus...incidit, and also the change from the present of continued action convellimus to the perfect inpulimus describing a single act.

465. ruinam trahit] Cf. 631. The phrase is exceedingly graphic: when anything high falls after swaying to and fro, it does not fall in separate pieces or collapse, but the highest part seems to lean forward and then suddenly ‘drag after it’ the rest in its fall. The notion of continuity is very strong in traho.

467. subeunt] Cf. 216 n.

469. vestibulum] Cf. 442 n. and 6. 273 n.

470. tells...] ‘flashing with arms and brazen sheen.’ Editors place a comma after exsullat, but coruscus and exsullat go closely together: it is as he ‘moves proudly’ that his armour flashes. For luce aena cf. II. 13. 341 αὐγή χαλκεῖον καυδίῳ ἀπὸ λαμπρομενάνων.
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1. qualis ubi...] Cf. II. 22. 93, where Hector is awaiting attack of Achilles,

ως δὲ δράκων ἔτι χεῖρ όρδοτερος ἄνδρα μένησιν,
βεβρωκὼς κακὰ φάρμακα· ἐδώ δὲ τέ μν χόλος αἰνός,
σμερδαλεύν δὲ δέδορκεν ἐλισσόμενος περὶ χεὶς·
ὅτε "Εκτώρ...

Elaboration of Virgil’s art is very clear here when combined with Homer’s natural simplicity. Notice how the second line serves to bring out (1) the youthful vigour of Pyrrhus, (2) the malignancy of his attack, (3) the exceeding brightness of his appearance.

lucem: ‘towards the light’: the words strictly go with erubescit convolvit 474, but are thrown forward to assimilate the main idea which is that of ‘light’ (cf. luce in the following line), and the construction is influenced by the idea of an attack, advance, or assault which pervades the whole scene.

ula: ‘baneful.’

2. tumidum] ‘gorged’ i.e. with ‘the baneful herbs,’ i.e. he is digesting and transmuting into venom. The autumn which has spent the winter in a state of torpor is now described as employing it in recruiting his deadly poison.

3. nunc...[now, his old husk doffed, fresh and glistening youth.] This line and the following 475 are repeated from G. 7, 440: Virgil in his country life had probably often seen scenes like this. juvenile: probably with a reference to his other ‘Neoptolemus (Νεοπτῶλεμος, ‘young warrior’) which is 501. pillow compares Shelley’s Hellas ad fin.

‘The earth doth like a snake renew
Her winter weeds outworn.’

oo Tennyson, The Two Voices, where he describes the bee-fly;

‘An inner impulse rent the veil
Of his old husk; from head to tail
Came out clear plates of sapphire mail.’

ardus...[rearing his head to the sun as he darts his mouth his forked tongue.] Cf. Tennyson, In Mem. c. to flicker with his double tongue.

care is strictly used of a quick jerky movement backwards (cf. micare digitis, which describes a game in which a number of fingers are sharply shot forward), and the
meaning 'to sparkle' is only secondary: ore is probably a local abl.—the serpent 'flickers at' or 'from his mouth with (instrumental abl.) forked tongue.' The use of the plural linguis is probably intentional: the tongue moves so quickly that it seems several tongues. The tongue of a serpent has only two not three forks.

479. dura limina] 'the stubborn door,' Conington: limina is used loosely, and dura describes both the material of which the door was made and also the character of the resistance it offered.

480. perrumpit, vellit] The presents mark action still going on and incomplete, 'is striving to burst through...and rend': in contrast are the perfects cavavit and dedit, 'and at last hewing out a panel he has hollowed the stout oak, and made....'

482. dedit] Cf. 310 n. lato ore: 'with broad opening.'

483. apparent...apparent] Note the pictorial power of the repetition and also its pathos, as emphasising the profanation which the venerable palace was suffering.

484. penetralia] 'chambers': the word is used skilfully to suggest awe, being often used of the shrine of a deity, e.g. 5. 744 penetralia Vestae.

485. armatos] See 459. in limine primo: 'on the very threshold.'

486—505. Within the palace resounds with the shrieks of the women, but Pyrrhus pursues his relentless assault, and at last the gate is forced and the Greeks pour in like a flood. With my own eyes I saw the massacre which ensued and the Greeks destroying what the fire had spared.

486. domus interior] The phrase merely contrasts what is going on within the house with what is going on without (cf. 1. 637), and does not describe any particular part of the house.

Those who think that there is any difference between this phrase and domus intus 483 can of course explain of the inner apartments of the γυαλωκατίτις (see plan in Dict. of Ant.).

487. miscetur] Cf. 298 n. cavae aedes: 'hollow' or 'vaulted halls,' the adjective suggesting the idea of 'echoing.' Virgil may have had in his mind the word cavaedium which seems to have been used of the opening in the roof of the atrium over the impluvium.

488. ululant] Notice that the halls themselves 'shriek'; Henry compares Soph. Trach. 205 ἀφολολυκάτω δόμως; Is. xiv. 31
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howl, O gate; cry, O city.' aurea: Sidgwick rightly notes at the epithet is added to suggest a contrast between the ory of the heavens above and the agony on which they look

491. vi patria] His father was Achilles.

492. suffecto valent'] 'can withstand (him).’ labat...: beneath the incessant battering the door reels’; while Pyrrhus ies his axe (bipenni 479) his followers aid him by battering e door. Henry takes ariete crebro metaphorically of the attering’ by Pyrrhus with his axe, but it is hard to see how ies could possibly be put for an ‘axe’ or the ‘blow of an e.’ You may use a spade to strike with, but you cannot call a club.

493. emoti procumbunt cardine postes] ‘wrenched from eir sockets the doors fall flat.’ To understand this passage is necessary to remember that cardo in no way resembles a ðern ‘hinge’ or postis a modern ‘door-post.’ Ancient doors re not hung on hinges but turned on two pivots, which med part of the door itself, and of which the lower one rned in a socket in the limen or sill and the upper one in a cket in the limen superum or lintel. The term cardo can be ed either of the pivot or of the socket in which it moves.
It is clear that to make a door under these conditions the st thing required is a stout post, the ends of which can be rned so as to form pivots while to the post is attached the mework of the door, which is supported by it. Hence postis, being an integral part of the door and the most important rt of it, is often put for the door itself.
It is clear also that the two sockets not only serve for the orts to turn in, but also afford all the support which the oor-post’ and consequently the door has. Hence in batter- y at a double door, if the bar (claustra 491) which fastens e two halves does not give, it is plain that the only thing to is to ‘wrench the posts from their supporting sockets,’ when ey and the doors must at once fall down.

494. rumpunt aditus] ‘they burst an entrance’: aditus a cogn. acc.: their ‘entrance’ is ‘a bursting in.’

496. non sic] ‘not with such violence’: the words serve introduce the simile and also mark that it can only perfectly suggest the actual scene.

aggeribus...: ‘when a great stream bursting its barriers has ne forth foaming and overpowered the resistance of its nks.’ Henry compares 1 Chron. xiv. 11 ‘Then David
said, God hath broken in upon mine enemies by mine hand, like the breaking forth of waters.' \textit{exit}: some read \textit{exit}, cf. 5. 274.

498. \textit{fertur} \ldots \textit{it rushes raging on to the fields in a heap.}
Observe the effect of the double alliteration here, and also the peculiar movement of the verse \textit{Fertiur | in arva | Furens Cimulo Camposque} \ldots \textit{cumulo}: cf. 323 n.

499. \textit{vidi ipse}] Cf. 5, where the words mark the trustworthiness of the speaker: here they claim the sympathy of his hearers.

\textit{furentem caede}: ‘mad with carnage,’ or, as we should say, ‘drunk with blood.’

501. \textit{centumque nurus}] Priam is supposed to have had fifty sons and fifty daughters, the sons being married, and each having his marriage-chamber (\textit{quinquaginta thalami}, 503) in the palace. Here therefore \textit{centum nurus} refers to Hecuba's fifty daughters and fifty daughters-in-law: Virgil, wishing to describe the whole number as grouped round Hecuba, had to either speak of them as ‘her hundred daughters’ (\textit{centum natae}) or ‘her hundred daughters-in-law’ (\textit{centum nurus}), and for convenience chooses the latter, which is perfectly natural, and only seems extraordinary to us because our English word ‘daughter-in-law’ is so unpoetical.

\textit{per aras}: ‘among the altars,’ cf. 550.

503. \textit{ill\ldots} ‘those famous’; see the description in \textit{ib.} 6. 244 \textit{πεντήκοντα ένεσαν θάλαμοι ξεστοίο λίθοι κ.τ.λ.}

\textit{spes tanta nepotum}: in apposition to \textit{thalami}: Conington renders ‘the splendid promise of children’s children.’

504. \textit{barbarico}] certainly = ‘Phrygian,’ ‘Trojan.’ The adj. \textit{βάρβαρος} was applied by the Greeks to all nations who did not speak Greek, but more especially to the dwellers in Asia and the East, and in the phrase ‘barbaric gold’ the suggestion of Oriental magnificence is certainly present; cf. Milton, \textit{l.} L. 2. 3

‘Or where the gorgeous East with richest hand
Show’rs on her kings barbaric pearl and gold.’

That Aeneas a Trojan should speak of Trojan gold as ‘barbaric’ is curious, but in strict accordance with the literary use of the word as = ‘non-Greek,’ \textit{e.g.} the Persian messenger in Aeschylus Persae 425 speaks of the Persian host as ‘the barbaric host,’ and when Plautus (\textit{T.} Prol. 19) wishes to say that he has translated a Greek play into Latin he writes ‘\textit{Plautus veril barbare}.’
The epithet is taken from the Andromache of Ennius, which Virgil closely imitates here:

\[ o\ pater,\ o\ patria,\ o\ Priami\ domus\ \\
septum\ altisono\ cardine\ templum.\ \\
vidi\ ego\ te\ adstante\ ope\ barbarica...\]

Others take \textit{barbarico auro spoliisque} = ‘gold and spoils won from barbarians.’

506—558. Perhaps you may ask for an account of Priam’s death. Seeing the ruin of his city and palace, he feebly buckles on his long unused armour, but Hecuba remonstrates with him on his folly, and draws him to the altar where she and her daughters had taken refuge. Pyrrhus however suddenly appears pursuing Polites, one of Priam’s sons, and slays him under his father’s eyes. Maddened by the sight Priam curses him for a deed which proves him no true son of the great Achilles, and at the same time hurls at him a feeble dart. Pyrrhus in reply jeeringly bids him go and tell Achilles himself how degenerate his son is, and slays the old man at the altar.

511. \textit{cingitur] Cf. 383 n.; ‘girds on (himself) the useless sword: ’ note the different construction with \textit{cingor} 520. fertur: ‘is rushing,’ i.e. until Hecuba draws him back.

512. \textit{sedibus...}] In a Roman house there was an opening in the centre of the roof of the \textit{atrium}, beneath which was the \textit{impluvium}, and near this seems to have been the altar of the Penates (514). Roughly speaking, the Roman \textit{atrium} with its smaller rooms opening into it corresponds to the Homeric \textit{αὐλή}, which was an enclosed court, unroofed but surrounded with a pillared portico (528) and rooms opening into the portico, and with an altar of \textit{Zeus} Ἐρυθέας ‘the god of the homestead’ in the centre. Virgil’s description here applies fairly to either a Greek or a Roman house. \textit{nudoque...;} ‘and beneath the open height of heaven.’

514. \textit{complexa} ‘enfolding.’

516. \textit{praecipites...}] ‘like doves driven headlong home by a black tempest.’

519. \textit{mens dira]} ‘monstrous thought.’

520. \textit{inpulit...}] ‘drove thee to gird thyself with such weapons.’

521. \textit{istis]} Deictic and scornful; she points to his armour and weapons—‘the time needs not such defenders, no not if my own Hector were here to aid.’
523. tandem] The word indicates impatience and anger:
'come hither at length' is = 'come hither, for it is high time.'

omnes: emphatic, as is simul in the next line: they will
all live or die together.

526. elapsus...] 'escaped from Pyrrhus' murderous sword.'

528. porticus] Abl. of the road by which one goes:
'flies adown the long cloisters': cf. 771.

529. saeculus] Note the dramatic force of the position of
the adjective. infesto vulnere: 'with ever-threatened
wound,' i.e. with his weapon ready any moment to strike him.

530. iam iamque...] 'now, now he holds him in his grasp,'
not meaning that he does actually so hold him, but that he is
so close on him that every moment seems to have caught
him; cf. 12. 754 iam iamque tenet, similisque tenenti | increpuit
matis of a hound hunting a deer.

premit hasta: Conington explains 'is close upon him
with his spear,' but this makes the words a mere repetition of
infecto vulnere insequitur, and also does not account for Priam's
wrath, which is surely roused at his son being slain before his
eyes. Wagner and Heyne accordingly explain premit as=
percussit, transfigit 'pins' or 'pierces,' this last mortal wound
just leaving Polites strength enough to stagger to his father's
feet.

533. quamquam...] 'although hemmed in with death on
every side': the expression is proverbial for being in imminent
danger of death, being 'in the jaws of death,' cf. Cic. Cat. 4.
18 ex media morte reservatum; Verr. 5. 12 ex media morte
eripere.

534. abstinuit] 'refrained.' vocis...: 'spared (i.e. forbore to
use) passionate utterance,' cf. 296 n.

535. at tibi] This use of at is very frequent in impreca-
tions: it marks a sudden outburst of words that will not be
controlled—'nay,' he cries, 'may the gods....' The pronoun
is also regularly placed immediately after at to emphasise at
once the person on whom the curse is imprecated, cf. Plaut.
Most. 1. 1. 37 at te di onnens perdant; Catull. 3. 13 at vobis
male sit.

536. si qua est...] 'if there is any righteousness in heaven,'
i.e. as surely as there is righteousness in heaven. For si in
appeals cf. 3. 433 n. For pietas, = the 'righteousness' of the
gods which redresses wrong, cf. 1. 10 n.

538. qui...seisti] Not 'seeing that thou hast made,'
which would be qui feceris, but direct personal address 'thou,
who hast made.'

539. *patres*] Emphatic: the ‘defilement’ is not due to the mere contact with a dead body, but to the fact that it was the dead body of a son.

540. *satum quo...*] ‘whom falsely thou callest thy sire’: lit. ‘from whom thou dost falsely state that thou art sprung.’ His conduct showed him no true son of Achilles.

541. *talis...*] ‘so dealt with Priam though his foe’: *in hoste* lit. ‘in the case of a foe.’ *fidem*: this word often means ‘protection,’ as in the phrases *in fide et clientelam se committere, in alicuius fideum ac potestatem venire, di vostram fidei*, and here *cura fidei* seems to mean ‘claim to protection.’

542. *erubuit*] ‘blushed at,’ *i.e.* ‘reverenced.’ Many intransitive verbs thus acquire a secondary meaning and become transitive, cf. 31 *stupet* ‘is amazed at’; 3. 394 *horresce* ‘shudder at’; 3. 648 *tremisco*; and so *exire, evadere* = ‘escape from,’ 5. 438 n.; 6. 177 *festino* ‘perform hurriedly,’ 517 *euanter orgia* ‘celebrating with the cry *eoac.*’

After Achilles had slain Hector, Priam went to beg the dead body and it was restored to him.

544. *sine ictu*] The spear struck the shield of Pyrrhus, but too feebly to pierce it and ‘strike’ him—‘ineffectually hurled his unwarlike missile.’

545. *rauco*] ‘hollow-sounding,’ ‘echoing.’

546. *umbone pependit*] The *umbo* is a projecting boss in the centre of the shield, intended to cause a weapon to glance aside. Here we must suppose that it is strengthened or covered with leather which the spear just pierces and in which it is caught so as to ‘hang idly from the boss.’

547. *referes*] The future is used almost as an imperative (cf. ‘Thou shalt not steal’): ‘therefore (*i.e.* as thou tauntest me with cruelty) thou shalt bear thy tale....’ As the phrase *reddere epistolam* describes duly delivering a letter, so *referre* is here duly to deliver a message entrusted to one, cf. 3. 170 n.

548. *ill[1]* Emphatic—‘to him take heed to tell my baneful deeds and that N. is no true son of his.’

552. *dextraque...*] ‘and with his right raised high the flashing sword and buried it to the hilt in his side.’ For *extulit* cf. 458 n. and *for lateri* 19 n.

555. sorte tult] ‘by fate befall him.’ Cf. 600 tulerint; 4. 679; 5. 356 me fortuna...tulisset.

556. populis terrisque] Abl. of the instrument: ‘once by so many (subject) peoples and lands exalted (to be) the lord of Asia.’ The numerous subject peoples and lands raise him to the proud position in which he can be described as ‘lord of Asia’: by making a slight pause after superbum, the meaning becomes clear. Others render ‘once for so many peoples...the haughty lord of Asia.’

557. facit...] Virgil must surely in writing this have had before his mind the fate of Pompey.

559—566. The sight recalls to my mind my own deserted father, and I remember the danger of my own household. Looking round I find that all my comrades have disappeared.

559. tum primum] Hitherto he had felt the courage of despair; ‘but then first a horrible dread stood round about me.’ Observe how the ‘dread’ is spoken of not as an inward feeling but as a real external presence, cf. Ezekiel vii. 18 ‘horror shall cover them.’

561. aequaevum] ‘of like age’ with Anchises.

563. direpta domus] ‘my home plundered’: the picture of his house as already plundered presented itself to his imagination in his fear. It had not been actually plundered. domūs et: cf. 5. 521 n.

565. saltu] Cf. 323 n. Translate: ‘and with a bound have flung their bodies to the ground (i.e. from the roof) or have let them drop fainting into the flames.’

567—633. I chance to see Helen hiding at the entrance of the temple of Vesta, where she had taken refuge fearing the wrath both of the Trojans and the Greeks. A passionate desire came over me to slay her as I thought of her returning in queenly state to Sparta while my country lay in ashes. ‘Surely,’ I was saying to myself, ‘vengeance demands that I should kill even a woman,’ when suddenly my goddess mother revealed herself to me in all her heavenly beauty, and rebuked my wrath, reminding me of the hazardous position of my father, my wife, my son. ‘Not Helen’ she said ‘but heaven causes the fall of Troy: look, for I open thine eyes, and see where Neptune and Juno and
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Pallas, ay, and the great Father himself are busy with the work of destruction. Away! I will guide thee safe to thy home.' She vanished, and I looked and saw that it was even as she had said; I saw the awful forms of the destroying deities, I saw all Troy sink into the flames, and then I make my way homewards.

Lines 567—588 are found in very few good MSS., and are said by Servius to have been written by Virgil but omitted by Varius and Tucca, his literary executors, when editing the Aeneid after his death. It is an objection to them that a different account is given of Helen's action 6. 511-527, where she is described as guiding the Greeks, but in an unfinished and unrevised poem, in which incidents are borrowed from many sources, such discrepancies are natural. The question of style depends much on individual judgment, but Fox (quoted by Henry 2. 277) justly says, 'If the lines are spurious they are the happiest imitation of Virgil I ever saw.' Moreover in the speech of Venus 594 seems a clear reference to 575, and 601 to the description of Helen, and to be difficult of explanation if this passage be struck out.

567. iamque adeo] Virgil frequently places adeo thus second in a clause to strengthen the preceding word: here it emphasises the transition in the narrative, which is marked by iamque, as being an important one. Cf. 5. 268 iamque adeo donati omnes; 5. 864; 3. 203 tres adeo; 4. 96 n. nec me adeo; 4. 533 sic adeo insistit; 6. 498 vix adeo.

super separated by tmesis from eram.

570. erranti] As Aeneas only descends at 632 we must suppose him still on the roof: it is on the roof that he is 'wandering and casting his glance everywhere over all things' in vague uncertainty what to do, when he sees Helen.

571. illa sibi...praemetuens] The rare word praemetueo suggests two ideas, (1) fear of a thing, here of 'the hostile Trojans etc.', (2) a desire to take precautions against the evil anticipated (in which case it takes a dative of the person on whose behalf the 'cautious fear' is shown); cf. Caes. B. G. 7. 49 Caesar praemetueus suis.

Here it has both constructions, for sibi does not go with infestos but with praemetuens, its position being due to the Latin tendency to bring pronouns together—'She in cautious fear for herself, yes, fearing the hatred of the Trojans....'

573. Erinys] So Aeschylus calls Helen νυμφόκλαυτος Ἑρινύς (Ag. 749).
574. invisa] This word may either be (1) the participle of invideo—‘she was crouching a hateful being,’ or (2) from is and visus—‘she was crouching (so as to be) unseen.’ Virgil’s use of the word 601, 647=‘hateful’ is strongly in favour of the former meaning: moreover it is very harsh to describe her as ‘sitting unseen’ at the very moment she is discovered, whereas the description of her as ‘hateful’ naturally precedes the outburst of hate described in the next line.

575. exarsere...] ‘the fire kindled in my soul’; cf. Ps. xxxix. 3 ‘while I was musing the fire burned; then spake I with my tongue.’

ira: ‘angry longing’; hence the inf. ulcisci, cf. 10 n.

576 sceleratas poenas: 584 femina poena: 585 merentes (or merentis) poenas. Of these three phrases following so closely on one another, the second alone is clear, for femina poena is certainly ‘taking vengeance on a woman.’ Some say that similarly sceleratas p. can mean ‘vengeance on the guilty’ and that sumpisse merentes poenas can=s. poenas merentes ut sumantur, ‘to have exacted vengeance deserving to be exacted.’ Others maintain that ‘guilty vengeance’ cannot mean ‘vengeance on guilt’ but is=‘sacrilegious vengeance,’ i.e. on a suppliant at the altar, while in 585 they read merentis and render ‘vengeance on one who deserved it,’ cf. 229 merentem. It would seem that Virgil must have altered this passage on revision.

577. scilicet] ‘doubtless,’ ‘of course,’ marking strongly the indignant bitterness of the words which follow. The sentence is really affirmative in form, and its interrogative character is imparted to it by the tone in which it is uttered. Conington renders ‘So she is to see Sparta again in safety?’

579. coniugium] ‘wedlock’ and so ‘her husband,’ cf. 11. 270. patres=parentes: apparently only Tyndarus the father of Helen was alive, and she had only one daughter Hermione, but Virgil rhetorically exaggerates Helen’s happiness.

580. ministris] The captive Trojan women would become her ‘servants.’

581. occiderit] The Future Perfect is often used to describe an event which precedes an event described by the simple Future. Thus you say ego veniam cum tu discesseris; put as a question this becomes egone veniam cum tu discesseris?, and, if this sentence is broken up into two indignant contrasted clauses, it becomes egone veniam? tu discesseris? Translate ‘Shall it be for this (i.e. that this result might
follow) that Priam has fallen by the sword? Cf. 4. 590 itit... et inluserit? = 'shall he go after mocking?'

Wagner notices the balance of the three questions aspiciet? ibit? videbit? with the three questions occiderit? arserit? sudarit? and that they correspond to one another in inverse order; 3. 4 her home happy, my king murdered; 2. 5 she in triumph, Troy in flames; 1. 6 she safe at Sparta, the Dardau coast reeking with blood.

585. nefas] 'guilt,' put with great force for 'a guilty creature,' cf. Hor. Od. 1. 15. 21 Laertiaden, exitium tuae genti, where 'the son of Laertes, ruin to thy race' is much more forcible than 'ruinous to thy race' would be.

extinxisse laudabor: the word laudabor is here = cum laude dicar and so is followed by an infinitive.

586. animumque...] 'and it shall be my joy to have filled my soul with avenging fire (or 'fury') and to have satisfied the ashes of my kindred.'

Nettleship instead of flammae prints famam, and marks the passage as corrupt. He says that flammae is a late correction: it is however an excellent one, and rightly accepted by most editors, nor is there anything to object to in the passage. Explere is not elsewhere followed by a genitive, but verbs and adjectives expressing fulness are commonly so followed and 1. 215 we have implentur Bacchi. The expression 'avenging flame' is vigorous and perfectly clear (cf. 575 ignes), the ideas of 'fire' and 'fury' being closely akin, cf. Jeremiah xxii. 12 'lest my fury go out like fire,' Lam. ii. 4 'poured out fury like fire.' With satiasse it is clear that some such idea as 'with vengeance' is easily supplied: the dead are naturally thought of as hungering for vengeance and needing to be 'fed full' of it.

Doubtless the whole style of the passage is bold, but this is exactly what it ought to be: the 'wild and whirling words' (iactabam, cf. 1. 102 n.) mark the 'frenzy of his soul' (furitale mente).

588. ferebar] 'I was rushing (to slay her).'

590. refulsit] 'shone out': cf. 1. 402 n.

591. confessa deam] Not for confessa se deam esse, but deam is boldly put as the direct acc. after confessa—'acknowledging (i.e. revealing) the goddess.'

qualsque...: 'beauetous and stately as she ever appears to the dwellers in heaven': not merely superior beauty but superior size always characterises the ancient gods and heroes. Cf. 1. 752 n.; 5. 241 n.
595. aut quonam...? 'or whither pray hath departed thy care for me?' The next sentence immediately makes clear what 'care for me' means: if he cares for his mother, Aeneas must show some regard for his father.

596. priua] 'first,' i.e. before thinking of anything else. ubi: i.e. 'in what position' or 'plight.'

597. superet contumne] Oblique question dependent on aspicies; the direct question would be superatne contunx?, and the position of ne here seems purely for convenience.

599. ni...resistat...tulerint] The ordinary conditional sentence ni...resistat...ferant would = 'did not my care still keep preventing it, the flames would be destroying': the rarer form used here is = 'did not my care still keep preventing it, the flames would e’or now have destroyed.' The contrast is marked between the present of continuous effort and the perfect which marks the quick ruin which would at once follow any relaxation of that effort.

600. hauzerit] we should say 'devoured' here, though we talk of a sword 'drinking blood.'

601. tibi] Ethic Dative: 'Tis not, I tell thee,....

602. divom...] Note the force of the repeated divom: it is the emphasis which is placed on this word which makes the omission of 'but' before it possible. The old reading verum inclementia exhibits clearly by contrast the power of the text.

604. aspice is connected with 608 hic.... namque...: 'for all the cloud that now drawn over thy sight dulls thy mortal vision and with dank darkness surrounds thee—lo! I will remove it: do thou fear nought thy mother commands... .'

So IIiad 5. 127 Pallas opens the eyes of Diomedes 

άχλων δ’ αὐ τοι ἀπ’ ὀφθαλμῶν ἔλον, ἥ πριν ἐπήν,
δρέ’ εὖ γυνώσκοις ἡμέν θεὸν ἡδὲ καὶ ἄνδρα,

and cf. 2 Kings vi. 17 'And the Lord opened the eyes of the young man; and he saw, and behold the mountain was full of chariots of fire....'

609. mixtoque...] 'and the smoke rolling in billows mingled with dust'; the dust is from the falling houses.

610. Neptunus...] As being 'the Earth-Shaker.'

612. saevissima] As being the bitterest enemy of Troy.

613. prima] 'leading the onset' or 'in the van': the force of the word is made clear by what follows: she is leading the
way while she 'summons her confederate host' to follow her. Conington with less force explains 'at the entrance of the gate.'

616. nimbo effulgens et Gorgone saeva] Two explanations seem equally possible:

(1) With Wagner to take saeva as nom. and nimbo of the dark cloud which usually veils the deities from sight (cf. 12. 416 Venus obscurō faciem circumdata nimbo), and from which now Pallas is seen 'shining forth and terrible with the Gorgon' (cf. 6. 825 sævumque securi Torquatum).

(2) With Conington to take saeva as abl. and compare II. 18. 203 and 15. 308 where Apollo appears εἰμένοις ὄμοιν νεφέλην, Ἕχε δ' ἀγίδα θοῖρον, and explain nimbo et Gorgone saeva of the aegis with which Pallas is regularly represented, and which is described at length II. 5. 738-742 as a shield (or breast-plate) 'girt round with terror' and having the Gorgon's head in the centre—'flashing forth with her storm-cloud and grim Gorgon.' The objection to this is that nimbus is usually a dark cloud, but on the other hand the idea here may be to suggest the moment when the lightning 'flashes forth from the storm-cloud.'

Kennedy with one MS. reads limbo 'the border of her robe,' referring to the well-known πτερας.

617. ipse Pater...] Note the skill with which the poet abstains from any attempt to point out or portray the figure of 'the Father himself.'

619. eripe fugam] 'quickly secure flight.' His chance of flight was doubtful unless he quickly 'snatched it out' of the hazards which environed him.

622. inimica] Predicate, while magna is an attribute: 'the mighty powers of the gods appear fighting against Troy.'

624. tum vero omne...] Omne is emphatic: the flames have gradually been making head, but at that supreme moment Aeneas seems to see 'all Ilium sinking into the flames and Neptune-reared Troy overturned from its foundations.' The poet for the sake of vivid effect represents the destruction as culminating in one universal crash, and proceeds to emphasise the idea by his simile of a tree which is long attacked, then quivers and rocks, and at last sinks crashing to the ground.

625. Neptunia] Cf. 3. 3 n.

626. ac veluti...cum] 'even as...when,' cf. 4. 402; 6. 707, and see 4. 441 n. 'Particulae serviunt comparationi qua praegressa illustrantur,' Wagner.

'Even as some ancient ash on a mountain summit, which
hacked with steel and hard-plied axes the woodmen strive eagerly to uproot; it ever threatens (to fall)....

630. vulneribus...] 'until little by little o'er mastered by the blows it has given one last deep groan and, torn from its native ridge, come crashing down.' The tree, it will be observed, is uprooted, not cut down. Conington and others take inquit with traxit ruinam ('fallen in ruined length along the ridge'), but avulsus must go with inquitis, for the tree must be 'torn away' from something, and Conington's supposition that the 'tree is torn away from the stump with ropes' is purely gratuitous and also neglects eruere. For trahere ruinam see 465 n.

632. deo] Indefinitely for dea; 'with a deity for guide.'

633. expedior] 'I make my way.'

633—670. When I reach home Anchises refuses to be removed: 'I have already lived too long,' he cries, 'bid me the last farewell and leave me here to die.' He resists all our entreaties, and I, resolved not to fly without him, and maddened at the thought of seeing him and my wife and child butchered by Pyrrhus before my eyes, prepare to rush again to battle and sell my life as dearly as I may.

634. ubi perventum] sc. est mihi, 'when I reached,' cf. 6. 45 n.

635. tollere] Cf. 707, 708.

638. integer aevi sanguis] It would be natural to explain aevi as the Greek gen. after negative adjectives = χρόνον ἔθυτον 'untouched by time,' but cf. 5. 73 aevi maturus 'ripe in regard to time'; Hor. Od. 1. 22. 1 integer vitae 'holy in regard to life'; Cat. 12. 9 leporum disertus; Tac. Ann. 14. 40 spenndus morum, which show that it is a gen. of respect—'blood (i.e. vigour) untouched as regards age,' 'youthful vigour still unmarred.

641. me] Emphatic by position and so marking the contrast, = 'but me.' ducere vitam: 'lengthen (my thread of) life,' cf. 3. 315: a metaphor from spinning; each man 'draws out' the thread of his existence until at the appointed hour

'Comes the blind Fury with the abhorred shears
And slits the thin-spun life.'—Milton, Lycidas 75.

642. satis...] 'enough and more than enough (is it) that I have seen one sack': the reference is to the sack of the city by Hercules whom Laomedon had defrauded. Cf. 3. 476 n.

643. captae superavimus urbi] Superare is used here exactly as superesse with the dat. = 'survive.'
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**capta urbe:** 'the capture of the city.' Latin idiom has a considerable dislike to verbal nouns and, where we use such a noun followed by a genitive, it often employs a noun and past part. in agreement, cf. 413 *crepta virgo* 'the carrying off of the maiden'; 1. 515 *res incognita* 'ignorance of the facts'; 5. 665 *incensas perfert naves* 'the burning of the ships'; Hor. Od. 2. 4. 10 *adempunt Hec tor* 'the loss of Hector,' and the phrases *ab urbe condita, ante Christum natum.*

644. *sic o sic...*] 'thus lying, yea thus, bid my body farewell and depart.' He urges them to regard him, not as a frail old man lying stretched upon a bed, but as already a corpse laid out (*positum*) upon the bier: *adfati* refers to the last 'greeting and farewell' *Have Vale* addressed to the dead at the close of a funeral, cf. 6. 281 n.

645. *ipse manu*] must mean 'with my own hand' (cf. 4. 344 n.), and Heyne's note '*manu: non mea sed hostis,' which Conington dubiously approves, is impossible. The words do not however describe suicide, but his intention to act as Priam had done and court death by attacking the foe: when the old man takes his sword into his hand it is not to slay but to be slain. The next words explain what he means: the foe will ruthlessly slay him for the sake of his armour.

Those who speak of the foe 'killing him for pity' miss the point of *miserentur hostis:* the words of Anchises are uttered in bitterness of soul: the foeman's pity is no pity and will consist in pitilessly slaying him: of course the death thus inflicted will be really pity, for it will relieve him from the burden of life, but it will not be inflicted in pity.

646. *faciles tactura sepulchri*] Again remark the exceeding bitterness and despair: the 'loss of sepulture' is throughout antiquity regarded as almost the greatest loss which can befall a man: when Anchises speaks of it as 'a light thing,' his words are intended to startle us by their utter hopelessness (*summa omnium rerum desperatio*, Wagner).

647. *annos demoror*] The advancing years have long since claimed him as their victim: by living he 'delays them,' 'balks their eagerness.' Cf. Hor. Od. 3. 27. 50 *inpudens Orcum moror.*

649. *fulminis...*] 'breathed upon me with the blast of his thunderbolt and smote me with his lightning.' He is said to have been so punished for boasting of the love of Venus.

651. *effusi lacrimis*] sc. *sumus,* 'were poured forth in tears': a very strong expression, as though they wholly melted
into tears. ne vellet is oblique petition dependent on the idea of entreaty contained in the preceding words.

653. fatoque...] 'and seek to add fresh weight to our heavy destiny': fate was pressing hardly (urgueri) enough on them without this fresh burden. Servius compares the phrases currentem incitare, praecipitatem impellere.

654. inceptoque...] Sidgwick gives 'unmoved in place and purpose': his unchanged attitude is the outward sign of his unchanged resolution.

656. quae iam...] 'what chance (of safety) was offered now?'

658. sperasti?] 'didst thou dream?': for spero with present inf. = 'expect' cf. 4. 292 n.

tantumque...: 'and did such impiety fall from a father's lips?'; patrio is emphatic and marks the nature of the impiety, which consisted in urging a son to quit his father.

660. sedet hoc animo] 'this (purpose) is firm seated in thy soul': for sedet used to express fixity of purpose cf. 4. 15; 5. 418. It is exactly = stat 750 n.

661. isti] 'that of thine,' 'that which thou seekest': this scornful use of iste is very common in arguing with an opponent. patet ianua is used metaphorically, cf. 2 Cor. ii. 12 'a door was opened unto me of the Lord.'

662. muito de sanguine] '(fresh) from all the blood.'

663. qui obstrucat] 'he who butcher': the present is not merely more vivid than the past here (cf. 274 n.) but suggests that his butcher work is still unfinished.

664. hoc erat..., quod me...eripis, ut...cernam?] The phrase quod me eripis is lit. 'as to the fact of thy saving me,' whereas thou savest me'; it is here used as equivalent to a simple noun 'thy saving of me' and is the nom. to erat, the sentence being 'thy saving me...was (i.e. meant) this!' The meaning of hoc is explained by the clause ut...cernam. Translate: 'For this then thou art bringing me safe through sword and fire, that I may behold....'

Erat is used (like ἦν ἀπα) to imply that this was all along the design of Venus, though it is only now that Aeneas discovers it to be so. Conington strangely remarks on ut cernam following erat as a 'confusion of tenses': there is no confusion, for hoc erat really means 'this is, I now see, the object of thy saving me, namely that I may behold.' For the idiom cf. 7. 128 haec erat illa fines 'this then is the hunger foretold long ago.'
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668. arma...arma] The repetition is dramatic, cf. Rich. III. act 5. sc. 4 ‘a horse! a horse! my kingdom for a horse!’; Hor. Od. 1. 35. 15 ad arma...ad arma.

669. sinite revisam] ‘permit me to seek again’; for the omission of ut in the dependent clause of Petito obliqua cf. the common phrases fac abeas; velim facias; licet venias, and also Ter. And. 5. 3. 30 sine te hoc exorem; Livy 33. 45 permissum est ipsi faceret. instaurata is used proleptically—he will ‘renew’ the battle by reseeking it.


671—678. I am putting on my armour when my wife begs me either to take her and my son to die with me or to stay and guard them.

671. clipeoque...] ‘and was passing my left arm into (the handle of) my shield, fitting it on’: the arm was passed through a strap or handle in the centre of the shield inside.

673. complexa pedes] Usually the suppliant clasps the knees, the substitution of the feet here marks her as at once deprecat ing and hindering his departure.

674. patr] Emphatic; not ‘to me’ but ‘to his father,’ because it is to the paternal affection of Aeneas that she appeals by her act.

675. si periturus...] ‘if to die thou art going forth, us too take thou to all things at thy side.’ Tecum is emphatic by position, and in omnia is ‘to death or aught that may befall.’

676. expertus] ‘having (already) tried them,’ i.e. arms.

678. et coniunx...] ‘and (to whom) am I, once called thy wife, being abandoned?’ Creusa says ‘once called thy wife’ because Aeneas was about to leave her, and the meaning of coniugium is union between man and wife ‘till death them do part.’

679—691. Now a marvel occurred: a tongue of fire was seen to play harmlessly around the head of Iulus. We were terrified, but Anchises joyfully prayed the gods to confirm the happy omen.

681. manus inter...] Creusa is on her knees holding up Iulus to Aeneas and, as he holds out his hands to receive him, the boy is ‘between the hands and faces of his sad parents.’ Virgil wishes to depict the exact position of the group.

682. ecce...] ‘Lo! a flickering point of flame seemed....’ Apex is strictly used of the point in which the cap of a Flamen
ended (something like the spike on the top of a modern helmet), but it is here used for a sort of 'tongue (cf. lambe) of fire.' The sign was held to portend the presence and favour of deity, cf. Ov. Fast. 6. 635, and see Acts ii. 3.

The explanations of apex as a 'tuft' or 'lock of his hair,' or 'a pointed cap' worn by the boy, seem unnatural.

683. tactu innoxia] might be 'harmless to be touched'; cf. 680 dictu mirabile, but seems more fittingly to be 'harmless with its touch': the flame touches the hair but does not burn it.

molles: some MSS. have moli, but the great majority have mollis (= molles).

684. pasci] 'pasture,' Conington. The word does not so much express 'feeding,' for the flame consumes nothing, as gentle peaceful movement as of sheep when feeding.

685. nos pavidi...] 'we in startled fear make trembling haste': trepido exactly describes nervous haste combining as it does the two ideas of trembling and eagerness, cf. Hor. Od. 2. 3. 11 oblique laborat | lympba fugax trepidare vivo.

For the infinitives cf. 98 n.

690. aspice nos—hoc tantum—et...] 'regard us—this my only prayer—and....' Wagner's punctuation is less simple but very tempting—aspice nos hoc tantum, et...: he explains hoc tantum as a cognate acc. after aspice, 'this only (regard) regard us,' 'in this one thing have regard to us,' τοῦτο μὴν ήμᾶς ἐπιθελεψον.

691. deinade] This word emphasises the idea that there is a natural sequence, first due reverence from man and then due reward from Heaven. 'If we deserve it by our reverence (i.e. if we have first done our part) do thou thereafter grant us aid.'

omina firma: i.e. confirm the first omen by a second, and thus show that the first sign was not an accidental event but the sure indication of thy will.

692—725. Immediately he had ended his prayer we heard thunder on the left hand and saw a shooting star. My father at once accepts the augury and declares his readiness to go with us. I take him on my shoulders and lead Iulus by the hand, while Cersus follows at a distance, and I name a lonely temple of Ceres outside the walls to my attendants as our rendezvous.

693. intonuit laeum] Thunder on the left was a good omen in Roman augury: laeum is cognate acc. after intonuit. 'it thundered (a thundering) on the left,' cf. 8. 50 u.; 9. 630
694. facem...luce] lit. 'trailing a torch accompanied with such light'; Conington well renders 'with a torch-like train and a blaze of light.'

697. signantemque vias] 'and marking its path (in heaven)'; the words are to be joined with clarum; it is by a 'brightness' that it 'marks its path.'

tum: i.e. after its departure: the path (limes) it had taken edem, even after it had disappeared, like a glistening furrow ulcus) which had been ploughed in the sky.

699. se tollit ad auras] Hitherto he had been seated 54) and almost prostrate on a couch (644); at the first omen 'lifted his eyes and hands to heaven' (687), but now 'he sees himself erect to heaven,' his attitude being not only the dignitary attitude of prayer, but also expressive of his readiness to depart.

The change in his conduct is strongly emphasised by hic vero hereupon indeed,' 'then truly,' and it is only misplaced genuity which has suggested that vero vicitus go together.

701. nulla mora] Not 'there is no time for delay,' but there is no delay on my part,' as the next words show. The omptness of his obedience is strongly marked by the present prius ('I follow,' not sequar 'I will follow'), and by the still more vigorous adsum 'Here am I.' Alter the line to sequar et, ca ducitis, ibo and its force appears by contrast. Adsum is the word used by any one who is asked for, e.g. a servant, andplies that he is 'Here.'

Editors who place a full stop after adsum mar the sense, which clearly is that Anchises is obeying the guidance of the ds.

702. domum] 'house' in the sense of 'race': the fiery eagle had marked his 'grandchild' and by implication his descendants as under divine protection.

703. vestroque in numine Troia est] Clearly these words do not refer to the actual city of Troy, which was deserted by the gods and all but destroyed. The phrase is highly rhetorical and dramatic: as he utters it the speaker's gaze rests on the son and grandson who are now in themselves Troy, and starting in obedience to a 'divine augury' (cf. vestrum augurium) and 'relying on divine will' to found the second Troy.

For in numine cf. Soph. O. C. 1443 ταῦτα δ' ἐν τῷ δαίμονι, T. 314 ἐν σοι γάρ ἐσμεν.
705. clarior] Not with auditur, for can clarior ignis auditur mean ‘the fire is heard more clearly’? Surely, when applied to ignis, clarus must mean ‘bright (to sight).’ Rend ‘and now we hear the flames that burn ever brighter through the town’: the emphasis is on auditur; you only hear a fire when it is very near.

706. aedus incendia volvunt] ‘the conflagration rolls: fiery flood.’

707. inponere] ‘place thyself on,’ cf. 383 n.

709. quo res cumque cadent] ‘howe’er (lit. whithersoever) things shall fall’: the metaphor in cado is from dice, cf. the common use of πίστω.

711. longe] Virgil puts in this word to prepare us for the account of Creusa’s loss in 735; we must suppose that the object of Creusa’s following ‘at a distance’ is to avoid attracting attention to the party by their numbers.

712. quae dicam] A substantival clause forming the direct object of advertite; dicam is future indicative—‘what I shall say,’ ‘my words.’

animis advertite vestris: advertere is usually active, and the phrase animum advertere ‘to turn the attention to’ followed by the dat. or ad with acc. is common, or the two words may be blended into one animaadvertere and followed by a simple accusative: here however advertite is used intransitively ‘turn towards (i.e. regard) my words with your minds.’

713. est urbe egressis] lit. ‘there is to you having quitted the city’; ‘as you quit the city there is....’

714. desertae Ceres] ‘of lonely Ceres’: temples of Ceres were usually built outside the walls in unfrequented spots; see Henry 2. 333.

715. religionem...] Trees of venerable antiquity are naturally regarded with a certain ‘religious awe’; see Stanley’s description of ‘the oak of Mamre,’ ‘the oak of Bethel,’ etc. (Sinai and Palestine, Index, s.v. Oaks) which he describes as ‘invested with a kind of religious sanctity.’

716. ex diverso] ‘from different directions.’

718. me...] ‘for me, who am come fresh from all you war and carnage, ‘tis sacrilege to touch them, until...’: digressum e caede recente is literally ‘coming from fresh bloodshed,’ but ‘coming fresh from bloodshed’ gives the true emphasis in English.

719. flumine vivo] i.e. a running stream. Cf. The Teaching
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the Twelve Apostles c. 7, where it is enjoined that baptism
all take place ἐν ὀδαρί ἵνα λαμβάνονται ‘in running water.’

721. latoō umeros] Acc. after insternor used in a middle
use, ‘I cover my broad shoulders,’ cf. 388 n. latoō umeros
the common Homeric εὐφρατεῖ μεγαλος, but the adjective also
suggests that they afforded a roomy seat. Cf. Tennyson, The
song of Arthur, ‘Make broad thy shoulders to receive my
right.’ subjecta: ‘stooping,’ so as to be ready to receive
ichises.

723. dextrae se implicuit] ‘entwined his hand in mine.’

725—751. We make our way through the darkness, and
ry sound startles me in my anxious fear for those I guard.
s as I come near to the gate we seem to hear footsteps, and my
her warns me that he sees the gleam of arms. A sudden
situation deprives me of my judgment and I quit the path, and
is only on reaching the temple of Ceres that we discover Creusa
be missing. In a frenzy of anxiety I make my way back into
town to search for her.

725. per opaca locorum] Cf. 332 n. They pick those
sts that are ‘in shadow’ and not illuminated by the flames.

727. adverso...] ‘the Greeks massed in opposing ranks’: ex
used, like ex in Greek, in a pregnant sense; the Greeks
re not merely massed in opposing ranks, but hurling weapons
those ranks.

729. suspensum] A pictorial word representing the atti-
de of a man advancing cautiously, and who ‘hangs hesitating’
ere each step. The idea of ‘anxiety’ is also suggested, cf.
372 n.

731. evasisse viam] ‘to have passed the road in safety’:
m is the direct acc. after evasisse, and evadere is used in two
ses, partly (1) = ‘to come to the end of,’ partly (2) =
cape, the road being regarded as something perilous.
cum creber...: ‘when thick upon my ear seemed to come
tramp of feet.’

735. hic mihi...] ‘here in my alarm some unfriendly
ver—I know not what—perplexed and robbed me of my
s.’ Nescio quod numen is inadequately rendered ‘some
ver’: Aeneas cannot explain what it was which drove him
ct as he did; he can only describe it as ‘some mysterious
ver’; ‘some power he knows not what.’

male amicum: i.e. unfriendly. When male qualifies an
which has a good sense, it negatives that good sense, cf.
male fida = infida; 4. 8 male sana; when however it qualifies
an adj. which has a bad sense, it intensifies the bad sense, cf. Hor. Od. 1. 17. 25 male dispari ‘very ill-matched’; Sat. 1. 3. 31 male laxus calceus ‘abominably loose.’

736. avia cursu sequor] ‘I hurriedly pursue a pathless course’; cursu lit. ‘at a run,’ see 323 n.

737. regione] ‘direction,’ the original meaning of the word, which is from rego ‘I direct,’ cf. Liv. 21. 31 recta regione iter instituit.

738. neu!...incertum] The disjointed sentences mark vividly the tumult of his feelings. ‘Alas! poor wretch my wife—torn from me by fate did Creusa halt?—or did she wander from the path or sit down weary?—I know not.’

Misero is an ethic dative, and seu makes resedit an alternative to erravit (as Kennedy rightly notes), the second question being a double one, ‘did she (either) wander...or sit down?’

Editors agree in placing a comma after substitit and a comma after resedit, thus making only one sentence, incertum (es) being the principal sentence and fato...substitit and erravit...resedit dependent clauses in oblique interrogation. With this punctuation however it is quite impossible to explain the use of the indicatives substitit etc. instead of the subjunctive, and an instead of ne would be required in the second clause.

741. nec...] She was lost, but he never cast a glance or a thought behind him: this is expressed by saying ‘I neither looked back for her lost or cast a thought behind me.’

742. tumulum] The temple would stand on ‘a mound;’ antiquae refers rather to the temple than to the goddess, cf. 713.

743. hic demum] ‘here and here only,’ ‘here and not before’: 6. 154 n.

744. sefellit] She was missing and so ‘deceived her companions’: a person deceives his companions who gives them the slip and is absent when supposed to be present.

745. deorumque] For the hypermetric line cf. 4. 558 n.

750. stat] ‘I am resolved’; ‘my purpose is fixed,’ cf. 660 n.

751. capit] ‘my life.’

752—795. First I return to my home but find it in flames: then I make for the palace of Priam and the citadel, where I find the Greeks guarding the spoil in the sanctuary of Juno. Recklessly I cry aloud repeating Creusa’s name, and am rushing wildly on, when suddenly her ghostly form appears and bids me cease my vain search and press on my journey to that far land
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where a happier fate at last awaits me; ‘fear not for me’ she said, ‘I shall not become a captive, for the mighty Mother of the gods commands me to abide here in her service.’ Thrice I attempted to embrace her, but her figure eluded my grasp and disappeared. Then I return to my comrades.

754. lumine lustro] ‘scan with my eyes.’

755. animos] This word in the plural is usually = ‘spirit,’ ‘courage’ (cf. 451, 799), but here is merely = ‘heart.’ There is good authority for animo, and it is impossible to say whether animosimul or animossimul is original.

756. si forte...] ‘if haply—if haply—she had returned home’; his thought is put in oratio obliqua: he would say ‘I will go to my house if haply she shall have returned thither’: this becomes ‘I returned (refero is historic present) to my house if haply she had...’, cf. 94 n. si forte ‘if haply’ is frequently used as here = ‘in the hope that possibly’: the repetition of the words indicates that he dwells fondly on the hope and at the same time feels that it is only a poor one.

765. auro solidi] ‘solid with gold,’ i.e. of solid gold.

768. voces lactare] ‘to fling cries’; cf. 1. 102 n.

770. ingemins] ‘redoubling,’ ‘repeating’ the name ‘Creusa.’

771. tectis furenti] ‘rushing madly among the houses’; for construction of tectis cf. 528 n.

773. nota maior imago] Like the gods (cf. 591 n.) the dead are of more than human size, cf. Juv. 13. 221; Ovid, Fast. 2. 503 pulcher et humano maior, of Romulus appearing after death.

774. stetérunt] Note the quantity; 3. 48; 679 constiterunt; Ecl. 4. 61 tuiterunt. Lucretius shortens this syllable frequently, cf. Munro, Lucr. 1. 406.

777. non...sine numine] Litotes: ‘not without the will’ is = ‘most certainly by the will.’ Cf. 5. 56 n.

779. fas aut ille...] Fas is here almost = fata (cf. 6. 436 fas obstat) and describes that immutable ‘law’ which even the gods obey, and of which the decrees of Jupiter are the utterance.

ille seems applied to Jupiter almost as a title (see Con. here and 7. 110), cf. Plaut. Most. 2. 1. 51 ita ille faxit Iuppiter, and it might be explained as deictic, the speaker pointing upward to the sky. In 7. 110 however sic Iuppiter ille monebat it occurs in ordinary narrative, and this seems to
show that the use of the word, though originally deictic, had become conventional.

780. exsilia...et aequor arandum] Arandum goes strictly with aequor and loosely with exsilia as conveying the general meaning of 'passing over' or 'through'—'long years of exile (must thou traverse), and vast expanse of sea must thou plough.'

781. Lydius] Because the Etruscans were supposed to have originally come from Lydia (Herod. 1. 94) and the Tiber is regularly called 'Tuscan' (Tuscum Tiberim G. 1. 499) as flowing along the border of Etruria.

782. arva inter opima virum] 'amid rich ploughlands of (sturdy) husbandmen.' Each word is carefully chosen by a poet who loved the soil of his country and saw in the restoration of its old homesteads carefully tilled by sturdy yeomen the great hope of renewed national greatness: arva from arvus is strictly used for fields carefully cultivated by the plough as opposed to great tracts of land only used for pasture; opima indicates that they were kept in prime condition, fat and fertile; virum suggests the old yeomen farmers, each owning his own farm (as opposed to the slave-gangs on great estates), who once had formed the backbone of the Roman armies. Virum goes with arva = 'lands worked by husbandmen,' and the phrase recalls the Homeric ἐργα διόπων. To take opima virum 'rich in men' (cf. dives opum 22) is less natural, see Henry, who in forty instances quoted in Forcellini finds opimus used thirty-eight times absolutely and twice with abl.

Ieni agmine is from Ennius A. 177 quod per amoenam urbem leni fluuit agmine flumen.

783. res regnum regia] Notice the rhetorical alliteration: 'riches, royalty and a royal bride.'

784. parta tibl] 'is won for thee': prophecy sees and describes the future as already present.

lacrimas Creusae: 'tears for Creusa,' lit. 'of Creusa,' i.e. which the loss of Creusa causes, cf. 413 n.

786. servitum ibo] 'shall go to be a slave,' cf. Hor. Od. 1. 2. 15 ire deiectum 'advance to overthrow.'

788. sed me...] The 'great Mother of the gods' is Cybele, who was specially worshipped at Pessinus in Phrygia, but also on Mount Ida and was therefore favourable to the Trojans. She is often identified with the Earth 'the great mother of all things.' Virgil purposely uses ambiguous words here in describing what becomes of Creusa.
NOTES

792. Cf. Od. 11. 206, of Ulysses and his mother’s shade,
   ΤΡΙΣ ΜΕΝ ἘΦΩΡΜΗΘΗΝ, ΕΛΕΕΩΝ ΤΕ ΜΕ ΘΥΜΩΙ ΔΥΝΩΓΕΙ,
   ΤΡΙΣ ΔΕ ΜΟΙ ΕΚ ΧΕΙΡΩΝ ΣΚΗΣ ΕΙΚΕΛΟΝ ᾍ ΚΑΙ ΒΝΕΙΡΩ
   ἘΣΤΑΤΟ.

Wordsworth’s Laodamia,
   ‘Forth sprang the impassioned Queen her Lord to clasp;
   Again that consummation she essayed;
   But unsubstantial Form eludes her grasp
   As often as that eager grasp was made.’

collo dare bracchia circum] An elegant variation of the
ordinary circumdare bracchia collo; clearly collo dare are to be
taken together and circum is adverbial.

794. volucris somno] Sidgwick explains as = ‘winged
sleep,’ but surely the ghostly form of Creusa, which flies
away, is compared, not to ‘sleep,’ but to a form seen in
sleep, ‘a vision of the night”; cf. Job xx. 8 ‘He shall fly
away as a dream and shall not be found; yea, he shall be
chased away as a vision of the night.’

796—804. I find my comrades joined by a miserable throng
of other fugitives, who are eager to follow me to any land.
The dawn was just breaking and as there was no hope left of
doing any good by remaining, I proceed with my father to the
mountains.

798. exilio] ‘for exile,’ Dat. of Purpose, cf. 1. 22 venturum
excidio ‘will come for a destruction.’

799. animis opibusque parati] ‘ready with heart and
wealth’; they had made up their minds to follow him and
also made preparations for doing so by collecting such
treasures as they could. Some word like ire must be mentally
supplied after parati.

800. deducere] A technical word for conducting a colony:
lit. ‘to lead down,’’ i.e. from the mother-city to the place
chosen. ‘velim = ὀλυπερ ἀν βουλωμαι.’ Howson.

803. opis] i.e. of affording help: Troy was irretrievably
lost.
BOOK III

1—12. *We build a fleet in the harbour of Antandros and sail at the first commencement of summer.*

1. *res Asiae*] 'the fortunes of Asia': Troy is regarded as holding the sovereignty of Asia, i.e. of that part of Asia Minor which lies along the coast of the Aegean (cf. 2. 557 where Priam is called *regnatorem Asiae*). The phrase is a stately one and the intention is to afford a strong contrast between the former greatness of Troy and its present fall, cf. below *superbum Ilium* and *Neptunia Troia*.

2. *innocentiam*] 'guiltless': Paris alone had sinned, but the innocent suffered with the guilty.

*visum superius*: 'it was the pleasure of heaven'; this use of *visum=εὐδοξεῖ* is common, cf. 2. 428 *dis aliter visum*; Hor. Od. 1. 33. 10 *sic visum Veneri.*

3. *humo*] 'from the ground': the city had been burnt to the ground, and long afterwards the smoke continues to rise from the ground. Virgil rhetorically speaks of the ashes as still smoking when Aeneas sets sail, for this must be the force of the change from the past *cecidit* to the present *fumant.*

*Neptunia*: 'Neptune-built.' Having been reared by a god the city might have been thought indestructible. It was not so, however, for the story was that Laomedon, having induced Neptune and Apollo to build the walls of Troy, cheated them of their promised reward and so brought upon it their everlasting hatred (cf. Hor. Od. 3. 3. 21 *destituit deos | mercede pacta Laomedon*), cf. 248 n.

4. *diversa exsilia*] The words can only mean 'places of exile lying far apart,' cf. 1. 376 *diversa per aequora* and commonly *diversi loci*: so we might speak of 'banishment to the ends of the earth.' The phrase, like *desertas terras* and *7 incerti quo fata ferant,* must not be examined in the light of what actually befell the fugitives or of Creusa's definite and cheering
2. 781, with which it is inconsistent, but is intended to emphasise the doubt and despondency with which Troy for ever explain of ‘exile in a distant land i.e. Italy’; giving sense to diversus and neglecting the plural exsilia. Virgil, if he were thinking of Italy, could not use the words desertas terras (cf. 2. 783), and the on of Servius ‘desertas a Dardano’ is absurd.

erere...agimur: for the infinitive cf. 1. 527 n.

[uriosis divom] no doubt with especial reference to the augury’ described 2. 679-704, when a mysterious tongue as seen to play round the head of Iulus, and was by thunder on the left hand and a shooting star.

tandro] ‘Cf. Thuc. 4. 52 "Ἀντάνδρον...ναῦς γάρ εὐπορία
ai autóthev ἔξων ὑπαρχόντων καὶ τῆς "Ἰδης ἐπικειμένης."

dae Idae: the epithet is added for the sake of ornamental also because the poet is shortly about to refer to the fa, see 105. The historic Phrygia did not include the it was in the interior S.E. of it; the Roman writers constantly use Phrygius = ‘Trojan.’

ur: ‘we build.’ This word is a favourite with doing or making anything that needs effort, cf. 1. 424 arcem, 563 n.; 4. 233, 309 n.; G. 1. 494 terram molitus laboriously ploughing.

[ fata...] ‘whither fate leads, where rest is granted present is not used for the future: their fate is f as already determined, although they do not know till prove to be.

[ prima...et...cum (10)] ‘scarce had earliest summer i Anchises was advising...when I leave.’ Other editors make the apodosis begin at et pater, rendering had summer begun when Anchises began to urge...and so...’ There is not much to choose between the two cf. 2. 172 n.

[e fatis velae] an elegant variation of the common ere ventis velae, intended to emphasise their complete ce on destiny.

[ Troia fuit] ‘where Troy was’: for fuit cf. 2. 325 n. e pathos and rhetorical power of these simple words iphatically last.

[ natibus et magnis dis] The peculiar ending of the imitation of a line of Ennius dono ducite doque
verolintibu' cum magnis dis: Virgil introduces it here that the archaic sound of the line may give a sense of stateliness and solemnity to the words, cf. 375; 1. 65.

As in a house the Penates are the gods who specially protect that house, so the Penates of a city are the national gods who specially protect that city. On the preservation of the Trojan Penates the preservation of the Trojan race depended and the hope of a new Troy. Some think that they are here to be identified with the di magni, others think not, but that the di magni are images of the 'greater gods' (di maiores), such as Jupiter, Juno, etc. It is impossible to decide, and probably Virgil was himself not displeased with the ambiguity of the phrase, which derives a certain awe from its obscurity. In 148 effigies sacræ divm Phrygiique Penates there is much the same doubt as to whether the 'images of the gods' and the 'Penates' are the same or different: in 2. 296 Hector tells Aeneas that 'Troy entrusts to him her Penates,' and then brings him an image of Vesta.

13—18. We land in Thrace and I begin to found a town and name it after myself.

13. procul] 'at a little distance,' 'close by': Thrace is only separated from the Troad by the Hellespont. Procul often implies no great interval but merely distinct separation, cf. 5. 775; 6. 10, 651; Ecl. 6. 16 sertà procul, tantum capili delapsa, iacebant; G. 4. 424.

Mavortia: so in Homer, Il. 13. 301 Ares comes 'from Thrace' to battle, and Od. 8. 361 returns to it as his home.


regnata Lycurgo: 'ruled over by Lycurgus.' Regnare 'to reign,' being an intransitive verb, ought not to have a passive, but for convenience sake (and probably to avoid the ambiguous part. of rego—rectus) the past part. is allowed to be used passively. Cf. 6. 794 regnata Saturno; Hor. Od. 2. 6. 11 regnata Phalantho; 3. 29. 27 regnata Cyro. Other intransitive verbs thus allowed a pass. part. are 690 errata; 4. 609 utulata. Lycurgo: dat. of agent common after past part., cf. 1. 326 n.

15. hospitium...] 'a land where Trojans were welcome of old and the gods allied.'

Hospitium may mean either (1) 'the relation of host to guest,' 'hospitality,' or (2) 'the place where such hospitality is shown,' and the second sense is perhaps prominent here,
where the word is in apposition with terra, cf. 61. At the same time the sense of 'alliance' is very strong in the word, for the relationship between states denoted by the words hospitium and ξενλα or προξενλα was a distinctly formal one and unless solemnly broken off continued from generation to generation (see Dict. Ant. s.v. Hospitium). As, when hospitium existed between individuals, the household gods would be supposed to participate in it, so, when it existed between states, the national gods would become allies (socii).

16. dum fortuna fuit] 'while fortune stayed'; cf. 1. 268 dum res stetit Ilia. Conington prints Fortuna, thus personifying the 'Fortune of Troy,' who is described as deserting the city after its fall: so too 53.

17. fatis ingressus iniquis] 'entering on the task in an evil hour'; lit. 'fate being cruel.'

18. Aeneadas] 'men of Aeneas.' There was a city called Aenus (Alvós) at the mouth of the Hebrus and another called Anea (Ἀενα) in Chalcidice on the Thermaic gulf, and Virgil probably wishes to connect one of them with the wanderings of Aeneas. Some here think that the town itself was called Aeneadææ, but surely no town was ever called by a plural patronymic, while the inhabitants of a town called Aenea or Aeneas might have the name Aeneadæ 'devised' (cf. fingo) for them.

19—48. As I was offering sacrifices at the foundation of the town, I happened to endeavour to pluck some myrtle boughs from a mound close by in order to deck the altars. Then a horrible prodigy occurs: from the roots of the first myrtle that I tear up fall drops of gore: in terror I pluck another, and from it too there drops gore. After praying to heaven I make a third trial, when a voice comes from the mound entreating me to desist, for that the blood was the blood of Polydorus and that each branch was one of the spears with which he had been murdered and which had grown up in his body. The tale struck me dumb with terror.

19. Dionaeæ matri] 'to my mother, Dione's daughter,' i.e. to Venus.

20. auspiciousibus] In apposition with matri and divis: he was offering sacrifices to his mother and the gods 'as protectors of his task,' i.e. in hope that by his sacrifices he would induce them to become protectors of his task: auspiciousibus is used proleptically.

Before commencing any important work the Romans were accustomed to 'take the auspices'; the magistrate, general, or chief man who took them was the auspex, and his endeavour...
was to obtain some omen of divine approval; if he was successful in this the work was said to be done ‘under his auspices,’ and hence *auspex* obtains the secondary sense of ‘leader,’ ‘protector,’ ‘guardian.’ Here the gods are asked to become *auspices* in order that (1) they might send some favourable omen and (2) so signify their acceptance of the guardianship of the new city.

*nitentem*: ‘of glossy white’; cf. 5. 236 *candentem taurum.*
23. *densis...*] ‘a myrtle bristling with many a spear-shaft.’ Both the myrtle and the cornel afforded good material for spear-shafts (G. 2. 447 at *myrtus validis hastilibus et bona bello | cornus*), but of course the description of the shoots here as ‘spear-shafts’ is designed, cf. 46.

The myrtle would naturally attract his attention, as it was sacred to Venus to whom he was specially sacrificing.

24. *viridem silvam*] ‘the green growth’: Virgil is fond of using *silva,* not for ‘a wood,’ ‘forest,’ but for the thick growth of comparatively small plants, as for instance the lupine (G. 1. 76), or burrs (G. 1. 152).
25. *ramis...*] Decorations not only of flowers but of branches of trees were commonly used on solemn occasions, cf. 64; 2. 248 *delubra deum...festa velamus frondes.*
26. *dictu mirabile*] ‘marvellous in telling,’ i.e. ‘marvellous to tell’; see Pub. Sch. Lat. Gr. § 146.
30. *gelidusque...*] ‘and my chilled blood freezes with terror.’
31. *rursus et alterius...ater et alterius (33)*] ‘again of a second too...black of the second too...’ Observe the parallelism: the intention is to emphasise the fact that the result of the same action was exactly the same in the second attempt, thus proving that what had happened in the first case was not accidental.

*convellere insequor*: ‘I press on to pluck,’ cf. 2. 64 n.
34. *movens*] ‘pondering.’ *Nymphas agrestes*: he prays to the ‘nymphs of the country’ because certain nymphs such as the Dryades and Hamadryades (from ὅδης ‘an oak’) were the special guardians of woods and trees. There were other classes of Nymphs, such as the sea-Nymphs—*Nereides,* river-Nymphs—*Naiades,* etc.
35. *patrem*] In solemn supplication all the great gods were addressed by this term: cf. 89 and Conington G. 2. 4.
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36. secundarent] Oblique petition after venerabar: ‘I prayed them...duly to make the portent favourable and lighten the (heavy) omen.’

All omens were held to have a necessary fulfilment: hence, when an evil omen occurred, prayer was at once addressed to the gods that they would arrange some way in which the omen could be fulfilled without much harm. So too an oracle must be fulfilled, but by prayer a means of fulfilling an apparently evil oracle might be discovered which rendered it harmless, see the instance 257 n. In the present case what seemed an omen of evil immediately receives a full explanation, and the explanation proves of service to Aeneas by warning him of the danger he runs in Thrace, 44.

37. hastilla] Plural, because he is trying to uproot the whole plant with all its spear-like shoots. Each spear in the body of Polydorus had taken root there, and produced a quantity of such shoots.

38. genibusque...] ‘and tug with my knees pressed against the sand’: lit. ‘struggle with my knees against the opposing sand.’

40. vox reddita] ‘an answering voice’; the answer is to the act of Aeneas, which forces the ghost of Polydorus to speak.

41. Aeneas] Greek voc. Ἀνέα, cf. 475 Ανήσ, i.e., after lacerating my body twice.

parce sepulto, parce...scelerare: notice the varied construction and varied meaning of parce: ‘spare a buried man... spare (i.e. cease) to defile.’

42. non me...] ‘no stranger to you did Troy bear me, nor does this blood flow from a stock (but from a human body).’ Non qualifies the whole sentence (‘it is not the case that I am a stranger or that...’), so that in translating we may render aut by ‘nor.’

Conington says that externus is to be supplied in the second clause from externum in the first, ‘nor is this a stranger’s blood that flows from the wood,’ but this seems needlessly difficult.

ubi: may be the ethic dative (=‘mark you’) or dependent on externus: in any case it is thrown forward, partly because Latin loves to bring pronouns together, but chiefly to arrest the attention of the person addressed.

45. hic confixum...] ‘here an iron crop of weapons buried my pierced body, and grew up in it with sharp javelins.’ The iacula acuta are the javelins with which he was murdered,
and which, when planted in his body, formed 'the iron crop,'
which takes root there and grows up 'with its sharp javelins.'

Others take acutis iaculis as a dat. = 'into sharp javelins,'
but the construction is doubtful, and though the weapons in
the body may have grown and shot up into 'spear-shafts'
(hastilla), it is hardly possible that they can be described as
having shot up 'into sharp javelins.' You may find spear-
shafts in a myrtle-bush, but certainly not 'sharp javelins';
the adjective shows that the javelins are those which originally
pierced the body.

47. ancipiti...] 'my mind weighed down with doubt and
dread': the dread is called aniceps because it makes him
doubtful how to act. For the construction of mentem pressus
see Appendix.

48. stetērunt] Cf. 2. 774 n.

49—72. Polydorus, you must know, was a son of Priam
whom, when the fortunes of Troy grew doubtful, he had sent
away secretly with much gold, placing him in the charge of the
king of Thrace. He, when Troy fell, murdered Polydorus and
seized the gold. O cursed greed of gold, to what crimes dost thou
not drive men? However, when I recovered from my terror, I
refer the whole matter to my father and a council of the chiefs:
they all vote for immediately leaving the accursed land, and so
after duly performing funeral rites to lay the ghost of Polydorus,
as soon as the wind is favourable we set sail.

49. hunc...fames (57)] Aeneas proceeds to give Dido an
account of who Polydorus was. With the facts stated in the
first four lines he would naturally be acquainted; the informa-
tion contained in the following lines represents the rest of the
story as it would present itself to his mind after reflecting
on what the ghost of Polydorus had told him, or Virgil may
assume that he had subsequently heard fuller details of the
murder.

The exclamation 56 quid...fames? is very skilfully intro-
duced; it gives Aeneas an opportunity of breaking off his
explanation, and then, after a pause, resuming his main narrative at postquam....

50. infelix Priamus] Some have doubted whether infelix
refers to the general bad fortune of Priam, which was proverbial
(cf. 2. 554 n.), or to his special bad fortune in this case: of
course the adj. refers to both one and the other—Priam was
unfortunate in all things and unfortunate in this.

furtim mandarat: 'had secretly sent him to'; ὑπεξέπεμψε,
NOTES

Eur. Hecuba 6, in which play the story of Polydorus is told: The 'Thracian king' was Polymnestor, who had married Priam's daughter.

51. iam] 'by now,' i.e. towards the end of the war.

52. cing[ue...] 'and saw the city being surrounded by the siege.' Virgil speaks as though the 'Siege of Troy' was a regular siege and as if Priam sent away Polydorus when he saw that the lines of the besiegers were all but completed. Homer knows nothing of a formal siege or lines of investment.

53. Teucrum] Virgil commonly uses this contracted gen. in um (sometimes written om when v precedes) with (1) proper names as Teucrum, Danaum, Argivom, Graugenum, Achivom, Dardanidum, Graium (4. 228), Pelasgum, or (2) names describing a class of persons as divum or divom, socium (5. 174), deum, virum, superum, caelicolum; also with one adjective magnanimum 3. 704; 6. 307: see too currum = currium 6. 653.

54. res] 'fortunes.' victricia: victrix as a fem adj. should only be used with fem. nouns, and its use here with arma is very exceptional.

55. fas omne abrupit] 'breaks every sacred tie': fas is divine law, and fas omne is used here for all the obligations imposed on him by the sacred laws of hospitality, kinship, and good faith.

56. potitur] Notice the quantity and cf. 4. 217.

quid non...: 'to what dost thou not drive human hearts?' Quid is a sort of cognate acc., quid cogis being almost equal 'with what compulsion dost thou compel,' but in explaining this bold construction it must be remembered that great liberty of construction is allowed to the acc. case of neuter pronouns in both Greek and Latin: cf. 4. 412; Livy 4. 26 cogi aliquid, 3. 15 vos id cogendi estis.

'We can easily conceive how keenly this ejaculation of Aeneas would come home to the feelings and experience of the listening Dido, who would see in Polymnestor another Pygmalion.' Howson.

57. sacra] That which is dedicated to a god may be dedicated for preservation or destruction, and so sacer may mean 'sacred' or 'accursed': the latter sense is very common in the legal phrase SACER ESTO 'let him be accursed.' For the double meaning cf. άνθημα and άνθεμα. postquam...: resuming the main narrative, cf. 49 n.

58. delectos...'] 'to chosen chieftains of the people, and my sire above all.' Virgil in writing this has clearly before his
mind the Roman senate to which prodigies were regularly referred. Conington takes *primum* as though Virgil meant that Aeneas consulted Anchises first, *i.e.* before the other chiefs, but the position of the words *primumque parentem* is fatal to this view: *primum* describes Anchises as presiding or holding a chief place in the assembly.

60. *excedere*] The inf. seems to be in apposition to *animus*: their ‘mind’ or ‘decision’ is ‘to depart.’ In the next line *dare* is in the same construction, and the passive *linquere* (for which only poor MSS. have *linguere*) seems introduced simply for the sake of variety, and, if its exact construction must be determined, may be considered to be dependent on the general sense of *omnibus idem animus = omnès iubent*.

61. *linqui pollutum hospitium*] Beyond doubt *hospitium* is here used of the land itself; Thrace was ‘a land where the Trojans had a right to hospitality’ (*hospitium Troiae 15 n.*); by the murder of Polydorus this sacred right had been violated and the land had become *pollutum hospitium*—‘a land of hospitality profaned.’

*dare classibus Austros*: ‘to give the winds to the fleet’; the fleet is supposed to be impatient and longing for the breeze to be again blowing in its sails, cf. 4. 417 *vocat iam carbasus auras* ‘the canvas now wooes the breeze.’ The use of *Austros* merely = ‘winds’ is conventional and bad: of course a south wind could not carry them from Thrace, cf. 70.

62. *instauramus*] This is a technical word used of repeating a religious ceremony when there had been some error or omission in its first performance (*sacra instaurantur, quiu aliquid ex patrio ritu negligentia casuere praetermissum est, Livy 5. 52*). It is a favourite word with Virgil in the sense of ‘renew,’ cf. 2. 451 *instaurati animi*, 669 *instaurata proelia*, and especially in connection with anything solemn or religious, cf. 4. 63 *instauratque diem donis*; 4. 145; 5. 94 *instaurat honores*; 6. 529. n. It is therefore used strictly here, for though there is ‘a mound’ (*tumulus*) over the body of Polydorus, and though he is described as ‘buried’ 41, still it is clear that this first burial was only an accidental or irregular one, and that therefore this second burial with due ritual is a true *instauratio funeris*. Translate ‘we solemnly renew the burial.’

63. *aggeritur tumulo tellus*] ‘earth is heaped upon the mound’; *i.e.* the mound or hillock, under which the body was lying, is turned into a formal sepulchre (cf. 6. 232 *ingenii mole sepulchrum*; Aesch. Cho. 351 *πολίχωστον τάφον*). Others render ‘earth is heaped up to form a mound,’ but as the
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'sumulus' already existing over the body has been twice mentioned, 22, 40, they cannot here be described as raising a tumulus over it.

stant Manibus aerae: 'altars are raised to the dead.' The Manes represent the spirits of the departed, which in numbers less early religions are regarded as needing worship and propitiation; no inscription is more common than that of D.M. (=dis Manibus) on urns, tombstones, and the like, see Smith's Dict. Ant. s.v. Funus. Two altars seem commonly to have been erected to a deity, cf. 305; Ecl. 5. 65 en quattuor aras, | ecce duas tibi, Daphni, duas alta in Phoebos.

64. caeruleus 'dark-coloured, ' gloomy.' atra: 'funereal.' For vitis see Smith's small Dict. Ant.

65. et circum...] 'and around (stand) the Ilian women, their hair unloosed according to custom.'

crinem solutae: 'with hair unbound.' For construction see Appendix.

66. inferimus] These offerings to the dead were specially called inferiae, so that Virgil clearly uses the word inferimus here in a technical sense. The spirit was actually supposed to partake of them, cf. 301 n.

67. sacri 'hallowed,' i.e. the blood of victims; 5. 78.

animam sepulchro condimus: 'we lay his ghost within the tomb.' The ghost is supposed to inhabit the tomb, but is uneasy and restless until his tomb has been made fit for his habitation by the performance of due funeral rites. According to another theory, less natural but more artistic, the ghosts of the unburied wander a hundred years on the shores of Styx before they are allowed to cross it and enter the kingdom of the dead, 6. 325-330.

68. supremum ciemus] 'summon' or 'call upon him for the last time': supremum is a cognate acc. used adverbially, cf. 6. 50 n. For this 'last greeting' at funerals cf. 6. 506 n.

69. inde...] Conington begins a fresh paragraph here, but wrongly, for the sequence of thought in 60-72 is this: 'they determine to quit the land: therefore we first bury Polydorus and then set sail.' By ending the paragraph at 69 we get 'they determine to quit the land: therefore we bury Polydorus,' which is absurd.

70. lenis crepitans] 'soft-whispering': Virgil is fond of thus joining an adj. with a present part. where an adverb would be strictly correct, cf. 5. 278 arduus attollens, 764 cerebr adspirans; 8. 299 arduus arma tenens, 559 incpletus
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lacrimans; G. 1. 163 tarda...volventia plaustra 'slow-rolling wagons'; 2. 377 gravis incumbens; 4. 370 saxosusque sonans Hypanis.

71. deducunt] 'launch'; the small ships of the ancients were regularly 'drawn up on to the beach' (sudducta 135) when they came ashore for any time, and so it was necessary 'to launch' (deducere) them before starting. Cf. 219 n.

73—83. We reach the holy island of Delos and, having landed, are admiring the temple of Apollo when Anius, the king of the island and priest of Apollo, meets us, and recognising Anchises as an old friend welcomes us beneath his roof.

73. colitur] 'is inhabited' (cf. 13 colitur; 77 coli). The word, as Conington notes, represents the Homeric valei, vaeiri, and is almost 'there is.'

74. Nereidum matri] i.e. Doris. For the spondaic ending and hiatus in Neptuno Aegeaeo, cf. 1. 617 n.

Neptune is styled Aegaean because the Greeks naturally spoke of their own sea as the favourite haunt of the sea-god, and also because Delos is in the Aegean.

75. pius] 'dutiful,' because Apollo was born at Delos and so owed it affection and gratitude.

The legend is that Delos was originally a floating island until Zeus fastened it by adamantine chains to the bottom of the sea in order that Leto might be at rest when she became the mother of Apollo in it. Virgil here makes the gratitude of Apollo the cause of its becoming stationary.

For Arcitenens good MSS. have Arquiteneus.

76. Myconoe celsae.] Myconos is not a lofty but a low island (cf. Ovid, Met. 7. 463 humilem Myconon), but Virgil, ignorant of this, calls it 'lofty,' probably because any island may be described as 'rising' out of the sea.

revinxit: 'bound fast'; the word indicates that the bonds hold it back when it would otherwise move, cf. religare naven 'to moor a ship.'

77. inmotamque coli dedit...['] 'and granted (to it) that it remain unmoved and despise the winds.' Coli is the ordinary infinitive after dedit in the sense of 'allowing,' and must not be confounded with the epexegetic use of the inf. after dare which is so common in Virgil, cf. 5. 247 n.

78. huc...['] 'to it (Delos) I am borne; it most peacefully welcomes us weary in its safe harbour.' Virgil seems to regard Delos not only as no longer driven about by the winds, but also as sheltered by Myconos, Gyaros, and the other Cyclades.
so as to be altogether untroubled by the winds (*placidissima*) and so a safe anchorage.

79. *veneramur*] ‘we gaze with awe upon.’

80. *idem*] This word (cf. 564 n.) calls marked attention to the combination of two distinct offices in the same person—‘king Anius, king at once of men and priest of *Phoebus.*’ In early times, as the head of a household not only governed his household but also offered sacrifices and the like on its behalf, so the head of the tribe is not only king but high-priest, as for example was the case with the Roman kings.

Cf. Gen. xiv. 18 ‘And Melchizedek king of Salem brought forth bread and wine: and he was the priest of the most high God.’

*rex hominum*: so in Homer continually ἄναξ ἀνδρῶν.

81. *lauro*] The laurel was sacred to *Apollo*, cf. 91.

84—120. *As I stood in awe before the temple I prayed Apollo to grant me a settled home and some sign to guide me to it. Scarcely was the prayer uttered when the temple and mountain quaked, the shrine flew open, and an oracular utterance fell upon our ears addressing us as ‘sons of Dardanus,’ and bidding us seek the land which was our ‘ancient mother,’ for that there we should found a lasting and universal empire. Anchises interprets the oracle as bidding us go to Crete, the native land of our great ancestor *Teucer* and the great Phrygian goddess *Cybele*. Accordingly *we sacrifice to Apollo and to Neptune, to Storm and to the West wind, preparatory to starting.*

84. *templae...venerabam*] *Veneror* means ‘to reverence’; hence it can mean ‘to do anything reverently’ and so, as 79, ‘regard reverently,’ or, as very frequently, ‘pray to,’ ‘entreat reverently.’ Conington says that it has here the sense of entreating, and that so the words of the prayer follow naturally, but surely *templae venerabat* cannot mean ‘I was entreating the temple.’ The phrase describes Aeneas as standing regarding the temple in a spirit of reverence and worship, which immediately finds expression in the prayer which follows.

85. *propriam*] ‘abiding’: the word is a very strong one, and describes that which is an inalienable possession, cf. Hor. Od. 2. 2. 22 *propriam laurum* of the ‘imperishable crown’ which *Virtue* bestows; Sat. 2. 2. 134 where he speaks of land as *nulli proprius* ‘no man’s for ever’; Ep. 2. 2. 172. So 167 Italy is to be the ‘everlasting home’ (*propriac sedes*) of the Trojans. Cf. 1. 73.

86. *mansuram urbem*] ‘a continuing city’ (Heb. xiii. 14).
altera Troiae Pergama: Aeneas speaks of himself and his followers as ‘Troy’s second citadel’ because they were the men who were to build and guard the citadel in that ‘second Troy’ which they hoped to found.

87. relictas...Achilli] Repeated from 1. 30 where see notes. The words are in apposition here to altera Troiae Pergama which is exactly = Troas in 1. 30.

88. quem sequimur?] ‘who is our guide?’ i.e. who is to be our guide? In short questions the indicative is often used for the deliberative subjunctive to give greater life, cf. 367 quae prima pericula vito? 2. 322 quam prenimitus arcem? 4. 368 quid dissimulo? 10. 675 accipio? quid ago?

89. animis inlabere nostris] ‘steal into our hearts’: they pray the god to enter their hearts, and by his presence fill them with inspiration.

90. vix...fatus eram...visa] sc. sunt, ‘scarce had I spoken, (when) all things seemed....’ For the construction cf. 2. 172 n.

tremere: the quaking indicates the presence of deity, cf. Ps. cxiv. 7 ‘Tremble, thou earth, at the presence of the Lord.’

91. liminaque laurusque] ‘The most decided innovation introduced into the hexameter by Virgil, the lengthening of the first que in verse-beginnings like liminaque laurusque or verse-endings like Noemonaque Prytanique is an obvious imitation of Homer’s Λάμπων τε Κλαυτον τε, Προδόθμωρ τε Κλονίσ τε κ.τ.λ. In Homer τε is mostly lengthened before double consonants, liquids, and sibilants; and Virgil has scrupulously followed his master. Of the sixteen instances collected by Wagner fourteen present que lengthened before a double consonant; the other two are 3. 91, and Eurique Zephyrique G. 1. 371:’ Con. Virg. Ex. to Bk. 12. It should be noted that a syllable lengthened has always the ictus on it, and that 12. 363 Chloreaque Sybaramique should be added to cases of lengthening before a single consonant.

The description of Apollo’s temple is probably taken from the celebrated temple at Delphi. Both the outside and inside were largely decorated with laurel, which was sacred to the god. The adytum is the shrine at the farthest end behind the πρόφαυσ and ναός. The worshippers are probably conceived as in the ναός or main central portion of the temple standing before the threshold (limina, cf. 371 n.) of the closed adytum. Within the adytum sits the priestess on a tripod, the cortina (λέβης, ‘caldron’ or ‘basin’) being placed on the tripod and forming her seat. The tripod itself was placed over a fissure
in the rock from which mephitic vapours were supposed to rise and help to produce the inspired frenzy. Cf. 6. 91 n.

92. mons] The town of Delos was at the foot of Mt. Cynthus. mugire: 'bellow,' 'roar,' used of the mysterious indistinct sound which precedes the divine voice.

93. submissi petimus terram] 'on bended knees we fall to the ground,' cf. Lucr. 1. 92 muta metu terram genibus submissa petebat.

94. Dardanidae duri] Both words are emphatic: by calling them 'sons of Dardanus' the oracle points out that their 'ancient mother' is Italy from which according to some legends Dardanus came; by addressing them as duri it suggests the hardships which await them before arriving at their goal.

quae vos...: 'the land which first bore you from the stock of your fathers shall likewise (eadem) welcome your return to (lit. 'with') her fruitful bosom.' The words ubere laeto have each a twofold meaning: uber means (1) 'a mother's breast,' (2) 'fertility of soil,' cf. the description of Italy 164 terra antiqua, potens armis atque ubere gubae; lactus means (1) 'joyful,' i.e. giving you a joyful welcome, (2) 'fertile,' 'fruitful.'

97. hic] 'here' i.e. in this land just mentioned. English idiom would use 'there': 111 hinc. cunctis dominabitur oris: probably cunctis oris is abl. of place; Rome shall hold sway 'on every coast,' cf. 1. 285 victis dominabitur Argis. The use of dominor with dat. = 'hold sway over' seems doubtful.

This and the next line are copied from II. 20. 307

vōn δε δη Αἴνελαο βη Τρῴεσαν ἀνάξει
και πάλαις παλίδων, τοι κεν μετφήσει γέσωνται.

98. et nati...] 'and his children's children and their children after them.'

99. haec Phoebus] 'thus Phoebus (spake)'; cf. 558 et pater Anchises 'and Anchises cried.'

100. ea moenia] 'those (i.e. the promised) walls': Phoebus had mentioned no walls, but in answer to their prayer for 'a city' he had directed them to a land where they should establish an empire, and so virtually promised them walls.

102. veterum...] 'pondering the memorials of men of old.' By veterum monimenta vlorum are meant traditions handed down orally from generation to generation, which before the common use of writing take the place of history; cf. Ps. 78.
1 'we have heard with our ears, O God, our fathers have told us...,' and 107 audita.

104. Iovis magni insula] Crete is 'the island of great Jove,' because he was born there. The story is that, as Saturn devoured his children from fear of being overthrown by one of them, Rhea the mother of Jupiter gave him a stone wrapped in swaddling clothes instead of the infant, and hid Jupiter on Mount Ida in Crete, employing the Corybantes (111) to clash their cymbals and so prevent his cries being heard.

105. mons Idaeus ubi] It is the fact that there was a Mt. Ida in Crete as well as at Troy which chiefly induces Anchises to think of Crete as the 'cradle of their race.'

106. centum urbes] Il. 2. 649 Ἀλλοὶ δὲ ὕπ' ὄλος Ἐκατονταυλβάμενων ἀμφιβώμοντο. The nom. to habitant is 'they,' i.e. 'the Cretans' naturally supplied from Creta. uberrima regna: the richness of the land is referred to as explaining the number of its cities.

107. maximus pater] 'our great ancestor': Wagner's note is excellent, 'Maximus pater, unde ipsis maiores orti, ἄρχητων τοῦ γένους.' As founder of their race the Trojans were often called after him Teucri. For audita = 'the story' cf. 102 n. Thuc. 1. 20 τὰς ἄκοας τῶν προγεγενημένων.

109. locum] 'the place' is the 'Rhoecean coast.' regno: Dat. of Purpose, 'for a kingdom.' nondum...: cf. Il. 20. 216

ἐπει οὕτω Ἰλιος ἱππη
ἐν πεδίῳ πεπόθαστο, πόλις μερόπων ἀνθρώπων,
. ἀλλ' ἐθ' ὑπαρεῖας φίκεον πολυπιδακος ἰδης.

110. steterant] 'had been built': slightly different in meaning from stabant 'were standing.' It has been suggested that it is pluperfect of isto used in a neuter sense, but the form steti for stili is very doubtful.

habitabant: the nom. is to be inferred, 'they dwell' meaning 'the inhabitants of the land dwell.'

111. hinc] 'from this place,' i.e. from Crete the place he is talking about. 'Hence (came) the Mother who dwells on Cybele....'

Rhea, the mother of Jupiter and daughter of Heaven and Earth, was identified with the Oriental goddess Cybele, who was worshipped at Pessinus in Phrygia, from which her image was brought to Rome b.c. 204, and her worship, which was of a highly mystic and orgiastic character, became very
lar there. She was known as *Magna Mater, Mater Deum, Mater Idaea*. Lucretius (2. 600-643) regards her as solising the universal mother—Earth, explaining the us details of her worship on that supposition, forple stating that the yoked lions of her car (118) symbolise willing obedience which even the wildest natures pay eir parents.

or Cybeli some read Cybelae; in either case it must be the of a mountain.

ërα : ‘cymbals,’ cf. 104 n.

2. *hinc fida silentia sacris* ‘hence (came) true silence oly mysteries,’ *i.e.* the mysteries of Cybele which are led by inviolable silence.

3. *et functi...* ‘and (hence) yoked lions passed beneath overeign car.’ The phrase is put shortly for ‘and hence the practice of harnessing lions, etc.’ The lions are *subire currum* to bring out strongly the notion of their one submission, although strictly they could only be said *e iugum.*

6. *longo...* The distance is about 150 miles. *modo xiter adsit:* ‘only let Jove be favourable,’ *i.e.* if only is favourable.

18. *meritos* ‘due,’ lit. ‘deserved.’

19. *taurum...* The shape of the line is copied from Hom. 1. 727 ταῦρον δ’ Ἀλφεώ, ταῦρον δὲ Ποσειδάων.

20. *nigram...* The colour of the lamb (or sheep) symes the nature of the powers to whom it is offered; the r of the Storm-god is to be appeased by a black victim, the licent aid of the Zephyrs secured by a white one.

21—146. *We hear a rumour that Idomenes had been in from Crete, and that consequently we should find no ies and also room for a new settlement. We leave Delos, uding our way through the Cyclades, and with a favourable reach Crete, where I immediately begin to build a city and it Pergamus. And now we were all well at work in our home, when suddenly a pestilence set in. My father urged return to Delos and again consult the oracle.*

22. *Idomenea* = Ιδομένη Homeric acc. of Ιδομένεος. ad been leader of the Cretan ships in the expedition against , and on his return made a vow to Poseidon during a storm he would sacrifice whatever first met him on landing, proved to be *his own son,* whom he sacrificed and was
consequently expelled by his subjects and went to Italy, cf. 400.

desertaque...: Virgil does not mean that Crete was deserted by all its inhabitants but that the departure of Idomeneus and his followers had left room for Aeneas and his followers, and also relieved them of a formidable enemy.

124. pelago] 'on' or 'over the sea.'

125. bacchatamque [urgis Naxon] Two points deserve notice here, (1) that bacchalam from bacchor is used in a passive sense, for which see 143 n., (2) that bacchor 'to revel,' which being an intransitive verb ought not strictly to admit a passive meaning at all, is used transitively in a secondary sense='to honour with revelry,' 'to traverse with revelry'; cf. G. 2. 487 virginibus bacchata Lacaenis | Taygete 'Taygete traversed in revelry by Laconian maidens,' and χορεύω in Greek='honour with dances,' as in Eur. Ion 463 παρα χορευομένῳ τρίτοι. Hence we get the sense 'Naxos traversed by bacchic revels on its ridges.'

Naxos was celebrated for its wine and is frequently mentioned in connection with Dionysus.

126. niveam] So called because from it came the celebrated white Parian marble, which was used for statuary.

127. legimus] This verb governs the accusatives which precede (Naxon, Donusam...Cycladas) in the sense of 'pass by,' but freata in a slightly different sense='pass over.' It means originally 'pick,' 'gather,' 'cull,' and then gets the meaning 'pass lightly by' or 'over,' being especially used of ships 'skirting' a coast (cf. 292 litoraque Epiri legimus), or 'skimming' the surface of the sea, cf. 2. 207 n.: when used of passing the eye over writing it means 'read.'

crebris freata concita terris: 'seas racing round many an isle'; lit. 'straits of the sea stirred by many an island.' The presence of numerous islands causes the existence of narrow passages in which there are strong currents and rough water. Fretum is usually derived from ferveo and so is strictly used of such 'boiling' or 'seething' channels.

consita (from consero), 'sown' or 'strown,' has very slight authority and seems weak especially after sparsas.

128. nauticus clamor] So in the description of a boat-race (5. 140) at the start ferit aethera clamor | nauticus. Connington explains of the κελευσμα or cry with which the boat-swain (κελευστής) gave the time to the rowers, but surely what Virgil describes here is not this ordinary and necessary shout, but a cry of enthusiasm which bursts from all the men as they
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—‘a cheer from all the sailors.’ It is what Aeschylus
ibes when the Greeks charged the Persians at Salamis
(390)

πρῶτον μὲν ἰχὺ κέλαδος Ἑλλήνων πάρα
μολπηδὸν ηὐσφῆμεν.

Mino certamine: ‘in varied rivalry.’ The ships of the
iron began racing with one another, not all in one race
nor several.

29. hortantur socii...] Usually a general ‘encourages’
soldiers, or a leader his followers, hortari being a regular
for such inspiring harangues before a battle and the
Here the seamen themselves cry aloud the inspiring
s ‘Let us seek Crete and our ancestors.’ Hortari is used
by encouragingly’ and the words Cretam...petamus are
after it, as they constitute the hortatio which the
rs utter. By calling the sailors socii ‘comrades’ Virgil
ks it clear that he means that they encourage one another.
translating ‘eagerly they cry comrade to comrade: ‘Let us
Crete and our forefathers’.’

30. prosequitur...] The word is technically used of
a departing guest part of the way on his road; in
κ προτεύμω. So here it is used of the favourable wind
h ‘escorts them on their way.’ a puppi: ‘astern.’

31. Observe the elision of -em, -um, giving in connection
adlabimus the sense of smooth, continuous movement.
2 et tandem Euboicis Cumarum adlabitur oris.

32. optatae] Conington says that this refers to the
sing of the site with auspices after the Roman fashion, but
y in connection with avidus it means simply ‘eagerly
ht,’ ‘much desired,’ cf. 509 ; 1. 172. Wagner however
ais it as = ‘selected,’ as though Aeneas selected one of the
left deserted by Idomeneus (121-3).

33. Pergameamque voco] sc. urbem, ‘and call it the
of Pergama.’ laetam cognomine: ‘rejoicing in the old
e.’ Cognomen is a name which ‘corresponds’ or ‘answers
omething. Hence it is used of a name which corresponds
an old name, and so here the name of this new Pergama
ch corresponds with that of the old Pergama is not a nomen
a cognomen. Cf. 334 where Chaonia is a cognomen being
d ‘after the Trojan Chaon,’ and so too 350, and in 6.
the nomen Palinuri when attached to a place becomes 383
men terrae. In Roman proper names the cognomen
ws the praenomen and nomen and originally indicated
quality from which the individual got his name, e.g.
Cincinnatus, Barbatus, Pius, Torquatus, and so 1. 267 Iulus is 'added as a cognomen to Ascanius' to indicate his youthful beauty.

134. amare focos...] 'to cherish their hearths and rear a citadel with its roofs,' i.e., as Kennedy says, 'rear and roof in a citadel.' Tectis is abl. of manner, cf. 2. 185 attollere roboribus.

135. fere] It is obvious that Virgil does not mean that the ships were 'almost beached,' nor is it satisfactory to say that fere goes with the general sense of the whole sentence down to dabam—'the new colony was almost settled.' Fere is constantly used with words indicating time to point out that the time mentioned is not given with strict accuracy, e.g. annos fere decem 'about ten years,' meus fere aequus 'pretty much my contemporary,' and iamque fere 5. 327; 835: so here fere goes strictly with iamque—'about now then our ships were beached....' The word is skilfully introduced to give an easy and natural tone to the narrative.

With subductae supply erant, and so too erat with operata = 'was busied with.'

136. conubii] For the scansion cf. 4. 213 n.

conubiiis arvisque...operata: Conington says that 'marring and cultivation of the soil are two natural symptoms of settled life, though there is something a little quaint to our notions in the juxtaposition': cf. however for a similar juxtaposition St. Luke xiv. 19 'I have bought five yoke of oxen... I have married a wife, and therefore I cannot come.'

137. iura domosque dabam] 'I was appointing laws and habitations.' Whether domos refers to actual houses or to sites for building them must depend on whether we consider that Aeneas was building a new town or occupying a deserted one.

subito cum...: 'when suddenly, the expanse of heaven being tainted, there fell a wasting on our limbs and a piteous plague on trees and crops.' Of course tabida is 'an adj. agreeing with tues, and the literal rendering is 'a plague fell wasting on our limbs and piteous on trees....'

140. linquebant...] Cf. Lucr. 5. 989 dulcia linquebant labentis lumina vitae. Observe the melancholy repetition of the ending -ebant.

141. exurere] Historic infinitive; cf. 158 adfari...demere, 666 n. celerare; 2. 98 terrere, 132 parvari, 169 fluere 'began to ebb,' 685, 775; 5. 655 n., 685; 6. 199 n.
steriles: used proleptically; the Dog-star parched the fields so that they became barren. Cf. 1. 70 n.

143. remenso] The past part. of many deponent verbs is, for the sake of convenience, allowed to be used in a passive sense; 'the sea being traversed again.' Cf. 125 bacchatam, 460 venerata 'entreated,' 475 dignale 'thought worthy.'

144. veniamque precari, quam...'] 'and to pray for his pity (asking) what end....'

145. unde...] 'whence (i.e. from what quarter) to seek help for our troubles.' Temptare is used in a secondary sense = 'seek with hazard or difficulty.'

147—191. That night the gods, whose images I had brought with me from Troy, appeared to me in a vision and thus addressed me: 'The oracle which Apollo would give thee at Delos, we deliver to thee here. We follow thee ever in thy wanderings and we will give glory and empire to thy posterity: to thou prepare great walls for coming greatness, and shrink not from the long flight before thee. Crete is not to be thy home, but he land called of old Hesperia by the Greeks and now named Italia, the land of Dardanus and Iasius the founder of our race. Report our words to thy father, bidding him seek Ausonia.' Awe-stricken by the visible presence and voice of the gods I start from my bed and, after prayer and offering gifts upon the hearth, I report the whole to Anchises. He at once recognised the mistake we had made owing to the two-fold descent of the Trojans, and added that Cassandra had often uttered the same prophecy, but had never been believed. In obedience to his decision we again set sail.

150. visi...] 'seemed to stand before my eyes as I lay in slumber, palpable in the full light, where....'

For in somnis cf. 2. 270; 4. 557. Heyne reads insomnis (= 'as I lay sleepless'), arguing from the mention of the moon and the words 173 nec sopor illud erat..., that this was no dream but a waking vision. But it is very doubtful whether the ancients would have thought a vision more authentic because a man saw it while lying sleepless instead of seeing it in the orthodox manner when asleep, for it is in deep sleep that the gods regularly appear to men. The mention of the moonlight in the room is perfectly natural, for in a dream you may surely see things which really exist, and the words nec sopor... (see note) do not indicate that he was not asleep, but that what he saw was not an empty dream but a genuine appearance of the gods.

151. manifesti] a very strong word indicating something
not merely visible but capable of being laid hands on, being derived from manus and fendo = 'struck by the hand.'

152. insertas fenestras] 'windows set in the wall.' So Conington takes this, rightly comparing Lucr. 2. 114 where inserti radii is used of the sun's rays finding their way into a house. Nettleship however follows Servius in taking the word as an adj. = 'unbarred' from in = 'not' and sero 'to bind': such an explanation needs some proof in face of the regular use of the word as the part. of insero.

154. quod tibi...] 'that which Apollo will tell thee when thou hast sailed to Ortygia': more definite and vivid than the logical 'that which Apollo would tell thee if thou....'

155. canit] Oracles were almost always uttered in hexameter verse, and so canere is continually used = 'utter an oracle' or 'prophecy.' Cf. 188 canebat, 444 fata canit, 445 carmina 'oracles,' 457 canat; 2. 176; 2. 124 of secret foreboding. Hence too of uttering any solemn words as a vow 438 cane vola, or dignified 'recital' of a story 4. 14 quae bella canebat.

ultro: 'unasked,' cf. 2. 145 n.

158. idem...] '(we) shall likewise exalt to the stars thy posterity that is yet to be born.'

159. imperium urbi] 'empire to thy city.' It is not possible to give in English the effect which these two words placed side by side would convey to a Roman ear. Imperium, which originally signifies the military authority exercised by a Roman general in the field, was, when Virgil wrote, the word specially chosen to describe (1) the imperial authority which Rome exercised over her subject states; (2) the actual empire subordinate to this authority and which represented almost the whole civilised world. Urbi, though it must be translated 'thy city,' is meant also to be understood in the sense which it continually has = 'the city,' 'Rome.' Of course Aeneas did not himself found Rome, but his voyage to Italy was to result in its foundation; cf. para in next line, not conde.

magnis: Conington takes this as referring to the speakers who are magni di (12), comparing 2. 294 his moenia quae se magnis magna where his refers to the Penates—'prepare thou mighty walls for mighty deities.' Doubtless this is preferable to Heyne's explanation that nepotibus is to be supplied: at the same time in this oracular sentence, which from its marked alliteration (moenia magnis magna longum lince laborem) is obviously intended to be very impressive, it would seem that
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Virgil leaves the exact meaning of *magnis* designedly ambiguous: whether we explain it 'mighty gods' or 'mighty descendants' or (as dat. of *magna*) 'a mighty destiny' the explanation is appropriate.

162. Cretae] 'at' or 'in Crete'; the locative case used in the case of small islands as well as of towns, e.g. Cypri, Rhodi, Coreyræ.

163—166. Repeated from 1. 530-533 where see notes.

167. *propriæ*] Cf. 85 n.

168. Iasiusque pater, genus a quo...] 'and old Iasius, from whom first (sprang) our race': the Trojan deities look upon themselves as actually Trojans and so speak of 'our (i.e. the Trojan) race.'

Iasius was a Greek hero connected with the worship of Demeter, and being the son of Jupiter and Electra was brother to Dardanus, with whom he is said to have migrated from Italy to Samothrace, from which island Dardanus passed over to Asia Minor. There is no need to suppose that Virgil means to make Iasius the father of Dardanus, as some suppose, for any eminent and distant ancestor might be called *pater*: the real difficulty is that Virgil speaks of Iasius as the head or original ancestor of the Trojan race, though this distinction can only belong to Dardanus. Some editors therefore propose to take *Iasiusque pater* as almost parenthetical, 'hence came Dardanus (and old Iasius too) from whom (i.e. from Dardanus) sprang...,' but this is of course unlawful.

170. *refer*] 'report' or 'deliver.' *Re* in composition often has the sense of 'duly' rather than of 'again' or 'back'; thus *referre* is not here 'carry back' but 'carry to the person who ought to receive it.' *Referre* would be used rightly of a postman delivering a letter at its address. Cf. 333 *reddita* 'duly given,' 666 *recepto* 'duly welcomed'; 4. 392 n.; 5. 386; 6. 152 n.

172. *nec sopor illud erat*] 'nor was that (i.e. what I had seen and heard) an empty dream.' It seems necessary to add the word 'empty' in translating, for Virgil is clearly thinking of the Homeric phrase ὦν ἐγενέτο ἄλλος ὑπὲρ ἐσθλὸν, 'not an empty dream but a true vision' (Od. 19. 547), where what is described is certainly a dream, though a dream which was not to prove unreal but to have an actual accomplishment.

The words *nec sopor...sudor* are parenthetical, and *attenditus* 172 goes grammatically with *corrīpio* 176 'startled by such vision...(for it was no dream...') I snatch myself from my bed.'
174. velatas] ‘crowned’ or ‘garlanded,’ i.e. with vittae ‘fillets,’ cf. 2. 296 vittas Vestamque ‘a crowned image of Vesta’

175. tum...] The ‘cold sweat’ which came upon him after (cf. tum) the vision is clearly mentioned as pointing to its reality.

176. supinas manus] The most ancient, and perhaps most natural, attitude of prayer was standing with hands uplifted and upturned to heaven, cf. 1. 93 duplices tendens ad sidera palmas; Hom. II. 7. 177 λαοι δ' ἰῃράσαμον θεοί σι δε χείρας ανέκχον; 1 Tim. ii. 8 ‘I will therefore that men pray everywhere, lifting up holy hands.’ By adding the words cum voce Virgil explains that the hands uplifted heavenwards are a visible sign of the prayer that wings its way thither also. ‘Heavenwards with my prayer I stretch upturned hands.’

177. munera...] ‘pour pure (or ‘undefiled’) offerings on the hearth’: the pure (i.e. unmixed) wine symbolises the purity of him who offers it.

179. Anchisen facio certum] ‘I inform Anchises’: in prose it would be certiorem facio.

180. adgnovit...] The Trojans themselves are the ‘doubtful offspring,’ and are so called because they might be considered the offspring of either Dardanus or Teucer (gemini parentes). Anchises now recognises this fact and that consequently Apollo’s oracle might have two meanings, whereas he had thought that it could only point to Crete.

181. seque novo veterum...] Conington happily gives

‘And smiles that ancient lands have wrought
Such new confusion in his thought.’

The antithesis between novo and veterum seems purely ornamental: though the lands and the stories connected with them were ‘old,’ that is no reason why the mistake of Anchises should be called ‘new.’ Supposing that a schoolmaster makes a mistake about a passage in Virgil, on his discovering the true meaning it would be odd to say that he had been ‘deceived by a new error about an old passage.’

182. IIiacis exercite fatis] ‘tried’ or ‘vexed by the (hard) fates of Ilion.’

184. portendere] ‘that she (Cassandra) used to foretell this (i.e. a settlement in Italy) as due to our race.’ For debita cf. 7. 120 fatis mihi debita iellus: the fates apportion destiny; that which they thus apportion to a man is ‘owed’ to him until he receives it.
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1. *quis crederet*] 'who was (then) to believe?' *Quis et* is the past of the dubitative subjunctive *quis credat* is to believe?

2. *tum*] Emphatic. Apollo had punished Cassandra betraying him by ordaining that she should always truly but never be believed: after the event the is found that all her prophecies were true, but 'at the (tum) she moved no one.

3. *meliora*] 'better counsels.'

4. *curririmus aequor*] 'hasten over the sea,' cf. 1.

—208. *As soon as we got well out of sight of land a storm came on, and for three days and three nights we without seeing either sun or stars, but on the fourth day we in sight of land.*

—195. *Copied from Od. 12. 403*

άλλ' δέ τῇ τὴν νῆσον ἔλειπομεν, οὐδὲ τίς ἄλλη
φαίνετο γαίων, ἄλλ' οὐρανὸς ἥδε θάλασσα,
δὴ τότε κυνάει αἰφνίδιον ἔστησε Κροίων
νηδό ὑπὲρ γλαφυρῆς, ἤχλυσε δὲ πόντος ὑπ' αὐτῆς.

5. *caelum undique...*] '(but) sky on every side...' : *et is to be supplied from apparent.* The Latin construction is less clear to us than the Greek, because of the Latin tendency to put contrasted clauses—that is, here *llaes apparent terrae* and *caelum undique* (apparet)—side by side without any particle to mark the contrast.

6. *caeruleus*] It is always difficult to attach the exact meaning of ancient words describing colour, but by *wing caeruleus* here with *κυάνεος* in Homer, and recollect-at *κυάνος* is a metal used to adorn armour, we see that it y represents the colour of a thunder-cloud, which is blue or almost black with a sort of metallic lustre. Cf. 5. 87 of spots on a snake.

7. *inhorruitunda tenebris*] 'and the wave shivered (or 'at the') darkness.' Homer simply has 'the sea dark beneath it'; Virgil's phrase is more elaborate.

V. *torrescit mare* is found in Pacuvius, and describes the which passes over the sea before a storm, making each wave crested with foam, so that instead of presenting a h surface the sea seems rough and 'bristling.' By g the word *tenebris* Virgil points out that this 'shivering' accompanied by a change in the colour of the sea, which ces dark and dusky. In addition, however, to describing
the actual effect on the sea, Virgil's words are also clearly intended to convey the idea that the sea actually feels and shivers at the impending storm.

Tennyson has imitated the phrase in 'the Lady of Shalott':

'LITTLE breezes dusk and shiver
Thro' the wave that runs for ever.'

196. Notice the imitative alliteration. Bowen translates well:

'Winds roll upwards the billows to mountains, the great seas sweep
Over us. Scattered and lost we are driven on the floods of the deep.
Storm mists mantle the sun from the view; night falling in rain
Covers the sky; from the clouds fire flashes again and again.'

201. negat discernere = negat se discernere. The personal pronoun can be occasionally thus omitted when there is no possible ambiguity, cf. 603 fæteor petiisse; 2. 432 testor vilavisse; 4. 492 testor...invitaum accingier; Livy 23. 63 id nescire Mago dicit; Pub. Sch. Lat. Gr. § 155.

negat discernere...nec meminisse: 'says that he does not distinguish...nor remember.' The negative part of nemo is not carried on to the second clause, but only the part which means 'says.' The words of Palinurus would be 'non discerno...nec memini': in reporting these words Virgil turns non discerno into negat discernere but leaves the nec before memini unaltered.

203. tres adeo...] 'three whole nights.' For adeo placed after a word to give great emphasis to it, cf. 2. 567 n.

incertos...soles: 'days undistinguishable in the sightless gloom.' The use of soles = 'days' is common, and by incerti soles Virgil means days on which you could not be sure whether there was any sun in existence or not. Caligo is a very strong word for darkness and describes 'a darkness which may be felt.'

It was when leaving Crete that St. Paul fell in with a like storm: cf. Acts xxvii. 20 'and when neither sun nor stars in many days appeared....'

204. erramus pelago] 'we drift over the sea.'

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207. *vela cadunt*] ‘down come the sails’: more graphic than ‘we lower the sails.’

*remis insurgimus*: ‘we rise on to our oars.’ The phrase is used to describe rowing vigorously, cf. 5. 189 in a race *nunc, nunc insurgite remis.* Henry rightly explains of ‘the practice of rowers when making a great exertion, especially in a race, to raise themselves from the benches in order that the weight of their bodies returning to their places may be added to the force with which they pull the oar.’

209—277. The land we had reached proved to be the Strophades, islands occupied by the foul and monstrous Harpies. When we came into the harbour we immediately descried herds of cattle wandering apparently wild: we accordingly slay some and are about to enjoy a rich feast when suddenly the Harpies swoop down upon us and rend and pollute the food. Again in a retired spot we prepare a feast; again they destroy it as before. Then I bid my comrades arm themselves, and when the monstrous creatures appear for the third time they attack them but find them invulnerable, and they fly away leaving the feast again spoiled. One of them however, Celaeno, alighted on a crag and, after reproaching us for our theft of the oxen and attack on their rightful owners, prophesies to us that we shall reach Italy, but shall not find a city until hunger drives us to ‘eat our tables.’ My comrades are horror-stricken and Anchises solemnly prays the gods to avert the threatened calamity: then we hastily set sail and passing by Zacynthus and some other islands we finally sight Mount Leucates and the temple of Apollo where we land.

210. *exciplunt*] This word, originally used of hunters who ‘catch’ game in the nets placed ready for it (cf. 332; 6. 173), is frequently used of ‘receiving in succession,’ see 318: so here when Aeneas is ‘saved from the waves’ the land is rightly said *excipere* ‘to receive him from the sea.’ In 4. 114 of ‘catching up’ the conversation = ‘reply’; 4. 297 of ‘catching up’ a rumour.

Strophades Graio nomine dictae: the word *Στροφάδες* is really a fem. adj. from *στρέφεσθαι* and ἡσοῦς is understood. Some take the word to mean ‘the Drifting Islands’ because they were originally considered to be floating and called *Πλωταλ*; others derive the word from the pursuers of the Harpies (see 212 n.) ‘turning back’ from the pursuit at this point.

*stant*: de perpetuitate nominis intelligendum. Wagner.
211. insulae Ionio] Virgil sometimes shortens a final long vowel or diphthong (when not in arsis) before a word beginning with a vowel, the practice being borrowed from Homer, e.g. Od. 1. 27 Ὀλυμπιὸν ἄδροι θέαν. Cf. 5. 261 It is alto; 6. 507 τε, amice; G. 4. 481 Rhodopetae arcæ.

212. Harpylae] The word, as the presence of y in it shows, is Greek, Ἀρπυλαῖ, and is derived from ἀρπάζω 'to snatch.' In the Odyssey they are personified storm-winds. Virgil however follows Apollonius Rhodius, who makes them monstrous half-human birds sent to torment Phineus king of Salmydessus in Thrace by continually carrying off his food, because he had incurred the wrath of the gods (ira deum 215) by putting out his son's eyes. He was delivered from them by Zetes and Calais the Argonauts, who drove them away and pursued them to the Strophades.

214. tristius...] 'no fouler monster than they, nor any more cruel plague and wrath of the gods e'er rose....'

215. pestis et ira deum] A fine expression. The Harpies could naturally be called 'a plague,' and, as a plague is the expression of the wrath of the gods, Virgil having called them 'a plague' is led on to call them 'the wrath of the gods,' i.e. the visible embodiment of that wrath. It is the intervening word pestis which paves the way for his boldly speaking of them as ira deum.

Others would take the whole phrase as an instance of Hendiadys = 'a plague sent by heaven's wrath,' but this weakens the strong vigour of the words.

216. virginei...] 'maiden are the faces of the birds,' i.e. they are birds with the faces of maidens.

217. uncae manus] 'the hands are taloned,' Conington.

218. ora fame] For the unfinished line cf. 2. 233 n.; other such lines in this book are 316, 340 n., 470, 527, 640, 661.

219. delati] 'coming to land,' lit. 'carried down.' Defero is continually used, like κατάγω, of bringing a ship into harbour, the coast line being always regarded as lying low when compared with the high seas, so that the ship is said to be 'brought down.' Cf. 154, 441; 5. 29 demittere 'bring to harbour'; 5. 57; 5. 212 decurrir 'races shore-ward'; but deduce 3. 71; 4. 397 'bring down from land to the sea,' 'launch.'

220. laeta] This adj. is continually applied to the produce of the country whether inanimate, as in the well-known phrase laetae semen (G. 1. 1), or living as here. It describes (1) actual joy, the crops or cattle being said to rejoice, (2) an
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Excellence of condition which makes the owner’s heart rejoice. The taste of the reader must decide whether ‘glad’ or ‘fat’ is the better rendering here.

221. *caprigenum pecus*] ‘goat-born flock.’ Probably *caprigenum* is a neut. adj., though it might be a contracted gen. plur. (see 53 n.) of a word *caprigena* formed like *terri-rena*, *Trojigena* etc. The phrase is said to be borrowed from some old writer and is certainly archaic in character.

222. *divos ipsumque...ioven*] ‘the (other) gods and above all Jupiter.’

223. *in partem praedamque*= *in partem praedae*, a good instance of Henriadys (*ἐν διὰ δύοιν*) or the use of two words or phrases put simply side by side instead of a single complex phrase in which the words qualify each other. Cf. 1. 61 *molem et montes*, 111 *brevis et Syrtes* ‘the shoals of the S.;’ 210, 293 *ferro et compagibus* ‘iron fastenings,’ 504, 648 *signis auroque;* 2. 116, 265, 296 *villas Vestamque* ‘a crowned image of V.;’ 470, 534 *voci iraeque* ‘utterance of wrath;’ 4. 454; 5. 36 *adventum sociasque rates* ‘arrival of the friendly fleet;’ 6. 230 *rore et ramo* ‘dew from a bough.’

For the sense cf. Liv. 5. 21 *in partem praedae vocati dii*: it was common to reserve a certain portion of the spoils of war and the like as a thank-offering to the gods, and at solemn feasts to offer a portion to them in sacrifice.

224. *exstruimusque...*] ‘and pile high the couches and are feasting on the sumptuous banquet.’ *Exstruere* is the regular word for ‘making up’ the couches on which the Romans reclined at meals: here doubtless the couches would be rudely made of turf, but the whole line describes the feast in rather magnificent language in order to bring out in stronger contrast the disappointment which is coming.

225. *lapse*] ‘swoop.’

228. *tum vox...*] ‘then (came) hideous cries amid a foul stench’: the *vox dira* is the screeching of the birds.

229. *rursum in secessu...rursum ex diverso (232)*] Notice the parallelism, marking vividly how the renewed attempt is immediately followed by a renewed attack.

230. *horrentibus umbris*] ‘by quivering’ or ‘shivering shade.’

231. *arisque reponimus ignem*] *i.e.* in order to perform the sacrifice (223 n.) which had been interrupted.

232. *ex diverso caeli*] ‘from an opposite quarter of the sky.’ Latin having *no article* cannot form substantives from
adjectives so easily as Greek; nevertheless the poets use the
neuter of many adjectives instead of a substantive, especially as
here in conjunction with a preposition. Cf. 192 altum 'the
deep,' 208 caerulea 'the sea,' 211 Ionium 'the Ionian sea,' 315
extrema 'utmost hazards,' 354 aulai medio 'in the centre of the
hall,' 417 venit medio, 422 in abruptum 'into the abyss'; 1.
110 ab alto in brevia, 219 extrema, 281 in melius 'for the better,'
310 in convexo, 391 in tutum, 543 fandi atque nefandi; 2. 460
in praeipiti 'on an edge'; 4. 184 medio, 217 raplo 'booty';
5. 127 tranquillo 'in fine weather'; 6. 750 supera convexa 'the
heavenly vault,' 787 supera alta.

This is especially common when abstract ideas are described,
e.g. 2. 141 veri 'truth,' 427 aequi and 4. 188 ficti, pravi, veri in
one line. So in prose regularly honestum, rectum, utile, etc.

234. sociis...gerendum] Notice the double construction
after edico, which in the sense of 'I order' is followed by expressant
(oblique command) and in the sense of 'I say' by the acc. and
infinite bellum (esse) gerendum (oblique statement). 'Then
I order my comrades to seize their arms and (say) that war
must be waged....'

236. haud secus ac iussi faciunt] 'not otherwise than
bidden they do,' i.e. they do exactly as they are bidden: cf.
561 haud minus ac iussi faciunt. In such cases ac or atque
may be translated 'than,' but it really serves to place the
command and the consequent act side by side as exactly
concerning: their conduct and the command are not
different but alike: it is the same use as that of atque after
simul, par, idem, aequus etc.

tectosque...: 'and arrange their swords in concealment':
tectos and latentia are both used proleptically, cf. 1. 70 n.

240. aere cavo] 'with the hollow brass,' i.e. the trumpet.
nova proelia temptant...foedare: 'attempt a strange
combat...to war with the sword....' The infinitive at once
makes clear what the 'strange combat' is: grammatically it is
dependent on temptant: 'they attempt a strange combat
(attempt) to war....'

243. sub sidera lapsae] 'soaring upwards towards the
sky.'

245. praecelsa] To strengthen an adj. Virgil prefixes
prae and not the more usual per; cf. praecives, praeculcis,
praepinguis, praecvalidus. Deuticke.

246. infelix vates] 'ill-boding prophetess.' rumputque...
vocem : cf. 2. 129 n.
bellum etiam...bellumne...] 'war indeed in return
slaughter of our kine...is it war that ye prepare to
Observe the indignant emphasis of bellum placed first
ended by the angry etiam and then repeated.
se that etiam is not 'also,' as some take it, for then we need
'in addition to the slaughter...' or some such
follow. The use of etiam in indignant questions is
omn.

Laomontiadae] 'children of Laomedon': the word
in scorn (cf. 4. 542), for Laomedon's treachery and
st were notorious, cf. 3 n.

patrio] Celæno speaks of the Strophades as the
al domain' of the Harpies though they had not long
tled there (212 n.): this is however only the ex-
on natural in an injured and indignant female, and
no need to explain that the Harpies as descendants of
gods (241 pelagi volucres) can speak, of any islands
um regnum.

quæ Phæbo...] Cf. Aesch. Eum. 19 Δίος προφήτης
ίας παρῆς. The decrees of Jupiter 'the Almighty
are the ultimate cause of all that happens; of them
is the authorised expounder by means of oracles; for
ence of these oracles in human speech Phoebus in his
oses human beings (e.g. Cassandra) to be his mouth-
r in exceptional cases, as here, strange half-human
s.

Furiarum maxima] 'greatest' or 'eldest of the
The term 'Furies' is used in a general sense here
e beings whom the gods create to avenge and punish
ickedness, to which class the Harpies belonged.

Italian petitis...ibitis Italiam] The repetition of
is highly rhetorical; the fulfilment of their desire is
them with bitter emphasis in order to heighten the
the blighting words which follow: 'ye seek Italy, to
all ye go, but....' Cf. Acts xxv. 12 'Hast thou
unto Caesar? Unto Caesar shalt thou go.'

datam] 'promised.'

nostreque iniuria caedis] 'the wrong of our mur-
Caedis, since the Trojans were murderers in will, if not
as Menelaus says of Ajax (Soph. Aj. 1126) κτειναντα με
ρ έκασε με, τωδε δ' οίχομαι.' Conington.

ambesas...absumere mensas] 'to gnaw round and
your tables.' The fulfilment of the prophecy is
related 7. 109 seq., where at a feast the Trojans begin to eat
the thin cakes which they were using as plates or 'tables' for
their meat, and the young Iulus suddenly cries out *Hec,
etiam mensas consumimus.* An oracle, being the expression of
the immutable decrees of fate, was sure to be fulfilled, but
the manner of its fulfilment might be very different from what
was expected: it was always open to the gods or fate 'to find
out a way' (395 *fata viam inventent...*) by which the letter of
an apparently evil oracle might be fulfilled without any really
evil results; cf. 36 n. *subigat*: subj. because it expresses the
purpose of destiny; 384 n.; 1. 193, 472; Pub. Sch. Gr. § 182.

260. *nec iam...* 'and now no longer with arms but with
vows and supplications they bid me seek for peace.' *Pacem votis
exposcere* is a technical phrase; cf. Livy 1. 16 *pacem precibus
exposcunt*; 3. 7 *supplicatum ire, pacemque exposcere deum*; Ov.
Met. 9. 545 *openque tuam timidis exposcere votis*; Brissonius de
Formulis p. 97. Some say that *exp. pacem* goes only with *votis
precibusque,* and that with *armis* some other infinitive, e.g. 'to
settle the matter,' is to be supplied, but surely *armis exp. pacem*
is a legitimate phrase.

262. *seu sint*] The subjunctive is used because the
sentence is virtually oblique, the words of the Trojans being
reported.

*obscena.* This word is specially applied to things ill-
omened; *'apud antiquos omnes fere obscena dicitur, quae
mali ominis habeantur,'* Festus. So 367 the 'famine' which
the Harpies denounce is called *obscenam famem* 'portentous
famine'; the wine which Dido offers 4. 457 is turned into
*obscenum cruorem* 'ominous gore.' For the appeal to the
Harpies here 'whether they be goddesses or ill-omened fowl'
cf. Poe's Raven: 'Prophet, said I, thing of evil!—prophet
still, if bird or devil!'

264. *meritosque indicat honores*] 'proclaims due offer-
ings': i.e., publicly proclaims that the offerings due under
such circumstances are to be forthwith offered. The clause is
co-ordinate in form with *numina magna vocat* but subordinate
in sense ('he calls on the gods at the same time proclaiming...'),
and so the words of his prayer are introduced as though
*numina magna vocat* were the preceding clause: 'he calls upon
the deities (saying) "Ye gods,..."' For *indico* cf. 1.
632 n.

267. *excussos laxare rudentes*] Cf. 682 *rudentes exculer*
By *rudentes* here seem meant what are technically called *peis
(prōdes, see Merry's Odyssey, Frontispiece) 'sheets': they are
ropes fastened at the two lower ends of the sail and used to
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adjust it at a proper angle to the wind, and also for either
hauling it in very close when the wind is violent, or letting it
out full to the wind when speed is desired, as here. The
word excutere is also used of driving (excutere habenas), and
hurling missiles (excutere tela), to express the sudden setting
free of something which had been previously held back.
Render 'fling free the loosened sheets.'

268. spumantibus undis] 'over the foaming waves':
local abl. cf. 124 pelagoque volamus.

270. nemorosā Zaeënthos] Cf. Hom. Od. 9. 24 Δουλίχιον
tē Ἐλυσίαν tē καὶ Ἰλήςσαν Ζάκυνθος: 'the evergreen forests on its
eastern shore are the admiration of every traveller' (Times
April 18, 1893). The vowel is short before Z in Zaeënthos
in imitation of Homer, and also from necessity.

271. Nēritos ardua saxis] 'Neritus with its steep crags.'
Nēritos in Homer is the name of a mountain in Ithaca, but
here, from the context and from his making it feminine, it is
clear that Virgil speaks of it as an island.

272. scopulos Ithacae, Laërtia regna] The rocks of
Ithaca were famous, and Homer speaks of it as τρῆχεια and
κρανατί: they are referred to here in order to express contempt
of 'Laëtes' empire.'

273. altricem Ulixī] 'that nursed Ulysses': for the gen.
Ulixī see 1. 120 n.

275. aperitur] 'comes in sight.' Apollo: i.e. his temple,
 cf. 2. 312 n.

formidatus nautis: 'dreaded by sailors': dat. of agent.

277. stant litorre poppes] 'the sterns stand ranged along
the shore,' i.e. at anchor. In anchoring the prow was turned
seawards and the sterns towards the shore, cf. 6. 3.

278—293. Having landed we offer thank-offerings and
celebrate solemn games, delighted at having passed safely by so
many countries occupied by Greeks. Meanwhile winter comes
and goes and, after dedicating the shield of Abas in the temple
of Apollo, we set sail northwards along the coast of Epirus and
reach Buthrotum.

278. insperata] 'unhoped for,' because of the dangers
mentioned in 282, 283.

279. lustramurque Iovi] 'we both purify ourselves in
honour of Jupiter': lustramur is a true middle, cf. 2. 383 n.
The purification is preliminary to offering sacrifice and celebrat-
ing the sacred fes mentioned in the next line. For the
celebration of games as a religious observance see the famous
description of the funeral games celebrated at the tomb of
Anchises in the Fifth Book, and cf. the ludi Apollinaris,
saeculares, Capitolini etc.

votis: *i.e.* sacrifices offered in fulfilment of a vow. in-
cendimus aras: 'we make the altars blaze.'

280. Actiaque...] There is some confusion here, for in
276 Virgil certainly makes them land near the promontory
Leucates, whereas he now speaks of 'the shore of Actium'
which is not in Leucas at all but on the mainland just north of
it at the mouth of the Ambracian gulf. He seems to have
somewhat neglected geography in his desire to please Augustus
by furnishing an ancient precedent for the quinquennial games
which he had instituted at Actium in memory of his great
victory over Antony and Cleopatra (B. C. 31).

It is difficult to say whether the sense of 'throng' or
'honour' is stronger in celebрамus here.

281. palaestras] 'wrestling-bouts.' Others explain the
plural as = 'games,' 'sports' generally, but the words oеo
labente preclude this, for 'slippery oil' clearly refers to the
oil with which the bodies of the wrestlers were anointed to
make them slippery.

282. invat evasisse...] This clause explains the cause of
their festal games: 'joyous are they to have escaped....'

283. fugam tenuisse] 'to have maintained their flight.'

284. interea magnum...] 'meantime the sun is rolling
round his mighty circuit,' *i.e.* the year is advancing. Annun
is the cognate accusative; as the sun can 'revolve a revolution,
so it can 'revolve a yearly circle,' and, whatever be the real
derivation of the word, the ancients certainly connected annus
with annulus 'a ring' and regarded it as describing the sun's
yearly circuit. For the chronology cf. 1. 755 n.

286. aere caro] The round shield (clipeus) would be
made by beating out a brass plate until it became hollow.

magni gestamen Abantis: 'once borne by mighty Abas.'

We have no knowledge of any Abas among the prominent
dricks who fought against Troy. Abas however, grandson of
Panas, was one of the early kings of Argos, and a shield of
his which was supposed to work marvels was preserved in the
temple of Hera at Argos. Perhaps Virgil supposes this shield
to have been taken by some Argive warrior to Troy and there
was by Aeneas. See Heyne's Ex. and also 5. 350 n.

287. postibus adversis: 'on the portal front.' carmine:
inscription, usually in verse, to any object thus dedicated to a god, see the numerous 'Ἀναθηματικὰ' in the Greek Anthology.

288. Aeneas... The verb is commonly omitted in similar inscriptions: it would be dedicat or dat, dicat, dedicat (written D.D.D.), in Greek ἀνέθηκεν. de: 'from,' i.e. won from.

289. Cf. Od. 9. 103, 104

οί δ' αὐτῷ εὔοβανον καὶ ἐπὶ κληρον καθίζον,
ἐξῆς δ' εὐόμενον πολιῆν ἀλα τύπτον ἔρεμοις,

291. abscendimus arces] 'we see (lit. make) the heaven-reaching heights of the Phaeacians disappear.' Abscondere seems to be a sailor's word, those who sail away out of sight of land being said to 'make the land disappear'; so in Greek we have ἀποκρύπτειν γῇν Plat. Prot. 338 A; cf. Thuc. 5. 65, and the opposite term ἀναφέρειν γῇν = 'to sight land.' Acts of the Apostles xxii. 3 ἀναφέροντες τὴν Κύπρον. The use of aperitur 275 is different, for there aperitur Apollo is not = 'Apollo's temple is made to appear by us,' but only another form of Apollo aperit sese 'Apollo's temple shows itself.'

aērias...: cf. Od. 5. 279 δρεα σκιωντα | γαλης Φαηκων.


294—355. Here a strange rumour reaches me that Priam's son Helenus rules over part of the kingdom of Pyrrhus and is wedded to Andromache: eager to learn the truth of this I press forward from the harbour and outside the town find Andromache offering sacrifice on a cenotaph she had reared to Hector. At sight of me and the Trojans she fainted, taking us for phantoms. When she recovers I assure her that I am alive and ask her if the tale I had heard is true. She relates how she had become the captive of the son of Achilles and borne him a son in slavery; how he had contemptuously handed her over to his servant Helenus who subsequently, when Pyrrhus was slain by Orestes, succeeded to part of his kingdom. She then in turn is proceeding to ask my history when Helenus is seen advancing from the walls and conducts us to his city, which he has built on the model of Troy and in which he entertains us hospitably.

295. Priamiden...] Pyrrhus or Neoptolemus was the son of Achilles and on the fall of Troy Andromache the wife of Hector, who had been slain by Achilles, became his prize, as also did Helenus, a son of Priam gifted with prophetic powers, who warned Pyrrhus of the dangers which would befall those Greek leaders who attempted to return by sea so that he returned to Epirus safely by land. Pyrrhus seems in consi-
quence to have had a high regard for Helenus and to have not only handed over to him Andromache but also, on his departure to Sparta to seek the hand of Hermione, placed some portion of his kingdom (333) under his charge.

It should be noted that, though Achilles was king of the Myrmidons in Thessaly, Pyrrhus is regularly described as king of Epirus, and was regarded as the ancestor of the historical kings of Epirus who bore his name.

296. coniugio] used for coniuge, cf. 471. Aeadicæ: the order of descent was Aeacus, Peleus, Achilles, Pyrrhus.

297. patrio marito] ‘a husband of her own race,’ i.e. a Trojan. cessisse: ‘passed to,’ ‘passed into the possession of,’ cf. 333: this use of cedo with dat. is also found in prose, e.g. Livy 31. 46 captiva corpora Romanis cessere.

298. amore compellare] ‘longing to address,’ cf. 2. 10 n.

301. sollemnes cum forte...] ‘just when, as it chanced, Andromache before the city...was offering a solemn feast and mourning gifts.’ Many considering that libabat means ‘poured’ explain dapes as = ‘libations’ (χοντα) of milk, honey, and wine: but there is no need thus to limit the natural meaning of dapes, for libo is a technical word used of offering anything which can be as it were ‘poured’ upon the altar, e.g. corn or fruit: cf. Livy 39. 43 ubi libare diis dapes...mos esset. The spirit of the departed was undoubtedly supposed to actually enjoy the feast thus offered and to which it was duly summoned (303 Manesque vocabat).

302. falsi] ‘counterfeit,’ ‘pretended,’ i.e. named Simois though it was not the real one.

304. tumulum...inanem] a cenotaph.

305. causam lacrimis] ‘a pretext for her tears’: she had built the two altars in order that beside them she might indulge in lamentation. For geminas see 63 n.

307. magnis exterrita monstris] ‘astounded at such mighty portent’: she regarded the Trojans as phantoms sent to warn her (monstrum = monestrum) of some terrible event.

308. visu in medio] ‘even as she gazed.’

309. labitur] Notice the vivid present and also how the solitary dactyl suggests the sudden quickness of her fall, while the labouring spondees which follow describe the slow recovery.

310. verane...] ‘a true (i.e. real) form dost thou present thyself to me, a true messenger?’ Many say that grammar requires veranne te faciem...advers ‘dost thou present thyself a true form?’, but cf. 2. 388 n.
311. si lux alma recedist] ‘if kindly light has departed,’
i.e. if thou art dead. For lux alma cf. 1. 306 n.

312. Hector ubi est?] ‘If thou art dead and a phantom,’
she says, ‘why is not dead Hector with thee ?’

313. vix pausa furenti:] ‘scarcely as she rages do I
interpose brief answers and gasp troubled with disjointed
words.’ Subicio indicates that he can only ‘fing in’ (cf.
\textit{t\varphi\theta\sigma\delta\alpha\lambda\nu} = ‘retort’) a few brief words in the intervals of her
paroxysm of sorrow: moreover his own agitation is so great
that he can scarcely speak; he ‘opens his mouth’ (\textit{hiscit}) but
the words only come out at considerable intervals (\textit{rarae voces}).

315. vitam duco] Cf. 2. 641 n. \textit{extrema} are ‘things
beyond which you cannot go’; ‘utmost dangers’ or ‘diffi-
culties.’

317. detectam coniuge tanto] ‘fallen from such a
husband’: as the wife of Hector Andromache had occupied
a lofty position: ‘cast down’ (\textit{detectam}) from this it can only
be some lowlier lot (\textit{casus}) which ‘awaits’ or ‘is ready to
receive’ (\textit{excipit}, cf. 210 n.) her. The occurrence of \textit{casus},
\textit{detectam}, and \textit{excipit} here, all being words which can be used
in connection with an actual fall, cannot be accidental.

318. digna satis] ‘sufficiently worthy,’ \textit{i.e.} of thy former
eminence.

319. Hectoris Andromache...] Conington with very weak
authority reads \textit{Andromachen} and joins these words with the
preceding line:

‘What fortune matches the degree
Of Hector’s own Andromache ?’

\textbf{He argues that as it stands the line is ‘an unfeeling reproach’
to Andromache. But the ‘unfeeling reproach’ cannot consist
in the reference to her relationship to Pyrrhus, for that is
referred to in the words \textit{Pyrrhin’ conubia servas} whatever way
you punctuate: it must therefore consist in the scornful
contrast which is supposed to be drawn between ‘Hector’s
wife’ and the ‘mate of Pyrrhus.’ Of course it would be
possible thus to accentuate the line, but it is equally possible
to read it tenderly and make the contrast one of pity and
pathos, not of scorn—‘Art thou, Hector’s own Andromache,
still mated to Pyrrhus?’ The rhythm is strongly against
Conington’s division of the line.

321. felix una ante alias] ‘O happy alone above others’: a
very strong superlative, cf. 2. 426 n.

The ‘maiden daughter of Priam’ was Polyxena, who was
\textbf{vol. i} \it x
slain by Pyrrhus on the tomb of Achilles: the story forms the subject of the Hecuba of Euripides, who however makes the sacrifice take place in Thrace and not near Troy as Virgil does.

323. sortitus] The 'drawing of lots' was for the distribution of the booty and captives. Andromache was not assigned to Pyrrhus by lot, but specially given him as being the son of the slayer of Hector: the word is used however in indigination and this is increased by the use of the contemptuous plural.

324. nec victoris erl...[ Note the indignant emphasis of each word: the hated 'conqueror' has become the more hated 'master,' and in spite of her loathing and her shame she is compelled as a ' captive' to 'touch' the bed from which she shrinks in abhorrence.

325. nos] Strongly antithetical: 'Happy she who..., but we....'

326. stirpis...[ 'we, bearing children in bondage, have endured the insolence of Achilles' son and your youthful pride.' Conington well remarks, "servito enixae defines tutimus: Andromache was the slave of her master's passion and had a son (Molossus) by him."

Andromache bitterly describes Pyrrhus as the 'child of Achilles' who had slain her husband.

327. deinde] 'thereafter,' i.e. when weary of me.

328. Ledaeam...[ Hermione was the only child of Menelaus king of Lacedaemon and Helen (daughter of Lea) and before the Trojan war was betrothed to Orestes: afterwards however Menelaus gave her to Pyrrhus who was slain by Orestes in revenge. Not improbably the phrase 'Lacedaemonian nuptials' is used spitefully to suggest the ill-starred marriage of Menelaus with Helen.

329. me famulo famulamque] The que is not grammatically necessary, for it would be more usual to write 'passed me on to his servant as a servant,' but its addition is very effective: it makes the outrage of Pyrrhus a double one, 'passed me on to his servant and to be a servant.' Cf. 5. 447 ipse gravis graviterque ad terram pondere vasto | concidit where the heaviness of the man and the heaviness of his fall are regarded as two facts and so the idea of heaviness is made doubly strong.

330. ereptae coniugis] i.e. Hermione, see 328 n.

331. scelerum Furiis agitatus] 'hunted by the Furies of his crimes,' i.e. the Furies who were sent to avenge his crimes. Orestes had slain his mother Clytemnestra in revenge for her
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murder of his father Agamemnon: the pursuit of him by the furies (Eũνειδες) formed the subject of the Eumenides of eschylus. Sidgwick prints furiis and renders 'stung by the madness born of crime,' stating that if the Furies had been early personified Virgil would have written a Furiis, but the absolute authority of this grammatical rule is very doubtful, and the hunting of Orestes by the Furies was so well known that the phrase could not possibly suggest any other idea.

332. excipit incautum] 'catches unawares': cf. 210 n. and Ecl. 3. 17 caprum | excipere insidiis.

patrisque obturcat ad aras: Pyrrhus had slain Priam and his son Polites at the altar and Virgil clearly intends us to recall his own description of Pyrrhus 2. 663 natum ante ora stris, patrem qui obturcat ad aras. The words here naturally mean that Pyrrhus was slain in his own house, but there is also a story that he was slain while sacrificing at an 'altar reared to his father' at Delphi.

333. reddita] 'duly given,' cf. 170 n. What claim Helenus add to this portion of the kingdom is not stated. Possibly pyrrhus had left Helenus in charge of it, so that it fell in to him naturally, see 295 n.

334. cognomine] Cf. 133 n.: 'who by an old (or 'like') name called the plains Chaonian and all the land Chaonia....'
The Chaones (Χαὼνες) seem to have been a Pelasgian people inhabiting Epirus and the derivation of the name here from the unknown Trojan called Chaon seems purely fictitious.

337. sed tibi] Mark the force of the pronoun in its emphatic position: I have told you my history, 'but now out yourself, what winds, what fate have guided you hither?'

339. vescitur aura] Cf. 1. 546 n.

340. quem tibi iam Troia—] This is the only incomplete line in Virgil which also leaves the sense incomplete. Various attempts have been made to complete it, e.g. peperit fumanteceusa. Of course they none of them have any value. Wagner links that at the words 'whom to you when now Troy...' ndromache, marking the look of pain on Aeneas' face, guesses that Creusa must be dead, and suddenly substitutes the mention in the next line. Such dramatic writing is however out of place in an epic narrative: moreover if the mention of Creusa was so utterly painful to Aeneas, how is it that she is at once alluded to in the next line?

341. ecqua tamen...] 'has the boy notwithstanding any fection for his lost mother?': tamen implies that, having lost or, so young a boy might easily have forgotten his mother.
Virgil does not tell us, nor did he probably consider, how Andromache had heard of 'Creusa's loss.' She had been lost (2. 735 seq.) in the darkness when they were escaping from Troy.

342. ecquid...]

'does Aeneas his sire and Hector his uncle (i.e. does the fact that Aeneas is his sire etc.) rouse him at all to hereditary valour? Hector was his uncle because Creusa was sister of Andromache.

ecquid: cognate acc. used adverbially after excitat, cf. 56 n.

347. laetus...lacrimas]

Tears are with the ancients constantly a sign of joy, cf. Aesch. Ag. 270 χαρόν μ’ ὑφέρμει δίκρηνι ἐκκαλουμένη.

348. et multum lacrimas...fundit] 'and sheds full many a tear between each word': as you can say multum lacrimare, (cf.6. 50 n.), so you can substitute lacrimas fundere for lacrimare and say multum lacrimas fundere, but the form of expression is rare.

349. parvam...]

'a tiny Troy and a (tiny) Pergamus mimicking its great namesake.'

350. aretem Xanthi rivum...]

A contrast to its famous original 'the whirling Xanthus' (Il. 5. 479 Σάνθως ἐν δυναμε).  

353. porticibus in amplis]

In a Greek house the 'porticoes' (στοά) ran round the αὐλή or enclosed court in front of the house which was open to the sky, see Smith's Dict. of Ant. s. v. Domus. In the centre of the court (aulai medio) stood the altar on which they poured libations (libabant poena Bacchī).

354. aulai medio] This old form of the gen. sing. of the first declension is common in inscriptions, in the old poets, and in Lucretius. Virgil uses it occasionally as an archaism intended to lend an antique dignity to his style: cf. 6. 747 auri; 7. 464 aquai; 9. 26 pictai.

For medio used as a subst. see 232 n.: some MSS. read in medio.

356—373. After several days I consult Helenus about my voyage, telling him that all the gods had urged me to seek the distant shores of Italy, but that the Harpy Celaeno alone had warned me of grievous dangers. He after due sacrifice led me to the temple of Phoebus and then began his prophecy.

356. iamque dies...]

Sidgwick remarks "the rhythm suggests the lingering, 'day after day passed on': Virgil clearly does not mean that they only stopped two days.
358. his vatem adgrelor dictis] ‘I thus address (lit. proach with words) the seer;’ i.e. Helenus who was a prophet, 295 n.; II. 6. 76 Πρεμίδες Ελευος οιωνοϋλων δχ’ ἄριστος.
359. Trojugena] The word is intended to have a stately g: ‘Prince of the Trojan blood,’ Bowen. It is a favourite rd with Juvenal who applies it satirically to the haughty man patricians, 1. 100; 8. 181; 11. 95. For the form cf. Ἰ Graiugenum.
interpreps divom: whatever the derivation of interpreps inter-pret from root φραδ of φράζω, Curtius) it certainly nifies ‘a go-between,’ ‘one who acts as intermediary’ between the gods and men, either by becoming the actual uthpiece through which a god speaks or by explaining the aning of omens which a god sends. Helenus is described as ng an interpreter of the gods in both ways.
numina: ‘will.’
360. qui...] See 91 n. qui sentis: ‘thou that under-
ndest.’ sidera: cf. 4. 519 conscia fati sidera; they were posed to indicate and even influence the fortunes of men, i astrology was very popular at Rome in Virgil’s day.
361. volucrum...] There were two methods of divination means of birds, one by listening to their cry, augurium, the er by watching their flight, auspiciuim: the birds which ve omens by their cry were called oscines, and those which ve them by their flight praepetes.
362. omnem cursum mihi prospera dixit religio] ospera goes closely with dixit as its position shows: ‘religion s favourably told of all my voyage.’ There is no need to plain it as an instance of Hypallage (i.e. transference of an ithet from its proper word to another) and so = omnem cursum hi prosperum dixit religio. By religio is meant the utterance sacred oracles.
364. terras temptare repostas] ‘to explore lands remote.’
365. novum dictuque nefas...prodigium] The Supine in which is almost always used after adjectives (see 26) is also ecially used after the indeclinable substantives fas and nefas. rgil however here treats nefas as almost a pure adjective— e prodigy is ‘startling and unlawful to tell.’ Possibly fas d nefas may have acquired a semi-adjectival character from eir constant use in such phrases as fas est, hoc fas est etc. here the sense is clearly ‘it is lawful,’ ‘this is lawful’: or nsider such a sentence as quid non adeptus est, quod homini e set optare?
367. quae prima pericula vito] Cf. 88 n.: ‘what perils am I to shun first?’ For obscenam cf. 262 n.

368. quidve sequens...possim] Notice that this question is not in its grammatical character at all parallel to the preceding one. Quae vito is put for the more usual deliberative subjunctive; possim however is not a deliberative subjunctive, but due to the fact that the sentence is conditional, quid sequens being = quid si sequar: ‘following what (i.e. if I were to follow what) should I be able to surmount...?’

369. de more] ‘according to custom.’

371. limina] i.e. the threshold of the adytum, see 91 n.: the sacrifice would be offered outside the temple and then Aeneas would be led to the shrine from which the oracle was delivered.

372. ipse manu] ‘with his own hand,’ implying careful personal attention, cf. 4. 344 n.

multo suspensum numine ducit: the adj. suspensus ‘hung up’ may be used (1) with reference to the mind, ‘anxious,’ ‘agitated,’ ‘in suspense,’ cf. 4. 9 n.; (2) with reference to the body, especially of walking in the phrase suspenso gradu ‘on tiptoe.’ Neither meaning is to be excluded here (or 2. 729): as he passes through the temple to the shrine the soul of Aeneas is agitated by ‘the full presence of the god’ (multo numine), but his gait marks his emotion too; he seems to walk on air. For sacerdos pleonastic cf. 1. 412 n.

374—462. The prophecy of Helenus.

374—409. Child of a goddess, seeing that mighty auspices do manifestly, by the decree of destiny, govern thy voyage, I will as far as is permitted unveil the future, that thy course may thereby be safer. Firstly the Italy which thou decest now so close lies far away, and far must thou go before thou canst safely build thy city. When by a river’s bank thou shalt find a white sow with thirty white young ones, there shall be the site of thy city and rest from toil, nor is there need to dread the ‘eating of thy tables.’ Only avoid the eastern coast of Italy, for it is full of hostile Grecian cities, and when thy fleet at last anchors on the promised shore, take heed when thou payest thy vows to clothe thyself in purple and pray with thy head veiled lest any ill-omened sight disturb thy worship, and let this rule prevail for ever among thy posterity.

374. Conington rightly sees that nam has reference to 377 panna tibi expediam, and the peculiarity is that the explanatory clauses with nam precede the main sentence. Helenus before
uttering his prophecy wishes to explain why Aeneas is deemed worthy to receive it. The summary gives the connection of the sentence.

maioribus auspiciis: 'with mightier auspices.' The phrase does not merely mean 'mightier than ordinary men enjoy,' but is apparently technical, there being auspicia maxima or maiora and auspicia minora, and its use here has a solemn effect: cf. Cic. de Rep. 2. 4 idem Pompilius, auspiciis maioribus inventis, duos augures addidit; Aul. Gell. 13. 15 auspicia in duas sunt potestates divisa: maxima sunt consulum, praetorum, censorum...reliquorum magistratuum minora sunt auspicia.

375. manifesta fides] 'there is plain proof': cf. 2. 309 n. What the proof was Helenus does not say.

sic fata...: 'so doth the king of heaven arrange the fates and move the circle of change: such is the appointed orbit.' The words are intended to bear a mysterious character. Jupiter arranges the destiny of men: he places the 'chances and changes' (vices) of their life on a sort of wheel, and as he makes this revolve he causes these changes in their life to follow one another in a circuit (volvit vices), or, in other words, 'the fixed order revolves' or 'comes round' (is vertitur ordo) as time rolls onward.

377. quo] = ut eo, 'that thereby thou mayest more safely traverse strange seas.

379. prohíbent nam cetera...] These words explain why Helenus will only unfold 'a scanty portion of a mighty history.' The acc. cetera is governed by both scire and fari: of 'the other things' Helenus is partly ignorant, partly forbidden to speak.

380. Iuno] The constant enemy of the Trojans, ever since the fatal judgment of Paris. Cf. 1. 27 n.

381. Italiam] Not 'Italy' generally, which was very near, but 'the Italy' which you have been told to seek, i.e. the western as opposed to the eastern coast (hanc oram 396).

iam: 'now,' i.e. now that you have got as far as the opposite shore of Epirus. rere: for reris from reor.

383. longa procul...] "The jingle of words is chosen to mark prophetic obscurity: 'long by long lands afar a pathless path divides.'" Kennedy. Dividit governs Italiam 381 and means 'separates from you': via invia refers to crossing a trackless and unknown ocean, and is an imitation of such well-known Greek phrases as δώρον ἀδώρον, βίος ἄβιος, χάρις ἄχαρις.
384. *ante et...quam (387)...possis* [first both must thy oar be bent...ere that thou mayest be able....’] The subj. after *ante quam* is exactly parallel to *ante...quam...subigit* 257 and expresses the purpose of destiny.

*leuandus*: a graphic word expressing strong effort. The stout oar must be ‘made to bend,’ made to seem pliant (*leuus*) owing to the vigour with which the oarsman uses it: cf. Apoll. Rhod. 2. 591 ἐπεγράμπτοντο δὲ κώτας | ἣτε κάμηλα τάξα βιαζομένων ἡρώων; Cat. Epith. Pel. et Thet. 183 *leuus incurvans gurgite remos*.

385. *salis Ausonii*] The sea near the coast of the Ausones in Campania. *lustrandum*: ‘must be traversed.’

386. *inferni lacus*] See 442 n. *Aeaeae insula Circae*: cf. Od. 10. 135 Ἀιαίνη νήσος; the island subsequently became the promontory of Circii (Monte Circello) on the coast of Latium. The sorceress Circe, who dwelt there, was called *Aeaea* as being connected with Ae in Colchis the land of magic.


389. *sullicto*] ‘in thy distress’: the good omen was to come when most needed.

The fulfilment of the prophecy is described 8. 18 seq.: the distress and anxiety of Aeneas were caused by the confederacy of the Latin tribes formed against him by Turnus.

*secreti fluminis*: ‘a secluded stream,’ i.e. a stream at some point where it is secluded. The stream was the Tiber.

390. *ilicibus sus*] The monosyllabic ending is used to give a touch of archaic simplicity and rudeness to this quaint old oracle, cf. 12 n.

*sus*: according to some there was an old Latin word *triu*, whence French *true*, which meant ‘a sow.’ Hence the sow symbolises Troy.

391. *triginta...*] ‘shall lie just delivered of a litter of thirty young’: *cuinp* is continually used in counting men or animals, as we talk of ‘so many head of cattle’ or of a ‘poll-tax.’ The ‘thirty’ was supposed to indicate (8. 47) that thirty years afterwards Ascanius would found *Alba Longa*, the city from which Rome was founded, and to which *alba* and *albi* in the next line point.

395. *fata viam*] See 257 n. *aderitque...*: ‘and Apollo
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a invoked shall vouchsafe his presence': *adsis* or *ades* was monly used in invoking the presence, that is the aid, of a 
, cf. 4. 578.
>6. has...hanc] almost deictic. The next line however ediately makes the sense perfectly clear, 'this border of Italian shore' being defined as that 'which lies nearest ed by the swell of our (i.e. the Ionian) sea.'
>8. mals habitantur moenia Grais] 'the cities are in ted by hostile Greeks.' For this dat. of the agent cf. 1. n., Ov. Tr. 1. 1. 127 nobis habitabitur orbis | ultimus 5. 3. 21 nec patria est habitata tibi.
he Southern part of Italy was so filled with Greek colonies it was called Magna Graecia, and to this day Greek is still en by considerable numbers of the inhabitants (Journal of enic Studies, Oct. 1889).
>9. Naryctii Locri] Naryx was a town of the Opuntian ians on the Euboean sea of which Ajax son of Oileus was ; on their return from Troy some of his companions were to have been wrecked on the coast of Bruttium in S. ' where they founded Locri Epizephyrii (or Locri near promontory of Zephyrium).
>1. Idomeneus] See 122 n.
>1c ulla...: 'there is the famous (city) of the Meliboean tain, tiny Petelia confident in (lit. resting on) the wall of octetes.' Philoctetes king of Meliboea and other Thes n towns was cast upon the coast of Italy in the great n which befell the Greek fleet on its return from Troy. there founded Petelia on the E. coast of Bruttium: Virgil les to it in such terms of praise because in the second Punic when the rest of Bruttium joined Hannibal, it remained ful to Rome and was only taken after a long resistance.
>3. quin ubi...] 'moreover when the ships are anchored shall have stopped) beyond the seas.'
>4. iam] 'at last.'
>5. velare comas] 'cover thou thy hair,' a good instance the middle use of the passive, cf. 2. 383 n.
he Romans covered the head during prayer and sacrifice, Greeks left it uncovered. Virgil is always anxious to ify and explain old Roman customs by providing them a historical or legendary authority.
>6. ne qua...] The sight of anything ill-omened vitiated criifice and therefore the head was to be covered: for a rea reason silence was enjoined on all present lest any ill ed word should be uttered.
ne qua...facies: ‘lest any...face’: it is doubtful whether qui is fem. of the indefinite pron. quis used adjectively or = quae fem. of qui: see Pub. Sch. Gr. § 88 note.

in honore deorum: ‘at’ or ‘during sacrifice to the gods.’

408. morem sacrorum] ‘ritual rule.’

409. hac casti...] ‘and pure in this observance let thy posterity remain’: casti indicates that by their observance of this rule they will avoid the pollution and guilt of offering worship in a manner displeasing to the gods.

410—462. When thou dost reach Sicily and the straits of Pelorus open on thy view, steer to the left and avoid the coast upon the right. Once Italy and Sicily were one, but a mighty convulsion rent them asunder, and now the strait between them is occupied on the left side by the awful whirlpool Charybdis, on the right by the devouring monster Scylla: far better is it to take the long voyage round Sicily than once to have seen that terrible being. Furthermore, if I am indeed a prophet, of one thing above all I warn thee to take heed: to Juno address persistent prayer and sacrifice until thou prevail over her, for so, and so only, shalt thou reach Italy. There thou shalt first land at Cumae and consult the Sibyl who writes her prophecies on leaves which lie in her cave tossed about in disorder by every breath of air, so that many who would consult her depart vexed and disappointed: but do thou allow no fear of delay to prevent thee from seeking her and praying her to prophesy to thee with her own lips, for she shall tell thee of all that must befall thee in Italy. Thus much am I allowed to utter in warning: away, and by thy deeds raise the fame of Troy to heaven.

411. angusti rarescunt clastra Pelori] ‘the barriers of narrow Pelorus shall begin to widen.’ The expression is very condensed: the ‘barriers of Pelorus’ are the opposite headlands (of which Pelorus is one) on the Sicilian and Italian sides. Between these is a narrow strait (cf. angusti), but at first, as Aeneas sails up, the land appears continuous and to be an actual barrier: it is only on coming closer that the narrow strait begins gradually to open on the view.

412. laeva tibi...] Observe the emphatic position of laeva, which is further emphasised by tibi (ethic dat. = ‘mark you’), and its repetition in the next clause.

It is quite possible to treat tibi as dat. of the agent = ‘by you’ (see l. 440 n.), but this seems to weaken its force.

Turning to the left would take him in a southerly direction and, if he meant to reach Italy, involve the ‘long circuit’ of Sicily: of course it is not meant that he must go on steering
he left after reaching the S. point of Sicily, for he must necessarily steer to the right.

14. haec loca...] ‘those lands,’ i.e. the lands just men-
ed on the right. loca dissiluisse is acc. and inf. after
ut.

15. tantum...] A parenthetical reflection on the marvels describing—‘Such change can age’s distant date achieve.’

gil does not mean that it took an immense time to effect
change (for he clearly describes it as sudden), but he
sees to call attention to the immense difference there is between
surface of the globe now and in time past.

16. cum protinus...] ‘whereas either shore was (pre-

cisely) one unbroken line.” Protinus goes with una and
cries not, as usual, continuity in time but continuity in
ce. Like continuus it is derived from teneo and expresses a
lding on’ of one thing to another in front of it so that there
o gap between them.

17. medio] ‘in the midst,’ ‘between,’ used almost as an
rb: so too vi ‘with violence’=violently, cf. 2. 323 n.

19. litore diductas] ‘parted on the coast,’ ‘now separate

the coast.’ Formerly the fields and cities were (1) nor-ated and (2) inland: now they are (1) separated and (2)

the sea-shore. So Henry rightly, ‘standing each on its
rate shore,’ and, lest any one require the plural litoribus,

77 where the Cyclopes, who have each an eye, are described
	antes lumine torvo.

Wattleship refers to the fact that Seneca quotes the line

the words aequore diductas and describes this reading as
ry tempting’: it perhaps is so, but it certainly does not
unt for the existence of the much less commonplace litore

tas.

21. imo ter...] ‘and with lowest whirlpool of her abyss
ace sucks huge waves sheer downwards, and again hurls
up....’ The description of Scylla and Charybdis is con-
sed from the full account Od. 12. 73 seq.: cf. line 104

τῷ δ’ ἐπὸ διὰ Χάρυβδις ἀναροίβατει μέλαν ὕδωρ.

τρίς μὲν γάρ τ’ ἀνήκουν ἐπ’ ἤματι, τρίς δ’ ἀναροίβατει.

24. Scyllam] The Homeric Scylla is a monster with
ive feet and six heads on very long necks which she
ches out of her cave, and catching dolphins and the like or
king off sailors from passing ships. Milton’s description
ng the gates of Hell should be compared, Par.

et 2. 650.
‘The one seem’d woman to the waist, and fair,
But ended foul in many a scaly fold
Voluminous and vast, a serpent armed
With mortal sting: about her middle round
A cry of Hell-hounds never ceasing bark’d
With wide Cerberean mouths full loud, and rung
A hideous peal: yet when they list would creep,
If aught disturb’d their noise, into her womb
And kennel there, yet there still bark’d and howl’d,
Within unseen. Far less abhor’d than these
Vexed Scylla, bathing in the sea that parts
Calabria from the hoarse Trinacrian shore;’
and Victor Hugo’s description of “La Pieuvre,” Les Travaillers de la Mer c. xi.

425. ora...] Cf. Od. 12. 94 ἔξω δ’ ἐξοχεὶ κεφαλᾶς δενώ βερέθρων: Homer makes her only pick off a sailor with each head, but Virgil makes her ‘drag ships into the rocks,’ i.e. into the rocky cavern where she lurks.

426. prima...] ‘in front her aspect is human, and she is a maiden with beauteous bosom as far as the waist, behind....

427. pistrix] This word is also found in the form pistris or pristis (πρίστις); the latter form is used 5. 116 as the name of a ship which bears this monster for its figure-head.

428. delphinum...] ‘having dolphins’ tails joined to a wolf-bearing womb’: the ‘wolves’ are ravenous sea-monsters which issue from her womb, see Milton above. For caudas commissa see Appendix.

429. metas] Down the centre of the Roman Circus ran a low wall at each end of which were placed, upon a pedestal, three conical wooden pillars called metae, round which the chariots had to turn: hence here the term is applied to the headland of Pachynus round which the Trojans are to turn.

430. cessantem] ‘lingering,’ i.e. not taking the speediest route.

431. quam] After praestat 429 which has the force of a comparative: ‘tis better to...than once to have seen....’

432. caeruleis canibus] ‘sea-hounds’: practically the same as the lupi 428. Caeruleus ‘sea-coloured’ is a regular epithet of all creatures that inhabit the sea, cf. 194 n.

433. si qua est...] ‘if there is any foresight in Helenus, if any faithfulness in the seer, if....’ The rhetorical use of si or si forte with the indic., especially in appeals, deserves notice: it does not imply any doubt of the facts referred to, but the
rse. When Helenus says ‘if I have any foresight then a solemn emphasis I appeal to you to pray to Juno...’ he uses ‘as surely as I have foresight I appeal to you....’ For use of *si* cf. 1. 375 n., 603; 2. 536 *si qua est caelo pietas*; 37 n.; 5. 686; 6. 119. St. Paul is very fond of this kind of appeal, e.g. Col. iii. 1 *et ohy συντρήσατε τῷ Χριστῷ*; *τὼ ἥγετε*. On the other hand for the extreme doubt expressed by *si qua* with subj. cf. 1. 18 n.; 6. 882.

Notice the extraordinary emphasis which Helenus gives to words by repetition: *si qua...si qua...si, unum...unum, iter-ue...iterumque, Iunoni...Iunoni.*

35. *unum illud* ‘this one thing’: *ille*, like *ἐκεῖνος*, is usually used to point with emphasis to something which *was* and should be translated in English by ‘this.’ The *Iunoni...donis* explain what ‘this’ is. *proque omnibus* mee: ‘yes, this one thing instead of all beside’ or ‘worth eside,’ i.e. this one thing which is as important as all other sels put together, cf. Cic. Att. 2. 5 *Plato qui mihi unus ero centum militibus*. The rendering ‘above all things’ is G.

37. *Iunonis...Iunoni* (438)] Note the emphatic position of the words. It was Juno’s implacable wrath which was the root cause of his troubles and it was to her deity by all *primum* that he must address his prayers.

38. *cane vota libens*] ‘recite thy vows gladly.’ The *libens* was technically used with regard to the payment of vows and *V L S* (votum libens solvit) is common in Inscriptions. For *cane* used of repeating a solemn formula, cf. 155 n.

39. *supera*] ‘overcome’: a strong word; her obdurate r is only to be ‘overcome’ by pertinacious prayer. The metaphor is kept up in *victor*: ‘so (i.e. when thou hast come her hatred) at the last victorious thou shalt pass to an coasts.’

42. *divinosque lacus*] There are two lakes, the Lucrine *er the sea and the Avernian more inland and separated the Lucrine by a narrow strip of land. Though Virgil as of them both, it is only of Lake Avernus the fabled ence to the lower world that he is thinking when he speaks of the infernal lakes’ 386 or ‘the haunted lakes’ as here.

*Averna sonantia silvis*: lit. ‘Avernus sounding with its *ls*’ = ‘Avernus with its wailing woods.’ Notice the sound of *sonantia silvis* intended to give a mysterious *acter to the line. The gloomy groves (nemorum tenebrae, 18) *which surrounded the lake added to the awe it inspired.*
Vergili Aeneidos III

Averna seems to be a heteroclite plural from Avernus formed on the analogy of Tartarus, Tartara; Pergamus, Pergama.

443. insanam vatem] an inspired (or ‘frenzied’) prophetess. Among primitive peoples ‘insanity’ is often regarded with veneration rather than contempt, the insane person being looked upon as possessed by a superior spirit. The Greeks especially regarded the connection between μαρτις ‘a prophet’ and μαρτυρεῖ ‘I am mad’ as clear: both were a form of possession by the god’ (ἐνθοσιασμός).

The vates is the ‘Sibyl of Cumae,’ who in the Sixth Book guides Aeneas through the under world.

444. fata...] announces destiny and to leaves entrusts her signs and symbols.” Virgil means that she writes her prophecies which are in verse (carmina, cf. 155 n.) on leaves, one or two lines on a leaf: she then ‘arranges the leaves in order’ (digerit in numerum) so that the prophecy can be read consecutively and be understood. After this however she neglects them and they get blown about into confusion. Those who come to consult her are clearly supposed to select some of these leaves (called sortes ‘lots’ 6. 72) and from the writing on them to receive advice: but as the leaves are all in disorder and make no sense it often happens that ‘unadvised they depart and abhor the dwelling of the Sibyl.” Doubtless Virgil in his description is referring to some well-known characteristic of the famous Sibylline books (cf. 6. 71 n.), and the method of consulting them; they probably consisted of a number of detached and disconnected verses and were consulted by being opened at hazard and the first oracle accepted.

notas et nomina mandat. The passage is intended to suggest some mysterious form of writing: nomina cannot mean ‘names’ but is used with reference to its derivation from nosco = ‘any mark serving for knowing an object by’ and so almost the same as nota. In G. 3. 158 they brand on young cattle notas et nomina gentis ‘marks to show their breed.’

448. verum eadem...] Eadem is acc. plur. in agreement with volitantia carmina below; it is thrown forward to emphasise the contrast with illa manent innota: ‘they remain unmoved...but notwithstanding, when as the door revolves a light breeze has stirred them..., never thereafter does she trouble to capture the oracles as they flutter....’

452. inconsulti] ‘unadvised’: they came for consulta, the ‘decrees’ or ‘resolutions’ of the gods (cf. 6. 151 dum consulta
and went away without them. Elsewhere inconsultus is
ly = 'ill-advised' in the sense of 'foolish.'

3. hic tibi[...] 'here let no damage of delay be so costly
seem so important' in thine eyes..., that thou shouldest
proach the prophetess....' Quin follows ne...tanti because
words are = 'let nothing hinder thee' and quin would be
ar after nihil impediat: the usual construction after tanti
ould be ut non.

6. precibusque oracula poscas ipsa canat] 'and with
ers entreat that with her own lips she utter her oracles.'
editors placed a full stop after poscas spoiling the sense,
ertainly is that Aeneas is to beseech her to give him
swer by word of mouth: it is not an oracle given in the
ary unsatisfactory way but an oracle by word of mouth
he is to pray for. Cf. 6. 74 where Aeneas says to the
'shout not thy reply to leaves...I pray thee prophesy
lf (ipsa canas oro),' which shows not only the meaning
the construction of the present passage.

7. volens] 'graciously': the word is customary in
ers, cf. Hor. Od. 3. 30. 16 lauro cinge volens, Melpomene,
m; Livy 7. 26 precatus...volens propitius adesset.

8. et quo quemque...] 'and how thou art to avoid
 endure each toil': fugiasque ferasque are the oblique
s of the question quomodo fugiamque feramque 'how am
avoid and endure?'

90. venerata] Cf. 143 n.

91. haec sunt quae...liceat] 'these are such things as
mayest be warned by my lips.' Note the subj. liceat.

92. ingentem...] 'by thy deeds raise Troy towering to
en': ingentem is proleptic (cf. 1. 70 n.); Troy, which is
in ruins, is to be exalted to heaven by his exploits.

93—471. Then Helenus loads us with rich gifts and pro-
s us with fresh rowers and guides.

94. auro gravia sectoque elephanto] 'heavy with gold
awn ivory,' i.e. richly adorned with gold and ivory: secto
unto represents the Homeric πρωσον ἕλεφάντον and does
so much describe carved ivory as plates of ivory used for
ring and the like: gravia goes strictly with auro and
ly with elephanto. Gold and ivory were regularly used
he adornment of such objects as lecti and sellae throughout
quity (see Marquardt s.v. eborarii).

raviā: the lengthening of final a of the neut. pl. seems to
have no parallel in Virgil, but in the fragments of Ennius the final a of the neut. pl. is said to be always long. For the ending *elephanto*, cf. 6. 623 n.

466. *ingens argentum*] 'massy silver plate.' *Dodonaei:* 'like those hung from the oaks at Dodona. These caldrons were struck, according to Strabo, by knucklebones attached to a wand held by a statue. They seem to have been arranged so that if one was struck all resounded.' Howson.

467. *loricam*...] 'a breast-plate sewn together with links and trebly-woven with gold.' The first part of the phrase describes the *lorica* as a piece of chain-armour, the second gives the material of which it was made and the special closeness of the pattern.

In weaving the simplest process is to pass the threads of the woof with the shuttle under alternate threads of the warp and then back again over them. Instead of raising each such thread of the warp separately to pass the shuttle under it, all the alternate threads are passed through 'loops' or 'leashes' (*licia*) the other ends of which are fastened along a rod so that by lifting the rod all the alternate threads can be raised at once. For more complex weaving there were several sets of such leashes, and the adjectives *bilix* and *trilix* (*dimplor, τριμυρος*) were applied to the material woven with two and three sets, while more complex stuffs were known as *polymera* (*πολυμυρα*). Here Virgil wishing to describe the exceedingly skilful work of this breast-plate describes it as *trilix:* in 12. 375 we have *lorica bilix*.

469. *sunt et sua dona parenti*] 'there are too his own special gifts for my sire,' 'my sire too has his special gifts.' *i.e.* not arms and the like but gifts suited to his age. Different gifts suit different people: the gifts which suit a particular person are said with reference to that person to be 'his own gifts' (*sua *dona*). For *suus* thus throwing its reflexive force on a single noun cf. 493 n.; 1. 461 *sunt sua praemia laudis*: 5. 54 *strueremque suis altaria donis, 832 ferunt sua flamina classem*; 6. 233 *sua arma viro 'the hero's special weapons,* and such phrases as *Magonem cum classe sua (=Magonis) mittunt*, Livy 33. 32.

470. *equos*] Epirus was celebrated for horses, cf. G. 1. 59 *mittit*. Epiyum palmas Epiros equorum. *duces* : 'guides,' 'pilots.'

471. *remigium*] = *remiges*, cf. 296 n. *supplet:* Aeneas had lost some men in Crete and also left some there (190) so that his numbers needed 'filling up.'
NOTES

72—505. Helenus bids Anchises a special farewell emphasizing again the importance of making for the western coast of Italy; Andromache too brings garments of great beauty for Aeneas, hoping that he may thus recall her memory and the she bears him, seeing that he reminds her of her own lost yanaex. Finally I tearfully bid them all farewell, comparing their assured repose with our weary wanderings, and promise if ever I find a home there shall be peace and love between cities.

73. fieret...] ‘that the favourable breeze might not be yed.’ ferenti: lit. ‘bearing,’ the acc. naves being literally supplied; cf. 4. 430 ventosque ferentes.

75. Anchisâ] Some MSS. give Anchisae = Anchise; the ek form would be Ἄγγλεος. In 6. 126 there is the same bt between Anchisiade and Anchisâda.

ignate : see 143 n.

76. bis...] Anchises had not only been saved when y was destroyed by the Greeks, but also when it was variously sacked by Hercules, who had been defrauded by Medon; cf. 2. 642.

77. tibi] Ethic dative: ‘Lo! before thee is the land of onia.’ Helenus points towards the opposite or eastern re of Italy and bids him ‘seize it with his sails’: he then never corrects himself and adds that after all (tamen) the rer shore (hanc) is to be avoided, for that it is the distant tern coast (pars illa) which Apollo points out to him.

780. quid ultra...] ‘why do I proceed further and with ting delay the rising breeze?’

182. nec minus Andromache] After detailing at length care and regard which Helenus had exhibited to Aeneas Anchises, Virgil proceeds to describe Andromache as show- ‘no less’ zeal to honour the young Ascanius.

digressu maesta supremo: ‘mournful at that last part-

483. picturatlas...] ‘figured with golden embroidery’: nnedy. Subtegmen is here used of the gold thread which is oven’ or ‘worked into’ the cloth.

484. nec cedit honore] Andromache has been so distinctly scribed as rivalling Helenus in her devotion (482 n.) ths meaning seems most obviously to be ‘nor does she ndromache) yield (to Helenus) in honour,’ i.e. in the gifts ich she bestows on Ascanius to do him honour. This sense honor as ‘an honorary gift’ is very common: cf. 118 vol. i
meritos aris maestavit honores; Cic. ad Fam. 16. 9. 3 Curio misit ut medico honos haberetur, and our word ‘honorable.’ Moreover, as after nec minus (482) it is necessary to supply Heleno, so after the parallel clause nec cedit the dat. Heleno is naturally supplied: ‘norf less (than Helenus)...nor yields (to Helenus).’

MSS. authority is strongly in favour of honori, and some render nec cedit honori ‘nor does she yield to the munificence (of Helenus),’ but it is difficult to see how the gen. Heleni can be supplied. Others render ‘nor does she yield to the honour (due to Ascanius),’ ‘she does not fall short of the honour due,’ though this seems a very curious and negative way of describing Andromache’s overflowing generosity. Conington’s explanation is best, ‘nor does she flag in (lit. ‘give way to’) the work of honouring him,’ the words being a poetical way of putting what in prose would be nec cessat honorare.

486. manuum...] ‘that they may be to thee a memorial of my hands and long bear witness to the love of Andromache.’ Longum agrees with amorem but is also to be taken closely with testentur: the gifts are to be a lasting witness of a love which will be equally lasting.

489. omihi...] ‘O sole surviving image to me of my own Astyanax’; with super the participle of the verb ‘to be’ is really to be supplied and sola super is therefore =quae sola super es. The absence of a present part. of sum not unfrequently causes difficulty in Latin.

490. sic oculos...] Cf. Od. 4. 149 where Menelaus says that Telemachus is like his father Ulysses:
κείνου γὰρ τοιαὶς πόδες, τοιαὶς τε χεῖρες, ὀφθαλμῶν τε βολαί, κεφαλῆς τ᾽ ἐφύπερφθε τε καϊταί.

ferebat: ‘showed,’ ‘offered,’ or ‘brought before me.’ Conington seems to take it =‘moved.’

491. et nunc...] ‘and now (if he were alive) he would be a youth of like age with thee.’ Cf. Eur. Ion 354 σοὶ ταῖτον ἦδης, εἶπερ ἦν, εἰς ἄν μὲτρων.

493. vivite...] ‘live happy (as being men) to whom their destiny is already accomplished.’ For sua we should expect vestra, but by using sua the speaker places those he is addressing among a class of men, viz. those whose toils are over. Every man has his destiny (fortuna sua, cf. 469 n.) to work out, and, until it is worked out, he cannot rest: the fortunes of Helenus are settled, Aeneas and his followers are still summoned from one destiny to another.’

For sua cf. Hom. Od. 9. 27 οὗ τοι ἐγὼ γε | ἢς γαῖς δόναμι
NOTES

ρωτερον ἀλλο ἰδέσθαι where Ἔς ‘his own’ is put for ἐμῆς in to make the statement general.

4. nos...vobis] Notice the emphatic contrast.

8. melloribus...] ‘with happier omens, I pray, and to (quae fuerit) less exposed to Greeks,’ i.e. than the old. Some MSS. have fuerint, if so we must render ‘with their destinies such as may prove less opposed to Grecian nies’.

2. cognatas...] The apodosis begins here: ‘hereafter ill make our cities sisters and our peoples kin, (the one) in Epirus, (the other) in Italy, with the same Dardanus ecestor, the same story of disaster,—yea we will make Troy one in heart: may this care (the care to effect this) due to our posterity.’ Cognatas urbes and populos aquos are both governed by faciemus and then repeated ramque Trotam. Each of their cities is a new ‘Troy’ though separated they shall be united in heart. For describing some indefinite time not the present cf. 1.

6—524. We set sail skirting the Ceraunian rocks and at land and encamp: before midnight however Palinurus, ng the weather favourable, sounds the trumpet for starting ve set sail, and, as day dawns, sight Italy in the distance.

6. vicina Ceraunia iuxta] They must therefore have northward and it is from the northern part of the Cera

7. unde iter...] ‘whence the road to Italy and voyage the waves is shortest.’ iter Italiam: the acc. follows the of motion contained in iter, cf. 6. 542.

9. sternimur] Middle: ‘we cast ourselves down on the of the longed-for land beside the wave.’ optatae: use they were weary with rowing; Virgil emphasises fatigue and eagerness for sleep in order to provide a resque contrast with the early awakening which the weary’ (haut segnis 513) Palinurus is preparing for.

0. sortiti remos] ‘having assigned the oars by lots,’ is customary to decide by lot which of the crew should it a particular time and in what place (cf. Prop. 4. 21. 12
remorumque pares ducite sorte vices; Apoll. Rhod. 1. 393.

Much discussion has arisen about the words here because editors cannot understand why Virgil should allude to the arrangement about the oars just when they are landing. The explanation is perfectly simple: Virgil introduces these words because he intends to make the Trojans start again very suddenly, and therefore describes them as making a preparatory arrangement which would be indispensable, if they had to start suddenly, to avoid confusion.

Explanations such as ‘they took the oars ashore for safety,’ ‘to use as tent-poles,’ ‘casting lots who were to remain on board,’ ‘having been at the oar all day,’ are absurd.

511. corpora curamus] ‘refresh ourselves’: the phrase is a favourite one in Latin and expresses doing anything which conduces to physical health; so elsewhere culet curare, sarcastically pellicium curare.

inrigat: ‘flows into,’ lit. ‘waters’; cf. 1. 691 n.

512. nox horis acta] ‘night-driven’ or ‘sped by the hours.’

513. haud segnis] ‘not slothful,’ i.e. very active: Litote, cf. 5. 56 n.

514. auribus aëra captat] ‘seeks to catch the air with his ears,’ i.e. listens for the breeze.

516. pluvias Hyadas] Virgil is fond of placing with a Greek proper name a Latin word which suggests its derivation; he here clearly connects the word Hyades with swv ‘to rain;’ cf. 693 n. (where three instances occur); 6. 550 flamma torrentibus... Phlegethon; 6. 750 Lethaei... inmemores. The device is common in Milton, cf. quotation given on 6. 132; so too Par. Lost 3. 353 ‘immortal amaranth,’ and Scott, Maccull’s Cross, ‘Dundee, the gift of God, and fair Montrose.’

The prose Roman term for these stars was Suculæ the litter of little pigs,’ thus pointing to the derivation of swv from swv; the poets however reject so natural and vulgar an etymology.

geminosque Triones: Kennedy says ‘the two constellations adjoining the N. Pole were called Аρκτος Ursa Major and Minor. Ancient imagination also represented them under the form of a waggon or wain; five out of the seven stars of which each consists forming the wain, the other two the triones or ploughing oxen: the two pair gemini triones. This term was also extended to the entire constellations; whence septemtriones mean the constellations with seven stars at the N. Pole and so the North itself.”
517. **armatum auro**] Orion is said to be ‘armed with gold’ because of the brilliancy of the stars which form his belt and sword. He is a Southern constellation, hence *circumspicit*; Palinurus ‘turns his gaze round (from the Northern constellations) to Orion.’

**Oriona**: here the first three syllables are all long, but the first and third syllables may be either long or short.

518. **cuncta...constare**] ‘that all is settled’; there is no sign of a change to rough weather.

520. **alas**] The ‘wings’ are not a part of the sails, but the sails themselves are the wings of the vessel. The gen. describes that of which the wings consist.

523. **Italam. Italam...Italam**] The repetition is intended to represent their joyous and repeated cry. Cf. Hor. Od. 4. 2. 49 *io triumphhe...io triumphhe*, and the famous *θάλαττα*, *θάλαττα* Xen. Anab. 4. 7. 24.

525—547. Anchises immediately offers a solemn libation and prays for a favourable breeze: the breeze springs up and we enter a harbour protected from the sea by two projecting headlands and with a temple of Minerva crowning the heights behind it. The first thing we see is four white horses grazing; and Anchises interprets the omen as promising first war then peace, as horses are chiefly used for war but also at other times submit to be yoked quietly together and serve the purposes of peace. Then we sacrifice to Minerva, whose temple had first welcomed us, with heads duly covered, and also, remembering the precepts of Helenus, offer special honours to Juno.

527. **celsa**] The stern was raised above the other parts of the deck; it was here that the image of the tutelary god of the vessel was placed; cf. Pers. Sat. 6. 29 *ingentes de puppe dei*. Some MSS. give *prima*, but it is hard to see what could be the meaning of *prima puppis* and the phrase *stans celsa in puppi* is repeated 8. 680; 10. 261; cf. too 1. 183.

529. **ferte viam vento facilem et spirate secundil**] Imitative smoothness effected by a threefold alliteration. ‘Waft our course smoothly before the wind and breathe with favouring breath.’

530. **portusque patescit**] ‘and a harbour as we now draw nearer opens on our view’: the harbour is at first concealed (535 n.) by the projecting headlands which protect it, but as they approach it gradually seems to open. The harbour is just at the heel of Italy and was afterwards known as *Portus Veneris*; it is close to a small place called *Castrum Minervae.*
533. ab Euroo fluctu curvatus] 'is hollowed by the Eastern waves': Euroo fluctus are 'waves driven on by the East wind.' The abl. with ab where the agent is not a person is fairly common in Ovid (e.g. Fast. 3. 585 librantur ab auro; 5. 709 traiectus ab ense), but the editors quote no other instance from Virgil.

The grammatical difficulty is not however the only one; for, as the next line describes the 'barrier of rocks' (obiectus cautes) against which the waves dash leaving the harbour calm, how can Virgil specially describe the harbour as 'hollowed out by the Eurus-driven waves'? Is it not possible to render 'the harbour curves like a bow away from the Eurus-driven waves,' i.e. it seems to retire from them? Cf. 570 portus ab accessu ventorum inmotus 'a harbour calm away from (as being away from) approach of winds.'

535. ipse latet] Some have thought that this is inconsistent with patescit 530, but in fact the very use of patescit implies that the harbour latet. If it does not 'lie hid' when you are not close to, why should you describe it as 'opening out' when you do begin to get close? In giving a general description of the harbour Virgil rightly says latet; in describing what Aeneas saw as he gradually comes closer to it he rightly says patescit.

gemino...: '(on either side) tower-like crags extend their arms downward with (i.e. forming) a double rampart.' On either side is a high rock and from the highest point a ridge stretches out to sea gradually diminishing in height, and these two 'arms' embrace the harbour and form a rampart on each side (geminus murus).

For turriti scopuli cf. Byron, Childe Harold 3, 55 'The castled crag of Drachenfels.'

536. refugit] 'recedes' or 'stands back,' i.e. on a hill at the back of the harbour.

537. quattuor...] In a triumph the chariot of the victorious general was drawn by four white horses: consequently though the sight of them indicates war it also indicates that the war will end in triumph and peace. primum omen: because whatever first meets the eye when coming to a new place was specially considered ominous.

539. et pater Anchises] The verb comes 543 ait.

bellum ... bello ... bellum. Observe the emphatic repetition, and also the oracular assonance of armantur and armenta.
NOTES

1. sed tamen...] 'but yet those same steeds at other
are trained to submit to the chariot and endure the rein
with the yoke in harmony.' curru: dat., cf. 1. 257 n.

3. et] 'also,' i.e. as well as of war.

5. capita velamur] 'veil our heads'; cf. 2. 383 n.

6. praecipitium...] 'and according to the behests of
aus, which he had given as weightiest': see 435-440.

7. adolemus honores] 'we make sacrifices blaze.' Pro-
'adore' in this active sense of 'burn in sacrifice' is an
religious word; cf. Ecl. 8. 65 verbenasque adole; some
act it with 'adolescens and explain it as 'make to grow'
'select of adoletere', 'increase, 'honour' (cf. 1. 704 flamnis
re Penates), and then 'sacrifice,' 'burn in honour of the
' Others derive it from olera explaining of the 'smell' of
acrifice which was acceptable to the gods; others take
' to be the root.

8—569. After sacrifice we immediately sail away from a
inhabited by Greeks. Then we sight the bay of Tarentum,
via, Caulon, and Scylaceum. At last we see Actae in the
ance and hear strange sounds, while the sea boils around us.
ises cries that we are near that Charybdis of which Helenus
ed us, and we turn eagerly to the left, the ship at one
nt being tossed up to heaven at another seeming to sink into
while we hear the roaring of the waves in caverns and
ere spray dashed up to the stars. When the wind sinks at
we approach the Sicilian coast.

9. cornua...] 'we set' or 'bring round (to the wind)
orns of the sail-clad yards.' Oberto means 'to turn a
so as to face something else or be right opposite to it,'
as the only thing which you can naturally turn 'the horns
e sail-clad yards to face' is the wind, it is natural and
ary to supply vento after obvertimus. They had been
in and now wish to sail out, so that they are obliged to
just the position of the yards (antennae) and reset the
ther which latter act is implied in velatarum, cf. 532 vela tegunt.
enry, whom Conington vaguely follows, supplies terrae
vertimus. He has to assume that the boats were 'Latin-
d,' i.e. with an antemna the thick end of which is fastened
near the prow while the other end tapers away into the
. Each antemna has thus but one cornu which when the
ails away from the land must be turned to the land.

11. Herculel...] 'of Tarentum built by Hercules, if
rumour be true.’ Tarentum was said to have been founded by Taras a son of Neptune, but it was colonised (a.c. 708) from Sparta by Phalanthus a Heraclid. Moreover many local legends and names connected Hercules with Southern Italy and Tarentum itself founded a colony in Lucania and called it Heraclea.

552. diva Lacinia] Lacinium is a promontory in Bruttium S. of Croton at the W. extremity of the Tarentine gulf: on it was a famous temple of Juno Lacinia (‘Juno of the Lacinian promontory’) of which the remains still exist, the promontory itself being called Cupo delle Colonne. For ‘the Lacinian goddess’ = ‘the temple of the Lacinian goddess’ cf. 2. 312 n.

554. e fluctu] ‘rising from the waves.’ ‘The line of the horizon hides the base, and the summit seems to rise straight from the ocean.’ Howson.

556. fractasque ad litora voces] ‘and broken sounds shorewards.’ The rendering ‘sound of breakers’ is tempting but wrong: the voces are undoubtedly the sound of the breakers, but the sound of a breaker is not vox fracta; each breaker as it breaks gives forth a sound (vox) and then there is an interval of quiet until the next breaks, so that instead of a continuous sound you hear ‘broken sounds.’

557. exsultantque...] ‘the depths leap up and the sand mingles with the surge’: i.e. the sand at the bottom is disturbed by the agitation of the water and mingling with it is carried to the surface. Cf. 1. 107 furit aestus harenis.

558. et pater Anchises] Cf. 99 n. nimirum...: ‘assuredly this is that Charybdis,’ i.e. that Charybdis of which Helenus warned us, see 420 seq.

haec illa. This combination is used when what was past or distant becomes vividly present: Helenus had told them about Charybdis and hitherto they had regarded it as ‘that Charybdis’ which he had told them of, but now ‘that Charybdis’ (illa Charybdis) has become ‘this Charybdis’ (haec Charybdis) here present before their eyes. So 7. 128 when they realise that the hunger which was to compel them to ‘eat their tables’ is the hunger which has just compelled them to eat the cakes on which their meat was placed, Iulus cries haec erat illa fames ‘this then was that hunger.’ In 4. 675 when Dido’s sister finds out what Dido had been planning she cries out hoc illud fuit, ‘this then is that which you were planning from the first.’ So in Greek τoῦτο ἐκεῖνο, ‘Just what I said’: lit. ‘this is that.’

560. eripite] Many editors say ‘supply nos,’ but we should clearly be supplied: ‘save yourselves, my comrades,’
‘snatch yourselves out (of danger).’ The omission of the
suits the excited tone of the speaker.

1. haud minus ac...] Cf. 236 n. rudentem seems to
ass the ‘roar’ of the waves at the prow when Palinurus
the vessel’s head suddenly and violently to the left.

2. laevas...laevam emphatic repetition; their action
ally corresponds to the equally emphatic command of
nus, cf. 412 n.

3. remis ventisque] ‘with oars and sails.’ Conington
points out that ‘velis remisque or ventis remisque is a
ar phrase for ‘using every effort.’ Ventis, remis in
am omni festinatione properari Cic. Fam. 12. 25; res...
entione, velis, ut ita dicam, remisque fugienda Cic.
. 3. 11.”

4. tollimur...] ‘we are borne up to heaven on the arch-
dilows and then again with the withdrawing wave lo! we
unk down to hell.’ The old reading was descendimus, but
mus has strong authority: we should naturally expect
us after tollimur, but perhaps the perfect is intended to
the contrast more complete and dramatic. idem is
only employed in contrasts: it heightens the contrast
you say that two opposite things happen to the same
m thing, cf. 448.

1. Psalm cvii. 26 ‘They mount up to heaven, they go down
 to the depths: their soul is melted because of trouble.’

56. ter...] Cf. 421 n.

57. eisam] ‘dashed heavenward’: e or ex has often this
of ‘upwards’ in composition, cf. 557 exsultant, 576 erig
ans, 577 exaequar; 2. 458 evado ‘climb up,’ 461 educat
ed high,’ 553 exulit; 6. 16 envabit ‘soared aloft,’ 130 evexit.

arrantia vidimus astra: ‘we saw the stars dripping,’ cf.
. Oth. 2. 1. 13 where the surge
‘Seems to cast water on the burning bear
And quench the guards of the ever-fixed pole.’

70—587. We enter a harbour excellent in itself but just
ith Aetna, which in its eruptions belches forth sometimes
 and ashes, sometimes balls of fire and molten rocks.
said that the giant Enceladus was smitten by a thunderbolt
the mountain then piled upon him, and that, as often as he
ies in pain, all the island quakes. All night we heard
range and awful sounds, but could not tell whence they came
ere was no moon or stars.

70. ab accessu] Cf. 533 n.
571. *ipse*] Emphatic and to be taken closely with what follows. The harbour is ‘calm and large’ and so a good harbour *in itself*, but this goodness is neutralised by the fact that Aetna is so near.

*ruina*: ‘with desolation,’ Kennedy. The mountain is said to ‘thunder with desolation’ because when it thunders it sends forth ashes and the like, which in their fall (*ruina*) bring desolation and destruction (*ruina*). The word *ruina* is used in a double sense.

Other classical descriptions of an eruption of Aetna are Pind. Pyth. 1. 21; Lucr. 6. 686.

573. *turbine ploeo*] ‘with pitchy eddies’: the smoke does not rise straight up but in wreaths with a spiral movement.

574. *sidera lambit*] ‘licks the stars,’ *i.e.* with the tongues of fire which it sends forth. *Lambēra* is a graphic word expressing the peculiar movement of fire as it just begins to play round anything, cf. 2. 683.

575. *scopulos avulsaque viscera montis*] ‘rocks the out-turn bowels of the mountain’: we omit the ‘and’ in English.

576. *erigit eructans*] Observe the alliteration and assonance, the first five letters of *eructans* exactly reproducing *erigit* in a stronger form; notice too the easy dactyl followed by a heavy spondee. The intention is to suggest a sudden and violent explosion of that which has been long pent-up. The succeeding dactyls (*liquefāctāque sāxā sūb āurās | cām gemitū glōmerat*) express the unchecked stream which issues when once the explosion has taken place, while the similarity in shape and sound of *gemitū* and *glōmerat* suggests the succession of ‘roars’ or ‘groans’ which accompany the effort to force so much matter quickly through the narrow exit—the sound suggested being much like the intermittent puffs of a railway engine when it is just starting with a heavy load and the pressure of steam is great. The triple *in of ingestem, insuper. inpositam* represents the idea of weight, while lastly the numerous liquids of *intremere omnem murmure Trinacriam* reproduce the vibration of the ground.

577. *cum gemitu glōmerat*] ‘rolls with a roar.’

578. *Enceladi*] Most poets place the giant Typhoeus under Aetna. *semustum*: the best MSS. have this form, cf. 24 *semesam*, though others have *semistum*, in which case *i* must be treated as consonantal = *y*.

579. *ingentemque*] ‘and that ponderous Aetna piled upon him breathes forth flame from its bursting furnaces.’
582. caelum subtexere fumo] The smoke forms a thick web' or 'veil' which hides the heaven from below: the impression is from Lucret. 5. 468 subtexunt nubila caelum; 6. 42 subexit caerula nimbis.

583. inmania monstra] The 'awful portents' which they endure all that night' are the mysterious noises of Aetna.

585. lucidus aethra sidera polus] 'a sky bright with arlit radiance.'

587. intempesta is found as an epithet of night in Cicero id Lucretius, and is generally rendered 'unseasonable,' as scribïng night 'when no man can work': Kennedy however refers to take it as intemperatus 'unmitigated,' ‘profound.'

588—612. In the morning a starved and ragged man comes us from the woods in the attitude of a supplïant. Spïte of s squalor and cloak pinned together with thorns we discern that is a Greek, and he, when he saw that we were Trojans, at st stopped short, but then rushed forward again, adjuring us, ough he was a Greek, to save him or at any rate to allow him perish by human hands. We urge him to tell his tale and rÂÞÂºes gives him his hand as a pledge of assistance.

588. postera iamque...] 'and now the next day was rising ith the earliest day-star.' Eous is originally an adjective id is then used as a subst. = 'the Eastern one,' i.e. Lucifer he day-star.' For the position of iamque cf. 5. 225 n.

589. uentem dimoverat umbram] 'had dispersed the shy shades (of night).'

591. forma viri] Not a mere periphrasis for vir: it is the ßorm' or 'appearance' of this 'unknown man' which seems strange (nova) and startling to them.

miserandaque cultu: 'and piteous in garb.'

593. respicimus] The Trojans are on the beach getting ady for sea, when their attention is directed to the ranger and they 'look back.'

inmissaque barba: 'wild-growing beard'; Ecl. 8. 34 onissa barba occurs in the same sense.

594. consortum tegumen spinis] Tacitus imitates this ßrase in his description of the Germans (c. 17) tegumen nnibus sagum, fiuita, aut, si desit, spina consortum. There 'thorn' is used instead of a buckle 'to pin' or 'fasten' e cloak at the shoulder: here the 'thorns' seem to be used pin' it together where it had become torn and ragged.

oetera Graiæ: 'in all else a Greek,' lit. 'as to other
things,' cetera being an acc. of respect. They must be supposed to see that he was a Greek from his features or perhaps from some weapon he carried: in the next line it would seem that they recognise him as a warrior they had seen at Troy, for otherwise they could not have known that he had been there.

596. isque connects what follows closely with what precedes: we recognised him as a Greek 'and he' quickly recognised us as Trojans.

598. sese tullit] ‘he rushed.’

600. hoc] Deictic. caeli spirabile lumen: ‘this heavenly light we breathe’: light and air are both necessary to existence, and when we die we are said either ‘to leave the light’ or ‘to leave the upper air’; hence Virgil boldly speaks of light as ‘breathed,’ cf. G. 2. 340 cum primae lucem pecudes hausere ‘when the first animals drank light,’ i.e. breathed.

601. tollite] ‘take me on board’; cf. 6. 370 tecum me tollte per undas, and Hor. Sat. 2. 6. 42 tollere rheda ‘give a lift in a carriage.’

quascumque abducite terras: ‘carry me away to any land,’ cf. 654 quocumque absurrite luto ‘destroy me by any death.’ So in prose we have quacumque ratione ‘by any possible means,’ quocumque modo, quacumque de causa.

602. sciò] Virgil only allows the shortening of the final o of a verb in scio and nescio, the latter especially in the phrase nescio quis. Other poets shorten peto, puto, desino, cano, nego, etc., and the usage becomes increasingly frequent in later Latin.

Danaïs: for proper names used as adjectives cf. 4. 552 n.

603. bello fateor petillosse] ‘I confess that I attacked in war’: for the omission of me see 201 n.

605. spargite me in fluctus] ‘strew me upon the waves’: a bold phrase for ‘tear me in pieces and then fling them over the sea.’

606. si perśō, hōminum] Instances of hiatus after a syllable in arsis (i.e. with accent on it) are fairly common in Virgil. Here the pause helps, and possibly h was regarded as partly consonantal, cf. 1. 16 Samō: hic; 5. 735 colō. huc. Elsewhere in the first six books of the Aeneid such instances of hiatus occur only in lines containing proper names, cf. 1. 617 n., or for a special effect as 4. 667 femineō ululatu. In 4. 235 spē inúmiscia is quite exceptional. A full list in Kennedy, App. on ‘Virgilian Prosody.’

hominum is strongly emphatic, ‘it will be a joy to have
perished by the hands of men.' He feared being killed and eaten by the Cyclopes, cf. 626, 627.

607. genua amplexus...]'clasping our knees and at our knees grovelling he clung there.' The repetition genua genibus emphasises the earnestness of his supplication; genibus seems an abl. of place. The supplicant regularly clasps the knees of the person whose aid he seeks, whence γονάξομαι in Homer—'I implore' and the phrase ταιρα θεών ἐν γονάσι κείαι (Od. 1. 267). For volutans used intrinsively cf. 2. 229 n.

608. qui sit far, ...]'we urge him to say who he is, sprung from what race, then to confess what (evil) fortune pursues him.' The somewhat disjointed Latin is intended to imitate the short disjointed sentences in which they questioned him—'Who are you? Say! of what race? What is your history? Speak out!' Cf. 2. 74 n.

deuide goes with hortatamur understood: we first bid him tell us who he is, then we bid him tell us what is his history. Virgil often thus places deinde in peculiar positions, cf. 5. 14 n. Of course it is just possible with Conington to connect deinde with agitet and say that "Achaemenides is asked what is his birth and what have been his subsequent fortunes," but unless you have some special fortune at or before your birth it seems foolish to ask about 'your subsequent fortunes.'

610. multa...Cognate acc. used adverbially, cf. 4. 395 n.: hand multa by Litotes—'very little.'

611. praesenti pigmore] The 'present pledge' is the proffered hand, which is the pledge given at once of further aid in the future.

613—654. The story of Achaemenides. 'I am Achaemenides the son of Adamastus who, being poor, sent me to seek my fortune with Ulysses at Troy. On our return my comrades carelessly left me behind in the cave of the Cyclopes, the blood-stained dwelling of a monster who lives on human flesh. With my own eyes I saw him make a hideous meal of two of my comrades, though right well did Ulysses revenge their death, for, waiting until he was overpowered with drunken slumber, we drove a stake into his eye and blinded him. But fly, wretched men, fly, for there dwell here a hundred other monsters huge and terrible as Polyphemus. For three months I have been hiding from them in the woods living on berries and roots; yours are the first ships I have seen: to you, whoever you should prove to be, I determined to give myself up; if but I can escape that accursed race, then welcome any death!'
The adventures of Ulysses in the cave of the Cyclops are
told in the ninth book of the Odyssey and Virgil borrows much
from it, but the story of Achaemenides being left behind seems
to be his own invention.

613. infelicius Ulixi] The epithet ‘unlucky’ represents
the Homeric πολυνωλας ‘much-enduring’: he was so called
because of the many dangers and difficulties which he had to
encounter before he could return home to Ithaca and which
form the subject of the Odyssey.

614. nomine] ‘by name.’ Many here read nomen, in which
case nomen Achaemenides is probably parenthetical, ‘I am a
companion of Ulysses—my name (is) Achaemenides—who set
out.…’

Troiam…profectus. Profectus is a participle ‘having set
out,’ but it is more convenient to translate it as a verb: ‘my
sire Adamastus being poor—and would that my fortune (poor
though it was) had continued—I set out for Troy.’ His father
being in humble circumstances had sent him to seek his fortune
in the army, but the fortune that he actually experienced made
his former lot seem enviable.

618. domus sanie...] ‘a house (it is) of gore and bloody
banquets.’ Sanie dapibusque cruentis are abl. of quality; you
can say is erat magno corpore ‘he was of great frame,’ or domus
est eximia pulchritudine ‘the house is of singular beauty,’ and
here Virgil employs a similar construction, but purposely uses
it in a very bold and harsh manner in order to make the
description very striking and terrible. It is with the same
purpose that he uses the strong asyndeton in the next line
‘gloomy within, vast.’

619. ipse] i.e. the Cyclops himself as opposed to his
dwelling. Ipse is constantly used absolutely=‘the Master
(of a house)’ like the Greek αὐτός, e.g. αὐτός ἐνδόν; ‘Is the
master at home?’

621. nec visu facilis...] ‘not lightly to be looked upon or
addressed in speech by any’; ἀπροσόρατος καὶ ἀπροσήγγος.
The literal rendering is ‘not easy in (or ‘as regards’) beholding
nor in speech pleasant to address for any’: visu and didu
though called supines are really ablatives of verbal nouns.

623. vidi egomet…vidi (626)] Strongly emphatic: he is
not speaking from hearsay.

duo…: cf. Od. 9. 289 σῶν δὲ δῶρ μαρφας ὡς τε σκίλας
ποτὶ γαῖῃ | κοπτ. In the Odyssey the Cyclops thrice repeats
this process of making a meal on two men.
624. resupinus] Some explain this of the Cyclops 'bending back' so as to get a vigorous blow, but the word clearly scribes him as 'reclining at his ease' and is intended to hance our conception of his huge strength; he has not even take the trouble to get up.

625. frangeret ad saxum] 'smashed on a stone.' expersa 'splashed' expresses that, as the blood squirted out, covered the threshold; it has the authority of Servius, but me MSS. read adspersa 'besprinkled.'

626. fluentia tabo] 'reeking with gore.'

627. tepidi] 'warm,' i.e. still warm with life. Many MSS. che tepidi which would be a mere repetition of tremerent iivered.'

628. haud impune quidem] 'not unavenged truly (did he this).'

629. obitusve...] 'nor did the Ithacan forget himself in ch an hour,' i.e. Ulysses was true to himself and showed his customed courage and craft.

630. expleitus] 'gorged.' vino sepultus: 'buried in drunken sep,' cf. 2. 265 n.

631. cervicem inflexam posuit] 'he rested his drooping ck'; lit. 'bent over (his breast).’ Homer has (Od. 9. 372) ir’ ἀνδρόμνειον παρὰν αὐτένα 'he lay having bent back his ick neck.'


634. sortiti vices] 'having cast lots for our (several) tasks,' 'turns.' When several persons join in performing different rts of a piece of work one workman succeeds the other and they each take their 'turn.'

circum | fundimur: middle, 'we spread ourselves round.'e preposition circum is so loosely attached to fundimur that may almost be treated as a separate adverb, and so circum-ndimur can be divided between two lines. Cf. for a similar vision of the word 1. 412 circum dea fudit amictu.

635. terebramus] Homer (Od. 9. 375-395) elaborately describes how an olive stake was sharpened at one end, raised to a white heat, and then used as a carpenter's 'borer' or inger (τρόπανον) to 'bore' out the eye.

636. ingens] 'monstrous': notice the force of the spondee allowed by a pause at the beginning of the line.
latēbat: ‘lurked’: it was deep-sunk in his forehead and also concealed by the ‘grim’ (torva) and shaggy brow.

637. Argolic[...:] ‘the image of an Argolic shield or the lamp of Phoebus.’ The ‘Argolic shield’ was a large round one; the comparison is from Callimachus who describes the eyes of the Cyclopes as σάκει τοια τεραβοσειψ. The ‘Phoebean lamp’ is the sun, cf. 4. 6 Phoebæa lustrabat lampade terras... Aurora.

For instar cf. 2. 15 n.: here it is in apposition with lumen.

639. sed] The word indicates that he breaks off his narrative.

funem rumpite: ‘break the cable’: not solvit ‘unloose,’ because they are to waste no time; so below 667 incidere
funem ‘to cut the cable.’

641. nam qualis quantusque...[ ‘for hideous and huge as Polyphemus (is who) folds...(so hideous and huge) a hundred other Cyclopes....’ qualis quantusque: lit. ‘of what sort and of what size.’

643. haec habitant ad litora] ‘dwell by these shores.’

646. cum...traho] ‘since I have been dragging.’ Cum is= ‘during which time’; cf. 5. 627 septima...iam vertitur aetas | cum ferimur; Cic. Fam. 15. 14. 1 multi anni sunt cum ille in aere meo est. The present is used because he has not only been dragging but is still dragging on his life. Trahere viam describes leading a miserable weary existence.

649. victum infelicem] ‘barren sustenance.’ Infelix not only means ‘wretched,’ ‘miserable,’ but is also specially applied to wild trees the fruit of which is not good for food, cf. G. 2. 314 infelix oleaster.

650. vulsis...] ‘herbs feed me with their torn-up roots.’

651. hanc] Deictic, ‘this fleet of yours.’

652. huic me...] ‘to it, whatever it should have proved, I surrendered myself.’ Huic (sc. classi) repeats the hanc of the preceding clause. Quaecumque fuisset is quaecumque fuerit in oblique narration: he would say to himself ‘to this fleet, whatever it shall prove to be, I will surrender myself’; cf. 2. 94 n. quaecumque: ‘whatever,’ i.e. whether belonging to friends or foes.

653. addixi] A very strong word, being regularly used of the magistrate who ‘assigned’ a debtor to be the slave of his creditor.

654. vœs] Emphatic in opposition to gentem nefandam:
NOTES

5—691. Scarcely had he finished speaking when we see onster Polyphemus coming to the shore with his sheep and ng his footsteps with a pine-trunk. He advanced into the bathe his eye and we hastily cut our cables in flight: he attracted by the sound but, failing to reach us, raises a us din which made the sea and land shake while Aetna void from its caverns. At the sound his brethren gather on more towering to heaven like some strange group of giant while we speed our flight before the wind; remembering on the warning of Helena with regard to the danger of pting to sail between Scylla and Charybdis, we resolve to e our course, when suddenly the wind turns to the north we sail in a southerly direction past Pantagias, Megara Thapsus which are pointed out to us by Achaemenides who rassed them before with Ulysses.

6. ipsum] 'himself,' 'in person,' thus contrasting their sight of him with the description they had heard.

8. monstrum...] 'a monster dreadful, shapeless, huge, ' Observe the heavy, awkward, spondaic line with its elisions and absence of all connecting particles (adeton): the sound is accommodated to the sense. Some ingen and lumen, 'whose huge eye was destroyed,' thus weakening the line.

9. trunca manu pinus...] 'a pine-trunk in his hand s and supports his footsteps': he uses it as a blind man stick to feel his way and prevent himself from falling.

Homer (Od. 9. 319) the Cyclops has a club as big as a . The description of his staff as composed of a pine-tree tended to suggest the vast size of the Cyclops himself.

he description of Satan's spear in Milton (P.L. 1. 292):

'His spear, to equal which the tallest pine
    Hewn on Norwegian hills, to be the mast
    Of some great ammortal, were but a wand.'

agton and others take manu with trunca= 'lopped by hand' and say that manu expresses personal exertion; joint however is surely not the personal exertion or power h the Cyclops may have displayed in felling and stripping pine-tree, but the fact that he uses a pine-tree for a staff.

0. ea sola voluptas | solamenque mal] 'his sole ht, sole solace of his woe.' Notice the beauty of this pathetic touch with its musical assonance of sola and X. I
solamen: its effect is more powerful from contrast with the hideous description which has preceded.

662. postquam altos...[,] Conington says that this is an instance of ὑστερον πρῶτερον, as here the Cyclops must 'come to the sea' before he reaches 'the deep waves.' It is doubtful whether this figure of speech exists at all except in the brain of grammarians, cf. 6. 361 n. Here certainly there is no need for it. The Cyclops, whose stature is immense, is described as wading to the deep waves and to the level open sea (aequora) beyond before he begins to bathe his wound: if he had been but a puny man he would have only gone into shallow water.

663. indel] 'thence,' i.e. with water from the sea.

664. dentibus inreundens gemitu] 'grinding his teeth with groans.' Frendo seems an imitative word and Curtius connects it with χρέμεντις 'to neigh,' χρόμαδος a crashing sound, and Χρέμως a favourite comic name for grumbling old men.

graditurque...: 'and strides now through the open sea, but the wave has not yet wetted his tall flanks': medium mare 'mid ocean' is regular Latin for the sea well away from land.

666. nos procul...[,] Notice the hurrying dactylic celerare: historic inf., specially used in describing quick, sharp action, cf. 141 n.

667. supplice sic merito] 'a suppliant so deserving,' i.e. who by his warning had so well deserved to be duly taken on board (recipi).

668. verrimus] Some MSS. have vertimus 'upturn,' 'plough.'

669. ad sonitum vocis] 'towards the sound of the plashing (of the oars).’ For vocis cf. 556.

670. adfectare] This word seems here used as the frequentative of adficio (= 'lay hold of') and to express the frequent clutches he makes at the ships. When Virgil says 'no power is granted him to keep clinging them,' he means 'no power is given him to clutch them, though he keeps trying to do so.' Adfectare follows potestas just as an infinitive follows possum or potis (see next line): cf. 2. 10 n.

671. nec potis...] 'nor can he in pursuit match the Ionian waves': the wind (cf. 683) and waves are with them and help to carry them away faster than he can follow.

673. penitus exterrita] 'was startled from its depths.'

674. curvisque...] 'and Aetna roared within its winding
caverns': *curvis* describes the roar as coming from the inmost recesses of Aetna and so balances *penitus*.

676. ruit...complent] Observe the change from singular to plural; it may be merely for the sake of variety; more probably however *ruit* is singular because the 'race' or 'family' is first spoken of as a whole and then, as the individual members of it keep crowding to the shore, the idea of plurality becomes more prominent.

677. adstantes...] 'standing foiled with glaring eye'; notice the force of the singular *lumine*.

678. Aetnaeos fratres] They are so called not merely as dwelling near Aetna but also to suggest that their character is as infernal as their chosen haunt, and also because Virgil regards them not only as shepherds but also as forging the thunderbolts of Jupiter in Aetna, cf. 8. 440 seq. *Aetnaei Cyclopes*....

caelo...: 'raising their heads on high to heaven': *caelo= ad caelum*, cf. 2. 19 n.

679. quales cum...] 'like as when on some lofty summit heaven-reaching oaks or cone-laden cypresses stand gathered, tall forest of Jove or grove of Diana.' *Constiterunt* = 'have stood,' 'have been (at any time by some observer) seen to stand'; it is the gnomic perfect answering to the gnomic aorist in Greek. For the short quantity of the penultimate syllable cf. 2. 774 n. *Silva alta Iovis* corresponds with *aëriac quercus* as oaks were sacred to Jupiter, and *lucus Dianae* to *coniferas cyparissi* as the cypress was specially planted round tombs and *Diana* is frequently identified with *Hecate* the goddess of the under world.

682. agit...excutere] 'urges us to fling loose our sheets no matter whither.' For *agit excutere* see 2. 64 n.; *agit* here has the sense of 'urges' and needs a complementary infinitive, so that the construction is not parallel with 5 *agimur quaerere* where *agimur* is to be taken literally 'we are driven' and *quaerere* is a true infinitive of purpose. For *rudentes excutere* see 267 n.

684. contra tussa moment...] 'on the other hand stands in warning the command of Helenus "Between Scylla and Charybdis the path on either hand is within a hair's breadth of death, if ye fail to hold your course"; 'tis resolved (therefore) to sail back (along our former track). Lo! however the north wind....'

This passage is marked by almost all editors as faulty and one of those which Virgil would have re-written had he lived to revise the Aeneid: it is however tolerably clear.
Discrimen is = quod discernit and discrimen leti is ‘that which divides from death’: parvo discrimine is an abl. of description, the path on either hand being ‘a path of little division from death.’ In the words Scyllam...cursus we have the warning of Helenus in oblique narration: he would say to them Scyllam atque Charybdin inter utraque via parvo discrimine leti (est), ni tenetis cursus; put obliquely utraque via becomes utramque viam, esse is omitted, and ni tenetis becomes ni teneant. Thus the change from the ‘we’ of the preceding narrative to ‘they’ in the nominative to teneant is at once explained; Helenus would address them as ‘you’ and ‘you’ becomes ‘they’ in oblique narration: in translating I have given the words of Helenus in direct speech for the sake of clearness. The context makes the sense of tenere cursus absolutely clear here; the ‘course’ they must ‘hold’ is between Scylla and Charybdis without swerving a hair’s breadth to one side or the other; cf. however for the phrase 5. 1 interea Aeneas medium iam classe tenebat | certus iter; Caes. B. G. 5. 8 vento intermisso cursum non tenuit.

When they start they are sailing right before the wind (ventis secundis), which being from the S. would drive them direct to the straits; remembering however the warning of Helenus they resolve to turn off in a more N.E. direction so as to retrace their course along the S. coast of Bruttium, when suddenly (cece autem) the wind veers round to the N. and they are enabled to sail S. along the coast of Sicily as they had been directed by Helenus.

Most editors, following the old commentators, take ni as an archaic form of ne and Conington translates ‘On the other hand the injunctions of Helenus warn us not to hold our way between Scylla and Charybdis—either passage a hair’s breadth remove from death: so we resolve....’ He seems to regard utramque viam as in a sort of apposition to cursus. This method of taking the passage fails to explain (1) why we have ne teneant instead of ne teneamus, (2) how it is that, if utramque viam is in apposition to cursus, it precedes instead of following it, (3) how it is that, although ne is frequently spelt ni or ne, it is only so spelt in the MSS. of Virgil in this one passage, where the spelling distinctly renders the already difficult sense more difficult.

Madvig, whom many follow, reads contra ac iussa..., takes ni = ne, and places a comma after cursus: ‘They determine to sail back (i.e. northward), against Helenus’ express warning not to sail between Scylla and Charybdis....’ But surely dare lintea retro cannot possibly be used of a proposed voyage between Scylla and Charybdis which they had never taken.
before. Secondly the insertion of ac is pure conjecture and removes none of the difficulties of Conington's explanation while it certainly adds to the ugliness of the first words. Conjectural alterations are becoming the bane of modern scholarship, and to receive a pure guess, such as the addition of ac here, into the text, as some editors do, is rash in the extreme, for the mathematical probability that it is not what Virgil wrote is enormous.

688. vivo...ostia saxo Panta giae] 'the mouth of the Panta giaes formed of natural rock': the mouth of the river formed a natural harbour without artificial masonry having to be used. For vivō= 'natural' cf. 1. 167 n.

689. iacentem] 'low-lying.'

690. taliæ] 'such places,' i.e. these and other similar places. relegens errata retrorsus litorae: 'retracing again (lit. 'backwards') the shores by which he had wandered,' i.e. when he was with Ulysses. Though errare is a neuter verb, yet, as it may have a cognate acc., e.g. errare iter 'to wander a journey,' errare itiæ 'to wander along a shore,' so it may have a passive part. = 'traversed' or 'passed in wandering.'

692—715. We sail to Ortygia, where the Grecian river Alpheus emerges after its passage under the sea at the fountain Arethusa. Thence we pass Helorus, Pachyphas, Camarina, Gela, Agrigentum, Selinus, Lilybaeum, and reach at last the dreary coast of Drepanum. There I lost my dear father Anchises—a calamity that neither Helenus nor Celaeno had foretold. That was the end of my woes, that the end of my wanderings; from there fortune brought me to your shores.

692. Scianio praestenta sinu] 'stretching in front of a Sicilian bay': the bay is what was afterwards the famous harbour of Syracuse. It is protected from the sea by the island of Ortygia on the N. and the promontory of Plemyrium on the S., the entrance between the island and the promontory being very narrow.

693. Plemurium undosum] Attention has already been called (516 n.) to Virgil's fondness for adding an epithet to a Greek noun which suggests its derivation: here undosum suggests the derivation from πλημύρης 'flood-tide,' 'flood.' So 698 stagnantis Helori, ξανσ being 'a marsh'; 703 undivus Acrasias, άκρος being 'lofty.'

Plemurium is also spelt in the MSS. Plemmyrium, and Plemyrium. The ν of πλημύρης is long in Attic Greek but the quantity varies in other writers.
priores] ‘men of old’.

694. Alpheum...[ ‘the story is that Alpheus, a stream of Elis, forced his secret way hither beneath the sea, and now at thy fountain, O Arethusa, he...’ Notice that the oblique narration which follows fuma est breaks off at mare and that qui...undis is direct speech.

The Alpheus is the chief river of Peloponnesus; in its course it twice passes underground, and the story was that the river-god Alpheus pursued the nymph Arethusa and that Artemis changed her into the fountain Arethusa in Ortygia, but that Alpheus followed her under the sea and mingled his stream with hers. The fountain is ‘on the very edge of the sea, so near that if it were not protected by an embankment it would be overwhelmed by it,’ Henry 2. 531.

697. iussi...[ Who had ‘commanded’ them or who the ‘mighty deities of the place’ were Virgil does not say, but his reference to the latter is obviously influenced by the great part which Syracuse played in Greek and Roman history, and iussi probably refers to the iussa Heliæi (684), of which lines 371-462 are only to be considered a summary, so that we need not be surprised by the absence of any mention of Ortygia there.

700. radimus] ‘scrape,’ ‘graze’: the expression seems borrowed from the chariot-races where the charioteers as they turn round the meta at the end of the course almost ‘graze’ it: cf. 5. 170 radit iter laevum interior where the word is used of a boat in a race rounding the rock which serves as a meta, and the ‘rocks of Pachynus’ are called metas 429.

fatis numquam...: Servius explains that there was once a pestilential marsh round the city and that when the inhabitants consulted the oracle with regard to draining it they received the reply μη κίνηῃ. Καμάρωναν, ἀκινήτως γάρ ἀμείκνων; in spite of this they drained the marsh and their enemies advanced over the dry ground and took the city. numquam concessa moveri is a translation of ἀκινήτως ‘not (allowed) to be disturbed’ which is constantly used in Greek of things sacred which it is sacrilege to disturb or meddle with.

702. inmanisque Gelâ fiivi...[ ‘and Gela named after the name of its mighty river’: cf. Thuc. 6. 41 τῇ πόλει ἄπο τοῦ Γέλα ποτάμου τοῦμα ἐγένετο, and for the violence of the river Ov. Fast. 4. 470 verticibus non adeunio Gela. Others take inmanis Gela together, but as Gela was not a ‘huge’ town they are compelled to make guesses at the meaning of inmanis, such as that it is called ‘monstrous’ because its tyrants were monsters.
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consider the line spurious (1) because *inmanis* seems
esss, (2) because the mention of 'Geloan plains' followed
currence to the town Gela and the river Gela is very
, (3) because of the extraordinary lengthening of the
able of Gela=Γάλα, (4) because Virgil regularly con-
egen. of nouns with nom. in *us, usum*, see Pub. Sch.

*nagranimum*] See 53 n.

*dam*: 'once,' 'of old.' Of course when Aeneas
ically none of the towns mentioned were in existence and
age is therefore full of anachronisms. Here
the anachronism is very violent, for the reference is to
ries in horse-racing celebrated by Pindar and won by
who was tyrant of Agrigentum B.C. 488-472; these
Virgil, perhaps inadvertently, makes Aeneas describe
of old.' It is just possible to take *quondam* in the
sense 'some day,' 'in days to come' (cf. 6. 877), but
ext is entirely against this, the whole passage being
ive and historical, not prophetic.

*balmosa Selinus*] "'abounding in palms,' that is
*ulma agrestis* or dwarf palm. This plant is not to be
ed with the date palm." Nettleship.

*ada dura lego...*] 'and thread the waters of
dangerous (or 'difficult') with hidden rocks': *lego*
fo describe the manner in which he 'picks' his way
ken reefs.

*naestabilis ora*] 'desolate,' 'joyless shore.' The
has a double force: the coast is dreary and desolate,
, but is rendered more dreary and desolate by the
anchises. Cf. Tennyson, Locksley Hall:

sain, shallow-hearted! O my Amy, mine no more!
vey, dreary moorland! O the barren, barren shore!'

*pater optime*] Observe the pathetic change from
to direct personal address.

*m deseris*: the language is reproachful, 'thou dost
me in my weariness,' *i.e.* although worn out with
need all thy help.

*nequiquam*] 'in vain,' because Aeneas had hoped to
father in safety to his promised home in Italy.
 voc. for nom. by attraction to *pater optime*.

*sum multa horrenda moneret*] 'amid all his
of terror'; lit. 'when he warned (me) of many terrible
713. dira Celaeno] The adjective is emphatic: Celaeno was 'a prophetess of evil' but she had never prophesied such evil as this.

716—718. Thus did Aeneas end his tale.
Here the narrative of Aeneas ends and the poet again becomes the narrator.

716. intentis omnibus unus] 'alone to the eager throng': the somewhat forced antithesis between omnibus and unus is intended to place the figure of Aeneas in artistic contrast with the faces of his audience all eagerly turned towards him. The description recalls the words which introduce his narrative; see 2. 1.

717. fata...] 'was telling the tale of his heaven-sent destiny.'

718. factoque...] 'and here making an end rested.' Notice the suggestion of stillness and repose in the final word qui-evil; it presents a contrast with the tale of adventure which had just been told and the description of Dido's tragic passion which is to follow.
BOOK IV

1-30. Throughout the night Didô cannot rest, for the story
of the image of Aeneas recur ever to her mind. At dawn she
was her heart to her sister, and, after dwelling on the charms of
her guest, declares that, were she not resolved since the death of
Ycneus to abjure all thoughts of love, she could have yielded to
his passion, but that now she prays heaven to destroy her rather
than allow her to be unfaithful to the truth she had plighted to the
wed.

1. cura] regularly used of the 'pain' or 'trouble' caused by
love, cf. 6. 444. For the effect of Aeneas' story on Dido, cf.
Adon. 1. 8. 158 seq.

'My story being done,
She gave me for my pains a world of sighs...'

2. vulnus...] 'feeds the wound with her veins and is con-
mixed with a hidden fire.' The wound drains her life-blood,
d so she is said to 'feed it with her veins.' The double
metaphor of 'a wound' and 'fire' is suggested by the fiery
rows of Love, cf. 66-73.

3. multa...multus] Closely with recursat and so almost
verbally = 'oft...oft.'

6. lustrabat...umentemque...dimoverat] 'was lighting...
d had dispersed.' Prose would invert the order of the two
uses or make the second subordinate ('when she had dis-
persed') to the first.

For lustro, cf. 607. The phrase lustrabat lampade is copied
in Cic. Aratea 237 lustrantes lumine mundum | orbes stelligeri,
Lucr. 5. 693 sol...terras et caelum lumine lustraverant, 5. 1436
indo...templum | sol et luna suo lustrantes lumine, where lustro
ist be used, like illustro, = 'light,' 'illuminate,' though
Huntington says that there is no authority for such use and re-
ders 'traverses' (cf. 3. 385) or 'surveys' (cf. 6 679).
8. *male sana*] ‘distracted,’ cf. 2. 735 n.
9. *quae me...*] ‘what visions affright my anxious soul!’ an exclamation rather than a question. She had enjoyed no ‘calm repose’ (5), but had been disturbed by dreams, which left her anxious and uncertain (*suspensam*, cf. 5. 827), her passion urging her forward and their terror warning her back.

11. *quem sese...*] ‘bearing himself with what an aspect, with how brave a heart and arms!’ Dido is struck (1) by his noble look, (2) by his noble conduct as exhibited in the story he has just related. It is however on his ‘brave heart’ rather than his brave looks that she especially dwells; it is that which makes her ‘believe’ that ‘his birth is divine,’ because ‘fear conscripts base-born souls.’ Note the antithesis between *forti* and *timor*, *genus* and *degeneres*. Conington and others, with perverse ingenuity, take *armis* as the abl. of *armi*. Aeneas has ‘a hero’s chest and shoulders’! But even supposing that *forte pectus* could mean ‘a fine chest,’ *fortes armi* is hopeless. Dido cannot speak of Aeneas as though she were appraising a horse with ‘strong forequarters.’ *Forti*, too, must mean ‘brave’ to afford an antithesis to *timor* 13.

12. *nec vanas fides*] ‘nor is my trust idle’; lit. ‘empty,’ i.e. founded on nothing.
14. *lactatus*] Cf. 1. 3. *quae bella...*: ‘of what wars endured did he tell!’ *Exhaurire*, like *avrkleir*, is often used metaphorically of ‘going through’ anything painful or grievous, and so *exhaurire bella* is = ‘go through’ or ‘drink to the dregs the miseries of war.’ For *canebat* of stately utterance, cf. 3. 155 n.

15. *sederet*] For *sedet* = ‘it is settled,’ cf. 2. 660 n.
16. *ne*] after the idea of *purpose* contained in *sederet*: her purpose is settled to refuse (*ne vellem*).
17. *postquam...*] ‘since my first love betrayed me mocked by death.’ The death of her husband had rendered all her hopes of happiness illusory. For Sychaeus and his death cf. 1. 343 seq.
19. *culpa*] ‘weakness’; the word is a favourite euphemism in connection with love, cf. 172.
21. *coniugis...caede*] ‘stained with the husband’s blood a brother spilt’: *fratrum caede* is not ‘murder of a brother,’ but ‘murder by a brother,’ i.e. of Sychaeus by his brother-in-law Pygmalion.
22. *inflexit...*] ‘hath swayed my sense, my tottering heart overthrown,’ Rhoades. Some take *labantem* as proleptic, ‘has given the impulse so that it should totter,’ saying that previously he
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‘set immoveble,’ but *inipulit* with *labantem* certainly
giving a decisive push to something already shaken
, 465).

em prius...dehiscat...ante...quam violo] ‘I would
sooner should earth yawn for me to the abyss...ere
plate.’ *Optem* is the subj. used to express a wish
cf. *noliem, velim; dehiscat* the subj. of oblique petition
on it. *Prius* is pleonastic, being subsequently
*by ante*. The indicative *violio* is remarkable, as after
where it is used not to record a simple fact (e.g. *dixit
mortuus est*), but to suggest a wish or intention, the
*e* is regular, e.g. 1. 192, 472 ; but see G. 4. 85.

*bras, pallentes umbras*] This repetition of a
five rhetorical emphasis and also as a convenient
connecting clauses (Anaphora) should be carefully
: 173 Fama...Fama, 247 Atlantis...Atlantis ; 5. 498,
..parus Atys ; 6. 163 Misenum...Misenum Aeoliden,
ra ; Hor. Od. 3. 2. 12 mori. mors ; 3. 3. 60 Troiae.

dor] Roman sentiment of the severer type dis-
of second marriages, and the epithet *univira* is
monumental inscriptions, cf. Prop. 4. 11. 36 in lapide
*nupta fuisse legar*. Only a matron *quaes univiro
set could sacrifice to Pudicitia*, Liv. 10. 23. See
, Privatleben der Römer, p. 42. *tua iura resolvo:
by laws.’ *Resolvo*, because the laws bind or restrain
it.

um...] Cf. Hom. II. 9. 570 δεβοντο δε δικρων κολπου.

Anna urges her not to let idle sentiment hinder her
though she has refused many suitors, that is no reason
for a true affection; the dangerous situation too of her
dead realm suggests an alliance, which will ensure
and glory; she must pray for the blessing of heaven
with Aeneas to delay his departure.

*e* = ‘than life,’ cf. 5. 724.

ane...] ‘shalt thou waste away in solitary sorrow
thy youth?’ *Sola maerens* and *carpere* go closely
it is ‘by sorrowing in solitude that she will waste

*reris praemia*] the Homeric δωρ’ *’Αφροδιτης* ; ‘love’s
Rhoades.

‘that,’ i.e. what you are talking about—remaining
linerem aut Manes sepultos: ‘ashes or the
buried ghost.' Cínus is the material part of the dead man, Mánes his ghostly part; both parts are equally buried and both can be outraged and torn from the grave (cf. 427 cinerem Manes revelli). There is therefore no need to explain Mánes sepúlcos as = M. sepúltorum. The poet uses the three words cinerem, Mánes, sepúlcos to emphasise the idea of something which being destroyed, dead, and buried is utterly incapable of concern in what goes on among the living.

35. esto... 38. placitone...] true, no suitors swayed... Iarbas was scorned... wilt thou also (on that account) fight against a love that is dear?' Note that the concessive esto 'be it so' refers not to what precedes but to what follows—'granted that no suitors have hitherto moved you... you need not therefore resist an acceptable lover.' aegram: 'sick,' i.e. with sorrow for Sychaeus. mariti: cf. 2. 344 n.


37. Africa...dives] Africa was a land 'rich in triumphs' because of the warlike tribes which Dido had to conquer in it, but the phrase bears a double meaning and is intended also to suggest to Roman ears such 'triumphs' as the victory of Zama (202 B.C.) and the conquest of Carthage (146 B.C.).

38. placito] = qui placuit 'pleasing.' Many intransitive verbs are allowed a past participle passive which is used in an active sense. Such are adultus, 'having grown up,' concretus (6. 746), iuratus, 'having sworn,' coniuratus, nupta, praeteritus, suetus, titubatus (5. 333), and cenatus, potus, prunus.

40. Gaetulae urbes, genus] For genus in loose apposition to Gaetulae urbes, which is almost = Gaetuli, cf. 1. 339 n.

41. infreni] 'reinless'; (1) because they rode without reins, but (2) also describing their own 'unbridled' and savage character. So too in hospita refers (1) to the rough and inhospitable nature of the Syrtis and (2) to the similar character of those who dwelt near it.

42. deserta siti regio] 'a land of desert drought'; lit. 'deserted by reason of drought.'

43. Barcae] Barca is a celebrated city in the Cyrenaic Pentapolis, and, as after hinc...Syrtis we might expect hinc... Barcae to refer to dwellers on the West of Carthage, some consider the word corrupt. More probably Virgil's geography is loose.

quid...dicam? A favourite device for bringing a long list to a close, cf. 6. 122 n.
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46. hunc cursum] ‘this course’ = ‘their course hither,’ cf. 584.

47. quam...] ‘what a city shalt thou see rise here...with a union!’ Continguo tali is abl. of attendant circumstances, abl. of cause (‘by reason of such a union’).

49. quantis rebus] ‘with how great fortune.’

50. veniam] ‘favour,’ i.e. in order to avert the evils resaged by her dreams, cf. 9. sacris litis: ‘after sacrifice duly offered.’ Litis is usually intransitive, being followed by an abl. of that with which the sacrifice is performed, cf. 2. 118 mima litasum, but sacra litate is found Ovid, Fast. 4. 630.

51. causasque...] ‘interweave pretexts for (his) lingering.’ Reasons’ and pretexts are so often akin that causa ‘a cause’ or ‘reason’ is frequently used = ‘a false cause’ or pretext,’ and this sense is regular in causor and excusare.

52. desaevit] ‘rages to the end,’ ‘rages its fill.’ Horace in the Odes is very fond of this particular form of compound, e.g. 3. 13 decertam; 1. 9. 11 deprodiante, both used of a storm, and also debacchor, debello, decanto. aquosus Orion: cf. 1. 535 n.

53. quassatæ] ‘shattered’ by the storm (cf. 1. 551) and still unrepaired. non tractabile: ‘the sky obdurate,’ i.e. the weather is hopeless, so bad that nothing can be made of it, cf. Ov. Her. 19. 71 est mare, confitter, nondum tractabile navile.

54—89. With these words Anna fanned the fire of her sister’s passion. Then they offer sacrifice in all the temples and poring over the entrails seek to read the future, but what can see or sacrifice avail against love? Like the hind which a hunter has smitten unaware with a chance shaft, Dido smarting from her wound and find no rest: now she leads Aeneas through her city, essays to peak and stops in mid utterance; now at eve she renewes the banquet and begs once more to hear his tale, then at night roams sleepless through the palace conjuring up her lord’s absent form, or fondles Ascanius as the living image of his sire. Meanwhile all the works of the new city are idle and neglected.

54. inflammavit has better authority than flammavit and seems to give a fuller tone to the verse.

55. solvitque pudorem] ‘and unshackled shame,’ i.e. set it free from all restraints. The phrase is bold but perfectly clear when compared with 27: ‘shame’ or ‘modesty’ imposes ‘laws’ (ius) which are bonds or restraints on conduct, hence ‘shame’ itself is imagined as ‘bound’ and can be described as unbound or unshackled, when it becomes ‘shamelessness.’
Henry compares our ‘strait-laced,’ ‘loose conduct,’ ‘strict honour,’ etc.

56. **per aras**] passing from altar to altar, ‘at every altar.’

57. **bidentes**] Sheep in their second year are distinguished by two prominent teeth of the permanent and second set and appear to have only two teeth; hence this term. See Henry 2. 595.

58. **legiferae...**] Ceres and Bacchus (Demeter and Dionysus) are perpetually united, and (1) as the deities of corn and wine they may be associated with married Love (sine Cerere et Baccho friget Venus), which without them is said to ‘fly out of the window,’ or (2) as introducers of civilisation (cf. **legiferae**, and θεομοφόρος applied to both in Greek) they may be specially connected with the founding of cities, as Apollo certainly always was.

59. **ante omnes**] ‘before,’ *i.e.* above all. Macrobius found a difficulty in *ante*, because Juno is not mentioned first. **vinula iugalia**: ‘bonds of wedlock.’

62. **aut...**] ‘or in presence of the gods moves stately beside their rich altars and renews the day with offerings....’ *Spatiatur* expresses the solemn and stately movement of the queen. *Pinguies*, because of the fat of the victims. For *instauro* cf. 3. 62 n. She repeats her offerings again and again throughout the day (not for several days, as some take it, cf. 77) in her eagerness to obtain some sign of divine approval.

64. **pectoribus**] For the final syllable long before a vowel, cf. 5. 521 n. **inhiens**: ‘poring over’; the word is a strong one, indicating extreme, open-mouthed, greedy eagerness. **spirantia**: ‘living,’ ‘palpitating.’ The entrails were consulted the moment they were laid bare, cf. 12. 214 **viscera viri eripiant** and especially Lucan 1. 621-629 where we have *pulmonis anhelit* exactly corresponding to *spirantia* here.

65. **heu...**] ‘alas for the ignorant minds of seers! what can vows avail frenzy (lit. one frenzied).’ The rendering ‘her frenzy’ is a mistake. Doubtless the special application of the words is to Dido, but beyond this they also convey a general and philosophic reflection. It is in this art of imparting to special remarks a wide and general bearing that great poets excel.

66. **est]** = *edit.* **molles medullas**: ‘her tender heart,’ cf. 1. 660 n. and Catull. 45. 16 *ignis mollibus ardet in medullis.*

69. **qualis...**] ‘like a hind arrow-smitten, which...a shepherd pursuing with darts has shot from afar and left (in her) the winged steel all unwitting; she in flight scours the groves and glades....’
In a simile it is always hard to say what points are to be pressed, but its striking position (cf. 310 n.) marks nescius as emphatic, and it must therefore be supposed that the archer's ignorance implies ignorance on the part of Aeneas of the love he has inspired, thus making Dido's passion more pitiable. Notice too the contrasted positions of nescius and illa: he ignorant, she dying.

74. media per moenia] 'through her city's midst': for moenia cf. 2. 234 n.

76. incipit....] For this sign of love cf. Hor. Od. 4. 1. 35 cur facunda parum decoro | inter verba cadit lingua silentio?

77. eadem] Certainly not referring to Dido but agreeing with convivia and so parallel to iterum...iterum—'at eve she seeks the same feast' and there 'demands a second time to hear ...a second time hangs upon the speaker's lips.'

79. pendetque...] Conington says that 'no earlier use of this metaphor is quoted,' but cf. Lucr. 1. 38 eque tuo pendet resupini spiritus ore, where the breath of Mars, as he lies in Venus' lap gazing up at her, is said to 'hang from her lips.' The phrase is a very graphic one and describes the listener with head upturned towards the speaker's lips, which are close above, so that he seems literally to hang from them. Our phrase 'hang on the lips' has become so hackneyed that it has lost much of its force.

80. vicissim] 'in turn,' i.e. as the sun had done before it. The feast begins at sunset (cf. labente die) and ends when 'the moon in turn sinks her light in gloom and setting stars invite slumber.'

82. stratis relictis] the 'abandoned couch' is the couch on which they had both reclined at the feast.

83. absens absentem] 'absent the absent one she sees and hears.' Absens is repeated in absentem to emphasise the idea of physical absence, which is thus strongly contrasted with his ceaseless presence in her mind.

84. aut...] 'or (at some other time) charmed by his father's look detains Ascanius in her lap, if haply she may (i.e. in the hope that she may) be able to beguile her cruel passion.' The boy is the 'image of his father' and so Dido tries to cheat her love by setting him as a substitute for Aeneas.

87. bello tuta] 'for defence in war'; lit. 'safe (i.e. affording security) in war.'

88. pendent] Cf. our 'are suspended.' minaeque...: 'and the huge up-towering walls.' For minae murorum cf. 2. 235
rotarum lapsus; G. 1. 143 ferri rigor ‘unbending steel.’ For minae, minor used of anything which projects upward cf. eminere and 1. 162 minantur in caelum scopuli; the sense of ‘lowering,’ ‘threatening to fall’ (2. 628) naturally arises from this.

89. machina] ‘crane,’ cf. Vitruv. 10. 1 machina est continens ex materia contiunctio...ad onerum motus. The words pendent interrupta go only loosely with machina, for the crane is not itself ‘broken off,’ but only ‘broken off’ in its work. Henry takes machina with murorum = ‘structure,’ but the walls have been sufficiently described in the words minae murorum ingentes, and the description of the unused crane certainly completes the picture.

90—104. Juno, seeing that Dido’s passion is incurable, slyly congratulates Venus on her triumph and suggests that, as she is so afraid of Carthage, it would be better to let Aeneas marry Dido and receive it as her dowry.

91. nec famam...] ‘and that fame is no bar to folly,’ i.e. that no thought of her honour checks her.

93. egregiam...] ‘matchless in truth the glory and rich the spoils ye win, thou and thy lad.’ The position of egregiam marks the sarcasm, cf. 6. 523 ; Tac. Ann. 1. 59 egregium patrem, magnum imperatorem, fortem exercitum, quorum tot manus unam multierculam avexerint. Refero is regular for bringing home spoils in triumph, cf. 10. 862 spolia...referes; G. 3. 12 referam...palmas; so too reporto commonly.

94. magnum...nomen si...] ‘great and memorable (is) the fame if one woman....’ The connection between ‘name’ and ‘fame’ is obvious, but to a Roman nomen would also suggest the actual name which a conqueror won from the conquered country, e.g. Africanus, Creticus, Asiaticus.

MSS. authority is almost wholly for nomen, which must be taken in apposition with tuque quierque tuus, Venus and Cupid being called ‘a great and famous power,’ and the remarkable singular nomen may be supported by Ov. Met. 4. 450 soror...necle vocat genitas, grave et inplacabile nomen. On the other hand simplicity and 2. 583 nullum memorabile nomen | feminea in poena, compared with Ov. Met. 10. 608 habebis | Hippomenes victo magnum et memorabile nomen, point very strongly to nomen.

96. nec me adeo fallit] ‘nor indeed does it escape me’ = ‘full well I know.’ Adeo, which commonly emphasises a single word (cf. 2. 567 n.), here emphasises the phrase nec me fallit, which being itself by Litotes = ‘I know well,’ becomes when thus emphasised a very strong assertion of knowledge.
sed quis...] 'but what end shall there be, or how far now to go) with such rivalry?' i.e. are we never to stop? As the first clause suggests a limit or goal which must reach, so a verb of motion is naturally supplied in and, certamina tanto is an ordinary abl. such as may any verb of motion. Conington, who renders quo 'to purpose,' cannot in consequence find any explanation of and is driven to say that quo = quid opus. The certamina tanta 'to what purpose such rivalry?' is s.

\( \text{c} \colon \text{i.e. after being rivals so long.} \)

quin...exercemus?] 'why do we not rather employ?' 2. 71 quin tu...paras?

traxitque...] 'and has drawn fierce passion through...; for the bones as the seat of inmost feeling, and love me which gradually steals over or enwraps them, cf. 1. 1 note.

\( \text{communem]} \) Predicative, and emphatic by position—mon therefore let us rule...and with equal authority.' the imperator in a Roman army could take the auspicia, ds auspicia and imperium often bear almost the same g.

liceat...['] 'let her serve a Phrygian husband and yield rians to thy hand a dowry.' The bitterness is marked. \( \text{is } = \text{per me liceat—she may for all I care}; \) 'Phrygian' mptuous for 'Trojan,' cf. 215 n.; so too servire for nubere.

-128. Venus, perceiving Juno's guile, replies that she at once assent, did she know that Jupiter approved. nswers that she will obtain his approval, and that her is at a hunting party next day to create a storm which rive Aeneas and Dido to take refuge alone together in a here shall the nuptials be celebrated. Venus agrees.

oll!] Cf. 1. 254 n. enim explains why Venus gave a rous reply; she did so 'for she knew that Juno had with feigned purpose.'

regnum Itaiae] The kingdom which Aeneas was d to found in Italy. It was Juno's aim that Carthage, me, should be mistress of the world.

-tecum] The word goes with contendere but is thrown l to gain ironical emphasis.

si modo...] 'so but fortune attend the fulfilment of rpose': lit. 'that accomplished which thou dost relate.'
Sequatur is almost = secundet. Good plans often fail without good luck to back them (fortuna secunda).

110. sed fatis...] "but I drift doubtful of the fates," Rhoades. For feror of aimless movement under the influence of passion or doubt cf. 376 furiis incensa feror; 10. 630 veri vana feror. si: 'whether.'

113. tibi fas...] 'thou hast the right to explore his purpose with entreaty.'

114. exceptit] Commonly = 'to receive in succession' (cf. 3. 210 n.); here used of 'taking up the conversation' = 'replied.'

115. nunc qua...] 'now by what means our present (immediate) purpose may be fulfilled, briefly, mark, I will instruct thee.' The form confieri for confici is common, but not in Cicero. adverte: sc. animum, so after προσέχω = 'attend' the acc. προσέχω is commonly omitted.


119. radiisque...] 'and with his rays laid bare the world,' which was previously covered in darkness. Conington's idea that retexerit is from retexo = retexuerit and that the meaning is 'shall have re-woven his orb with rays' is purely fanciful. The meaning of the passage is demonstrated by comparing 9. 461 rebus luce retectis; Ov. Met. 8. 1 retexerit diem | Lucifer; Met. 9. 795 postera lux radiis latum patetecerat orbem.

121. dum trepidant alae] 'while the huntsmen are busy.' In a Roman army the cavalry were placed on the 'wings'; hence the regular word for a troop of horse is ala equitum. So here alae seems used of the huntsmen who on either side are driving the game up to Aeneas and Dido.

Some think that the alae are scarlet feathers (cf. 12. 750; G. 3. 372 puniceaeve agitant pavidos formidine pinnae) hung on lines round a wood to frighten the game back, but this seems unnatural.

indagine: 'with toils' or 'nets.'

125. adero] 'I will be present,' i.e. as the goddess of marriage (cf. 59 and 166).

126. conubio...] Cf. 1. 78 n.

127. hic hymenaeus erit] 'this shall be their marriage'; hae erunt nuptiae, Servius. The words forcibly call attention to the strange conditions under which their union will be completed.

Others say that 'marriage' in Virgil is always hymenaei in the plural (e.g. 99, 316), and quoting Ov. Met. 9. 796 cum
NOTES

venus et Juno sociosque Hymenaeus ad ignes | conveniunt to
now that Hymenaeus is associated with Venus and Juno at
arrangements, wish to render ‘The god of marriage shall be there,’
it this seems weak.

128. dolis visit...repertis] ‘and smiled at the discovery of
her (Juno’s) guile’; dolis repertis is probably abl. absolute.
venus knew that Juno was deceiving her (cf. 105) and ‘assents
her prayer’ with a smile, as well she might, for events proved
at Juno’s schemes to secure the supremacy of Carthage and
event the founding of Rome were all idle (cf. 1. 263 seq.)
The rendering ‘laughed at the trick discovered by Juno’
could need dolos repertos (cf. 5. 181), while Henry’s ‘smiled
approval on Juno’s device’ is not justified by this use of rideo
with the dat. of persons (1. 255: Eccl. 4. 62).

129—159. Next day at dawn the hunting party assemble, and
wait the queen before the palace. She at length appears arrayed
with regal splendour, and Aeneas joins her, beautiful as Apollo
den he visits Delos at his festival. When they reach the moun-
tains they find deer in abundance; Ascanius especially dis-
guishes himself, longing all the while for the chance of some

tsier prey—a boar or a lion.

131. rara] ‘meshed’; not expressing that these particular
nets have wide meshes, but a general epithet of all nets. With
these nominatives some verb such as ‘are brought’ must be
applied (by Zeugma) from ruunt, which strictly applies only
the horsemen and dogs.

132. odora canum vis] ‘the keen-scented strength of
sunds.’ Copied from Lucr. 4. 681 permissa canum vis and 5.
222 fida canum vis, which is again copied from the Homeric
η ῥ Τ ῳ Μ Χ ο, η ἄ ν ο and the like. Odorus elsewhere is
ways = ‘giving forth scent.’

133. cunctantem] ‘lingering,’ possibly over her toilette,
Servius remarks, but the word is not intended to suggest
this. It is added to heighten the reader’s sense of expectation:
ere is a pause before the central figure of Dido appears.
rimi : ‘chiefs.’

137. Sidoniam...] ‘clad in a Sidonian robe with broidered
order.’ For chlamydem circumdata = ‘having a robe thrown
round her,’ see Appendix. For Diana wearing the chlamys when
riding see illustration Smith’s Dict. Ant. For picta cf. 1.
98 n.

138. auro...aurum, aurea] For the emphasis cf. 1. 448
pnea...aere...aënis. nodantur in aurum : ‘are knotted on
gold,’ i.e. on to golden hairpins or the like.
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139. aurea...] 'of gold too the buckle that binds up...':
the fibula here is probably on her girdle, cf. 1. 492.

141. ante alios pulcherrimus omnes] For this extremely
strong superlative cf. 1. 347 n. and 2. 426 n.

142. infert...] 'moves to meet her and unites their com-
panies.' The sentence is perfectly clear: Aeneas joins Dido
and as he does so his followers join hers, and so he is said to
'unite' or 'blend' the two companies.

Sidgwick (with others) says 'joins the troop,' i.e. 'to him-
self,' a variation for 'joins himself to the troop.' This is not
Latin, nor is it sense: Aeneas does not 'join the troop to him-
self' or 'himself to the troop,' but joins Dido.

143—150. The comparison of Aeneas to Apollo is a pendant
to that of Dido to Diana 1. 498. Here however Virgil closely
copies Apoll. Rhod. 1. 307.

143. hibernam Lyciam] 'his winter dwelling in Lycia';
cf. hibernum cubiculum 'a winter bedroom,' hiberna castra 'a
winter camp.' Some render 'wintry Lycia,' but this would
make Apollo quit Lycia and go to Delos in winter, whereas it
is clear that a festival at Delos attended by worshippers from
a distance (cf. 146) could only take place in spring or summer.
Patara the seat of Apollo's oracle was on the sea-coast near the
mouth of the Xanthus.

144. maternam] It was at Delos that Leto bore Apollo.

145. instaurat] Cf. 3. 62 n.

The Agathyrsi are a Sarmatian tribe, and are mentioned to
indicate the distance from which pilgrims come to the festival.
picti: 'painted' or perhaps 'tattooed,' cf. G. 2. 115 pictique
Geloni. For Cretesquê, cf. 3. 91 n.

147. mollique...] 'and with soft foliage confines in order
his flowing locks and entwines them with (a circle of) gold.'
The 'foliage' is that of the bay, sacred to Apollo. As the
god of poetry he is always represented with 'flowing locks,'
cf. Hor. Od. 3. 4. 62 crines solutos.

149. tela...] i.e. the arrows in the quiver on his shoulder.
A reminiscence of Hom. II. 1. 46 ἐκλαγξαν δ' ἄρ' ὀυτολ ἐκ' ὀμωρ
χωμένον.

151. ventum] sc. est; 'when they came'; cf. 6. 45 n.

152. delectae...] 'dislodged (i.e. by the drivers) from the
crag's top raced down....'
154. agrina...] 'mass their dusty bands in flight as they quit the mountains.' For que introducing an explanatory ause, cf. 6. 361.

156. acr] 'mettled,' 'spirited.'

158. spumantemque...] 'and prays that amid the tamer mers a foaming boar may be granted (in answer) to his vows.' unters made vows to Diana, cf. Ecl. 7. 29.

160—172. A storm descends; Aeneas and Dido take refuge in a cave and, amid thunder and lightning, their fatal union is completed and Dido thenceforth openly proclaims Aeneas her ver.

160. magno misceri murmure] 'to be troubled with ighty murmuring's'; cf. 1. 124.

164. petiere] 'eagerly seek'; the perfect of rapidity, cf. lsera 167 and 5. 140 n. amnes: torrent streams swollen r the tempest.

165. speluncam...] Repeated from 124. The fulfilment of Juno's plan is related in the same words in which it is announced. What looks like a simple accident is thus strongly arked as the result of divine will, and the words acquire a rtain ominous character which accords with what follows.

166. prima...] 'both primal Earth and bridal Juno give the γυν: lightnings flashed and Heaven (blazed) witness of their χιλock, while on mountain heights the Nymphs shrieked.'

Earth as the primal mother and Heaven (Aether) as the universal father descending into her lap in fertilising showers e in antiquity the type of wedlock (cf. G. 2. 325; Munro, 1cr. 1. 250; Eur. Fragm. ex Chrysippe Γαύα μεγαλη καὶ Διὸς γῆς, ὁ μὲν ἀνθρώπων καὶ θεῶν γενέτωρ, ἡ δ' υγρόβολος στάγνας τίτους | παραδεξαμένη τίκτει βουνούς, τίκτει δὲ βορᾶν...). Hence ese two deities are naturally introduced here. For Juno as troness of marriage cf. 59: the pronuba was ordinarily a xtron who assisted the bride. The lightning flashes take e place of the usual 'nuptial torches' with which the bride is conducted home, and the shriek of the Nymphs is the idal hymn (hymenáeus).

Conington, Henry, and others say that the whole description one 'not of an inauspicious but of an auspicious marriage' which heavenly powers take the parts ordinarily performed men. But surely the whole passage so far from describing ything auspicious is full of awe and terror; the elements are strife; it is a day of death and doom (169); the marriage self is no marriage but dishonour (172). Milton felt its true
force and imitates it in describing the effect of the Fall, Par. Lost 9. 782; 1000
  
  'Earth trembled from her entrails, as again
  In pangs; and Nature gave a second groan;
  Sky lour'd, and, muttering thunder, some sad drops
  Wept at completing of the mortal sin.'

172. coniugium...] 'she calls it marriage: with that name she veils her sin.' For culpam cf. 19 n.

173—197. Rumour flies through Libya—Rumour, a winged monster of huge growth and speed, covered with eyes, tongues, and ears—and tells the tale of Dido's passion everywhere, but above all to Tarbus, Dido's rejected suitor.

173. Fama...Fama] For the repetition cf. 25 n. The personification of Rumour is natural, like that of "Οὐσα Ἡλ. 2. 93 μετὰ δὲ σφαίρας "Οὐσα δέθη | ὑπόστροφος' τέναι, Δίως άγγελος.
How far however Virgil is successful in proceeding to an elaborate description of this strange figure is dubious. It is impossible to express many abstract qualities in a visible form. Symbolical figures, when they endeavour to represent more than a simple idea, soon become grotesque, and so while we can conceive Rumour as a bird, and also conceive a bird with an eye on every feather, yet the conception of a bird with an equal number of tongues and ears becomes ludicrous.

175. mobilitate...] 'is refreshed by (her) speed and wins force by going.' Whereas all other creatures flag the faster, and grow weaker the farther they go, with Rumour it is the reverse. The language is from Lucr. 6. 340 where the poet is describing the increasing momentum of a falling body and speaking quite literally.

176. parva...] 'dwarfed at first in fear, presently she rears....' The description is from that of 'Ερις 'Strife' in Hom. Il. 4. 442 ἔλιγμα μὲν πρόσω πορύσσωσιν, αὐτάρ ἐπειτά. οὐρανῷ ἐστὶν ριζεῖ κάρα καὶ ἐπὶ χθονί βάινει.

178. ira...deorum] 'anger against the gods': objective genitive. According to the legend Earth produced the Giants because of her anger with the gods for their treatment of the Titans. Strictly Coeus was a Titan, but here Virgil joins him with Enceladus and the Giants; the two sets of beings, both being children of Earth and both warring against heaven, are often confused.

179. extremam...sororem] 'last...as their sister.'

181. monstrum...] Cf. 3. 658. The eyes as numerous as the feathers are suggested by the plumage of a peacock.
NOTES

183. subrigit] 'pricks.' So arrigere, erigere aureae commonly.

184. nocte...186. luce] Note the position of these guiding words; in Greek we should have μὲν and δὲ, cf. 1. 184 n. medio: 'in the midst,' 'in the space between' heaven and earth; for adjectives used as subst. cf. 3. 232 n.

185. stridens] 'hissing'; the word may describe the sound of its flight (cf. 1. 397 stridentibus alis) but probably describes its cry. Stridere is used of any hard grating sound: the harsh pause after the spondee here adds to the effect of the word. In 190 some would also put a pause after gaudens, but there this harshness would be intolerable and gaudens et is merely = et gaudens with more emphasis on gaudens.

186. sedet custos] 'sits sentinel,' on the watch for anything that may happen. Some see an opposition between culmine tecli and turribus altis as between 'cottage roof' and 'palace tower,' but this seems fanciful.

188. tam...] 'clutching false and foul no less than reporting truth.' Some take tenax with nuntia, 'a persevering messenger as well of false as true,' but the order seems against this. ficti...tenax: an objective gen. is common after adjectives in -ax, e.g. capax, edax, rapax.

ficti, pravi, veri. An excellent instance of the use of neut. adjectives as substantives especially to express abstract ideas, such as 'falsehood,' 'depravity,' 'truth.' Cf. 3. 232 n.

190. facta atque infecta] "now fable, and now fact," Rhoades.

193. nunc hiemem...] 'that now through all the winter's length in wantonness they fondle one another, careless of their kingdoms, the captives of foul lust.' The words describe the devotion of the lovers with malignant exaggeration.

After quam longa supply si because the sentence is oblique, and for the full phrase cf. 8. 86 ea, quam longa est, nocte on that night throughout its length,' lit. 'as long as it is.'

For fovere inter se cf. 5. 766 complexi inter se, 'embracing one another,' and in prose inter se amare, diligere, colere and the like.

English editors all take fovere hiemem together = 'spend the winter,' but they quote no authority for this use of fooveo which is = 'cherish,' 'keep warm,' especially of doing so by holding to the breast, cf. 686 sinu germanam...fovebat; 1. 718 gremio fovei, and though two lovers may thus 'keep themselves warm through the winter' it is incredible that Virgil can speak of them as 'keeping the winter warm between them.'
198—218. Iarbas son of Jupiter Ammon, to whom he had reared countless temples throughout his realm, is maddened by the news and addresses his sire with bitter taunts as a powerless deity, who allows his son and suppliant to be scorned by a foreign woman and an eastern adventurer.

198. hic...[he son of Ammon and a ravished Garamantian Nymph,' lit. 'a nymph having been carried off (by him).'] Hammon or Ammon was a Libyan deity with a ram’s head or horns, usually, as here, identified with Jupiter. For the Garamantes cf. 6. 794 n.

200. posuit...sacraverat] If the change of tense means anything it must mean that he built the temples after dedicating, i.e. on spots where he had previously dedicated, 'a sleepless fire, the eternal sentry of the gods.' It is then better to take solum and limina as nominatives—'and the ground (in the temples) was fat with blood...,' for if sacraverat is allowed to govern solum and limina, it is impossible to explain why we have posuit templum but sacraverat limina. The vigilem ignem is suggested by the ever-burning fire on the hearth of Vesta at Rome.

203. amens animi] 'mad in mind.' Cf. 300 inops animi; 529 infelix animi; 2. 61 fidens animi; 5. 202 furens animi; 6. 332 animi miseratus 'pitying in soul'; and commonly in prose animi aeger, anxius; animi pendere, cruciari and the like. These instances sufficiently show that animi in these phrases is originally not a genitive but a locative. Whether in some cases, e.g. inops animi (see 300 n.), the genitive or the locative force is the one intended cannot be absolutely determined.

204. media...] An impressive phrase: he addresses Jupiter 'in the very presence of the gods' who share his temple and are witnesses to the appeal made to him.

206. nunc] 'now,' emphatic, i.e. since my piety has so taught them. pictis toris: cf. 1. 708 n.

207. Lenaeum honorem] 'Lenaean offering,' i.e. offering of wine.

208—218. The intense rhetorical emphasis of these lines must be noted.

209. nequiquam...caeci...inania] Emphatic repetition of the same idea—are our terrors 'vain,' thy lightnings 'aimless' and thy thunders 'empty mutterings'? Caeci ignes 'blind fires' is a sort of Oxymoron, fire and darkness being opposed.

211. femina...] The first word marks the tone. 'A
oman,' and she 'a vagrant,' has 'bought the right to build' 'tiny' city; I granted her 'the shore to plough' and fixed the tenant terms,' and yet rather than be my bride she seeks 'be Aeneas' slave.

For the buying of the site of Carthage cf. 1. 367. For litus rare as a proverbial expression, =do something vain and unprofitable, cf. Ov. Tr. 5. 2. 48.

213. loci leges] "For the legal phrase lex loci see the Lex graria of 110 B.C. (C. I. L. 200) where the Censors are said prī, aedifici, loci...legem dicere, to the tenants—i.e. to prescribe the conditions of tenure." Papillon.

conūbia: so 535; 3. 319 in the fifth foot and 4. 316 per nūbia in the second: but 126; 1. 73 conubio; 3. 136 conubiis beginning a line. The u in nūbo is long, but in pronūba, innūbus iort, and Munro (Lucr. 3. 776) considers that in conubium it only lengthened in arsis, and that conubio where it is in thesis would be scanned conūbio not conubjo trisyllabic. The quantity was probably unfixed in his time.

214. dominum] Emphatic, 'a master' (cf. 103 servire), not husband.

215. et nunc...] In these lines his anger, hitherto concealed, breaks out in open scorn. The rising feeling clearly marked by the vehement alliteration of lines 216 and 18.

Paris: the accepted type of a warrior whose conquests are only over women. The reference to his 'eunuch train' is suggested (1) by the general character of Oriental courts and (2) by the eunuch priests of the Phrygian Cybele. For this intempt of the Phrygians cf. 103; 12. 99 semiviri Phrygis.

216. Maeonia...] 'supporting his chin and reeking lovetails with a Maeonian bonnet.' Maeonian=Lydian is put osely for Phrygian, as Lydia borders on Phrygia. The mitra as an Eastern headgear fastened with strings (redimicula 9. 16) under the chin. Subnixus has all MSS. authority, and the instruction subnixus mentum mitra, 'resting his chin on a bonnet (i.e. on its strings),' which Henry denies to be Latin, isilly justified by Cat. 68. 72 plantam innixa solea, 'supporting her foot on a slipper,' see Ellis ad loc. The suggestion subnexus, having his chin tied up, is quite needless.

217. rapto] 'prey,' 'booty'; cf. 3. 232 n. potītur: cf. 3. 6 n. nos: in strong contrast with ille, '(yet) we.'

218. quippe] The ironical force (1. 39 n.) of the word is increased by its position—'yet we to thy temples—yea to thine—bring offerings.'
219—237. In answer to this prayer Jupiter, summoning Mercury, bids him go and remind Aeneas of his high mission, and that if his own ambition is dead, he has no right thus to ruin his son’s hopes.

222. adloquitur ac] Cf. 1. 667 n.
223. voca Zephyros] i.e. to aid his flight and make it easier, so that he may go rapidly, cf. 226, 241, 245; 5. 607. pinnis: with reference to the winged sandals (talaria, 239; cf. alatis plantis, 259), for which see illustrations in Class. Dict.
225. exspectat...] ‘waits regardless of the cities granted him by fate.’ Exspecto elsewhere always has an object (= ‘wait for’), or a dependent clause (= ‘wait until’) equivalent to an object. Here it is used quite absolutely: he is not waiting for anything or until anything happens, but simply ‘waiting’ without object or aim.

227. non illum...] ‘not such did his beauteous mother promise him to us—therefore twice rescuing him from Grecian arms—but (promised) that he should be one to rule....’ The change in tense from promisit to vindicat seems allowable, because the clause Graium...armis is parenthetical, and the present vindicat may be explained either because the effect of his rescue is regarded as still continuing, or, more probably, because the present is often used even of past events, where the event itself rather than the time at which it takes place is dwelt upon. For gen. plur. Graium cf. 3. 53 n. bis: once when she rescued him from the hand of Diomed, Il. 5. 311, the second time at the fall of Troy.

229. gravidam imperiis] Probably in connection with bello fremente (and compared with 10. 87 gravidam bellis urbem) = ‘teeming with military commands,’ i.e. opportunities for a great imperator. It is a land where generals, not lovers, are needed. The rendering ‘big’ or ‘teeming with empires’ is easy, but though imperium in the sing. gradually passes from ‘military command’ to become = ‘the land over which Rome exercises such command,’ ‘the Empire,’ yet the use of imperia = ‘empires’ seems unknown.

231. totum...] Aeneas was never himself ‘to make the whole earth pass beneath his laws,’ but he was to do so by ‘handing down a race from Teucer’s lofty line.’ Sub leges mittere like sub ingum mittere.

233. nec super...] ‘nor for his own fame’s sake he essays the task.’ Ipse is put between super and its case because ips and suus have such strong attraction for one another.
NOTES

34. Ascario pater] Pater is added to emphasise the argument—not ‘does he,’ but ‘does the father grudge his son?’

35. spē inimica] For the hiatus cf. 3. 606 n.

37. hic...] Either ‘be thou this messenger of ours,’ i.e. messenger of this, or, more simply, ‘be this our message,’ though perhaps Virgil does not elsewhere use nuntius = ‘a message’.

38—278. Mercury immediately makes ready for his flight, ng with him his magic wand. He first alights on the hoary of Atlas, and then, swooping downward to the sea, skirts the of Libya. He finds Aeneas overlooking the building of harge, delivers his message, and disappears.

38 seq. Closely copied from Hom. Od. 5. 43

40. sublimem alis] ‘soaring on wings,’ i.e. the wings ofalaria, cf. 223 n.

41. pariter...] ‘along with the swift breeze,’ which he calls is aid (226), and which helps to bear him along.

42. hac...resignat] A parenthetical description of his 1. Mercury as conductor of the dead was specially known as of (cf. mittit), ψυχοτομῶς, ψυχαγωγός. After animas of alias, cf. 5. 108 n., ‘(some) souls he summons forth..., as he conducts down.’

44. dat somnus...] ings and banishes slumber, reopens the dead man’s eyes.’

Bowen.

power of giving slumber and taking it away seems con- cluded with his character as the messenger of Jove, from whom things good or evil dreams. Lumina morte resignat must ‘unseals eyes in’ or ‘from death.’ Taking ‘unseals in, we may explain it as an allusion to a Roman custom of ing the closed lids of the dead on the pyre (oculos in rogo acere, Quiritium magno ritu sacrum est, Pliny 11. 37), which would thus be described as done by command of Mercury, they may see their way as he leads them down to Orcus. rwise we must render ‘unseals from death’ and explain ores to life,’ the words being thus a mere repetition of
242. In any case the reference first to his power over the dead, then over those asleep, and then again over the dead is very awkward. The rendering "and again (at another time) seals the eyes in death (not sleep)" ignores the plain meaning of resignat.

245. illa] Resuming the narrative after the parenthesis—"Relying on it (i.e. on its magic power) he drives the winds." Here the god is said to 'drive' the winds, as previously (223, 241) he has been said to 'fly' or 'be carried along with the winds'; the poet presents the same idea in different shapes which are not strictly consistent; cf. Ps. civ 3 'Who maketh the clouds his chariot; who walketh upon the wings of the wind.' For tranat, 'cleaves,' cf. 6. 16 n.


249. caput...umeros...mento...barba] The personification of the mountain as an old man with 'pine-wreathed head,' 'snowy mantle,' 'streaming cheeks,' and 'frozen beard,' seems to us overdone. To assign human characteristics to striking physical objects is common and natural; a lofty mountain may be 'a giant bearing heaven on his back,' but when you begin to point out his eyes, nose, etc., the comparison becomes childish.

252. paribus nitens alis may be either 'poising on even wing,' i.e. just before alighting, or nitens may describe active muscular effort—'making his way,' 'flying with even wing,' for paribus alis does not imply wings outstretched at rest, but is used even of active flight (5. 657), the adjective merely contrasting the balanced movement of wings with the alternate movement of legs.

253. hinc...] Again copying Hom. Od. 5. 50

Περίθιν δ' ἐπιβάς ἐξ αἰθέρος ἐμπεσε πνυτρ, σεβατ' ἐπειτ' ἐπὶ κύμα λάρῳ ὄρεθι ἑωκόσ,

τῷ ἱκελος πολέσσων ὄχησατο κύμασιν Ἐμηρῆς.

The point is not that Mercury 'swoops down' from Atlas like a bird from a crag, but that after he has swooped down to the sea he assumes the shape and flight of a sea-bird, such as a gull or a cormorant, which keeps close to the water in its pursuit of fish (cf. piscosos).

256—259. These lines are omitted by some editors, but MSS. authority for them is overpowering, and they correspond with the passage of Homer (hau̇d aliter... = τῷ ἱκελο...) which Virgil is closely copying. They are dull and frigid, but the sense is
ar. Mercury ‘was flying between earth and heaven (thus
trysting his present flight with 240 sublimem alis, where he
still soaring aloft) to Libya’s sandy coast, and cleaving the
ands as he came....’ Conington, however, omits ad before
byaes, in spite of the best MSS. (AC. Med., AD. Pal.), and
plains ‘’he was dividing the shore from the winds,” i.e. he
is flying close to the shore, so as to be, as it were, between
a winds and the land.’ This is unintelligible. Others who
hit ad take volabat titus (like maria vedi, 1. 524 n.) ‘flew
long the shore.’

256. volabat...secabat] Similar jingles, probably acci-
tental, occur 1. 625; 2. 124 ; 3. 656; 5. 385; 6. 853, and observe
slow 260 fundantem...novantem.

258. materno ab avo] Atlas was father of Maia the
other of Mercury, but to speak of Mercury here as coming
om ‘his maternal grandsire’ is absurd, especially when he is
so described as ‘Cyllene’s child,’ i.e. not ‘the child of Cyllene,’
it nursed or reared on Cyllene a mountain in Arcadia. Com-
pare Virgil’s tedious conceits about Mercury and Atlas with
hakespeare’s lines (Hamlet 3. 4. 58)

‘ A station like the herald Mercury
New lighted on a heaven-kissing hill.’

259. magalia] Cf. 1. 421.

261. conspicit: atque illi...] ‘he beholds Aeneas founding
while see! his sword was starred....’ For atque introducing
sentence in very close relation to the one preceding cf. 1. 227

The point here is that when Mercury sees Aeneas he is
immediately struck by the magnificence of his apparel, which
dicates a woman’s wanton (cf. uxorius 266) rather than a
rorior.

262. ardebat] ‘blazed.’ The laena was a thick outer cloak
woollen stuff, and though a gay laena (coccina Juv. 3. 283,
acinthina Pers. 1. 32) might be a sign of luxury, yet a chief
aturally wore a purple one (Hom. II. 10. 133  χιαίανεν περονή-
πο φωικόςαν, διπλησ, ἐκταδίην, οὐλη δ’ ἐπενύοθε λάρυνη),
nd it is only the context here which suggests the sense of
urious splendour.

264. fecerat et...discreverat] ‘had wrought dividing the
ab with threads of gold’ : the clause et discreverat introduces
exploration of how it was wrought, viz. by interweaving gold
reads with the wool.

265. invadit] ‘attacks,’ like adgreditur 92 but stronger.

268. ipse...270. ipse] Extreme emphasis.
269. *caelum...* 'with his power guides the heaven and the earth'; *torquet* goes more literally with *caelum* (guides its movement in a circle, cf. 482) than with *terras* (guides its destinies).

271. *teris otila* 'dost thou waste idle hours?' The assonance of *teras...terris* (cf. 238 *parere...parabat*) is probably accidental; the natural tendency to assonance in Virgil is a very strong one, e.g. note in these few lines *regnī rerum, terras torquet, molēris laude laborem, respice regnum Romana.*

274. *spes heredis Iuli* 'the hopes of thy heir Iulus,' i.e. the hopes of empire which he rightly entertains. Some less naturally render 'the hopes entertained about Iulus,' 'the hopes he inspires.'

277. *medio sermone* 'even while he spoke'; the phrase indicates that before the words were well completed he was gone. To render 'in the midst of his message' is wrong, for his message is clearly finished.

279—295. Aeneas awestruck by such a warning ponders anxiously what to do and at last sends orders to prepare the fleet for sea, hoping himself to find a happy opportunity for breaking the news to Dido.

279. Cf. 2. 774; 3. 48; Hom. Il. 24. 358

Ως φάτο, σὺν δὲ γέροντι νῦν χώτο, δείδη δὲ αλνώς,

ὁρθὰλ δὲ τρίχες ἔσταν ἐνὶ γναμπτοῖι μέλεσον,

στῇ δὲ ταφῶν.

280. *horrore* A good instance of *horror* used partly in a metaphorical sense = 'dread,' partly in a literal one = 'bristling.' For the latter sense cf. Hamlet 1. 5. 19 where a tale of dread makes 'each particular hair to stand on end, | like quills upon the fretful porpentine.'

281. *ardet abire* 'he burns (with desire) to depart'; for the inf. cf. 2. 64 n.

283. *heu, quid agam?* Aeneas would say to himself *quid agam?* The poet repeats his words in *oratio obliqua* 'alas, (he says) what is he to do?' *quo nunc...* 'with what address can he now approach the passion-frenzied queen?' *ambire* 'to canvass' is admirably used here to hint at cunning and treachery. The same sense of falsehood is suggested by the rhetorical term *exordium* (cf. Auct. ad Her. 1. 3. 4 *exordium est principium orationis, per quod animus auditoris constituatur*) and also by *sumat* 'adopt.' *Exordia sumet* is found Lucr. 1. 149, where, however, Munro says that the metaphor is from beginning a web.

285, 286. These lines are also found 8. 20, 21. They are the Homeric *διάνδιξα μερμηρίζειν* amplified. Cf. Tennyson,
Passing of Arthur, 'this way and that dividing the swift mind.'

\textit{celerem}: cf. Cic. Orator 59. 200 \textit{mens qu\textsc{a} nihil est celerius}.

286. \textit{in partesque...} "speeds it on divers tracks all thoughts to scour," Rhoades.

287. \textit{haec...} ['to him thus balancing (them) this counsel seemed the better.' \textit{Alternanti} may be used intransitively (cf. 2. 229 n.), but \textit{sententias} is easily supplied. Cf. Hom. Il. 14. 23 \textit{δ' άλλως δέ οἱ φρονέων διδάσκατο κέρδοιν ἐιναι}.

289. \textit{aptent...291. sese...temptaturum} He summons them \textit{bidding} them 'make ready...' and \textit{saying} 'that he meantime will essay....' The subj. is oblique command, the acc. and inf. oblique narration.

292. \textit{tantos...} 'dreams not the breaking of such love.' \textit{Spero} is common with the present inf. where it means not 'hope' but 'expect,' and the reference is not to something which may happen in the future but is already happening in the present: cf. 305 \textit{dissimulare sperasti} 'didst thou expect to hide'; 337; 2. 658; 5. 18 (where it is almost 'hope').

293. \textit{temptaturum...} 'will essay approach and tenderest time (i.e. the happiest place and time) for speech, what plan propitious for his purpose' (lit. 'affairs'). Cf. 423 \textit{viri molles aditus et tempora}.

296—330. \textit{Dido} quickly hears rumour of what is happening and rushing wildly through the city confronts \textit{Aeneas}—'Didst thou seek to leave me secretly, without a word, regardless of our love and of the winter's storms? By all my devotion I adjure thee, change thy purpose. All Africa hates me for my love of thee; wilt thou leave me alone and unprotected, alone, yes, without even a child who might recall at any rate thy face?'

297. \textit{praesensis} 'divined.' \textit{exceptit...}: 'caught (the news of) his coming departure'; \textit{excipere rumores, voces, sermonem} are found in prose; the word implies that the person who catches the rumour is on the look-out for it, cf. 3. 210 n.

298. \textit{omnia tuta timens} 'fearing all safety.' \textit{Tuta timere} is 'to fear where all is safe,' 'to fear where no fear is' (cf. Ov. Met. 7. 47 \textit{quid tuta times?}); \textit{omnia t. t.} is a stronger form of the phrase, 'to fear where all is absolutely safe.' Dido at once detected the project of Aeneas, because even before, when all was safe, she was full of fear and on the watch.

300. \textit{inpess animi} 'powerless in mind,' with no power to control her rage, cf. the common use of \textit{inpotens}. For \textit{animi locative} cf. 203 n. Here it might perhaps be taken as gen. = 'destitute of purpose.'
301. quallis... ‘like a Thyiad startled by the stirring (! waving) of the sacred emblems, when mid Bacchic cries biennial revels rouse her and Cithaeron calls (her) by night with shouts.’

The festival of Bacchus was celebrated every other year on Mt. Cithaeron near Thebes, when certain mystic emblems (sacra) were brought forth (cf. Hor. Od. 1. 18. 11), and amid cries of Ἐδώι Βάκχε the Bacchanals, also called Thyiads or Maenads from their frenzy, rushed over Cithaeron.

302. Thyiás] Θυιάς from θῶ ‘rage.’ audito Baccho may mean ‘when the voice of Bacchus is heard,’ but more probably refers to the well-known cry of his worshippers. trieterica = τριετηρικά, an adj. applied to festivals taking place ‘every third year,’ but in Greek reckoning the third year is our second, so that it really describes a festival taking place every other year. The common rendering ‘triennial’ is an error. See Sandys on Eur. Bacch. 131.

304. compellat ultro] Cf. 2. 145 n.

305. dissimulare...tacitus...] The position of these words marks the emphasis, ‘didst thou hope also to hide...and in silence...’ etiam: because concealment added to his guilt.

307. nec te...nec te...] emphatic personal appeal.

309. molliri classem] ‘thou dost prepare thy fleet’; cf. 3. 6, where, however, the phrase means ‘build.’

311. crudelis] Virgil is fond of giving great emphasis to an adjective by placing it at the beginning of a line with a pause after it. Cf. 72 nescius, 185 stridens, 366 perfide, 496 inpius, 562 demens; 2. 345 infelix, 372 inscius, 529 saucius; 5. 480 arduus; 6. 172, 590 demens, 822 infelix, and Homer often has νῖππος, σχέτλιος so placed.

quid? si...: ‘What? Wert thou not seeking foreign fields...and if ancient Troy remained, would Troy (itself) be sought with thy fleet over stormy seas? Is it from me thou fliest!’ The argument is that, even if he were going home, he would not start in such weather, and that therefore his haste must be due to eagerness to escape from her. The powerful simplicity of mene fugis? is masterly.

314. per ego has...] In adjuration emphatic words are often violently misplaced for the sake of emphasis. So in comedy per ego te deos oro becomes the regular order, and in Greek πρὸς σὲ θεῶν, etc.

315. quando...] ‘since myself, alas! have left myself naught else,’ i.e. to which I can appeal. She has stripped herself of all for him.
316. conubia] "their secret union had not yet led to a formal marriage; consequently Dido corrects herself and adds inceptos hymenaeos," Deuticke. Some explain conubia here=unlawful union as opposed to hymenaeos=lawful marriage: but cf. Cat. 64. 140 non hoc miseras sperare ibuebas, | sed conubia laeta sed optatos hymenaeos, where conubia is used as a synonym of hymenaeos and is distinctly opposed to an unlawful union.

317. si bene quid...] "if in aught I have done thee service, if aught of mine was ever dear to thee"; cf. Soph. Aj. 520 ἄνδρι τοι χρεὼν | μνήμην προσείνω, τερπνῶν εἰ τί ποι ἔπαι. Note that si quid... here=‘as surely as I have done thee some service’ (cf. 3. 433 n.), but in the next line si quis...locus expresses real doubt.

318. labentis] ‘falling,’ because he, who had been its stay, was going. istam...: ‘put away that purpose of thine.’

322. extinctus...] ‘perished is honour and that former fame by which alone I was approaching heaven.’ Sidera adire is ‘to win immortality.’ By her ‘former fame’ she seems to mean her reputation for fidelity to her dead husband, though the fame of building Carthage, which will now be destroyed (cf. 325), is not excluded.

323. hospes...] ‘O guest, since that name only is left in place of “husband.”’ The clause with quoniam... explains why she says hospes. de coniuge: ‘from husband,’ put shortly for ‘from the name of husband.’ Servius says that Virgil threw intense pathos into this passage when reading it to Augustus”: Conington.

325. quid moror?] ‘why do I delay?’ i.e. to die, cf. moribundam 328. an mea dum...: ‘or (shall I delay) until...?’

327. saltem...] ‘at least had any child of thine been born to me.’ For suscipio of the mother, cf. Plaut. Epid. 4. 1. 38, where the mother says to the father filiam quam ex te suscepi. Suscipere liberos is strictly used of the father who takes up (tolui) the child and acknowledges it as his own, but also quite vaguely of either parent merely = ‘have children.’

329. tamen] This beautiful tamen ‘notwithstanding’ is untranslateable, because the suppressed thought opposed to it must be supplied or suggested in translation. It may be ‘to remind me of thee by his face in spite of all (thy cruelty),’ or ‘though thou art far away,’ or ‘with his face at least, though he can do so with nothing else.’ Each of these thoughts is suggested by tamen, but none of them is right by itself. Commentators attempt to define and successfully destroy the force of the word.
Those who like can read tantum with some poor MSS. and accept the note of Servius—similem cultu non moribus.

331—361. Aeneas hiding his pain replies: 'I know my fate, thee and can never forget it, but, in answer to this charge I never planned and marriage I never purpose. Woe is me, my first longing would be to rebuild Troy, but will urges me to Italy. Visions of my sire by night on of my son's welfare by day bid me depart, while even a visible messenger of Jupiter laid on me his command no more: I go, because I must.'

331. ille... Not all Virgil's art can make the figure of Aeneas here appear other than despicable. His conduct had been vile, and Dido's heart-broken appeal brings its vileness into strong relief. No modern dramatist dare place his hero in the position in which Virgil places Aeneas here, or while he listens to the appalling invective of 365-387. See Introduction p. xvii.

332. obnixus... 'struggling smothered his pain within his breast.'

333. pauca] Cf. pauca 337. His speech is longer than Dido's; Virgil is conscious, however, that as a reply it is inadequate. te, quae... : 'that thou hast deserved the most of that thou canst relate in speech,' i.e. however many claims you put forward are fewer than your real ones.

336. dum memor...] 'while I have memory of myself'; cf. Shak. Ham. 1. 5. 96 'while memory holds a seat | In this distracted globe.'

337. pro re pauca loquar] The speech of Aeneas begins very formally. The opening 333-336 is the regular and formal exordium or captatio benevolentiae prescribed in books on rhetoric, after which Aeneas adds that he will 'speak briefly on the charge,' res being the subject-matter of the accusation made against him (cf. Sall. Jug. 102. 12 pauca pro delicto suo verba facit). He then does so proceed to 'speak on the charge,' the first words of the defence answering to the first words of the accusation, viz. that he never hoped 'stealthily to conceal his flight.' pauca: the 'few words' (cf. Acts xxiv. 4) of every orator, however lengthy.

338. nec coniugis...] 'nor did I ever hold out the bridegroom's torch, nor join such a compact.' praetendi: 'put forward as a pretence,' but also with the idea of actually 'holding out' a marriage torch.

340. meis auspiciis] 'at my own behest.' A metaphor from an imperator, who takes the auspices himself and acts for
imself, while his officers only obey orders. So Aeneas obeyed higher authority.

342. dulcesque...] ‘and the dear relics of my kin I would amour: Priam’s lofty halls should last and (almost — ‘for’) I should (ere now) with my hand have reared a restored citadel for the vanquished.’ The ‘relics’ are clearly the remains of Troy; colerem partly suggests incolerem. Note change of tense in manerent and posuissem.

344. manus] ‘with my hand.’ Almost pleonastic, but added to emphasise the idea of personal interest or exertion bestowed upon an act; cf. 6. 395. Commonly strengthened by the addition of ipse, cf. 2. 320; 3. 372; G. 3. 395; 4. 329.

345. Gryneus] He had a temple at Gryniun, on the coast of Aelia. For Apollo’s connection with Lycia cf. 143 n.

346. sortes] ‘oracles,’ often written on small tablets or lots.

347. amor] Emphatic: ‘that is my love (not you).’ si te...: the argument is in answer to Dido’s suggestion that he was only leaving her for ‘alien fields,’ and is this — ‘If Libya charms a Phoenician, may not Ausonia charm the Trojans? we too (et nos) may seek a foreign realm.’

349. quae...invidia est] ‘what cause of grudging is it that the Teucrians settle...?’ ‘Why grudge the Teucrians a settlement?’ Cf. Hom. II. 14. 80 ὁ γὰρ τις νέμεσις φυγεῖν κακὰν.

353. et turbida...] ‘and his troubled ghost appals me’; turbida, i.e. with troubled aspect.

354. capitis...] ‘the wrong to his dear head.’ Caput can be put for a person in emotional language and so in Gk. κάρα e.g. ὥς φίλον, σκληρὸν κάρα, 613 in fandum caput, festivum, ridiculum, tepidum caput), or in oaths which are directed against the head as the most vital part, cf. 357 and St. Matt. v. 36 ‘neither shalt thou swear by thy head.’

357. testor...] ‘I swear by (lit. call to witness) thy head and mine.’ Cf. Óv. Her. 3. 107 perque tuum nostrumque caput, quae inanimus una.

358. manifesto in lumine] Cf. 3. 151. The phrase is almost = ‘in broad daylight.’

361. Italianiam...sequor] A fine half line. Its powerful terseness is in striking contrast with the wordy rhetoric of the rest of the speech. Whether Virgil, had he revised the Æneid, would have felt it necessary to complete the line is difficult to decide. Nothing at any rate could improve these four words thus left rugged and abrupt.

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2—392. With scorn in her glance Dido cries in fury:
Thou art no son of a goddess but a stone, a monster, immovable. The gods are cruel and all is false. I saved him and his from death and now, O madness, he talks of "oracles" and "messengers of heaven"! But go, and mayest thou perish in the waves. I will haunt thee like a Fury and thy suffering shall be my solace in the grave." She faints and is carried away by her maidens.

362. *aversa*] 'askance.' Cf. Tennyson's imitation, Dream of Fair Women, 'But she with sick and scornful looks averse.'

363. *totumque...*] 'and lets her silent glance wander over all his form': she eyes him from head to foot with silent contempt while he is arguing.

364. 'If there is an Apollonius Rhodius where you are, pray look at Medea's speech 4. 365 and you will perceive that even in Dido's finest speech he (Virgil) has imitated a good deal, and especially those expressive and sudden turns, *neque te tene* etc.; but then he has made wonderful improvements, and, on the whole, it is perhaps the finest thing in all poetry': C. J. Fox, quoted by Henry 2. 712. Virgil also copies *Eur. Med.* 475 seq., but the result is his own.

366. *perfidie*] 'traitor.' Cf. Hom. II. 16. 33

368. *nam...*] 'for why concealment (of my real thoughts)! or for what greater wrongs do I reserve myself (before speaking)?' For the indic. *dissimulo* instead of the deliberative subj. cf. 3. 88 n.

369. *ingemuit*] Note the change of person from *thou* to *he* which continues to 380. Many say that it expresses scorn or hate. Rather it indicates that these lines are a soliloquy; she forgets his presence and argues with herself. A great actress would, I think, so deliver them, first in tones of sorrowful regret which rises into indignation (373-375) and fury (376) but is then controlled into bitter sarcasm (376-380); after which (380) she suddenly turns upon him, bids him go, and withers him with a curse.

370. *victus*] 'yielding.'

371. *quae quibus anteferam?]* lit. 'what shall I put before what?' Where all is hopeless, what thought, word, or deed should come first she knows not, cares not. The expression denotes utter despair.

372. *haec occulus...*] 'regards these things with just eyes.' Even the gods are no longer just.
373. *iectum...* ['a castaway on my coast, a beggar I welcomed m...his lost fleet, his comrades I rescued from death.' Observe e three instances of asyndeton (*iectum* *egentem*; *classem rios*; *excepī reductī* marking excited feeling. *iectum*: achnical word for 'shipwrecked', = ἐκπέμπω. 376. *nunc...nunc...nunc*] Repeating in scorn the *nunc... me* of Aeneas (345, 356). Note too the scoffing recapitulation his list of deities. 378. *horrida*] 'awe-inspiring.' She satirises the description ven by Aeneas 356-359. 379. *scilicet*] 'verily,' 'of a surety.' The rendering *orsooth* gives a false impression, because 'forsooth' is alwaysd sarcastically and *scilicet* is not (cf. G. 1. 493). Dido's ords are intensely sarcastic, but intense sarcasm is spoilt by ing too carefully labelled. *ea cura...* : 'that trouble frets their repose,' *i.e.* trouble out Aeneas. Virgil may be thinking of Hom. Od. 5. 122 *al pēia ἔχωρρες, but he has chiefly in mind the gods of *sicurus* as described by Lucretius (*e.g.* 2. 646), whose 'sacred erlasting calm' is never marred by thought of human sorrow. 381. *i, sequere...*] 'go, follow Italy, with the winds sk a kingdom over the waves.' *sequere Italiam* mocks *uliam...sequor* 361; those who place a comma after *ventis glect* this and spoil the rhetorical balance of the line. *rīius rightly points out that, in Dido's mouth, *sequere ggests fugientem* (cf. 6. 61) and *ventis* and *per undas* the rls of wind and wave. 382. *piā*] 'righteous,' cf. 1. 10 n. 383. *supplicia hausurum*] 'that thou wilt drain the p of vengeance.' *Haurire (= ἀντλήω)* is used even in prose of fering calamity. *Dido*: probably Gk. acc., though elsewhere *gil does not inflect the word: it might be voc. 384. *sequar...*] 'though far away I will pursue thee with nky firebrands and, when chill' death has severed (my) ns from soul, my ghost shall haunt thee everywhere.' azing torches are borne by the Furies, cf. 7. 457 where lecto hurls *atro | lumine fumantes...taedas,* and with them ey pursue the guilty, Cic. pro Rosc. 67 *perterrērī Furiarum edis ardentibus*; Suet. Nero 34 *confessus exagitari se materna ecie, verberibus Furiarum ac taedis ardentibus.* 385. *et cum | frigida | mors* A purposely harsh beginning. 386. *inprobe*] Cf. 2. 356 n. 387. *audiam...*] Dido says that she will hear 'in the
depths of the grave' what her ghost (umbra) does on earth. Conington takes this as showing 'that the apparition of a dead person was regarded by Virgil as separable from the spirit below.' Rather, perhaps, the logic of the thing was never considered and the dead person, and the umbra, imago and Manes are spoken of indiscriminately.

388. auras] 'the day,' 'the (open) air.'

390. linquens...] Notice the stammering iteration of this line with its marked repetition of multa, three words beginning with m, and its double -antem.

391. succipuunt] For spelling cf. 6. 249 n.

392. marmoreo...] 'carry back to her marble chamber and daily place upon the couch.' Note the different use of re- in referunt and reponunt, for which cf. 403 and 3. 170 n. thalamo: dat. = in thalamum, cf. 2. 19 n.

393—415. Aeneas returns sorrowing to the ships, and the shore is as busy with workers as when ants are busy laying up corn for winter. Ah, Dido, what a sight was that for thee to gaze on! Well mayest thou give way to tears and attempt a last appeal.

395. multa...] 'much groaning and his heart shaken with strong passion.' Multa cogn. acc. used adverbially, cf. 390 multa cunctantem; 3. 610 haud multa moratus.

397. incumbunt et ... deducunt naves] = incumbunt de- ducendis navibus, 'press on the launching of their ships.' For deduco, cf. 3. 219 n.

398. uncata] 'well pitched.'

399. frondentes remos] 'leafy oars,' i.e. boughs from which to make oars. Usually they would have prepared the oars on land, now they put on board the rough material in their eagerness to be off. Poor MSS. give ramos, but frondentes ramos would not suggest the idea of 'oars' which is clearly needed.

402. ac velut...cum] Cf. 2. 626 n. Lines 402-407 are worthy of the Georgics and exhibit all their quiet humour, observation, and subtle felicity of expression. They form a fine contrast to the preceding passion.

404. it | nigrum | campis | agmen] The slow and stately movement of this line is admirable. It is said to be from Ennius who was describing elephants!

405. pars grandia...] 'some heave on the giant grains thrusting with their shoulders, others close up the ranks and
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.astic delay; all the track is alive with labour.' Some are
ackers, others overseers who keep stragglers and loiterers up
the mark.

409. fervere] An older form of the verb, cf. 567; 6. 827
lgere; G. 4. 556 stridere. For the use of the word to express
ny bustle cf. G. 4. 169 fervet opus of bees, and our phrase
the town) is in a ferment.'

411. misceri clamoribus aequor] Cf. 2. 298 n.

412. inprobe amor] 'O tyrannous love.' For inprobus cf.
356 n.: her love is inprobus because it compels (cf. cogis)
ido and everyone else to yield to it. For quid cogis cf.
56 n.

414. animos] 'pride.'

415. ne quid] 'lest she leave aught unattempted and so die
vain'; lit. 'about (in that case) to die in vain.' If she left
ything unattempted which might have saved her, she would
e though she need not have done so.

416-436. 'Anna, they are about to embark and I must learn
bear my grief; yet, my sister, grant me one favour. He ever
usted thee; go to him and pray him—for I have never been his
emy—to hear my message. Ask him one last favour—to stay
ntil the weather is fair, and so to grant me brief respite in
ich to school myself to sorrow.'

416. properar] 'the bustle,' 'stir,' lit. 'that haste is being
ade,' cf. 6. 45 n.

417. vocat iam...] 'already the canvas invites the breeze,'
3. 417 n.

418. puppibus...] Repeated from G. 1. 304, where it is a
of joy at entering port.

419. sperare] 'expect': the only hint of her having
pected such sorrow is given in 298 omnia tuta timens, but
ido's pleas are obviously unreal and merely intended to make
er sister and Aeneas believe that she is becoming resigned.

420. tamen] The sense is 'I shall bear my sorrow, yet it
severe and therefore do thou help to relieve it.'

422. colere] 'made his friend.' For this inf. of custom
11. 822 quicum partiri curas; G. 1. 200 sic omnia fatis | in
nus ruere.

423. molles aditus...] Cf. 293.

424. hostem] Note the progress—coniunx (824), hospes,
ostis. The word is emphatic: he acts like an enemy, but she,
the next lines show, has given him no cause.

427. nec ...] 'nor have I torn from the grave the ashes and spirit of his sire': cf. 34 n. As Anchises died in Sicily and was buried there just before Aeneas came to Carthage (3. 709-715), he could hardly have accused Dido or any one of desecrating the tomb. Dido, however, is not alluding to any actual charge brought against her, but names an imaginary crime of great atrocity, such as alone could justify the cruel treatment she has received.

429. ruit] Emphatic—'hurry.'

430. ventos ferentes] 'favourable breezes,' cf. 3. 473 n.

432. nec pulchro...] 'nor that he lose fair Latium': pulchro is sarcastic.

433. tempus inane] 'empty time.' The meaning must be judged from what precedes and follows. The time she asks for is 'empty' because it is not to be full of love as of old (nec tam ...oro), and it is to be so in order that it may offer repose and room to passion (i.e. rest and time in which to work itself out) until fortune school my conquered soul to sorrow.'

434, 435. Omitting minor points (such as the readings cumulata and relinquam) the explanation of this passage depends upon whether dederis or dederit (both of which have good authority) is read. Thus: \{dederis dederit\} 'this last favour I entreat—O pity thy sister—and when \{thou hast\ he has\} granted it, I will pay it back with interest by (or 'at') my death.'

The chief objection to dederis is that no one can explain what Dido means by repaying her sister at or by her death, such explanations as Wagner's 'by leaving her the kingdom,' and Henry's 'by becoming her guardian angel' being obviously mere guesses. Moreover extremum veniam is clearly parallel to extremum munus 429, where the boon is asked from Aeneas, not from Anna.

The objection to dederit is that the words miserere sororis become a weak or meaningless stopgap, but on the other hand the main sense of the lines is clear, 'I will repay his favour with interest by dying and ridding him of me for ever.'

The reference to 'dying' which Dido's words in any case contain, though consistent with moribundum 323 and moriturus 415, is hardly consistent with her language about 'learning
ience’ which immediately precedes. Exact consistency, 
ever, is hardly to be looked for in such a passionate appeal.

For *cumulatam veniam remittam* = ‘pay back with interest,’ 
we back good measure heaped up, running over,’ cf. Cic. ad 
n. 13. 4. 1 *cumulatisseine gratiam rettulerunt*; Liv. 24. 48 
e *cumulatam gratiam referre*; Liv. 2. 23 *aes alienum cumula-

The passage must always remain obscure, though Peerlkamp’s 
c *nemo unquam intellexit neque intelliget* is strong.

437—449. Aeneas remains firm and no more moved by laments 
l tears than an oak which is fretted by the gusts of heaven, but 
oo deep-rooted to be overthrown.

437. *fletus*... [‘such tearful tale her sister bears and bears 
in,’ *i.e.* from Dido to Aeneas. Obviously not ‘bears back-
wards and forwards,’ for Aeneas is unmoved.

441. *ac velut...cum...* 447. *haut secus*... [‘and as when... 
n so....’] Note the difference between the use of *ac velut cum* 
e and 402. Here the simile precedes and prepares the way 
the thing described, there the simile follows and illustrates 
description.

442. *Alpini Boreae*] ‘Alpine North winds.’ The plural is 
and perhaps, as *Boreas* is often merely = ‘a gale,’ so 
*reae* = ‘gales,’ without any reference to their direction. Still 
gil must have been so well acquainted with the northern 
es that sweep down from the Alps on to N. Italy that it is 
ter to take the word more strictly. The plural personifies 
N. wind not in the form of a single power but of a host:

‘North winds’ rush from the Alps and ‘with their blasts 
this side and on that strive emulously to uproot....’

443. *it*] ‘rises.’ *altae*: the leaves are called ‘lofty’ (cf. G. 
55) here in contrast with *consternunt terram*, so as to suggest 
picture of their falling. Some render ‘deeply strew.’

h its root towards Tartarus as far as with its summit to the 
so. heaven.’ In the Georgics, where the tendency throughout 
so exalt and magnify the subject of agriculture, the exaggera-
tion of this phrase is not out of place: here it seems unnatural.

447. *adsiduis*... [‘with ceaseless appeals from this side and 
that’: she urges her suit at every point.

449. *lacrimae*... [The parallel between the tree buffeted 
by winds and Aeneas with entreaties would suggest that these 
ars are his, and we might explain that, as the tree is firm 
ough its leaves fall, so ‘his purpose is unmoved, his tears 
fast in vain.’ On the other hand, throughout the paragraph
the contrast is clearly between the tears (*fletus...fletibus*) of Dido and the resolution of Aeneas, and so this final line is better taken as summing up that contrast — 'his purpose remains unmoved, *her* tears roll down in vain.'

450—473. *Dido longs for death and her purpose is strengthened by portents; the libation she pours turns to blood; *her* dead husband's voice summons her away; owls hoot and prophets prophesy doom, while in dreams she seems to fly from Aeneas over deserts, like *Pentheus* or *Orestes* from the pursuing *Furies*.

450. *fatis*] 'doom,' 'destiny,' which she now feels is irresistibly her enemy.

452. *quo magis...*] 'and that she may the more fulfil her purpose and quit light (i.e. die), she saw....' The fact of her seeing such a portent helps to strengthen her half-formed resolve (*inceptum*) to die, and the portent is sent by destiny with that object. *Quo=ut eo 'that the more on that account,' i.e. on account of the vision or portent.

*quo...relinquat, vidit.* Strict consecution would require *relinquaret*, but the graphic presents (*orat, tædet*) which precede quite excuse the presents *peragit* and *relinquat*, though afterwards past tenses are introduced (*vidit cum...inponerat*).

454. *latios sacros fusaque...vina*] 'the holy libation of outpoured wine'; *Hendiadys*, cf. 3. 223 n. The libation of wine was a part of the 'offerings' (*dona*) at the altar. *obscenum*: cf. 3. 262 n.

457. *praeterea*] 'moreover,' introducing the second portent. It goes strictly with *fuit...templum* but really with 460 *hinc excudiri...*; 'moreover there was a temple...hence were heard' being = 'moreover from a temple, which there was, were heard....' *templum* : 'a chapel' or 'shrine' dedicated to the *Di Manes* of her 'long-dead husband.'

459. *velleribus...*] The line illustrates the 'wondrous honour' with which she still 'reverenced' the dead: his shrine was still 'garlanded with snowy fillets and hallowed boughs.' In 3. 64 the altars of the Manes are *caeculeis maestae vittis atrague cupresso* and clearly the *caeculeae vittae* correspond with *velleria nivea* here and *atra cupressus* with *festa frons*. The contrast of adjectives is remarkable, 'dark' and 'snow-white,' 'funereal' and 'festival' (for *festa* certainly suggests 'joy,' cf. 2. 249), and is not this the very thing in her honouring of the dead which made it 'wondrous'? She still honoured him, not with the signs of gloom and death, but with signs of joy and life as being, though dead, her heart's still living lord.
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460. hinc exaudiri...] Notice the solemn effect of the iteration in voces, verba, vocantis, visa, viri, and see 464 n.; furentem...ferus; 466 semper, sola, sibi, semper.

462. solaque...] 'and alone upon the house-tops with aereal strain the owl would oft complain, drawing out its weary tes into a wail.' For queri cf. Gray's Elegy 'The moping l does to the moon complain.' Superstitions about owls are tural and universal.

464. piorum] Priorum has better authority though piorum well attested and was known to Servius. Either 'ancient' or oly' (cf. 6. 662 pii vates) is equally fitting as an epithet of eers,' but to read praeterea praeclita priorum seems carrying leration's artful aid' too far.

465. furentem...ferus] 'frenzied...fierce.' agit furentem not 'drives to frenzy' (furentem proleptic), as some take it, it 'pursues her frenzied.' She dreams of Æneas as actually in ursuit of her while she flies in frenzied terror, and then again e fancies herself left utterly alone (cf. relinquui, sola, incomita, deserta), while for ever and ever (semper...semper) she roams endless path in search of her lost Tyrians.

469. Pentheus] This king of Thebes was driven mad for posing the worship of Bacchus, and one form of his madness insisted in 'seeing double,' cf. Eur. Bacch. 916 καὶ μὴν ὄραν μου ο μὴν ἡλίους δοκῶ | δισσάς δὲ Θῆβας.

471. scaenis agitatus] 'hunted on (or 'across') the age,' cf. 3. 331 n. The reading scaenis is undoubted, Furiis ing only quoted as a reading by Pirius, but found in no S. The comparison thus drawn between Dido and a stage gure has been much discussed, and it is said that the comparrison ought to be between Dido and the real Orestes, and t between Dido and Orestes as represented on the stage. onington defends Virgil, saying that his 'literary tastes would ake him take more interest in the Orestes of tragedy than in is real prototype.' This is so, but 'literary tastes' sometimes ad people astray, and the introduction of the word scaenis is an or; it suggests unreality and weakens rather than intensifies he idea of terror which the comparison is intended to convey.

472. armatum...] His mother here pursues him in the nise of a Fury (cf. 384), apparently within some house or mple, while the Furies themselves keep ward 'on the theshold' to prevent his escape.

474—503. Dido having resolved to die settles in her own eart the time and manner, but to deceive her sister pretends that
she has consulted a sorceress who, that she may either win back
Aeneas or cure her passion, advises her to erect a pyre and burn
upon it every memorial of her perjured lover. Anna helps her,
little dreaming of her real design.

474. ergo...[ 'wherefore, when overcome with anguish she
conceived madness.'

475. secum ipsa] 'in her own heart' ; opposed to dictis.
477. consilium...] 'masks her purpose with her face and
makes hope bright (or 'sunny') on her brow.' The forehead is
continually referred to in Latin as an index of feeling, e.g.
frons laeta, gravis, urbana, proterva, tranquilla, sollicita.
Frons serena is the opposite of a 'cloudy' or 'overcast brow,'
cf. Cic. in Pis. 9. 20 frontis nubeculam; Eur. Hipp. 173
στρυγγεν δρύων νεφειοις.

479. eum...eo] This weak and vague pronoun is rarely
used in poetry except as a means of connecting clauses or the
like. Kvicala here says: 'The indefinite pronoun is used to
designate the person who so occupies her every thought that
this indefinite designation is enough.' Possibly, on the other
hand, the weak unemphatic pronoun may be used designedly
to deceive her sister.

480. Oceanii finem] 'Ocean's bound' is spoken of because
Oceanus was supposed to bound the world on all sides, and seems
to do so especially towards the West 'beside the sunset.'

482. axem...] 'turns upon his shoulder the heaven studded
with glowing stars.' From Enn. A. 30 qui caelum versat stellis
fulgentibus aptum; Lucr. 6. 357. Apyius is here not 'fitted
to' but 'with'; so elsewhere Ennius has apta pinnis 'equipped
with wings.'

483. hinc...] 'from thence a priestess...has been shown to
me, (once) guardian...and who used to give....' The priestess
is no longer in the far West, but at Carthage. The 'gardens,'
not the temple, of the Hesperides are usually spoken of, but
perhaps templum here = τεμενοις 'any sacred enclosure.' For
the Hesperides and the dragon which guarded their golden apples
(sacros ramos), see Class. Dict.

485. dabat et servabat...spargens] The connection of
thought is 'she fed the dragon (and so made the apples safe)
by scattering....' She fed the dragon in order to induce him to
keep guard for her.

486. soporiferum] A remarkable instance of the epithet
ornans or 'Gradus epithet.' Opium being prepared from
poppies they are perpetually called 'sleepy' or 'drowsy' (cf.
G. I. 78 Lethaco perfusa papaveru somno), but to give even a
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dragon ‘sleepy poppies’ in order to keep it awake is indefensible. Henry remarks that “honey mixed with poppy (cf. Hor. A. P. 375 Σάρδον κυμ μέλε παπαβερ; Ov. F. 4. 151) was the sweetest, sweet and greatest delicacy known before the invention of sugar.... The part of the poppy used is not the bitter and narcotic capsule but the seed, which is sweet, esculent, and nutritive.” He says that the mixture was and is still used as a conserve or sort of jam.

487. carminibus] ‘incantations.’ se promittit solvere: not ‘promises that she will,’ but ‘professes that she does set free hearts.’

488. allis] sc. mentibus: she sets free hearts ‘such as she will, but on others sends....’ The position of the words seems to make this antithesis certain, but some supply carminibus—‘with (some) incantations she frees...but with others....’

489. Cf. Apoll. Rhod. 3. 532 where Medea καὶ ποταμοὺς ἱστησιν ἀφαρ κελαδεῦνα βέντας ἄστρα τε καὶ μήνης ιερῆς ἐπέδησε κελεύδους.

490. clet] ‘calls up.’ Good MSS. have movet, which suggests a sacrilegious act and gives an effective alliteration.

videbis: not ‘you Anna shall, I promise you, see,’ but ‘you (i.e. you or any one) may see,’ lit. ‘will see,’ i.e. if you care to visit her or the like. videbis...mugire: you can speak of ‘seeing earth bellow’ as you speak of seeing an ox do so, for the bellowing is accompanied by visible movement, cf. 6. 256.

491. et descendere...] The power of the witch to move trees is not to be compared with that of Orpheus to make them follow his music (Hor. Od. 1. 12. 11), but to such malignant acts as drawing the moon from heaven (Prop. 1. 1. 19) or charming the crops out of a field (Ecl. 8. 99).

492. testor...accingier] ‘I call to witness the gods...that unwillingly do I arm myself with magic arts.’ For the omission of me cf. 2. 201 n. accingier: an archaic form of the inf., cf. G. 1. 454 inmiscier. For acc. artes after accingier used as a middle cf. 2. 383 n.

494. sub auras] ‘heavenward’ and so clearly in the open air, possibly beneath the impluvium, cf. 2. 512 n.

496. inpius]. The word gives the lie to all his claims to be called ‘the Good.’ For its emphatic position, cf. 310 n.
exuvias....: “his empty raiment and the bridal bed [that was my bane,” Rhoades.

497. superponuntant] Many MSS. give superinponas: the word may be written as two or one. abolere...: two reasons
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It is given for thus 'consuming' the objects mentioned, (1) that it is a good thing to get rid of all that can remind you of a villain, (2) that the priestess so enjoins, the latter reason having reference to the well-known rule in witchcraft, that, to cast a spell upon a person, it is necessary, in default of the person, to get hold of something which he has worn, or used, or which is a part of himself (e.g. hair), in order that by bewitching or ill-treating it the person himself may be similarly affected. It was especially common so to bewitch, torture, or burn an image of the person, cf. 508 effigiem; Ecl. 8. 76, 92; Theocr. 2. 53.

500. novis...] 'veils (her) death with this strange rite.'

501. tanto...furores concepit] Quite different from concepit furias 474. There Dido 'conceived madness,' i.e. grew mad herself: here Anna cannot 'conceive (i.e. imagine) in her mind such madness' in Dido.

502. quam morte] 'than (what had occurred) at the death of Sychaeus.'

504—521. The pyre having been reared and the relics placed upon it the priestess proceeds with her incantations, while Dido makes her prayer to heaven.

505. ingenti] Not with erecta, after which there is a slight pause, but with what follows: it was 'reared heavenward, vast with pine brands and cloven oak'; cf. 6. 214.

506. intenditque locum sertis] 'And hangs (or 'festoons') the place with garlands.' The ordinary construction would be intendere sertas loco, but here intendere is allowed to govern locum in the secondary sense of 'cover' or 'adorn.' So we say 'hang pictures on a wall' or 'hang a wall with pictures.' Cf. 5. 403 n.


508. effigiem] Cf. above 497 n.; Hor. Sat. 1. 8. 30 lanae et effigies crat, altera cerca. haud ignara...: 'well-knowing what should be,' i.e. what was her real purpose in opposition to her feigned one. Litotes, cf. 5. 56 n.

510. ter centum...] 'summons with voice of thunder thrice a hundred gods.' Tonat becomes transitive in the secondary sense of 'call' or 'name with a voice of thunder,' 'thunder out.' Ter centum clearly go together as the parallel position of tergeminam and tria shows: 'three hundred' is put for any vague number (cf. G. 1. 15), and moreover the number 'three' is of regular recurrence in magic rites. Many take ter with tonat. Chaosque: cf. 6. 265 n.

511. tergeminam] A curious compound from geminus
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vo-fold,' which yet only means 'three-fold'; cf. 6. 800
tempemini Nil? 'sevenfold'; 6. 287 centumgeminus 'hundred-
I.'

The goddess who was Luna in heaven, Diana on earth, and
cate in hell was symbolised by a three-faced image (as her
le counterpart Janus= Dianus had a two-faced one) which
set up at places where three roads met, cf. 609; Ov. F. 1.
As Hecate or the Moon (cf. ad lunam 513) she was in
repute with witches.

512. simulatoe...[ feigned (as being the waters) of Avernian-
t.] For lake Avernus with its entrance to hell cf. 6. 107,
For Avernus as adj. cf. 512 n.

513. aenis] 'of bronze.' Bronze was known before iron and
consequently retained in many ceremonial usages when for
inary purposes iron had taken its place. A still more
arkable survival was that of the flint knife in sacrifices
v. 1. 24). ad lunam: 'by moonlight.'

514. pubentes...[ 'herbs rank (lit. vigorous) with milk of
k poison.' The herbs are full of sap or juice (lac) which,
ugh white, is 'black poison.'

516. amor'] a love-charm'; a bold use of amor for someth-
ch produces love. The reference is to hippocanes, a piece of
supposed to be found on the forehead of a 'foal at birth'
scentis equi) from which it was bitten by the mother, unless
ched away beforehand' (praereptus) to be used as a charm.

517. mola manibusque puls] The adj. goes with both
ns, 'with holy hands and offering.' The mola salsa or
ature of meal and salt was sprinkled on the altar (Ecl. 8. 82
ge molam), and for puls applied to it cf. 5. 745; Hor. Od.
3. 20 farre pio et saliente mica; Tibull. 3. 4. 9.

518. unum...[ 'with one foot unsandalled'; for construction
Appendix. To take off the shoes or sandals is a well-known
ce of reverence in the East (cf. Exodus iii. 5), but why one
only should be bared is dubious. Loosened hair (cf. 509;
8), unsandalled feet, and ungirded robes (cf. Ov. Met. 1.
) seem all symbolical in worship of some common idea.

520. sidera] 'stars that share the secrets of destiny,' cf. 3.
n: tum...: 'then she prays to whatever power righteously
mindfully hath concern for lovers by love unpaid,' lit. 'those
love according to no just bond,' who give love in return for
ised love but are deceived.

522–553. Night comes bringing rest and repose to all the
ld, but Dido's passion permits no sleep and she cries to herself
What am I to do? I am I to recall my African suitors or follow
the traitorous Trojan and pray his pity? Nay, die rather! But, O my sister, thou shouldst never have urged me to accept his love, but allowed me to live faithful to the dead.'

522—527. The placid and restful rhythm of these verses should be noted. The contrast between the peace of night and Dido's restless misery is from Apoll. Rhod. 3. 743-750 (νῦν μὴ ἐπείτε ἐπὶ γαῖαν ἀγεν κνέφας...ἄλλα μᾶλ' οὖ Μήδειαν ἐπὶ γυλεὶς λάβειν ὕπνοι).

523. quierant] quieuerant from quiesco, 'had sunk to rest.'

524. cum medio...] 'when the stars wheel midway in their motion': lapsus suggests motion which is smooth and steady.

526. quaeque...] 'both those that haunt the breadth of liquid lakes and (that haunt) thicket-tangled fields.' Note the smooth liquids in lacus late liquidos.

528. This line is wanting in the best MSS., and is perhaps inserted from 9. 225, where it occurs with laxabant for lenibant. It is certainly unnecessary, but, if read, a colon should be placed after ager (525) and the stop after silenti be removed.

529. at non...] sc. quierat from quierant above. For animi cf. 203 n. neque...: 'nor ever is she loosed in slumber or draws the night into eyes or heart.' Solvitur both of the actual 'unloosing of the limbs in sleep and also because sleep sets free from trouble.

531. rursusque resurgens] Observe the sound of rursus repeated in resurgens to illustrate the words ingeminant curae—'and surging up anew her passion rages and billows with a mighty flood of anger.'

533. sic adeo] The emphasis thrown on sic by adeo (cf. 2. 567 n.) marks excitement, and that after all the turmoil of her passion this is at last the outcome. 'Thus at last she starts (into speech), and thus debates with herself in her soul.' For insistit cf. 12. 47 sic institit ore; the word marks vigour and movement, as in insiste viam G. 3. 164.

534. en, quid ago?] The pres. indic. is sometimes substituted for the deliberative subj. (3. 88 n.), but it would hardly be possible to write quid ago? experiar? petam? and take them all as parallel. Therefore quid ago is not =quid agam 'what am I to do?' but = 'see, what am I doing?' Dido takes herself to task for idly debating any longer, where there is no alternative but death. Then in the following words she rapidly puts all possible alternatives and shows that they are useless.

rursusne...: 'shall I once more make trial of my former suitors, a public laughing-stock?' Her making trial of them again (i.e. after rejecting them once) would make her a laughing-
stock. To render 'shall I who have once been laughed at (by them) again seek my former suitors?' is good grammar but impossible sense.

535. Nomadum] Contemptuous for Africans: almost = 'gipsies.'

536. quos...sim sedignata] 'though I have so often scorned them...'; hence the subj.

537. igitur] 'then,' implies that the former suppositions have been negatived and therefore a fresh one must be put. ultima: 'utmost.'

538. quiane...] '(shall I do so) because they are thankful or past aid or gratitude for ancient benefits is firm in mindful hearts?' After iuvat supply eos and esse after levatos. Bene nay go with memoriae or stat or facti; it probably affects them all, but goes strictly with the last.

540. quis me...] 'but who—assume that I wish—will grant ne leave?'

541. necdum] Note the force—'and dost thou not yet understand?' For Laomedon's perjury cf. 3. 3 n.; 3. 248 n.

543. sola fuga] Both words are emphatic. The question s, shall she join the Trojans 'alone in flight,' or shall she 'pursue' (inferar) them at the head of her fleet.

547. quin morere...] 'nay, die, as thou hast deserved, and with the sword end sorrow.'

550. non licuit...)] 'it was not allowed me to lead my life blamelessly, far from bridal chambers, untamed, untutored in such cares.' The words more ferae are only strange because in English the words 'beast' or 'wild beast' always have a bad sense; but a beast may be either (1) a symbol of brutality or (2) as here, of simple, untrained, uncorrupted nature, cf. Ov. F. 2. 91 where the happy, primitive, innocent life of the Arcadians is called vita ferae similis. The phrase is also partly suggested by the Greek ἄδιππος 'untamed' = unmarried.

552. cineri Sycaeo] 'the ashes of Sycaeus': Sycaeus is an adjective here. The poets continually for convenience thus use proper names as adjectives, either without change or, if needful, altering the termination to -us. Cf. 1. 686 laticem Lyceum; 3. 140 fines Italos, 602 Danais classibus, 689 Megarosque sinus; i. 250 Melioea purpura; 6. 57 Dardana tela, 118 lucis Avernis, 877 Romula tellus.

554—570. Aeneas is sleeping ready to depart at dawn, when in a dream Mercury reappears and warns him that Dido's angry mood threatens danger unless he sets sail at once.
554. certusendum] 'resolved to depart'; the gen. is an extension of the gen. after adjectives of Knowledge or Ignorance. cf. 6. 66 n. Note the different construction 564.

556. forma ded] 'the shape of the god,' because this was only a phantom 'in all things like to Mercury,' but not the actual god who had been sent before.

558. coloremque] A hypermetrical line, the final que cutting off before the vowel at the beginning of the next line. The license also occurs 629; 1. 332, 448; 2. 745; 5. 753. In 5. 422 it is used to suggest size, and 6. 602 an overhanging rock.

559. decorae] Mercury is always a graceful figure (cf. 258 n.), especially as the patron 'of grace-giving (athletic) exercise' (decorae palaestrae Hor. Od. 1. 10. 3).

560. hoc sub casu] 'beneath such hazard,' 'when such hazard overhangs.' ducere somno: probably 'drink in slumber,' cf. 3. 511.


565—567. The excited alliteration deserves notice.

566. iam] 'soon.' turbati trabibus: 'crowded with craft' seems the accepted rendering. saevas: 'fierce,' as indicating danger.

569. rumpe moras] 'break off delay.' varium...: 'a varying and changeful thing is woman ever,' cf. the catch souvent femme varie,
   bien fol est qui s'y fie.

571—583. Aeneas arouses his men and, telling them of the vision, bids them start at once. He himself cuts his cable with his sword and they all put to sea in haste.

571. subitis...] 'startled by the sudden vision' or 'phantom.' For the plural cf. 5. 81.

573. praecipites...] 'with speed, my men, awake and take your places on the thwarts'; praecipites goes with the whole expression vigilate et considite, but chiefly with considite. Deuticke takes fatigat praecipites together almost =agit praecipites and remarks, with regard to the speaker not beginning his words with the beginning of a verse, that this occurs nowhere in Homer but 81 times in Virgil.

575. incidere funes] 'to cut the cables'; cf. the same phrase 3. 667 of hurried flight, and below 580 where retinacula =funes, the cables or ropes by which the ship is made fast to some object on shore. When there is danger in going ashore these must be cut. tortos: 'twisted,' i.e. with twisted strands.
NOTES

576. *instimulat*] 'goads you on to hasten....' Many MSS. give the weaker *stimulat*; for the inf. after it cf. 2. 64 n.

577. *quiesquæ eae*] 'who'er thou art,' 'whate'er thy name.' Aeneas had no doubt that it was Mercury, but, as the names which men in their ignorance give the gods may be wrong or displeasing to them, the ancients often in their prayers added some such phrase as this which apologises for any mistake in the name, and asks the proper power, whatever his name, to accept the prayer; cf. 9. 208 *ita me referat...Juppiter aut qui-nunque oculis haec aspiciat aequis*; Æsch. *Ag.* 160 *Zeus δοτις ποι’ ἔστιν*; Plat. *Crat.* 400 ἐν ταῖς εὐχαῖς νόμος ἔστιν ἡμῖν εὐχεσθαι, ἐνεῖ τε καὶ ὧποθεν χαίροντι ὁνομαζόμενοι, and the famous ἤγωντο θεῖ  'to an unknown God,' *Acts* xvii. 23.

578. *adsis...*] 'mayest thou be present and graciously assist is'; for *adsis* cf. 3. 395 n.

579. *ensem fulmineum*] 'his lightning sword'; the adj. emphasises the speed with which he drew it. For cutting the table cf. Hom. *Od.* 10. 126.

581. *rapuntque ruuntque*] An imitative phrase, like our 'helter skelter,' 'hustle and bustle' etc.

582. *deseruere*] Instantaneous perfect, cf. 5. 140 n.

583. *adnix...*] Repeated from 3. 208.

584—631. *At dawn Dido sees the Trojan ships well on their way and in a storm of passion cries, 'Man the fleet! Pursue him! Alas, 'tis madness: now, too late, I feel my folly in trusting his belauded piety. Why did I not fall on him and his to slay them, or, if I had failed, to perish myself. I pray the gods to regard my sufferings and, if he must indeed reach Italy, yet harassed with war may he perish miserably before his time, and may the race of Tyre wage unceasing war with his descendants; may my avenger arise to pursue them with fire and sword; may my people and his people be foes, themselves and their children's children.' Thereupon she debates with herself the manner of her death.*


'Hoc δ’ ἐκ λεχέων παρ’ ἀγαυοὶ Τιτανοῦ ὅρυθ’, ἐν’ ἀδανάτους φόνος φέροι ἥδε βρντοῖσιν.

586. ut...vidit... 588. *litoraque sensit...* 591. *alt*] The sentence is, 'when she saw...and perceived..., she cries.'

587. *aequatis vellis*] 'with even sails,' *i.e.* even with one another. The word is pictorial. The even set of the sails when a fleet of ships is sailing in company at once strikes the eye. Others give 'with square-set sails,' which means nothing.
589. *pectus percussa*...*] 'smiting her comely breast and tearing her golden hair': for construction see Appendix.

590. *pro Iuppiter*...*] 'Now heaven forefend! Shall this wanderer depart and have mocked...?' *i.e.* depart and so succeed in mocking, depart after mocking. As soon as he was gone he could say *inlusi*. For the Fut. Perf. thus used, cf. 2. 581 n. *advena*: in scorn.

592. *expedient*] The nom. is omitted, being obvious, to give vigour suited to the vehemence of 592-596.

595. *qua mentem*...*] "what madness warps my wit," Rhoades. *mutat*: 'changes,' *i.e.* from *a mens sana* to *a mens insana*.

596. The tone sinks to sad regret, rising again to rage in 600. *facta inpia*: because she had done wrong to her dead lord; she is 'unhappy' (*infelix*) because her deeds had been 'unrighteous' (*inpia*). *tangunt*: cf. 1. 462.

597. *tum decult...*] = *t. d. inpia facta te tangere*, 'then ought they (to have touched thee) when thou wast offering (him) thy sceptre.' The thought of the wrong she was doing ought to have come home to her then: it has indeed come home now, but too late.

Some explain *facta inpia* of the evil deeds of Aeneas. But, until he deceived her, how could his evil deeds touch her? 'Because,' they say, 'she ought to have distrusted a descendant of Laomedon' (542).

598. *quem*] *eius quem*. 'Lo! this is the pledge and promise of him who, they say, carries....' Note the sneer in *aiunt*.

602. *patrisque*...*] 'and serve him for a banquet at his father's board.' The reference is to the 'Thyestean banquet,' when Atreus served up to his brother Thyestes the flesh of his two sons.

603. *verum*...*] 'but the issue of the combat had (=would have) been doubtful. Suppose it had, whom was I to fear, (being) resolved on death? I should have carried fire....'

Lines 600-2 suggest that it would have been better to fight Aeneas and destroy him. *Verum*...*fortuna* introduces an objection to this. *Fuisset*... says, 'suppose the objection valid, yet I had no one to fear, for one who is prepared to die fears no one.' Then *facer*...*dedisse* confirms this argument, for '(if I had fought with him) I should have destroyed him before perishing myself.'

*Fuerat* is put for the subj. vividly (cf. 2. 55 n.) and because the indic. is necessary to bring out the contrast with the subsequent *fuisset*. *Quem metui* is 'whom did I fear?' put
rigorously for ‘whom was I to fear?’ Put in the present tense he argument would be: ‘But the issue is doubtful. Suppose is, whom need I fear since I dare to die? I shall (or ‘can’) t any rate fire the camp....’

606. exstinxem] By Syncope (συγκοπή, ‘a striking to- other’) for exstinxissem. Cf. 682 exstinxit, 1. 26 repoustum, 01 accesis, 249 compostus; 2. 379 n. aspris; 5. 269 taenis (?), 86 traxe; 6. 24 supposta, 57 directi. memet....: ‘have flung myself upon the pile.’

607. Sol...] Cf. Hom. II. 3. 277 Ἡλιός θ’, δς πάντα ἐμάρακυς τι πάντα ἐπακοβέεσ, and Soph. Aj. 845, where Ajax about to ommitt suicide cries σο δ’, δ τῶν αἰτῶν ὑπαράσβου διερηλατῶν | ιμέ. The ‘all-beholding Sun’ (Shelley; cf. Aesch. Prom. 91) the universal witness to whose evidence all can appeal. ere, however, lustras (cf. 6 n.) is perhaps not so much ‘behold’ ‘illumine’; with his ‘fires he illumines all that is done pon earth,’ so that nothing can be hid or kept in darkness.

608. tuque...] ‘and thou, O Juno, mediator and witness of these woes.’ Interpres has two meanings, (1) a person who acts as gent between two others, (2) one who explains what is dark or mysterious. So Juno pronuba (59, 166) is interpres because :) she brings man and woman together in wedlock and (2) explains its mysteries and ‘troubles’ (curaes).


610. di morientis] Probably the di Manes (cf. 3. 63 n.)

611. accipite...] ‘hearken to these things, turn your livine) regard to ills that have earned it.’ After accipite imply animis (for which cf. 5. 305) or more probably anribus. talis goes both with meritum and advertite: they were to have regard to her ills because that regard had been earned by those is.

613. infandum caput] ‘that accursed one’; cf. 354 n.

614. hic terminus haeret] ‘that bound stands fixed.’ A ruly Roman image of immovability, derived from the boundary-stones’ which everywhere marked their fields under he protection of the god Terminus; cf. Lucr. 1. 77 alte terminus haerens; Hor. C. S. 26 stabilisque verum terminus.

615—629. In this curse of Dido’s—as in the famous Blessing f Jacob—the speaker is on the eve of death (II. 22. 355) gifted with prophetic power. The later books of the Aeneid tell how Aeneas was ‘harassed in war’ by the Rutuli, driven to leave his son, ‘implore aid’ from Evander, and accept a peace which
sacrificed the name of Troy (12. 328), while other legends relate that after a brief reign of three years he fell in battle and his corpse was undiscovered. The reference to Hannibal and the Punic wars in 622-629 is obvious. It was on this passage that Charles I. is said to have opened when he consulted the Sortes Vergilianae in the Bodleian Library at Oxford.

617. indigna] 'cruel,' cf. 6. 163.

618. cum se...] 'when he shall have surrendered himself beneath the conditions of a cruel peace.'

620. sed cadat...] 'but let him die before his day and (lie) unburied amid the waste': some verb like ıaceaı must be supplied from cadat in the second clause.

623. exercete...] 'hound with hate, and offer that tribute to my dust': exercere='keep busy,' 'allow no rest to.'

625. exoriare...] 'Arise, O thou unknown Avenger, from my bones, to pursue....' Deuticke well remarks on 'the wild passion, which in the same breath speaks of a person (aliquis, some yet unknown person) and to that person.' The comic aperite aliquis ostium (Ter. Ad. 4. 4. 25) 'open the door, some one!' exhibits the same vehemence. nostris ex oseaibus: because in his hatred of Rome Hannibal was her true descendant.

627. dabunt se] 'present themselves,' 'occur'; cf. G. 1. 287.

629. inprecor] 'I invoke.' The hypermetric line at the end of a speech is very remarkable, and marks the rush and vehemence of her words, while it also indicates that there is no break between her words and what follows. Most editors begin a fresh paragraph with haec ait, but this is surely wrong.

631. invisam...] 'seeking how with all speed to be rid of hateful day.' Abrumpere luceı is a variation of abrumpere vitam (8. 579), where abrumpere is used strictly = 'to break off' what would otherwise continue. Here luceı is substituted for vitam to give force to invisam, for 'light' is always connected with cheerfulness (cf. Gray's 'Left the warm precincts of the cheerful day'), but abrumpere loses its strict force.

632—662. Dido sends Barce to bid her sister Anna bring at once all that is needful for her magic rite. Meanwhile in a frenzy of passion she mounts the pyre and draws a sword given her by Aeneas; then after a tearful pause, as she gazes on the memorials around her, she speaks her latest words, recalling the greatness of her life—a life happy indeed had Trojan keels never touched her shore—and with a curse on her betrayer stabs herself.
632. *nutriœm*] The ‘nurse’ or ‘foster-mother’ was held in high esteem, cf. 5. 645; 7. 1; Genesis xxxv. 8.

633. *namque suam*] ‘(she addressed the nurse of Sychaeus, not her own) for her own....’ *Suam* in this line is absolutely regular, for there is no word to which it can refer: it defies grammar. The explanation of it seems to be that *namque* assumes a thought in the preceding line which, if fully expressed, would be *ad data est nutriœm Sychaei non suam*, and *suam* here is put irregularly in contrast to this implied *non suam*.

635. *dic...properet*] ‘bid her make speed’; 5. 550.

637. *sic*] ‘so,’ *i.e.* when she has done what lines 636-7 require. Dido wishes to gain time.

638. *Iovi Stygiō*] Cf. 6. 138 n.

639. *finemque...*] ‘and put an end to my troubles by giving the flame the funeral pyre of the Trojan monster.’ The clause introduced by *que* in 640 is really explanatory. The *rogus D. c.* that on which his *effigies (508)* is placed. The periphrasis *Dar-anium caput* is probably meant to mark abhorrence, cf. 354 n.

641. *anili*] The MSS. are divided between this and *anilem*. *Anilem* is perhaps more dignified, ‘in her zeal she hastened her aged steps,’ but *anili* ‘she hastened with an old wife’s eagerness’ is more natural, and the touch of humour in fine contrast with the tragedy of the context.

642. *ceoptis...*] ‘maddened by her awful purpose.’

643. *sanguineam*] ‘bloodshot.’ *maculisque*...: ‘and her quivering cheeks flecked with spots’: we call them ‘hectic pots.’

644. Henry compares Par. Lost 10. 1008 ‘so much of death er thoughts [had entertained as dyed her cheeks with pale.’

647. *non hos...*] ‘a gift not begged for such a purpose.’ In 07 *ensem relictum* seems to describe a sword left behind by hence, but here the sword is clearly described as a gift which Dido had begged from Aeneas, and which was to be a fatal gift cf. 2. 49 n.) Editors who speak of the sword as given in return or the one which Dido had given Aeneas misunderstand 261, where there is no mention of Dido giving Aeneas a sword.

649. *lacrimis...*] ‘pausing in tearful thought.’ Some call the ablative causal, some modal: cf. 5. 207.

651. *dulces...*] ‘O relics (once) dear while fate....’

653—656. The monumental simplicity and grandeur of these lines should be noted. *vixi*: ‘I have lived my life.’ The word conveys the idea that the life thus lived has not been an empty nd useless one, cf. Hor. Od. 3. 29. 41 *ille potens sui | lactusque*
deget, cui licet in diem dixisse vixi, i.e. I have lived and not merely existed.

654. et nunc...] and now I shall pass beneath the earth a mighty ghost.

659. os impressa toro] pressing her lips upon the couch, i.e. in a passionate kiss. So Medea in Æol. Rhod. 4. 26 κώσε δ' ἐὼν λέχος. Whether a question or a comma should be placed after moriemur inutae is hard to say. The comma is simpler, 'I shall die unavenged but (still) let me die,' whereas with a question the thought is more complex, 'shall I die unavenged? (I shall) but (still) let me die.' inultae is very emphatic: to die unavenged or to leave the dead unavenged (cf. 656) was repugnant to ancient sentiment, cf. 'the avenger of blood,' Deut. xix. 6, and the 'Goel' of Job xix. 25.

660. sic, sic iuvat...] thus, thus tis joy to pass beneath the shades: iuvat is a strong word, cf. 2. 27; 3. 606; G. 3. 292. What exact meaning to attach to sic every one must judge for himself. Some take it as summing up (cf. 1. 225 n.) all that precedes='with this sword, on this couch, etc.': others refer it specially to inultae='even so'=unavenged. Conington makes her stab herself at each utterance of the word, but this seems too theatrical. Wagner gives sic, sic=adeo, 'so pleasant is it...', which can hardly be right.

662. omina] Anything seen when setting out on a journey was specially ominous, cf. Hor. Od. 3. 27. 1.

663—693. Dido sinks dying: a wail of despair arises among her maidens, and spreading through the palace and city alarms her sister, who rushes to the spot and with bitter laments and reproaches attempts to staunch the wound. The death agony begins.

663. dixerat: atque...] she had spoken and (forthwith) amid such words...'; for alque cf. 262 n. ferro: 'on the sword,' περὶ ξίφου.

665. it clamor] a cry rises, i.e. the death-wail, so common and so striking in many countries, see Henry 2. 838.

666. concussam...] 'rumour rushes wildly through the startled town.'

667. lamentis...] 'with lamentation and mourning and wail of women the houses ring.' Note the wild and imitative rhythm of 667.

669. non alter...] The simile is from II. 22. 410, where the wailing for Hector is ἐναλλαχθην, ὦς εἰ ἄπασα | Ἡλιος ὕφρυκοσα πυρὶ σμύχοτο κατ' ἄκρης.
NOTES

que...perque] Effective repetition: the flames n wave after wave. Cf. 2. 51 n.

illud...] 'Was this then thy purpose?' cf. 3. e: emphatic, 'was it me thou didst assail with guile?' 9 bello petisti).

casses] = vocare debebas or utinam vocasses. 'To loom thou shouldest have invited me, the same pang have removed both of us,' or 'would that thou hadst'

ake the second clause (idem...tulisset) not as parallel but dependent—'would that thou hadst invited...the same pang...would have removed,' cf. Cic. de

utinam...tum essem natus: non essem passus.

as] Deictic and rhetorical. struxi: i.e. the pyre.

avi, 'called aloud upon,' cf. 6. 247 n.

c posita] 'lying thus'; sic is deictic and posita a person stretched out dead or dying, cf. 2. 644.

pulumque patresque S.] The 'people' and the constitute the whole nation, the phrase being on the well-known Senatus Populusque Romanus.

ate vulnera lymphis ablueam...] 'grant me to lave

1 with water and gather with my mouth whatever ath flickers over hers.' The words are in strong with her previous passionate speech; her passion is as but one care—to perform the last acts of tenderness to her dying sister. For this contrast and the con-
tate ablueam cf. carefully 6. 883; similar constructions 3 stringat sine, 717 habeant sine. This rendering, dvocated by Kennedy, is first suggested by Servius, ate=permitite.

1 explanation was to say that date vulnera lymphis irgilian inversion' for date lymphas vulneribus and take ablueam='I will lave.' Such a ludicrous inver-
possible in sane language. It is possible to explain lymphas), vulnera lymphis ablueam.

reumus...] Referring to the custom of the next of

ing in the mouth the last breath of the dying in ord e the existence of the spirit; cf. Cic. Verr. 2. 5. 45
iiorum postremum spiritum ore excipere; Ov. Met. 12.

Prim. Cult. 1. 433. Conington wrongly explains preserve the last spark of life in her sister.'

fata...evaserat] 'so saying (i.e. while so speaking)
climbed.' Fata is really a present, cf. 6. 335 n. For .

2. 458 n.
686. *semianimen*] For the scansion cf. 5. 589 n.

689. *deficit*] ‘swoons’: the sign of life shown in lifting her eyes disappears. *inficium*...: ‘the deep-planted wound sobs within her breast.’ Deuticke quotes Celsus 5. 26. 9 *pulmon icito spirandi difficulas est.* What exact sound *stridit* represents is uncertain, but it clearly indicates the painfulness of her breathing. What the fashionable rendering ‘the sword grides’ or ‘grided’ means, those who print it know.

692. *quae...*] The dim eyes of the dying queen ‘roam’ vaguely in search of the light, and then, when they have at last turned heavenward and found it, she ‘groans deeply’ and—the rest is silence.

Henry, whom Nettleship quotes with approval, says of this *ingemuit* ‘show me anything like it in the Iliad.’ The description of Dido’s death is no doubt exceedingly realistic and pathetic, but it is a question whether both in poetry and on the stage death agonies are not better omitted, and whether Greek reserve is not more touching because less emotional.

693—705. *Juno in pity sends Iris from heaven to cut off the fatal lock and end her pain.*

695. *quae...*] ‘to unfetter her struggling soul from the clinging limbs.’ The soul was supposed to be intertwined with the body, and so to have difficulty in disentangling itself, cf. Lucr. 2. 950 *vitaes animae nodos a corpore solvit.*

696. *fato*] ‘in the course of nature’ as opposed to a violent death (cf. Tac. Ann. 2. 71 *fato concedere*; 14. 62 *fato obire*).

698. Cf. Eur. Alc. 74 where Death says

*στειχω δ’ ἐπὶ αὐτήν, ώς κατάρξωμαι ξιφεί·*  
*λέος γὰρ ὁπόσ τῶν κατὰ χθονὸς θεόν*  
*ὁτοὺ τὸν ἐκχός κρατός ἀγνίσει τρίχα.*

It was customary to commence a sacrifice by plucking off hairs on the forehead of the victim (cf. 6. 245), and the dying are treated as the victims of death.

701. *adverso sole*] ‘against the sun,’ or opposite to it, as the rainbow must be.


705. *in ventos...*] ‘her life passed into the air.’ ‘Life,’ ‘breath,’ ‘spirit,’ *anima, ἀνεμος* are so closely connected in human speech that poets naturally speak of life passing ‘into the winds.’ Cf. Shakespeare, Richard III. 1. 4. 37

‘The envious flood  
Kept in my soul, and would not let it forth  
To seek the empty, vast and wandering air.’
BOOK V

1—7. The Trojans, as they sail away, see the blaze from Dido's re, and, though ignorant of its cause, their thoughts forebode me calamity.

1. medium...tenebat...iter] ‘was holding his mid sea-way.’
ne phrase merely indicates that he was well on his way, clear the shore, cf. medium aequor 3. 664 n. and such vague phrases our ‘in mid career.’ In 8 ut pelagus tenuere (note the difference of tense) expresses that they were not only ‘getting well on eir way’ but were definitely ‘out at sea,’ ‘out of sight of land.’

2. certus] ‘unwavering, as an arrow going straight to its ark.... Neither love nor stormy water deterred him from his ipose.” Conington.

Aquilone: in 4. 562 they start with the ‘Zephyr’; in 19 changed winds’ blow vespere ab atro but, 32, become Zephyri undi. Probably ‘Zephyr’ and ‘Aquilo’ in passages like these erely indicate gentle and rude breezes without much reference direction. Cf. 1. 536 where they are driven to Africa ‘by sisterous Auster.’

5. duri...] ‘but cruel pangs when mighty love is profaned id the knowledge of what a frenzied woman can do lead....’
di dolores ought strictly to be ‘the thought of the cruel ings...’ so as to be parallel to notum. polluto: because love sacred. notum: the neuter participle used as a noun, cf. ivy 27. 37 mentes turbavit nuntiatum...; 7. 8 diu non perli
tum tenuerat dictatorum; 7. 22 temptatum.

8—34. When they get out of sight of land, so violent a tempest reatens that Palinurus tells Aeneas that it is impossible to make ad against it, and advises him to run for shelter to the neig-hering harbours of Sicily under Mt. Eryx; to this Aeneas trees, and they land in the country of Acestes near the tomb of nchises.

8—11. Repeated from 3. 192-195, where see notes.
13. quianam] An archaism, like olli above (cf. 1. 254 n.)

14. pater] Cf. 1. 155 n. sic deinde locutus: ‘having thus spoken he then...’; cf. 400, and 7. 135 sic deinde effatus. The place of deinde should be after the participle, the force of which it sums up (cf. 2. 391 sic fatus deinde...induitur; II. 14. 223 μειδήσασα δ’ ἐπειτα ἐξ ἐγκάτθετο κόλπῳ); probably Virgil elsewhere places deinde in curious positions, cf. 1. 195 n., 3. 669 n. See too 303 n.

15. colligere arma] ‘to gather in the tackling,’ i.e. make everything (sails included) snug, so as to be ready for a gale. Many with Servius explain as = vela contrahere ‘take the sails in a reef,’ but as vela legere is = ‘furl the sails’ (3. 532) the stronger colligere cannot merely = ‘shorten sail’; moreover arma, like σπλα or σκειή (see Lex.), is a perfectly general word for the ‘equipment,’ ‘tackling,’ of a ship, cf. 6. 355. incumbere remis: Od. 9. 489 ἐμβαλλειν κώπης ‘bend over the oars.’


17. auctor spondeat] ‘should pledge his warrant.’ Both words are formal, spondeo being regularly used of entering into a legal engagement, and auctor is (1) a legal term = ‘security,’ ‘guarantor,’ and (2) a senatorial word = ‘supporter,’ ‘proposer of a motion.’ hoc caelo: ‘with such a sky.’ sperem contingere: cf. 4. 292 n.

19. transversa fremunt] ‘roar athwart (our course);’ for transversa used adverbially cf. 6. 50 n. vespera ab atro: cf. II. 12. 240 χόροι ἱερόντα.

20. in nubem...] ‘the air thickens (or ‘condenses’) into cloud’: so Cicero (de Nat. D. 2. 101) speaking literally ‘aer tum fusus et extenuatus sublime fertur, tum autem concrescit in nubes cogitur.’ Note the distinction between aer and aethera (13).

21. contra] with tendere, as 27, ‘make head’ or ‘keep on our course against (the gale).’ tantum: i.e. quantum opus est = ‘enough,’ cf. 9. 806 subsistere tantum. Others take obniti contra together, ‘have not strength to struggle against the gale or make such an effort,’ but surely obniti contra is pleonastic, and 27 shows that contra cannot be wholly separated from tendere. For sufficientus followed by inf. cf. 2. 64 n.

23. litora...fraterna Erycis] ‘the brotherly shores of Eryx,’ cf. 630: not merely = ‘the shores of my brother Eryx,’ but describing the shore itself as animated with feelings of brotherhood. Merely to describe phrases like this as instances of hypallage (‘transference of epithet’) is to rob them of their
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try. Eryx was brother of Aeneas (\textit{germanus} 412) as being so of Venus and the Argonaut Butes.

25. \textit{si modo...}] ‘if only with due memory I retrace the s observed before,’ \textit{i.e.} on the voyage from Sicily to thage. \textit{servata} : regularly of ‘observing’ the stars, cf. 6.338.


27. \textit{iamdudum...cerno]} ‘I have long since marked,’ lit. m already marking for a long while.’ Some take \textit{iamdudum ere} together, ‘have long since so demanded.’

28. \textit{an sit...]} ‘or could there be any land more welcome or which I long more eagerly....’ \textit{An} introduces a question to ch there can be no answer, ‘or’ being=‘or, if any one acts, let him answer this question,’ which it is assumed can do. Hence argument is often rhetorically closed by a stion introduced by \textit{an}. \textit{quove optem} is parallel to \textit{gratior, quove} =‘or such that to it.’


30. \textit{Acesten]} Cf. 1. 195, and for the death of Anchises 10.

32. \textit{secundi]} When they changed their course the wind ch had been against them became directly astern, and so gil speaks of ‘following’ or ‘favourable Zephyrs’ instead of sts gathering from the gloomy west.’

35—41. \textit{Acestes hurries to meet us, and welcomes our return to a feast.}

35. \textit{miratus]} ‘viewing with wonder.’ \textit{excelso} : others read else.

36. \textit{aduentum sociasque rates]} Hendiadys, cf. 3. 223 n.

37. \textit{horrudus...}] ‘bristling with javelins and the fell of iyan she-bear.’ \textit{Horridus in} goes with both \textit{jaculis} and e, cf. the imitation of Tac. Hist. 2. 88 \textit{tergis ferarum et insibus telis horrendes}. To say \textit{horridus in jaculis} by itselfuld be too harsh, even if a man carried not merely two (cf. 1.) but several javelins.

38. \textit{Trota...}] ‘whom a Trojan mother bare, son of the river-Crimisus.’ The mother was \textit{Egesta} or \textit{Segesta} ; Crimisus is a r in Sicily.

40. \textit{gratatur reduces]} ‘congratulates them on their return’; ply \textit{esse}, cf. Tac. A. 6. 21 \textit{incolumem fore gratatur}. ‘Con- ulates them returning’ would need the dative, cf. 4. 478.

\textit{faza agresti} : ‘with rustic splendour’ ; almost an instance of
oxymoron, for gaza, a Persian word, suggests Oriental magnificence (Persicos apparatus Hor. Od. 1. 38. 1).

42—71. Next morning Aeneas summons the Trojans and informs them that it is the anniversary of his father’s funeral, a day ever to be honoured, and especially then when heaven had brought them to his tomb. He urges them therefore to observe the festival, for which Acestes had furnished oxen, and promises that on the ninth day thereafter there shall be contests in rowing, running, boxing, and archery.

The description of the games 42-603 is modelled on the 23rd Book of the Iliad, which describes the funeral games celebrated by Achilles in honour of Patroclus. See too Dict. of Ant. s.v. Funus.

42. postera...] ‘when the next day with its light (clara) at earliest dawn....’ primo oriente: the construction is the same as 3. 588 primo Eo, only here ‘the rising sun’ (orients) is put for the ‘day-star’ (Eous): the abl. is of time.

45. genus...] ‘a race sprung from the lofty lineage of heaven,’ cf. next note and 6. 500. Dardanus was son of Jupiter.

47. divini parentis] ‘of my divine sire.’ Honours paid at the grave and to the spirit of a dead ancestor are among the earliest and most universal forms of worship. Especially in the case of a king or chief the reverence due to him when alive is due also to his spirit after death; hence any great hero or the legendary ancestor of a race is soon regarded as really divine. So Anchises is here spoken of as ‘divine,’ in 45 Dardanus is son of Jupiter, and in later times the departed emperors are regularly deified.

48. maestas] Always of outward mourning (cf. meaeor), and so here of the cypress-garlands with which the altars were decorated, cf. 3. 63.

49. nisi fallor] A natural remark in antiquity, when there were no Calendars, and the first day of each month (Kalendae) was ‘proclaimed’ (kaliev).

51. agerem] governing hunc = ‘spend,’ ‘pass.’

52. deprensus] ‘caught.’ Three meanings have been given to the word: (1) ‘caught by a storm,’ cf. G. 4. 421 deprensis stato tutissima nautis; (2) ‘caught’ or ‘surprised’ by the anniversary; (3) ‘caught’ by the Greeks and so a prisoner, thus making the word parallel to exsul. The third explanation agrees best with the true emphasis of the line which is on the words Argolis and Mycenae, while it also brings out better the parallelism with the preceding line—‘an exile in Africa, a prisoner in Greece.’

urbe Mycenae] Latin usually has urbs Roma, not urbs Romae; our idiom is the opposite, and we say ‘the city of
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54. exsequer[ ] This word with *vota* bears its ordinary meaning of ‘fulfil,’ but with *pompas* (‘funeral procession’) it certainly rather means ‘follow forth,’ ‘conduct,’ cf. Cic. Tusc. l. 48 *hunc laude exsequi* ‘to carry to the tomb with praise,’ and the common use of *exsequiae.* * Succ* referring to *altariu*i, ‘the gifts to which they have a solemn claim,’ cf. 3. 469 n.

55. ultro[ ] Cf. 2. 145 n. : ‘beyond hope.’

56. haud[ ] ‘not methinks without the purpose, without the will of heaven,’ i.e. in accordance with the decided purpose of heaven. An instance of the well-known rhetorical figure *Litotes* *(simplicity)* or *Meiosis* *(a making less)* by which a mild and negative form of expression is intentionally used instead of a very strong affirmative one. A famous instance in English is St. Paul’s ‘Shall I praise you in this? *I praise you not,*’ 1 Cor. xi. 22. Cf. 284, 618; 4. 508 haud ignara = ‘well-knowing’; 1. 130 nec latuere, 136 non similis = ‘very different,’ 179 non aequa = ‘angry’; 2. 777 non sine numine; 3. 87 inimicus = ‘cruel,’ 513 haud sequis, 610 haud multa = ‘very little’; 6. 438 inamabilis = ‘hateful.’

57. delati[ ] Cf. 3. 219 n.

58. laetum honorem[ ] ‘the joyous rite’ or ‘ceremony’—joyous because their presence there that day was clear proof that the spirit of Anchises and the gods watched over them.

59. poscamus ventos[ ] Clearly not ‘let us summon the winds (by prayer to aid us),’ but ‘let us pray (Anchises) for (favourable) winds.’ They pray to the deified Anchises (47 *divinus parens*), just as Pyrrhus prays to his sire Achilles, Kur. Hea. 525 *seq.*, for a favourable voyage home. The words which follow—‘and may he grant that after founding a city I may year by year offer him these rites *in a temple dedicated (to him)*’—suggest that the spirit of the dead will be well recompensed for answering their prayer. Virgil clearly here has in mind the festival called *Parentalia,* held annually at Rome in honour of the dead on the 18th of February, and described by Ovid as instituted by Aeneas in honour of Anchises, Fast. 2. 543.

62. adhibite Penates[ ] Cf. Hor. Od. 4. 5. 31 *alteris | to veneris adhibet deum.* The gods thus ‘summoned’ were believed to actually attend and partake of the feast.
64. *si...extulerit*] ‘should the ninth dawn...bring kind
day.’ Cf. Cat. 14. 17 *nam, si luxerit, ad librariorum...cur
scrinia,* where Ellis says that the use of *si* does *not im-
any doubt, though originally perhaps connected *with* some
superstitious fear of speaking too confidently’; cf. 6. 770, 84.
To emphasise *altum* (‘if the ninth day is fine’) is unneces-
ity is merely an ordinary epithet of *dies.*

_nonas:* there seems to have been some sort of celebra-
on the ninth day after a funeral, cf. Porphyrian on Hor. Ep.
17. 48 *novemdale dicitur sacrificium, quod mortuis fit nona 
qua sepulti sunt,* but perhaps ‘the ninth day’ is used sim-
lake our ‘a week to-day,’ the Roman week being of nine day,
see *nundinae* in Dict.

65. *radiisque...]* Cf. 4. 119.

67. *et qui...]* ‘and (for him) who in pride of strength eith-
advances superior (*i.e.* to show his superiority) with the jave-
and light arrows, or if any has courage to join battle with *a
raw-hide glove.’ Two classes of competition are here mention-
(1) javelin-throwing and archery, (2) boxing: in the act
description of the games 485 *seq.* there is no mention of 
*indit:* ‘steps forth,’ a pictorial word, cf. 1. 46
seu follows *aut* here in the sense of ‘or if,’ and seems to im-
doubt whether any one will have the courage to undertake
this dangerous contest, for which and *caestus* see 403 *seq.*

71. *ore favete]* As the utterance of ill-omened vo-
itiated any sacred rite, it was customary before commencing
ask the bystanders ‘to be favourable with their lips,’ *i.e.*
utter none but favourable words, and as the safest way to
this was to be silent, the phrase often means ‘be silent.’
in Gk. *eφημειτε,* and cf. Hor. Od. 3. 1. 2 *favete linguis;* Pr.
4. 6. 1 *sacra facit vates, sint ora faventia sacrts.*

72—103. Crowning their brows with myrtle they follow *Ae-
to the tomb, where, offering solemn libations, he salutes the *
of his sire, when to* a snake of strange size and beauty gl	
from the mound, tastes the offerings and disappears. *Ae-
thereupon deeming it the tutelary deity of the spot, or the attend-
spirit of Anchises, renews the sacrifice, which is followed by
sacrificial feast.

72. *materna]* _i.e._ sacred to Venus; cf. G. 2. 64 *Paph-
myrtus.*

73. *aevi maturus]* ‘ripe in years,’ cf. 2. 638 n.

77. *hic...]* ‘there (_i.e._ at the tomb) with libation due
pours upon the ground two goblets of pure wine, two...’ No
the solemn repetition of *duo* following the solemn alliteration:
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76. carchesia: tankards somewhat narrowing in the
iddle with two handles reaching to the foot, see Marquardt.
20. Baccho: descriptive ablative. For these offerings to
he dead, cf. 3. 66 n., 3. 301 n.

79. purpureos] Probably 'bright,' cf. 6. 641 n. For the
istom cf. 6. 883.

80. salve...] 'Hail, reverend sire, once more: hail, O ashes,
elcomed once more in vain.' For this greeting of the dead cf.
506 n., and II. 28. 179 χαίρε μου, ὃ Πάτροκλε, καὶ εἶν Αἴδαο
μοισαι. iterum: 'a second time,' in reference to the salve
etered at the actual funeral which is now repeated. Thus
rum exactly balances recepti; he can repeat the greeting
cause he has revisited the tomb. For recepti = 'recovered,' cf.
553, 583.

81. nequiquam is a natural expression of regret: to say
ove, pater recepte would be a real joy, to say salvetec, cineres
cepti is an empty delight, a reminder that 'all is vanity.'
his regret is emphasised in the next two lines.

Some place a colon after pares, 'hail, O my sire: hail, I
peat, ye ashes,' but the obvious emphasis of the line is on
fact of this being his second visit to the tomb and not on
trivial circumstance that he now utters salve twice. Many
nder 'O ashes rescued in vain' and explain as='O my sire
ow dead and whom consequently I rescued in vain from Troy';
onington, who accepts this view of the sense, tries to evade
impossibility of making 'O rescued ashes='O ashes of
once rescued' by doing violence to the clear grammar and
ually taking recepti as gen. sing., 'of him I rescued in vain.'

animae, umbrae] The plurals are curious, and perhaps
suggested by the common use of di Manes with reference to
host of a single person, and cf. umbris 4. 571 of a single
ade.

3. quicumque est] 'whate'er it be': in artistic contrast

4. adytis...] 'from deepest cell.' The word adytis at once
uggests the retreat of a serpent and the shrine of a divinity. It
wide-spread primitive belief that the tomb is inhabited (or
ited, cf. 98 n.) by the spirit of the dead. To it the survivors
ing, as here, meat and drink and offerings of all sorts, and,
so far as they think of the spirit as divine, they speak of the
mb as an 'altar' (cf. 6. 177) or a 'temple.'

5. septem...] 'seven circuits huge (and) sevenfold coilings
ailed.' Gyri describe the circuits round the altar, volumina
he undulations of the serpent's body; cf. carefully G. 3. 191
carnere max gyrum incipiat...sinuetque volumina crurum where
the horse moves in a circle by rolling its feet just as the serpent
does here by rolling its body. Traxit governs both gyrus and
volumina but in slightly different senses; the snake ‘trails a
circle’ by forming one as it moves, and ‘trails the coilings’ of
its body literally. Of course a quantity of ‘coilings’ produce
a ‘circuit,’ and perhaps Henry is right when he says that
Virgil assigns ‘seven coilings to each circuit’ (septena), but
indeed exact explanation spoils the line, which with its slow
mysterious sound appeals more to the imagination than to the
intellect.

87. caeruleae...] ‘whose back dark blue spots (dappled) and
a brightness flecked with gold made to glow.’ To govern terga
some word such as distinguébant must be supplied from the
general sense of incendebat. Cf. II. 2. 308 δράκων ἐκ νῆτα
δαφνώδε; Hes. Sc. H. 166 στύγματα δ’ ὑπὲρφαντο ιδεῖν δεινών
δράκους | κυνέως κατὰ νῆτα.

89. mille jacit...] Cf. 4. 701.

90. Aeneas: ille] Note juxtaposition of contrasted words.
agmine: cf. 2. 212 n.

94. hoc magis...] ‘more eagerly therefore does he renew
the interrupted sacrifice to his sire, doubtful whether to deem
it...’ An interrupted sacrifice needed a solemn ‘renewal’
(cf. 3. 62 n.): on this occasion Aeneas is encouraged to renew
it because, though still doubtful what the serpent may be, he
has no doubt that it indicates the presence of some supernatural
power.

95. Genium...] “the tutelar deity of places or persons was
represented under the form of a serpent (e.g. at Pompeii and
in Etruscan tombs, see Dennis’ Etruria i. 170, 287); as also
was the famulus (δαμου) or ‘familiar’ supposed to attend
demigods and heroes, the predecessor of the black cat of
mediaeval witchcraft. Cf. Val. Fl. 3. 457 placidi quas prothos
angues, | umbrarum famuli linguis rapuere coruscis.” Papillon.

96. bidentes...sues...iuvences] The technical name for
this sacrifice was Suovetaurilia. nigrantes: cf. 6. 153 n.

98. animamque...] Cf. II. 23. 219 seq. Just as the gods
are summoned to a feast (62), so the dead are summoned to
come and enjoy the offerings made to them.

100. quae cuique est copia, laeti] ‘each according to his
abundance, cheerfully.’ Cf. Acts xi. 29 ‘then the disciples,
every man according to his ability, determined to send relief’;
Ezra ii. 69; 2 Cor. ix. 7.

102. ordine...] Cf. I. 213, 214 and notes.
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104—123. On the appointed day a great concourse comes gather; the prizes are displayed; Mnestheus, Gyas, Sergestus and Cloanthus enter their vessels for the boat-race.

105. Phaethontis] 'the sun,’ not the Phaethon of mythology. It is the Homeric ἥλιος φαέθων.

106. nomen] 'kindred,’ ‘race'; so commonly nomen atinum.

108. visuri...] 'some to see... others ready also to contend': 1st first pars is omitted, the sense being perfectly clear; cf. 57, 660, and 4. 242, where alias is omitted in the first of two parallel clauses.

110. sacri tripodes] Tripods were regular prizes in Greekames, cf. II. 23. 259; Hor. Od. 4. 8. 3 tripodas, praemia tribium | Graiorum. sacri: because commonly used as votive offerings, ἀναθηματικό, see Lex. s.v. τρίπος.

111. palmae] Cf. Hor. Od. 1. 1. 5 palmaque nobilis. A ranch of palm was carried by victors in all the Greek games; he Romans introduced the practice B.C. 293; in Christian times it symbolises the victory of the martyr.

113. et tuba...] 'and from a central mound the trumpet roclaims the games begun.’ Committere ludos like committere raelium.

114. pares] 'well-matched.'


117. mox...] 'soon (to be) Mnestheus of Italy, from whom he race of Memmius has name.' Virgil makes three of the hiefs ancestors of Roman families. 'Trojan' descent was as common at Rome as Norman descent is with us, and hose whose forefathers 'had come over' with Aeneas were numerous. The names, however, here selected are curious. The Memmii were plebeians, and the best known of them, to whom Lucretius dedicated his de Rerum Natura, was an ignoble person (see Munro); the Sergii were aristocrats, but the only noted Sergius was Catiline; of the Clientii we only know one who was defended by Cicero.

Mnestheus... Memmi: a fanciful etymology from μεμνήσθαι...meminisce, cf. 6. 844, and 3. 516 n.

118. ingentemque...] 'and Gyas with huge effort (drives on) he huge Chimaera'; cf. Lucr. 4. 902 trudit agent magnam magnus
molimine navem. Or perhaps magna mole is descriptive abl., "with its mighty mass." ingentem...ingenti: repetition to emphasise the idea, cf. 447 gravis graviterque; 10. 842; 12. 640 ingentem atque ingenti vulnere victum; Lucr. 1. 741; II. 16. 776 keito mégas megálwstí.

119. urbis opus] 'huge as a city,' cf. Ov. Fast. 6. 641 urbis opus domus una fuit; Cic. Verr. 5. 4. 89 quae navis... urbis instar habere videretur. versu: 'line' or 'tier' of oars. Thucydides (1. 13) places the invention of triremes after the heroic age, about 700 B.C.

122. magna] fem. agreeing with the ship (navis) rather than its name (Centaurus).

124—150. The course is out to sea round a rock and home. They draw lots for places, and after a pause of breathless excitement the signal is given and they dash away amid the cheers of the onlookers.

125. quod tumidis...] 'which 'mid the swell of the billows oftimes is dashed and hidden...(but) in calm is noiseless as it rises from the motionless waters a broad surface and welcome resting-place for basking gulls.' Notice the contrasted clauses marked simply by contrasted words (tumidis...tranquillo) placed first, cf. 1. 184 n. For olim cf. 1. 289 n. tranquillo: neut. adj. put for a subst. (cf. 3. 232 n.) and used as abl. of time, like aestate, hieme. apricus: cf. Pers. 5. 179 aprici senes: the spectacle Virgil describes may be seen to perfection on a sunny day in the Orkneys.

129. Aeneas...nautis pater] Pater is in apposition to Aeneas but its place indicates its meaning; he sets up the mark 'for the sailors with a father's care (for them),' cf. 1. 196 n., 1. 412 n.

130. unde...] 'so that they might see to turn back from it and there...'; unde = ut inde, and therefore with subj.

133. ductores] 'chiefs,' 'captains,' to be distinguished from the 'steersman,' rector, magister, 161, 176.

134. populea] the poplar was sacred to Hercules, the hero of athletes.

136. intentaque...] 'and their arms are strained over the oars; straining they wait the signal, while throbbing fear drains their bounding hearts and the eager passion for renown.' Notice intenta used literally and intenti metaphorically. For pulsans... cf. II. 23. 370 πάτασαν δὲ θυμὸς ἐκάστου | μικρὸς ἱερέων. pavor: 'fear,' here expresses nervous excitement; if it be from pavio, palio, then it merely means 'throbbing,' not necessarily of
fear. *haurit* describes the excitement as causing a 'drain' on the heart, a sense of exhaustion.


141. *versa*] 'ploughed' as in *vertcre terram*, cf. *sulcos* 142; or perhaps from *verro*, cf. 3. 668 *verrimus aquora*; 4. 583.

143. *rostris tridentibus*] See illustrations in Dict. of Ant.

144. *non tam...*] 'not with such headlong speed do the chariots pouring from their prison seize upon (cf. 316 n.) the plain and race along, nor with such zeal do the charioteers shake the reins over their liberated teams and bend forward to the lash.' The change of tense in *corripiere recommand* and *concussere...pendent* seems to draw a contrast between one sudden act and a continuous state: the chariots dash out and then go on racing, the charioteers start their teams with a shake of the reins and then remain bending over them. *jugis*: here of 'a pair' of horses; elsewhere of 'a yoke' of oxen, or 'a pair' of eagles: for *inmissis* cf. Livy 40. 40 *effrenatos equos inmittere*.

148. *studiles faventum*] 'cheers' or 'zeal of partisans.'

150. *colles resultant*] 'the hills re-echo.' Strictly the sound strikes the hills and then the echo 'leaps back' from them, cf. G. 4. 49 *concava pulsu* | *axa sonant vocisque offensa resultant imago*.

151—182. The race. *Gyas* gets off first, *Cloanthus next, with the other two behind and almost level. As they come to the rock which forms the turning-point, *Menoeetes*, the steersman of *Gyas*, keeps too much away from the rock towards the right, so that *Cloanthus* keeping closer in gets in front of him and has the lead for home, while *Gyas* in his anger pitches *Menoeetes* overboard, to the huge delight of the onlookers.

151. *primisque...*] 'and shoots out foremost o'er the wave': *primis undis*, lit. 'the first waves,' because the waves near *Gyas* are the waves over which a boat first passes. The old reading *primus* gives the sense.

153. *pondere pinus tarda tenet*] Alliteration to emphasise the idea of size.

154. *aequo discrimine*] 'at equal distance,' *i.e.* they were each the same distance behind *Cloanthus*, being level with one another.

155. *tendunt...*] 'strive to win the lead,' *i.e.* one from the
other. Notice priorem, not primum: the translation ‘foremost place’ is misleading; they are racing for third place. For tentunt superare cf. 2. 64 n. Locum priorem is a sort of cognate acc.: ‘the leading place’ is that in which the victory consists.

156. habet] ‘has it,’ i.e. the lead.

160. medio in gurrite] Not merely ‘in mid ocean,’ but closely with victor, ‘victorious in the half-course’—who looked like winning half-way.

162. mihl] Ethic dat. indicating strong personal interest in the question put. ‘Pray’ and ‘Prithee’ are accepted renderings, but a navy captain would perhaps put it otherwise.

163. litus...] ‘hug the shore and let the oar-blades graze the rocks upon the left: others may keep the open sea.’ For ama cf. Hor. Od. 1. 25. 3 amatque ranua limen.

166. quo...] ‘where are you going out of the road!’ again (crying) ‘make for the rocks, Menoetes’ with a shout he was calling him back (i.e. from his wrong course). The vivid irregularity of the words is to be noted. revocabat...et ecce ...respicit: ‘he was calling him back...when on a sudden he sees.’ For this use of et ecce cf. kal ἵδοι in the Greek Testament, and see note on 5ulque 1. 227.

168. propriosa tenentem] ‘holding his course closer (to the rock).

170. radit iter...] ‘grazes his path (cf. 3. 700 n.) nearer in upon the left.’

172. dolor] ‘indignation,’ ossibus: ‘in his bones,’ the marrow of which was considered the seat of deepest feeling, cf. 1. 660 n.; 9. 66 duris dolor ossibus ardet.

173. nec lacrimis...] Copied from Homer (Il. 23. 385 τῶ δ’ ἀπ’ ὀφθαλμῶν χύτο δάκρυα χωμένα), where Diomedes weeps at losing his whip in the race. For these tears of rage cf. 1. 459 n.


175. deturbat] ‘pitches’: a vivid and almost vulgar word: cf. 6. 412, where it is used of Charon’s ‘bustling’ the ghosts ‘out’ of his bark; so in Plautus deturbare in viam ‘to kick out of doors.’

177. clavumque...] ‘and turns the rudder shorewards.’ Clavus is strictly ‘the tiller,’ but Virgil clearly means ‘moves
ller so as to bring the boat’s head shorewards; the
is the opposite of 165 proram pelagi detorquet ad undas.

at gravis...] ‘but heavily,..., being now advanced
rs and dripping in soaked raiment...’; line 179 explains

risere...rident] The repetition imitates the repeated
ests of laughter; so too the participles labentem, natantem,
entem, and the triple et. ‘They laughed at him tumbling
ughed at him swimming, and now they laugh at him
ng up the brine.’ In Il. 23. 784 the assembly ‘laughed
uly’ (ἦδω γέλασαν) when Ajax in the race tumbled into
of filth (δοθεῖ). Such merriment is natural, but we could
the description of it in poetry.

219. The race continued. Sergestus and Mnestheus vie
ne another in their efforts to catch Gyas. Sergestus having
it lead. Mnestheus exhorts his men to save him from the
ce of being last, and they make a great effort, when Ser-
keeping too close in, suddenly runs on the rock. Encour-
g this good luck Mnestheus races along, his vessel moving
he speed and smoothness of a dove’s flight.

spec...superare] ‘hope was kindled...to pass’; for the
ter spec cf. 2. 10 n. Mnesthei = Mnester.i.
capit...] ‘draws ahead and nears the rock, but yet,
ot leading with his whole length in front, (but) leading
art (while) part....’
ille] This pleonastic use of the pronoun in the second
lauses is pictorial and draws marked attention to the
et of the sentence; cf. 334 non ille, where the intention
pect vividly the devotion of Nisus; 457 nunc ille, where
sonal prowess of Entellus is emphasised; 1. 3 n.; 6. 593
or. Od. 1. 9. 16.

insurgite remis] Cf. 3. 207 n.

Hecore] Emphatic: Hector’s comrades would expect
most place, cf. 6. 166. Troiae s. s.: ‘in Troy’s final
or ‘fortune.’

usi] sc. estis. The omission of estis is rare, but cf. 2.

sequacibus] ‘racing’; off Malea the sea was notori-
dangerous.

Mnestheus] Added pleonastically at the end with
resignation—‘No longer do I, Mnestheus, seek the first
vincere certo: cf. 2. 64 n.
195. quamquam o!—sed] ‘and yet O—but let those win...’; he intended to say, ‘and yet O if I could win (o si superarem),’ but breaks off. For the Aposiopesis, cf. 1. 135 n.

196. hoc vincite] ‘surpass that,’ ‘do better than that (viz. ‘coming in last’), and (so) avert a crime.’ Hoc, as usual, points back to something just mentioned—extremos rediisse. Others join it with nefas, ‘defeat and avert that crime,’ viz. of coming in last; but in a highly rhetorical passage, if Virgil had meant this, he would have written hoc vincite cives | hoc prohibete nefas. The rendering ‘be this your victory,’ viz. not to come in last, assumes that hoc can be = non extremos rediisse, but it is hard to supply this from the preceding words.

199. subtrahiturque solum] ‘and the ocean floor flies from beneath them.’ tum creber..., cf. Il. 16. 109 καὶ δὲ οἱ ἱδρὺς | πάντοθεν ἐκ μελέων ἀπὸς ἔρρεεν, οὐδὲ πη ἐχει | ἄμφιενεισαι.

202. namque...] ‘for while with mad eagerness (lit. mad in spirit) he drives his prow toward the rocks on the inside,’ i.e. between Mnemos and the rock. animi: locative, cf. 4. 203 n. iniquo: ‘scanty’; he tries to get in where there is not room.

205. murice] A ‘rock-ridge’ jagged like the shell of the murex.

207. consurgunt...] ‘up jump the sailors, brought to a standstill ‘mid loud clamours.’ morantur is not otiose, as some think, but emphasises the idea of a sudden stop as contrasted with their previous speed and the activity which immediately follows.

210. successuque...] ‘spurred on by his very success,’ cf. 231. Success, especially when due to good luck, often induces men to take matters more easily; here the opposite happens. This contrast between what might have been expected to occur and what actually occurs is expressed in ipso.

211. agmine] Either the ‘line’ of oars, or else their ‘sweep,’ ‘movement.’

212. prona maria] The adjective has a double force—(1) ‘shoreward,’ (2) ‘favourable,’ ‘smooth,’ ‘sloping.’ The first meaning is opposed to in altum, ‘up to the high sea’: the second suggests that the course was easy with wind and tide in their favour; cf. Ov. Her. 18. 121, where Leander says to Hero, ad te via prona videtur; | a te cum redeo clivus inertis aquar; Pliny Paneg. 87 precatus est acceunti prona maria.

213. spelunca] Virgil seems to be describing the rock-dove or rock-pigeon which breeds on precipices, is a remarkable flier,
the ancestor of all our domestic pigeons (see Darwin, Origin of Species).

14. cui... ‘whose home and dear nestlings are in the nied crag’; for nidi cf. 12. 475 nidasque loquacibus escas; 17.

15—217. Note the imitative rhythm. plausumque... ‘and she flaps loudly with her wings; (but) soon the restful air skims her liquid path, and no pinion in her flight.’ Cf. Apoll. Rhod. 2. 934 οὔντε τοετ [πιπήν, εὐκόλουσιν ἑνεκίδιοις πτέρυγεσων.

18. ultima aequora] ‘final reach.’ impetus: ‘swing,’ unh; we have borrowed the word itself in this sense in English.

20—243. The race concluded. Mnestheus, after passing restus, soon overtakes Gyas, who is steering badly, and begins res on the leader Cloanthus. The excitement is intense, but anthus makes a vow to the sea-gods and by their aid they do first.


22. fractis...] ‘learning to race with broken oars’: a torous expression.


25. solus iamque...] iamque is transposed purely for enience: ‘and now Cloanthus alone is left at the very end the course.’ Cf. 3. 588.

27. ingeminat] ‘redoubles’: intransitive, cf. 2. 229 n.

28. instigant studiis] ‘spur on with cheers’: instigo is cted with στιχω, στίγμη, stimulus (= stigmulus).

29. hi...] ‘The one think scorn not to retain their sure y and secured prize, and are ready to barter life for honour; others success inspires; they are strong, for they trust their gth.’ proprium, partum: ‘sure’ and ‘secured,’ i.e. in cipation. possunt... : cf. Liv. 22. 3. 4 dum se putant ere, vicere. Confidence gives capacity, and men often do t they think they can do.

32. fors...cepissent] ‘perchance they would have taken,’ 2. 139 n.

33. palmas utrasque] Cf. 6. 685, and 5. 855 utraque xora. The plural of utraque is thus used even in prose of gs of which there is ‘a pair,’ e.g. Cic. Verr. 2. 4. 14 s habebam (scyphos); tubeo promi utrasque. ponto: wards,’ cf. 2. 19 n.
234. in vorta vocasset] 'had summoned to hear his vow,' cf. 514.

235. aequora curro] 'traverse the waters,' cf. 1. 524 n.


237. voti reus] 'condemned in my vow,' i.e. to payment of my vow: in prose damnatus voti. A vow is a promise to do something for the gods if they first do something for you; when they have done their part you become voti reus. Reus is commonly followed by gen. of that for which any one is answerable, e.g. infeliciis bellis, parricidii, peculatus reus.

238. proiciam] It has been usual to draw a distinction between proicercere 'to fling' (perhaps contemptuously) and porricerere (from porro iacere) 'to offer,' and Servius says 'est proiciuntur in flactus, aris porriciuntur hoc est porrigitur: nisi forte dicamus etiam flctibus offerri,' while Varro (R. R. 1. 29. 3) says that est deis porrigere is the correct phrase. It is highly improbable that there were three phrases which might be used, proicere, porricerere, and porrigere, and probably porricerere is an invention of grammarians. Anyhow MS. authority is very strong for proiciam here and 776. See Nettleship's admirable note. Iliquentia: cf. 1. 432 n.

241. manu magna] Cf. II. 15. 694 τὸν δὲ Ζεὺς ὄφειν δρτοὺς | χερὶ μάλα μεγάλη: cf. 487 ingenti manu of Aeneas; 6. 413 ingentem Aenean. With the ancients gods and heroes are literally taller and bigger than mere mortals. Portunus: 'god of harbours,' identified with the Greek Melicerta (G. 1. 437) or Palachon (5. 823).

242. impulit: illa...] Note the pause, followed by rapid dactyls.

243. condidit] Perfect of rapidity: the boat shoots forward and, almost before you can see it, 'has found a resting-place' in the harbour's depths. Cf. 140 n.

244—267. Aeneas distributes rewards to all the crews. The captains have special prizes, the first a robe embroidered with the story of Ganymede, the second a suit of massy armour wrought with gold, the third a pair of vases and silver cups.

247. muneraque...] ‘and as gifts for the crews he grants them choice of three bullocks for each ship...’

optare iuvencos...et...dat ferre talentum: The inf. after do is extremely common in Virgil: (1) sometimes it is equivalent to a verbal noun used as the direct object of the verb, as here optare dat is ‘gives them the choosing’ or ‘choice’;
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1. 66 mulcere dedit ‘gave the calming,’ 79 das accumbere, 522 condere dedit ‘granted the founding’; (2) sometimes it seems rather expository or added to give further ‘explanation,’ as in dat ferre talentum ‘he gives them a talent to take away,’ cf. 1. 319 dederatque comam diffundere ventis ‘had given her hair to the winds to toss’; 5. 260 loricam...donat habere, 307, 538; Hom. II. 23. 512 δῶκε δ’ ἄγεω ἕταρουσι ὑπερθύμοισι γυναῖκα | καὶ τρίτος ὁ τῶντα φέρειν.

250. quam...] ‘round which broad (= in a broad stripe) Meliboean purple ran in double wave.’ Meliboea: cf. Lucr. 2. 500 Meliboéaque fulgens | purpura Thessalico concharum tacta colore. This Meliboea was on the coast of Thessaly between Ossa and Pelion. For Meliboëus as adj. cf. 4. 552 n. Maeandro: whence our word ‘meander,’ and cf. Cic. Pis. 22. 53 quos in Maeandros, quae deverticula flexionemque quaestisti?

252. puer regius] Ganymedes, son of Tros, carried off while hunting on Mt. Ida by an eagle to be cup-bearer of Jove, cf. 1. 28. The ‘embroidered’ figure of Ganymede is represented twice, first hunting, then being carried away.

254. quem...] ‘whom the swift thunder-bearing bird of Jove snatched from Ida to the sky with crooked talons.’ sublimem: proleptic. armiger: because he carries the thunder-bolt (see the coins of the Ptolemies in Smith’s Class. Dict.), cf. Hor. 4. 4. 1 ministrum fulminis alitem. The rendering ‘armour-bearer’ is deceiving.

257. in auras] ‘to the sky.’ The dogs are depicted as gazing upwards and barking at the disappearing eagle.

259. levibus] Note the quantity. trilicem loricam: cf. 3. 467 n.

261. sub Iti alto] Cf. 3. 211 n.

262. viro] picking up haubic from 259, but also suggesting that the present was one suited for ‘a hero to hold.’

263. vix illam...] Modelled on II. 5. 303 where Diomede seize a stone δ’ ού δύο γ’ ἄνδρε φέροιεν | οἰον νῦν βροτον εἰσ’ δ’ δε μιν ρέα πάλλε καλ οἰς. conixi umonis: ‘with straining shoulders’; the words emphasise the effort with which the two men staggered under it, whereas Demoleos could wear it and ‘drive the Trojans in flight at full speed.’ Some render ‘labouring shoulder to shoulder,’ as though cum in conitor could = ‘together,’ ‘side by side,’ whereas it merely strengthens the simple nilor. The fact that it takes two men to carry is sufficiently emphasised in the preceding line.

266. geminos ex aere lebetas] ‘a pair of brazen caldrons.’
The adverbial expression \textit{ex aere} is so closely held in between \textit{geminus} and \textit{lebetas} that it is allowed to practically qualify \textit{lebetas=aereos}.

267. \textit{aspera signis} \textit{embossed with figures}, \textit{with figures in relief}.

268—285. \textit{Sergestus struggles on with difficulty, like a serpent which writhes along maimed with a blow. With the help of sail, however, he manages to get home and receives a consolation prize.}

268. \textit{iamque adeo} \textit{Cf. 2. 567 n.}

269. \textit{taenias} \textit{fillets}: a rare contraction for \textit{taeniis}.

271. \textit{ordine...} \textit{maimed on one side}, lit. \textit{rendered hard to handle (debilis=dehabilis) by one row (of oars being broken).} The oars on one side are smashed, so the ship can only wriggle along like the serpent which has one half of its body almost useless.

273. \textit{qualis saepe} \textit{Cf. 1. 148. aggere: 'rampart.' The Roman roads were raised, and on Lincoln Heath the dust from the old Roman road is still called 'rampar' dust.}

274. \textit{transist} \textit{some read transit contracted, cf. 2. 497. gravis lctu: 'with a heavy blow (of his stick)'; for construction cf. 387.}

275. \textit{saxo} \textit{on the stone} or \textit{rock}; for the \textit{stilices} with which Roman streets and roads were paved, see Munro Lucr. 1. 571; 2. 449. Others say \textit{half-killed with a stone} (cf. G. 3. 420 \textit{cape saxa manu of attacking a snake}), but after \textit{idu} a second abl. of the same kind seems harsh.

276. \textit{nequiquam...} \textit{In slow retreat without avail}

\textit{It strives its lengthening coils to trail.}—Conington.

For \textit{dat tortus cf. our phrases 'give a start,' 'groan,' 'wriggle,' etc.}

278. \textit{arduos attoilens} \textit{Cf. 3. 70 n. pars...: 'the other half maimed with the wound keeps it back, twining (itself) in knots and twisting itself into its own limbs.' Note the repetition of sound in \textit{nexantem nodis, se sua, ...antem...antem suggesting the repeated struggles, cf. 4. 390 n. MSS. are divided between \textit{nixantem and nexantem. Many object to \textit{nexantem because it repeats the idea of \textit{PLICANTEM, which is exactly the reason why it is right. Virgil wishes to emphasise the idea of repeated and complicated writhing. Our 'twines and twists' exactly illustrates this device of repetition. \textit{Nixantem nodis} is explained as 'working itself on with its coils,' 'struggling with knotty spires' (sic).}

282. \textit{promisso munere} \textit{Every one was to have some reward, see 70 and 305.}
NOTES

datur] Cf. 1. 667 n. operum Minervae: i.e. 
; and spinning.
-361. The foot-race.
-314. Aeneas proceeds to a grassy spot shaped like a 
nd offers prizes for a foot-race, for which many competitors 
he promises rewards to all and describes the three first

misso] 'despatched.' Cf. Cic. ad Fam. 5. 12 ante
missionem = 'end,' 'dismissal.'

theatri circus] 'the circle of a theatre': circus de-
the shape of the course, and theatri indicates that it was 
ded by grass slopes on which the spectators could sit 
ich made it into a natural 'theatre,' the latter word 
ed in a general sense (= 'a place for seeing,' cf. θέαμα, 
and not in the special sense in which it differs from

quo se...] 'whither the hero...betook himself into the f 
the assembly and seated himself upon a raised mound.' 
is 'the seated throng,' cf. 340, and when Aeneas 
the circus he became consessu medius 'central in the 
throng.' There is no other instance of exstructum thus 
solutely as a noun. Ribbeck suggests that a verse is 

hic...] 'then, whose perchance are willing to strive... 
their courage with rewards and sets up prizes.' velint : 
ecause he does not lure 'those who do wish' but 'any 
possibly wish,' cf. 456.

For the broken line cf. 2. 233. How these two youths, 
athan and David of Virgil's story, met their deaths in 
attack on the Rutuli is told 9. 176 seq.

amore pio] 'tender' (cf. 1. 10 n.) or 'pure affection for 
ith,' cf. Ov. Tr. 4. 5. 30 quo pius auctu Castora frater

quos fama...] 'whom report holds in darkness.' 
or report, which makes some illustrious, in their case 
light and so leaves their names obscure.

sic deinde locutus] 'thus thereafter spake.' For the 
ening of this phrase cf. 14 n.

caelatam argento] 'chased with silver,' probably on 
idle. ferre after dabo (cf. 247 n.): he gives these 
to each man 'to take away with him.'

 unus] This distinction shall be one (i.e. 'alike,' 'the
same’) for all; cf. 616. praemia: here ‘special prizes’ opposed to those which all will receive.

309. caput nectentur] ‘shall have their head crowned’: for this middle use of the passive cf. 2. 383 n. flavus oliva: cf. Aesch. Pers. 617 ἱγνής Ἀλαίς; ‘its leaves are of a yellowish green,’ Martyn. Henry with less probability explains by referring to the ‘yellow pollen which the olive sheds so copiously in the flowering season as to cover the leaves, trunk, and branches.’

311. Amazoniam...Threlcia] Ornamental epithets, though used with much fitness here, as both the Amazons and Thracians were not only noted archers but also allied with Troy during the siege.

312. iato...] ‘which a baldric of broad gold encircles and a buckle clasps with shapely (or ‘polished’) jewel.’

315—339. Nisus takes a long lead followed by Salius and then Euryalus. Next comes Helymus with Diros close up. As they near the goal Nisus slips and falls in some blood; but manages when on the ground to trip up Salius so that his friend Euryalus comes in first.

316. corripiunt spatia] ‘they seize upon the course,’ When a man walks or runs vigorously he seems to ‘seize’ or ‘devour’ the way; hence very often in poetry carpe re viam (6. 629), iter, fugam, or more strongly corripere viam (cf. 1. 413 and the words raptim, rapidus), and so here corripere spatia. Spatia, which often means ‘rounds,’ ‘laps’ (G. 1. 513), is here, and 325, merely ‘course,’ στάδιον.

317. effusi...] ‘poured forth like a cloud,’ i.e. like the raindrops from a bursting cloud in summer. Cf. G. 4. 312 (of bees) ut aestivis effusus rubibus imber, | erupere. simul...: ‘together they mark the goal,’ i.e. they fix their eyes on it. Homer has (I. 23. 757) στὰν δὲ μεταστοχί, σήμερε δὲ τέρματ' Ἀχιλλείς ‘Achilles marked out the goal.’ Some therefore here give ‘at the same time they (i.e. the proper officers) mark out the goal,’ but this is unnatural. Virgil’s phrase echoes the sound of Homer’s here but not its sense.

319. fulminis alia] ‘the winged lightning.’

320. proximus] Whereas secundus, unlike our ‘second,’ implies close sequence, proximus is merely = ‘next’ without at all suggesting nearness; cf. Hor. Od. 1. 12. 19, where he says that there is nothing ‘second’ (secundum) to Jove, but Pallas is ‘next’ in honour (proximos occupavit honores). Note the ending intervallo suggesting the huge portentous size of the gap between first and second; cf. 2. 63 n.
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323. quo...] ‘and then just close behind him, see! Diores flies grazing foot with foot.’ Cf. II. 23. 763 διωσην ἵππος τὸδεος. calce: loosely here = ‘foot,’ as of course it cannot be taken literally.

325. spatia...] ‘and did more of the course remain he would either shoot past him to the front or leave the issue doubtful i.e. make it a dead heat’; cf. II. 23. 382 καὶ νό νέοι ἡ παρέλασος’, ἰ ὁμὴρον ἐθηκεν. The sense is thus absolutely clear. Unfortunately the MSS. give ambiguumque, and, although que and e are perpetually confused in MSS., many retain this. They explain (1) ‘and would pass him who is now doubtful,’ i.e. would make him doubtful no longer but clearly defeated, or (2) and would leave him behind doubtful,’ i.e. whether to go on or give up. As to the first of these views, the position of Helymus is not doubtful, for he is definitely described as in front of Diores. As to the second, it is absurd to say that a man just passed at the end of a race would begin to ‘doubt’ whether to go on or not. Moreover both renderings give a strained meaning to ambiguum relinquere, which naturally means ‘to leave doubtful’ or ‘undecided’; cf. Lucr. 4. 1137 in ambiguam relinquere; Hor. Ep. 2. 1. 55 ambigitur quoties utro sit prior.

327. iamque fere] Cf. 3. 135 n. spatium extrema: ‘at the inish,’ ‘in the final reach.’

329. ut forte...] ‘Not ‘where,’ but ‘as it chanced that,’ a loose use of ut giving the circumstances, cf. 388; 667; 7. 509; 12. 270.” Sidgwick.

330. fusus...] ‘as by chance streaming from slaughtered steers it (the blood) had....’ caesus: i.e. in sacrifice, cf. sacro 333.

331. presso...] ‘could not hold his tottering steps as he trod the spot.’ titubatae = quae titubaverunt only here, but cf. 4. 98 n. Note the imitative alliteration in tenuit titubata.

334. non...non ille...] Cf. 186 n. The emphatic non... non and the pleonastic ille call marked attention to the heroic devotion of Nisus. To us the action seems comic or contemptible.

336. spissa harena] ‘the compact sand.’ The phrase is more applicable to an actual arena in a circus than to the ‘grassy mead’ described in 287.


339. palma] ‘prize,’ i.e. prize-winner. So often in English.

340–361. Salius enters an objection on the ground of a foul, but the good looks of Euryalus, who is supported by Diores, are in
his favour. Aeneas disallows the objection, but presents Salius
with a lion's skin and consoles Nissus with a shield.

340. *ora prima patrum* ["gazing sires in front," Rhodes].
At Rome from the earliest times the senators had special seats
in the circus (Liv. 1. 35. 8) on the front or lowest of the tiers
of seats (*ina cavea* as opposed to *media, summam cavea*).

342. reddi poscit] In prose *posco* requires *ut* with subj.
‘Claims that the prize stolen from him by fraud be restored.’

343. *lacrimae*] Cf. 1. 459 n. *decorae*: ‘graceful,’ i.e. in
the young and beautiful.

344. *gratior...*] ‘merit that shows more winning (when)
clothed in beauty,’ *Venientis* is pictorial: lit. ‘presenting itself,’
‘coming forward,’ cf. 373; 400; G. 1. 29 *an deus immens
venias maris*.

346. *subit palmae*] ‘reached (lit. come up to) a prize,’
*venit...si reddantur*: a slight variety of the ordinary form of
conditional sentence. It ought to be ‘who will have come in
third to no purpose, should the first prize be given to S.’
Instead Virgil vigorously puts ‘who has come in third to no
purpose, should....’ Or you may explain, ‘who has (actually)
come in third (a victory which will be) of no advantage to him,
should....’ Others say that *reddantur* is subj. because the clause
gives the words or thoughts of Diocres.

350. *me*] Not with *liceat* but with *miserari*: ‘permit
that I compassionate the mishap of an undeserving friend.’

352. *aureis*] ‘gilded.’ For the synizesis cf. 1. 648 n.

354. *te lapsorum miseret*] Nissus gives a humorous turn
to the *casus miserari* of Aeneas: if ‘pity for the fallen’ is your
principle, he says, what will you do for me?

355. *merui...ni me...tuisset*] ‘I who deserved by merit
the first crown, had not the same cruel fortune, as Salius,
beset me.’ The sentence is irregular, and put more fully
would be ‘I who deserved (and should have received) the first
crown, had not....’ *laude*: cf. 1. 461. *tuisset*: cf. 2. 55 n.

357. *simul his dictis*] *Simul* may be either (1) adv., ‘at the
same time that he said this,’ cf. 10. 856 *simul hoc dicens*, or
(2) prep. governing abl., ‘along with these words,’ as it is found
in Hor., Ov., Tac. *ostentabat*: ‘kept displaying.’

358. *risit pater optimus olli*] ‘on him the gracious sire
smiled.’ Cf. 1. 254, and note the humour of the dignified *pater
optimus* and archaic *ollis*.

359. *Didymaonis artes*] ‘the product of Didymaon's art,'
NOTES


360. The line can only mean ‘taken down by the Greeks ἀναίσ dat. of agent) from Neptune’s hallowed door-post,’ and it is usual to say that the shield had ‘been taken by the Greeks from some Trojan temple and afterwards recovered by Aeneas, though Virgil does not tell us how or when.’ This is mere guesswork and also spoils the sense, for why should Virgil add to his description of the shield a statement that it had been carried off by the Greeks (from a Trojan temple)? Obviously such a statement does not add to but detracts from the value to a Trojan, and Virgil clearly wishes to enhance the lue of the shield in the eyes of the youthful Trojan to whom is presented as a ‘glorious gift’ to a ‘very goodly youth.’

Why should not some Greek hero setting out for Troy haveaken down’ (not ‘taken,’ for reflexum does not suggest plundering’) such a shield from a Greek temple and then lost in combat with some Trojan? In that case the line would scribe the shield as (1) of special beauty, as such an ἀνάθημα would naturally be, and (2) as a glorious trophy recalling the feat of some Greek champion. For the use of dedicated arms under stress of circumstances cf. Liv. 24. 21, Eur. Her. 695, Sam. xxii. 9, while in 3. 286 the ‘shield of Abas,’ which Aeneas dedicates, seems to be the famous ‘shield of Abas’ usually kept the temple of Juno at Argos, and which must have been sought to Troy by some Argive champion from whom Aeneas won it. But the decisive passage for the use of a dedicated shield in battle is Arrian, Anabasis 6. 9 ἐπὶ δὲ αὐτῷ (Alexander the Great) Πικάσ, ὅ τινα ἑρκα ἀστίδα φέρω, ἢν ἐκ τοῦ νεῶ τῆς ἰμάτια τῆς Πτέρας ἱσσι Λαβιον ἀμα ὡ πῆμεθν Ἀλέξανδρος καὶ πρὸ ἀυτοῦ ξέρω ἐν ταῖς μᾶχαι. See too Tac. Ann. 15. 53.

362—386. Aeneas proclaims a boxing-match. Dares, the opponent of Paris and conqueror of Butes, stands forward, and no one accepts his challenge, demands the prize.

363. virtus animusque...praesens] ‘courage and a keen spirit.’ Our phrase ‘presence of mind’ indicates coolness or calmness in the presence of danger, but animus praesens is a readiness eagerness to go and face danger. It is commonly joined with virtus, cf. Caes. B. G. 5. 43 militum virtus atque praesentia animi; er. Ph. 5. 8. 64 animo virili praesentique ut sis para. The line se is from Od. 18. 61 ἔσω, et σ’ ἐπέλατε κραδή καὶ θυμὸς ἀγάμωρ.

364. evincitis] ‘bound.’ The caestus consisted of leatherongs, studded with lead, which were bound round the hand arm, cf. 401-405.

366. velatum auro vittisque] ‘decked with gold and llets.’ The horns were gilded (Od. 3. 386 χρυσῶν κέρασων
περιχεφας) and then crowned with garlands. Others take avro vittisque as vittis auratis, but fillets 'decked with gold' are unknown.

368. vastis viribus, magno murmure] The alliteration gives weight. magno murmure: 'amid mighty murmurs (of admiration).'

370. Paridem] In Homer Paris is unwarlike and effeminate, and cf. 4. 215.

372. inmani...] 'who with huge bulk strode forth a champion (lit. 'presenting himself,' 'coming into the arena') from the Bebrycian family of Amycus.' Veniens is pictorial, cf. 344 n. The ending qui se suggests heaviness. Many render 'who boasted himself as sprung (veniens),' saying that se ferebat is = iactabat, but, though iactabat veniens might be = 'he boasted as springing,' se ferebat veniens is not Latin, for veniencem would be necessary. Moreover the meaning of se ferebat is settled by 4. 11; 8. 198 vasta se mole ferebat; 9. 597 ingentem sese clamore ferebat. The Bebryces were a Thracian race in Bithynia, whose king Amycus was slain in a contest with Pollux.

377. verberat...] 'beats the air with blows'; a sign of vanity. Cf. 1 Cor. ix. 26 obsto πυγνής, ὥσ σώκ δέρα δέρων.

380. cunctoquo...] 'deeming that all resign (lit. retire from) the prize.'

383. pugnæ] Here accurately 'a fight with fists,' cf. pugnus, νυξ, Faust, 'fist' and (?) 'box.'

384. quo...usque] By tmesis = quousque? 'how long?'

385. ducere] 'bid me take the prize.' The sense cannot be 'bid bring,' for the bull was there.

386. reddi] 'be duly given.'

387—425. Acestes upbraids Entellus for leaving such a prize uncontested. Entellus answers that he is too old or else, with or without a prize, he would have been only too eager to fight. He then flings into the arena a monstrous pair of 'gloves,' with which his master Eryx once faced Hercules, but when Dares objects, he offers to let Aeneas provide 'gloves' for both and, doffing his cloak, steps forward.

388. ut] 'as he chanced to be sitting next him on a green bank of turf.' Ut marks that the fact of Acestes speaking happened quite simply in accordance with the fact that Entellus was sitting next him, cf. 329 n. toro: cf. 6. 674.

391. sinse] A few MSS. have sinis. The present ('are you letting?') is much harsher than the future ('will you let?'),
which suggests a hope that Entellus will not let the prize be taken without a contest. nobis: ethic dative expressing lively concern = ‘pray’ or ‘I ask.’ deus magister: ‘divine teacher’: for deus applied to superhuman merit cf. Cic. de Orat. 1. 106 te in dicendo semper putavi deum. Moreover Eryx as son of Venus was half-divine, and in 483 is spoken of as a deified hero.

392. nequiquam memoratus] ‘idly famed,’ i.e. if his pupil refused to fight.

394. sub haec] ‘thereupon’; lit. ‘immediately after these things.’ So in prose sub haec dicta, sub mentionem, sub hanc vocem. gloria: ‘pride,’ ‘ambition.’

395. sed enim] ‘but (it is no use) for...’ ‘but indeed,’ cf. l. 19 n.

397. si mihi...] ‘had I what once was mine, what makes yon braggart (cf. 4. 412 n.) boldly proud, had I now my vanished (illa) youth, (then), not truly for greed of prize or goodly steer, I had stepped forward, nor aught care I for guerdon.’ Note in the first two lines how iuventus is kept with rhetorical skill until last. The clause haud...venisset really means ‘I should have stepped forward at once, but not for the sake of the prize, for I despise prizes.’ For nec...moror cf. 2. 287 n.

402. quibus] ‘with which,’ ‘(armed) with which’: cf. 414 his, ‘with these.’

403. ferre manum] Conferre manum is common = ‘to join in a hand-to-hand engagement,’ but the boxer armed with the caestus of course ‘advances his hand to battle’ in a very literal sense. Virgil loves thus to slightly alter a common phrase. So too intendere bracchia tergo ‘to make tight his arms with thongs,’ not intendere tergum bracchiis ‘make tight the thongs on his arms,’ cf. 843; 4. 506 n.

404. obstipuere...] ‘Their souls (the souls of the onlookers) were amazed, so vast were the seven huge ox-hides stiff with....’ The sevenfold shield of Ajax (Il. 7. 222) was ἐπταβδείων | ταύρων ἵππαρφεόων, but Virgil’s exaggeration here is unnatural and suggests the epic style of a sporting paper. These brutal weapons are very clearly seen in the famous bronze of a boxer found at Rome in 1855 (see Front. to Lanciani’s Rome).

406. longeque recusat] ‘and refuses from afar.’ A graphic phrase: his objection to the weapons is emphasised by an involuntary movement backwards expressive of terror.

409. senex] ‘the old man,’ i.e. Entellus.
410. quid...] i.e. if you are astonished at these, what would you have said, if any of you had seen the gloves of Hercules! The thought is from Apoll. Rhod. 2. 145.

411. *tristem*] Because Hercules killed Erys.

412. germanus Eryx tuus] Cf. 23 n.

413. sanguine...] The coarse realism of this line, the bag of 410, and the brutality of the whole scene somewhat surprise us in Virgil, but are quite in accordance with the traditions of prize-fighting in all ages. The ‘blood and brains’ belong to former opponents of Erys.

414. his...] ‘with these (cf. 402 n.) he faced the great Alcides; with these I was wont (to fight, to face my opponents) while....’ Others render ‘to these I was accustomed,’ but parallelism strongly suggests the other rendering.

415. aemula...] ‘nor yet had jealous age sprinkled my brows with snow’; lit. ‘was age hoary, scattered on both my temples.’ Aemula, because age jealously robs us of our former powers, cf. Hor. Od. 1. 11. 7 invida aedas.

418. idque...] ‘and that is determined by good Aeneas, (and) approved by Acestes’ judgment.’ sedet: ‘is settled,’ cf. 2. 660 n. Some take auctor Acestes as not=‘the authority of A.’ but ‘my backer A.’

421. duplicum...] Cf. Apoll. Rhod. 2. 32 ὃς ἐρευνὰ δίπτυχα λωτὴν...καββαλε, said of Amycus in his fight with Pollux, which Virgil freely copies here. The outer garment woven of double thickness is perpetually mentioned in Homer, e.g. Od. 19. 225 χόλαινα διπλή; 13. 224 δίπτυχον λωτὴν; Il. 3. 125 δίπλακα μαρμαρέην.

422. Note the alliteration and double caesura intended with the hypermetric ending to suggest bulk.

423. exult] ‘strips,’ i.e. of their covering, cf. 2. 153. For the ordinary construction of exuere cf. 420.

426—452. After some preliminary sparring, in which Dares exhibits great activity while Eutellus, who is old and out of condition, stands on the defensive, the latter attempts a knock-down blow, but, this being dodged by Dares, overbalances himself and falls.

426. constitit...] ‘straightway each took his stand rising upon tip-toe’; cf. Apoll. Rhod. 2. 90 ἐπὶ ἀκροτάτουσιν ἀερθέας ...πόδεσσι.

429. inmisciscentque...] Apoll. Rhod. 2. 78 ἄφετ’ ἐπανία χέιρας ἐμίξεν. pugnavique lacesunt, ‘and provoke the fray.’ This sparring is merely preliminary to real fighting,
it is intended to 'stir up' or 'provoke.' The usual
uction is lacessere aliquem, bello, praelio,ictibus,maledictis,
like.

1. pedum motu] 'in nimbleness of foot.' He dances
his opponent; cf. 442 adsultibus.

2. sed tarda...] 'but his slow knees totter and shake,'
to him shaking.' genua: dissyllabic, u being made
nantal, cf. 589 n.

3. multa...] 'many a damaging blow the rival champions
dly, many they rain on hollow flank and make loud music
chest.' Some of the blows delivered miss, some hit; the
are distinguished both by the part struck and the sound
ed; they either echo feebly about the hollow ribs, or
a good thud (vastos sonitus) on the solid chest. vulnera
ally = ictus; cf. 438 tela.

5. crebra...crepitant] Imitative alliteration.

7. nisu eodem] 'in one firm poise.'

8. corpore...] 'merely with his body (i.e. by slightly
ng or bending it) and watchful eyes evades the thrusts.'
corpore cf. Cic. Cat. 1. 6 tuas petitiones parva declinatione
dunt, corpore effugi.

it, here transitive in a secondary sense (cf. 2. 542 n.);
evadere 3. 282; 5. 689; and 11. 750 vim viribus exit.

9. mollibus] Conington says "works of offence such as
ids, walls, redoubts." Surely not. The man who sits
olemnly to besiege a city with earthworks etc. conducts
ack in a manner absolutely unlike the restless Dares.
us goes with celsam: the town 'with its towering
ks' is exactly like Entellus mole valens, and the assailant
not formally lay siege to it but '(tries) now one approach,
another, and cunningly roams round every point, plying
th varied attacks,' exactly as Dares does. Sedet in 440
ot imply inactivity but is merely = 'encamps.'

4. venientem...] 'swiftly the other foresaw the blow
ing sheer downwards.' For a vertice cf. 1. 114 n. The
ted w-sound gives the idea of weight or force. Cf. 500.

6. ultro] 'toppling over'; cf. 2. 145 n. The connection
tra is marked here.

7. ipse] 'himself'; it was Dares he expected to see on
round. For gravis graviterque cf. 118 n.

8. cavat] 'hollow;' i.e. with age. Erymantho: for the
g cf. 6. 823 n.
450. studiis] 'eagerly': abl. used adverbially, cf. 2. 3
451. caelo] 'heavenwards.'

453—484. Entellus renew the combat with fury and a
Dares with a perfect tempest of blows, until Aeneas stop
fight. Dares is led away in piteous plight, while Entellus
show his strength, kills the bullock he received as a prize u
single blow and then declares his determination never to
again.

454. vim...] 'rouses his violence with wrath; sham
fires his strength and conscious worth (i.e. the conscious
worth).'

457. nunc ille] 'now, look you! with his left.' Fo
pleonastic ille cf. 186 n.

458. quam multa...] 'thick as the hail when storm-c
rattle on the roofs, so with swift-following strokes cease
with either hand the hero beats and buffets Dares.'
alliteration in culminibus crepitant, the sibilants in c
ictibus heros, the weak caesuras in 460, and the assonan
the two frequentative verbs pulsat versat—all emphasis
idea of a ceaseless storm of blows. versat: lit. 'keeps tun
i.e. knocking from side to side.

466. non vires alias...] 'seest thou not that strength
and gods change? Yield to heaven.' Editors needlessly d
whether the 'strength' was that of Entellus or of Dares
the words apply equally to both. The strength of
champion was greater and that of the other less, because
gods had deserted the one and gone over to the other. It
is urged to recognise this fact and give in, as he may do
out shame, for he will be yielding not to man but God.

467. dixitque et...] 'he spoke and straightway parted
the strong conjunctive particles que et mark that the
follows the word instantaneously, cf. 1. 227 n.

468. ast...] From II. 23. 695
φίλοι δ’ ἀμφέσταν ἐταίροι,
οἱ μὲν ἄγων δὲ ἄγων ἐφελκομένοις πόδεσσαρ
αιμα παχύ πτύωντα, κάρη βάλλονθ’ ἐτέρωσε.
Virgil's exaggeration of his model in crassumque...dent
hardly an improvement.

vocati: 'duly summoned.'

473. superans animis] 'triumphant in spirit.'
476. et qua...] ‘and from what death ye reclaimed and preserve Dares.’

478. duroseque...] ‘and drawing back his right hand balanced the iron glove between its horns towering, then dashed it....’ Libravi is not ‘swung,’ as many render it, but describes the ‘balancing’ or ‘poising’ of the hand necessary to ensure a true stroke. Note the position and force of ardus.

481. A well-known instance of sound accommodated to sense. tremens: ‘quivering.’

483. hanc tibi...] The deified Eryx demands the sacrifice of some life, and so the bull is sacrificed instead of Dares. The force of meliorem is disputed. Some explain (1) ‘better’ than that of such a coward as Dares, and so Henry—‘the usual brutal scoff of the conqueror.’ This view they support by 12. 296, where the savage Messapus cuts down Aulestes at the altar crying, ‘haec melior magnis data victima diris.’ But in 12. 296 the force of meliorm is absolutely determined by the context, and there is no reason for interpreting the words of Eryx here by the brutal cry of Messapus. It is much better to explain (2) that the life of a bull is a better offering than that of a man—quae sine piaculi contagione maclata est, Donatus. Cf. Ov. Fast. 6. 162 hanc animam vobis pro meliore damus, where a pig is sacrificed for a child.

485—499. The archery match. A dove tied by a string to a mast is the mark. The four competitors draw lots for the order in which they shall shoot.

486. invitat...] ‘he invites any who perchance may wish’: for subj. cf. 290 n.

487. ingentum manu] Cf. 241 n.

488. volucrem...] ‘a fluttering dove on a rope passed round her,’ i.e. passed round her foot. The words traicto in fune cannot mean ‘passed round the mast,’ for (1) their position forbids it, (2) the attachment to the mast is mentioned in the next line, and (3) lines 510, 511 clearly show the meaning.

490. deelectamque...] ‘a brazen helmet received the lot cast into it.’ The ancient method of drawing lots was by writing the names on pebbles, which were then cast into an urn or helmet which was shaken (cf. 6. 432) until one lot leapt out (eure, excidere, cf. II. 3. 325 κλῆρος δροσίζειν; 7. 132 ἐκ δὲ θορε κλῆρος κυνέτης; Hor. Od. 2. 3. 26 ommium | versatur urna serius oculius | sors exitura, and in Gk. πᾶλος ‘a lot’ from πᾶλλω ‘to shake’).

492. locus] ‘the place,’ i.e. the lot which gave him his place.
493. Mnestheus...Mnestheus] Cf. 4. 25 n.
496. Pandare...] Pandaros was incited (cf. ἵππος) by
Athena to shoot at Menelaus and so ‘confound the treaty’ (cf.
L. 4. 269 ἔπει δὲν γ’ ὁρκυ’ ἔχειν γε Τρώες) which had been made be-
tween the Greeks and Trojans. See IL. 4. 86 seq.
498. Acestes] i.e. the lot which represented him, cf. 2. 313 n.
500—544. Hippocoon hits the mast, Mnestheus cuts the cord,
Turytion hits the dove. Acestes shoots into the air, and his arrow
takes fire, vanishing like a shooting star. Aeneas accepts the
turtling omen as favourable and bestows the first prize on Acestes.
500. validis...incertum viribus arcus] Alliteration to
express effort.
501. pro se quisque] ‘each with all his might’; cf. 12. 553
pro se quisque viri summa nituntur opus vi; II. 1. 272.
505. timuitque...] ‘and the bird fluttered with her wings in
right, while all around echoed with their loud beating.’ The
exact correspondence of phrase with 215 (plausumque exterris
ninis [dat...ingentem) and the use of plaudentem 516 settle
the meaning of ingenti plausti here. Still many render ‘with
huge cheers,’ and refer to the fact that in Homer the man
who cuts the string is cheered (II. 23. 869 ἀτρό κελάδης πάλιν Ἀχαιοί).
507. adducto arcu] ‘with bowstring drawn close,’ i.e. to
his breast.
508. pariterque...] ‘and directed eye and shaft in harmony’;
the phrase describes a true aim.
509. ipsam...nodos] The emphatic position of the words
marks the antithesis: ‘the bird indeed itself...he could not hit,
but he cut the knots’; cf. 1. 184 n. Homer has (II. 23. 885)
ἄριθμος μὲν ἄμαρτε...αὐτὰρ ό μὴρ θον βάλε.
512. Notos atque...in nubila] ‘to the south and the clouds,’
for the position of the preposition cf. 2. 654; 6. 416, 692; 8. 43
non leytos nec...per artem.
514. fratrem...] He appeals to Pandaros as a sort of deified
hero who guarded archers, just as Entellus (483) appealed to
Eryx.
516. nigra] An artist’s touch: the bird shows clear on the
background of ‘black’ cloud.
517. vitamque...] ‘and left its life among the stars of ether.’
The ether, or fine fiery substance which surrounds the universe,
was considered to be the source of life in all bodies celestial (cf. 1.
08 n.) as well as terrestrial (see note on 6. 724-751). At death
his ethereal substance quits the body and reseeks his native
place; G. 4. 219-227. Here there is an artistic contrast between the life which remains in heaven and the body which falls back to earth. For a noble use of a like contrast cf. Eccl. xii. 7.

521. ostentans...["displaying his veteran skill," Papillon. For pater added thus cf. 1. 412 n.

pater arcumque: Virgil occasionally thus lengthens the final syllables of nouns in arsis, cf. 2. 369 pavór et; 6. 768 Numitór et; 2. 563 domús et; 3. 112 nemus hinc; 5. 337 Euryalús et; 4. 64 pectoribus inhians; 1. 478 n. pulvis. Probably he regarded these peculiar scansions as antiquarian ornaments’ (Nettleship, see his Appendix to Con. vol. 3). For similar lengthening of verbal endings see 1. 651 n.; 667 n.

522. magnoque...["and destined to be a portent of great presage; long afterwards the mighty event (or ‘issue’) proved it, when (lit. ‘and’) awful seers proclaimed the late fulfilment of the omen.’ The arrow taking fire was a portent presaging some great event which should occur long after (cf. II. 2. 324 τέρας...δύμην δυνατοτέραν), and accordingly long after some great event was explained by the seers or diviners to be a fulfilment of this portent. That the portent, though startling, was a good one is shown by the conduct of Aeneas (and cf. laetum 531). Thus much is plain, but Virgil deliberately leaves the event which was the fulfilment of the portent a mystery. Commentators therefore vex their souls idly to explain what that event was. It cannot be the burning of the ships described 659 seq. because of scera 524; the ascent of Aeneas to heaven or the apotheosis of Julius Caesar (cf. the Iulium sidus) are good guesses, though some say that it must be something which happened to Acestes or the Sicilians.

526. signavitque...["and marked its path (cf. 2. 697) with flame, and vanished thinly wasting into air (cf. 4. 705)."

527. refixa] The stars are often spoken of as ‘studding’ the firmament (4. 482), and shooting stars (volantia sidera) are stars which have got ‘unfastened,’ ‘unloosed.’ crinem: cf. stella crinita = ἄστηρ κομήτης.

529. attonitis...] ‘stood motionless in amazement of soul.’ Their amazement expresses itself in their motionless attitude.

530. nec...omen abnuit] ‘nor does he reject (i.e. he warmly welcomes) the omen.’ An ominous word or event was, if bad, immediately depreciated, or, if good, welcomed, so as to avoid the evil and make sure of the good. Hence in Gk. commonly ἔδεξάμην τὸν δρόμον, τὸ ρήθην, and the opposite ἀπέπνυσα.

534. exsortem...] ‘receive (cf. 385) a special distinction.’ Cf. 8. 552 ducent exsortem (equum) Αἰανα, and in Gk. com-
monly ἐξαρτητον δίδοναι or λαμβάνειν τι, of giving or receiving a special distinction, the phrase originally applying to something which in distributing booty by lot was ‘picked out’ specially for the chief, cf. 3. 323 n. The MSS. rather support honores; if so exsors[em] must go with te = ‘specially,’ ‘out of due course’; but exsors applied to persons usually means ‘having no share in,’ cf. 6. 428, and see Dict.

535. Anchisae munus] ‘a gift of Anchises,’ i.e. something which had been given to Anchises and was treasured by him as ‘a gift.’ Such gifts to honoured guests or friends were common in the heroic age, and were set much store by and guarded as treasures, κεφήλαια (cf. Od. 1. 311-313, and our ‘heirlooms,’ ‘keepsakes’).

536. impressum signis] ‘embossed with figures.’ Apparently impressum is the Gk. ἐπιμετωτός applied to work executed in relief (probably not by hammering but by actually fastening metal figures on to the surface; see Marquardt).

537. in magno munere] ‘by way of’ or ‘as a mighty gift.’ The phrase is short for in magno munere loco, cf. Cic. Ver. 2. 3. 48, where hoc in beneficii loco petitum est is immediately followed by hoc in summo beneficio inpetratum est.

538. ferre] Cf. 248 n. sui: ‘of himself.’

541. praelato...] ‘grudge the honour set before his own.’ The usual construction is invidere alicui alicui ‘to begrudge a thing to a person,’ but Papillon compares Cic. Rull. 102 honori inviderunt meo; Phil. 6. 4 invidebit meae gloriae.

543. proximus...] ‘comes forward next in gifts,’ i.e. next as regards receiving a prize.

545—603. Aeneas sends a message to Ascanius bidding him bring up his youthful band of horsemen. They advance in three companies headed by Priam, Atys, and Ascanius, and after moving in procession round the ring, exhibit a ‘Military Ride,’ in which the movements are as intricate as the Labyrinth and as lively as those of a shoal of dolphins. The show became regular afterwards, first at Alba Longa, then at Rome.

545. misso] Cf. 286 n.

547. Epytiden] Cf. II. 17. 323 Περιφαντε...κήρυκ’ Ἡςτιδῆ, where Periphas is described as an aged herald in the service of Anchises, and Ἡςτιδῆ clearly describes his profession as ‘loud-voiced herald’ (ηπότα κήρυξ II. 7. 384).

548. Ascanio] with dic 551, ‘to Ascanius,...give order to lead (ducat after dic jussive, cf. 4. 635) on his companies in honour of his grandsire (avo, ethic dat., cf. 603).’
552. *infusum*] The people had 'streamed in' to get a closer view of the last two contests.

553. *incedunt*] 'advance,' in solemn procession, cf. 1. 46 n.

554. *frenatis*] 'bridled.' A graphic word suggesting mettle-some steeds and skilful riders.

556. *omnibus...*] 'the locks of all are duly crowned with a close-trimmed wreath.' *In morem* merely suggests order and uniformity as opposed to disorder (cf. *sine more* 694). For *tonsa corona* cf. 774 and G. 3. 21 *ipse caput tonsae foliis ornatus olivae*; it seems to describe a wreath which was 'close-clipped' and 'trim.'

In 673 Ascanius is described as wearing a helmet, and commentators ask 'How then could the wreath press the hair?' The difficulty probably never struck Virgil, but we may assume, if we like, (1) that the wreath was worn over the helmet, or (2) with Henry, that the lads as they ride round have not yet donned their helmets, which might indeed have rendered them hard to recognise (cf. 575 and 672). The rendering 'have their hair cut short (*premo* = 'prune,' 'trim') in a close-shorn ring' or 'crop' is clever but unnatural.

557. *ferunt*] The nom. is *pars* = 'some' understood, cf. 108 n.

559. *obtorti*] Clearly a reference to the golden *torques* which was a common military decoration, see Dict. s.v.

560. *terni*] Merely = 'three.' The *ductores* are the boy-captains named immediately afterwards, and they are each at the head of a company (*turma*) of twelve. The three companies are separated one from the other and advance 'in divided array,' and each company has not only 'a captain' but 'a trainer,' *magister,* of whom Epitydes was probably the chief (cf. 579). That the *ductores* and *magistri* are not the same is shown by 663, where the *magistri* vainly try to control Ascanius, cf. 133 n.

564. *avii*] It was a Greek custom to give a boy his grandfather's name, cf. Arist. *Av.* 283.

565. *auctura Italos*] 'destined to increase the Italian race,' i.e. by the number and fame of his descendants.

566. *bicolor*...] 'dappled with patches of white.' *vestigia* ... : "and displays | white-stepping pasterns, and white-towering brow." *Rhodes.* *primi pedis* : not 'fore-foot' but 'pastern'; so elsewhere *prima digit* 'finger-tips'; Prop. 2. 26. 11 *primas palmas*.

588. *Atys...parvus Atys*] Cf. 4. 25 n. "It is a subtle *touch in Virgil to introduce Atys,* the ancestor of the gens *Atio*.
as the bosom friend of Iulus, for the mother of Octavian was Atia, and she was the daughter of M. Atius Balbus and Julia, sister of C. Julius Caesar." — Deuticke.

575. excipiunt...] 'welcome the timorous youths with cheers, and rejoice to gaze upon them, tracing (in them) the features of their sires of old.'

577. postquam...] 'after they had ridden proudly round the whole concourse of their gazing comrades'; for lustrum in this sense of 'traverse' cf. 3. 385. Many render 'scanned,' and lustrare is commonly used (as 6. 679) = 'pass in review, 'review (troops),' but how can troops 'review' spectators?

580. olli...] 'they galloped apart in equal ranks and their three companies divided their line with parted bands; then recalled they wheeled round charging with hostile weapons.'

The youths after riding round in double file, forming an agmen, pass up the middle of the circus until they are in position A, then they gallop apart, eighteen on the right to the right, and eighteen on the left to the left, until they nearly reach the edge of the circus, when they wheel round into the position B, B, and then charge. pares: because each 'pair' or file in the agmen would become 'a pair' of opponents in the charge. terni are the youths in each of the three companies (previously called turmae) C, D, E, here called agmina because in position A they are in position for marching. The chori are the three halves of these three companies. What the three ductores do is not stated, but on no theory can they be divided equally between the two bodies.

584. adversi...] 'confronting one another in the lists, and interweave alternate circles with circles.' The first manoeuvre described is simple, but is followed by 'fresh charges' and 'fresh retreats,' in the course of which the two opposing divisions and their various parts wheel in and out in the most elaborate manner. Of course in this 'mimicry of war' there could be no actual charge, but just when the two squadrons were meeting the actual shock would be avoided by skilled
wheeling in and out of the six companies. Combined figure-skating illustrates the matter.

588. Labyrinthus] See Dict. of Ant. s.v., also 6. 27 seq.

589. parietibus...[‘had a way woven with blind walls and deceit perplexing with a thousand paths, so that in it (qua=ut se ‘so that there’) undetected and irretraceable error made delusive the tokens of the track.’ Partly imitated from Catul-Ins 64. 114 ne Labyrintheis e flexibus egredientem | lecti frus-traretur inextricabilis error.

parietibus: scanned pärjetibus, i having its consonantal sound y, cf. 663; 1. 2. n.; 2. 16 abiete as a dactyl; 6. 33 omnìa at end of line as disyllable, and so above 432 genna as a trochee.

593. texuntque...] ‘weaving the sportive web of flight and fray,’ Rhoades.

594. delphinum similis...] As the first simile suggests the complexity so this suggests the vivacity of the evolutions.

596. hunc...] The ludus Troiae was introduced at Rome by Sulla, revived by Julius Caesar, and became common under the empire, especially under Augustus who frequently celebrated it (Suet. Aug. 43 Troiae lusum edidit frequentissime). To gratify his patron Virgil here invents for it a legendary pedigree. The first performance in Sicily has just been described, and now he attributes the deliberate ‘revival’ (rettulit 598) of it as an ‘institution’ (morem) to Ascanius, who introduces it at Alba, whence it passes ‘in succession’ (porro) to Rome and is there carefully ‘observed as a ceremony of their forefathers’ which still indicates its origin by its name (cf. 602).

598. priscos Latinos] The phrase is technical (cf. Liv. 1. 3 who says of Latinus Silvius, great-grandson of Ascanius, ab eo coloniae et aliquid deductae, Prisci Latini appellati) and seems to describe the early inhabitants of the district round Alba as opposed to the later ‘Latin league.’ Some print Priscos.

602. Trolaque...] ‘and now the boys are called ‘Troy,’’ their troop (is called) Trojan.’ Others place the comma after hunc, ‘and it (i.e. the game) is called Troy, the boys (are called) the Trojan troop’; but the natural pause of the line and the singular dicitur favour the other rendering.

604—640. Juno sends Iris from heaven to where the Trojan women on the beach were mingling with their lamentations for Anchises regrets for their own troubles. Iris, in the disguise of Beroe, reminds them of their ceaseless wanderings, urging them to be the fleet and so make sure of stopping in Sicily.
504. hic...first fortune changing plighted a new pledge, i.e. evil instead of good. Novus can = (1) 'to renew' or (2) 'to make new.' 'alter' generally with the idea of altering for the worse. Here the force of novum secundum is made clearly mutum, which really partly governs 'ideas,' cf. 2. 1 n.)

507. venes...To bed her sight, cf. 1. 223 n.

508. movens...plotting, cf. 3. 34. necatum...: 'her ancient grudge not yet fed full': cf. Stat. Mercur. V. 1. 8. 48: 'I will feed at the ancient grudge I bear him.' For Juno's saga cf. 1. 25-28. For arma, see Appendix.

509. per mille coloribus arcum...along the bow of a thousand hues.' The position of per is possible because sibi coloribus is = an adj. 'many-hued.'

510. cito...'flies down on speedy path.' virgo: pleonastic, cf. 1. 412 n., but here without much special force.

511. illustrat] Certainly 'traverses' here and not 'sees,' 'cf. 572 n., which would be intolerable between conspicui and ridet.

514. Note the heavy spondees of this and the next line with the emphatic flebant and fleutus. The mourning of the women is a part of the funeral 'solemnities,' of which the games form the men's portion. Naturally, therefore, the tears of the ladies for 'the lost Anchises' are blended with some tears for themselves, as they 'gaze on the deep ocean' and think on the god time their lords are having.

515. heu, tot vada...superesse] Acc. and infinitive of indignation or strong emotion—'Alas, (to think) that so many floods remain...' is the one cry of all.' Cf. the similar construction 1. 37 n.

517. urbem orant] The desire for a 'city' is the leading thought of the Aeneid, cf. 1. 487.

518. haud ignara nocendi] 'not unskilled (=well skilled) in working ill.' Litotes, cf. 56 n.


521. cui...fuissent] 'who had once had family and name and children,' i.e. while Troy still stood. The subj. fuissent, because the line gives, not an explanatory remark of Virgil's, but the thought which induced Iris to assume the shape of Beroe. As one who 'had seen better days' Iris thinks that she is sure to be discontented. Others say cui = qui ppe cuit, but this causal qui needs some introductory word, cf. next note.

523. miserae, quae non...traxerit] 'wretched in that
(quas = quippe quas, cf. 2. 248 n.) no Grecian hand dragged you to death....

626. septima...] ‘already the seventh summer...rolls along wherein we traverse all seas, all lands, voyaging past so many cruel rocks, beneath so many cruel stars, still pursuing over the mighty sea a flying Italy, and tossed upon the billows.’ For septima vertitur aetas...cum ferimur cf. 3. 646 n. In 1. 755 (see notes there) they reach Carthage in the ‘seventh summer’ and, as they spend the winter there (4. 193), Virgil’s chronology here is loose. For ferimur with an acc. = ‘traverse’ cf. 1. 524 n. emensae, ‘measuring out,’ suggests slowness and weariness and is equally applicable to passing by rocks and beneath stars, but an English equivalent so admirable a word is not to be had. For its present sense cf. 6. 335 n. fugientem Italiam: cf. 3. 496; 6. 61.

631. iacere] Common of ‘throwing up’ works, ‘laying’ foundations, e.g. vallum, aggerem, molem, fundamenta iacere.

633. iam] ‘at last.’ For the desire to revive the old names in a new land see 3. 349 where it is actually carried out by Helenus, and cf. Boston, New York, etc.

636. Cassandreae] Cf. 2. 246 and note.

638. iam...] ‘now is the time for deeds.’ Note the terse stimulating language with the abrupt monosyllabic ending, for which cf. 2. 170.

639. nec tantis...] ‘such mighty prodigies (i.e. as the vision of Cassandra) admit no delay.’ en quattuor...: how the altars came to be there the poet does not explain nor need we inquire.

641—663. Iris flings the first torch herself, but an aged nurse checks the crowd from following her example by crying out that she is not Beroë but some divine being. As the women stand hesitating the goddess soars heavenward, when a fury seizes upon them and they fire the ships.

642. conixa...] Cf. Tennyson, Passing of Arthur, ‘and strongly wheel’d and threw it.’ Notice the strong pause after et iacit and in the next line after Iliadum, imitating in the one case the pause which follows a vigorous effort, in the other the pause of astonishment.

645. tot] ‘all’: he had fifty sons and fifty daughters. For tot referring to a well-known number cf. 1. 204 n.

646. vobis] Ethic dat., ‘see you,’ ‘let me tell you.’

648. ardentesque...oculos] Cf. II. 1. 199 ἀντικα δ’ ἐγνω | Παλλάδ’ Ἀθηναίην δευτ’ οἱ δοσε φάνερον. spiritus:
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'spirit,' 'fire,' see Dict. a.v. and Hor. Sat. 2. 3. 310 Turbinis in arma, spiritus et incessus, where incessus answers to pressus: 'gaze,' here.

651. indignantem quod...carest] 'chasing because she alone had no share in such a ceremony...'; the subj. because Beroe's own words are quoted.

654. at matres...[but the matrons at first doubtful and distracted between...were gazing at the ships with jealous eyes, when suddenly...then however 659 startled by the marvel...they cry out and seize....' Primo is answered by tum vero; spectare is the historic inf. and denotes that they began to gaze and continued gazing until suddenly startled by the flight of Iris, when they break out into a sudden cry, as expressed in the graphic present con clamant. miserum: 'unhappy,' 'infatuated.' fatis vocantia regna: 'the realm which summons them with the voice of destiny,' i.e. Italy.

658. secuit arcum] Cf. 6. 899 secat riam, only in this case the 'bow' itself forms the 'path' along which the goddess wings her way. As fishes (cf. 595) and birds literally 'cut' or 'cleave' water and air as they move, so secare comes to be used of vigorous active movement with an acc. of that over which, not through which, it takes place. Iris 'cleaves her way along the bow': she ascends by it, as she had descended by it (609), cf. Ov. Met. 11. 682 remeat per quos modo venerat arcus. Those who render 'traced a rainbow' forget that a rainbow is stationary; a flying goddess might, like a rocket, be said to 'trace a curve' or 'trace a bow,' but could not possibly 'trace a rainbow.'

660. con clamant,...] 'they cry out, and (some) snatch fire from the household hearths, others....' Penetrales foci are the hearths in the centre of each home at which the Penates are worshipped, cf. Ellis, Cat. 68. 102. The fire thus snatched from the 'household hearths' in the camp is contrasted with that taken from the altars of Neptune (640). For pars omitted cf. 108 n.

662. inmissis habenis] 'with loosened reins'; the fire 'races' along.

663. pictas abiete puppes] 'painted sterns of pine'; abiete is abl. of material, and it is its position between paretas and puppes which allows it to be used so boldly = abiegas, cf. 266 n., 609 n. Others prefer to call it an abl. of respect, 'painted in (respect to) their pine-wood.' To say that the phrase is = pecta abiete puppes explains nothing, and ships are 'made of pine' and then painted, not 'made of painted pine.' The Homeric μιλοτόπαρροι (11. 2. 637), used as an epithet of
NOTES

ships, is said to describe the actual painting of a 'vermilion-cheeked' face at the prow (Leaf ad loc.)

664—684. Eumelius carries the news to the circus, and Ascanius gallops off and appeals to the women to desist. They come to their senses and fly panic-stricken; the Trojans arrive and endeavour to quench the flames.

664. cuneos] For these wedge-shaped divisions of the seats see plan in Dict. of Ant. s.v. Theatrum.

665. ipae] He 'bears news of the burning of the ships' to them, and they turning round see the smoke 'themselves.'

667. ut] Cf. 329, 388, where the explanation given of ut is proved by the sic which follows it here.

669. examines] 'breathless,' with running after him.

672. vestras spestritis] 'ye burn your own hopes,' i.e. the ships which are your only hope. With us 'to burn your ships' is proverbially = 'to do something desperate.'

673. gelenam...] '(therewith) he flung before his feet his empty helm': inanem is graphic. His object is clearly that he may be recognised, and this makes for Henry's view referred to, 556 n.

676. diversa per litora passim] 'scattering on all sides o'er the shore'; lit. 'over shores (i.e. parts of the shore) lying in different directions.'

677. et sicubi...] = et saxa c. petunt sicubi saxa c. sunt, 'wherever there are hollow rocks they make for them.'

679. excussaque...] 'and Juno is shaken from their heart'; i.e. the madness inspired by Juno. In antiquity the deity is supposed to take actual 'possession' of an inspired or frenzied person, cf. 6. 79.

681. udeo...] 'beneath the moist timbers the tow still lives (i.e. keeps alight).' The tow would be used for caulking the timbers.

682. lentusque...] 'and the smouldering heat consumes....'

685—699. Aeneas prays Jupiter either to send help or to anni-hilate them on the spot, and a great storm of rain extinguishes the flames.

685. umbris...] 'rent the robe from his shoulders,' as a sign of grief, cf. 12. 609 it scissa veste Latinus. The custom was Oriental, and is often referred to in the Bible.

686. auxillo vocare deos] = vocare deos ut sint auxilio.

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687. exosus] = exosus es, cf. 2. 2 n. ad unum: 'to the last man.'

688. si quid...] 'if thy tender mercy of old hath any regard for human woes'; cf. Ps. xxv. 6 'Remember, O Lord, thy tender mercies and thy lovingkindnesses; for they have been ever of old.' For pietas cf. 1. 10 n.

690. tenues res] 'threadbare fortunes.'

691. vel tu]. The pronoun emphasises the direct personal character of the appeal. quod superest: 'the little that is left,' 'this poor remnant,' i.e. of the Trojans: accusative after demitte. For this use of quod superest cf. 796. 'Save or slay us,' says Aeneas; 'we are such a little remnant that we can bear no further loss.'

Others give 'Or do thou—for that alone is left—slay me,' but to omit so emphatic a word as me is impossible. Look at the famous prayer of Moses, Ex. xxxii. 32 'and if not, blot me, I pray thee, out of thy book.' In what language could 'me' be omitted? morti = ad mortem, cf. 2. 19 n.

694. sine more] 'rudely,' 'wildly'; the opposite of in morem 556. Others give 'without bounds,' or 'without example'; and Calvert quotes Ex. ix. 24 'hail, and fire mingled with the hail, very grievous, such as there was none like it....'

695. ardua terrarum] 'the lofty places of the earth.'

697. inplentur super] = superinplentur, 'are filled to overflowing.'

700—718. Aeneas in his trouble hesitates whether not to give up his quest and settle in Sicily. The seer Nastes urges him to persevere, but to leave the inform and timid behind to found a city in Sicily by the help of Acestes.

701. nunc...] 'now this way and now that shifted and pondered in his heart mighty cares.' Virgil is fond of elaborate renderings of Homer's simple διάνδιξα μερμήρεων, cf. 720; 4. 286, 630.

704. unum] 'above all else,' cf. 2. 426 n.

706. hac...] 'by this (art of divination) he gave replies (declaring) either what the great wrath of the gods portended or the order of destiny demanded.' Throughout the Aeneid two supernatural forces are regarded as affecting men, (1) the will of particular deities, (2) destiny: c.g. (1) Juno continually tries to keep the Trojans from Italy, and (2) destiny has decreed that they shall reach it. It is the function of the seer, when consulted as to either one or the other, to give 'answers' concerning
them. *Quae here does not agree with *responsa*, but *responsa
dabat* = 'he answered and told them what things....'

MS. authority is wholly for *haec*. If read it must mean
'she (Pallas) gave replies (through his lips) either as to
what....,' but *haec* would naturally refer to *arte*, and it is obvi-
oun that the point to be emphasised is, not that Pallas has
prophetic power, but that Nautes has it by her assistance. To
render 'he gave answers such as these (haec), that is, either
what...' seems intolerable.

708. *solatus*] with present force = 'consoling,' cf. 6. 335 n.
esque picks up the nominative *Nautes* from 704.

710. *quidquid...] 'what'ser shall hap all fortune is to be
conquered by enduring.' Note the assonance in *fortuna ferendo,
suggesting the derivation of *fors* from *fero*, cf. 6. 160. Conington
quotes 22 as "parallel" to this line, but Henry rightly calls it
"a point-blank opposite."

713. *amissis...] 'those who are left shipless (i.e. by the
fire) and those who are weary of....'

716. *quidquid...] 'all that is infirm or fearful among thy
band (tecum)'; *quidquid*, a vague neuter, includes men, women,
and children alike.

717. *habeant...sine] 'let them possess.'

718. *Acestam*] The city is to be called after Acestes, to whom
Aeneas 'grants' (cf. *permisso*) the honour of being its founder.
Cf. Thuc. 6. 2 τῶν Τρώων τινές διαφυγόντες Ἀχαίους...ἀφικνοῦνται
πρὸς Σικελίαν...πόλεις δ' αὐτῶν Ἔρυξ τε καὶ Ἑγέστα. Virgil
connects the name *Egesta* with *Acestes*; *Segesta* is probably an
alteration from *Egesta* to avoid the ill-omened sound *egestas*.

719—745. At first Aeneas is perplexed, but in the night
Anchises appears, bidding him follow the counsel of Nautes and
sail to Italy with his bravest followers, where he is to appeal to
the Sibyl, and, under her guidance, seek Anchises in Elysium,
that he may learn the fortune of himself and his descendants.
Then at dawn the vision vanishes, and Aeneas prays to the
Penates.

720. *tum vero*] These words resume and emphasise the
preceding clause — 'f eulered by such words...then indeed his
soul is torn with all anxieties.' He was anxious before (701),
but, after the advice of Nautes, then he was indeed perplexed:
hence the motive for the vision of Anchises. Cf. Liv. 2. 29
*quo repluso tum vero...*; Sall. Cat. 61. 1 *confecto praetio tum
vero....*
722. caelo delapa] Anchises himself is in Elysium (cf. 733), but the 'vision' or 'semblance' (facies) of Anchises comes 'from heaven,' being sent by Jupiter (726) just as visions and dreams constantly are.

724. From Cat. 64. 215 nate, mihi longa iucundior unica vita.

725. nate, Iliacis...] Repeated from 3. 182.

730. gens...] 'a people hard and rugged in their rearing must thou overcome in Latium. Yet of Pluto first...': ante, i.e. on landing at Cumae (cf. the prophecy of Helenus 3. 441) before reaching Latium. The striking rhythm Ditis | tamen ante (only here in books 1-6, but 8. 362 and eleven times in books 10-12) seems intended to throw great emphasis on Ditis.

733. non me...] 'for accursed Tartarus with its sorrowful shades does not possess me, but I haunt the pleasant assemblies of the blessed in Elysium.' MS. authority is strong for tristes umbrae in apposition to Tartara, but some read tristesve or tristesque, the meaning being the same in any case. Tristes umbrae and amoenae concilia both describe place, though they also suggest the persons who occupy it; hence to render umbrae 'spirits that sorrow' is inaccurate, and amoenae certainly describes place only, cf. 6. 638. Conington, who reads tristesve, says that the division is threefold, into Tartarus, Elysium, and the region which is neither one nor the other, described 6. 426-540, but the contrast between the good and the bad, gloom and gladness, Tartarus and Elysium, is too strongly marked to admit of such an out of the way division.

735. colo. huc] Hiatus helped by the full stop, cf. 3. 606 n.

736. nigrarum] Because offered to the gods below, cf. 6. 153 n. multo sanguine: 'when many a victim has been offered.'

738. Calvert quotes Shak. Mids. N. D. 3. 2. 379

'For night's swift dragons cut the clouds full fast,
And yonder shines Aurora's harbinger;
At whose approach ghosts, wandering here and there,
Troop home to churchyards.'

So the Ghost in Hamlet 1. 5. 58 'But, soft! methinks I scent the morning air.' The phrase 'dark night wheels her course midway' is = the night is far advanced, and so not inconsistent with a reference to the 'breath of Dawn.' saevus: because it separates us.

741. quo deinde ruis?] 'whither then art thou rushing?'

Deinde is exactly our 'then' or 'now' used in indignant
questions. prœripiis: sc. ἤτο, the omission of which marks the excited style.

743. sopitos...[Cf. 4. 517 n.] veneratur: ‘worships,’ ‘adores.’ The mola salsa, consisting of ‘sacred meal’ mingled with salt, was regularly offered to the Penates (cf. Hor. Od. 3. 22. 20), and especially to expiate ill-omened dreams, cf. Tib. 3. 4. 9 omina noctis | farre pio placant et saliente sale.

746—761. Aeneas communicates his resolve to Accates and his followers. They make lists of those who are to stay behind and repair the fleet while Aeneas marks out the new town.

748. et quae...[Cf. 4. 517 n.] ‘and what resolve is now established in his soul’; nunc in contrast with the doubts of 701, 702.

750. transcribunt...[Cf. 4. 517 n.] ‘they enrol matrons for the town and set ashore such folk as desire it—souls with no craving for high renown.’ Transcribo describes a formal enrolment (cf. adscriptus, conscriptus) on a new register.

752. ipsi] ‘they themselves’; in vigorous contrast to the spiritless creatures they leave behind. reponunt: ‘replace,’ i.e. with new timbers which they put in place of those ‘half consumed by the flames.’

754. exigui...[Cf. 4. 517 n.] ‘few in number but manhood quick for war.’ Virtus is a natural apposition to exigui, being almost—viri. The opposite of vivida bello is given 11. 388 frigida bello | dextera.

755. designat aratro] The details of this Roman custom are given by Servius—Conditoros civitatis taurum in dextram, vacam intrinsecus iungebat, et incincti ritu Gabino, id est, loge parte caput velati, parte succincti tenebant stivam ut glebas omnes intrinsecus cadaverent, et ita sulco ducto loca murorum designabant, aratrum suspendentes circa loca portarum.

758. indicitque...[Cf. 4. 517 n.] ‘proclaims a court and gives laws to his assembled senators.’ Indicis as in the common phrases indicere institutum, ferias, concilium, etc.; the ‘court’ is for the administration of justice, while the senators meet to make laws, but it will be noted that Virgil makes Accates ‘present’ these laws to the senate, who accept them from him much as
the Roman senate did from Augustus. It is the senate not of
the Republic but of the Empire which he has in view.

759. For this noted temple see Tac. Ann. 4. 43.

761. lucus late sacer] Nettleship explains lucus as,
properly speaking, not a grove, but a field = 'lea,' so that these
words are literally 'a wide space of consecrated ground.'

762—778. *The wind blows fair, and after a sad parting from
their comrades Aeneas offers sacrifice and the fleet sets sail.*

762. iamque...] 'and now the whole people have feasted
nine days, and the sacrifice at the altars is complete; peaceful
breezes have laid the sea to rest, and oft with its breath the
South wind summons them to the deep.' Virgil seems to
describe a nine days' feast (following the games which them-
selves took place on 'the ninth day,' see 64 n.) held to
celebrate the founding of the new city. For placidi... cf.
Ecl. 2. 26 cum placidum ventis staret mare; Soph. Aj. 674
δενών ἄμα πνευμάτων ἐκοιμε, στένοντα πώτερον, where δενώ
is less elegant than placidi. For creber adspirans cf. 3. 70 n.

766. complexi...] 'embracing one another (cf. 4. 193 n.)
they linger out a night and a day.' Notem diemque: not acc.
of time but governed by morantur.

768. numen] 'power' or 'caprice' (Henry). Nomen which
Conington reads (= 'the very name') has poor authority, but
the two words are often confused.

773. ex ordine] 'in order due,' 'solemnly' (cf. ex more),
i.e. after the sacrifices just mentioned are duly finished.
The rendering 'one after the other' is weak and would require
funes, not funem.

774. tonsae] Cf. 556 n.

775. procul] 'apart'; a pictorial word. The figure of
Aeneas stands out in the picture apart from everything else.


779—826. Venus, fearful lest after this fresh proof of her
unquenched hate Juno should rouse another storm, appeals to
Neptune to bring Aeneas in safety to the Tiber. He promises
his aid, reminding her how he had already saved Aeneas, not
only from the perils of the sea, but also on land when hard
pressed by Achilles; he adds, however, that one life must be
sacrificed. Then he drives over the sea to calm it, followed by
his train of sea-deities.

782. praeces...] 'to stoop to every prayer,' i.e. to the
humblest prayers.
etas...] ‘and no pity softens,’ cf. 1. 10 n. Others no piety (of Aeneas) softens,’ but there is no mention here and the two lines are wholly concerned with character—she is unforgetting, unpitying, untamable. ge to the nom. in 784 (which Conington calls harsh) ordered easy, for ‘Juno’ is the only possible nominatio...whom no pity melts, nor bending to Jove’s behest y doth rest.’

m...] ‘tis not enough for her monstrous hate to have their city (torn) from the very vitals of the Phrygians.’ ns are spoken of as a body the heart of which (i.e. o plucks out and devours, and then proceeds to out- named and mutilated remains. Virgil often places g language in the mouth of irate goddesses, and he ing of how Zeus tells Hera that she would not be ntill she ‘ate Priam and the sons of Priam raw’ (et... θδους Πραμον Πράμαυ β η παιδας, II. 4. 34).

axe] = traxisse, by Syncope, cf. 4. 606 n.

sas...] A truly bitter sneer. ‘Let her (illa) under- reasons for such frenzy,’ says Venus, as though she ud it inexplicable, and Neptune knew nothing of the apple.

1. 133, 134. molem: ‘turmoil.’

satis] As caused by Aeolus letting loose the winds request, cf. 1. 76 seq. Venus speaks of ‘Aeolian first to express her contempt and secondly to irritate

scelus...actis] ‘driven along the path of crime,’ crime’; cf. 786 poenam traxe per omnem ‘made to ugh every punishment’; Hor. Od. 1. 3. 26 gens vit per vetitum nefas.

isse amissa] Exaggeration; so too ignotae.

n superest...] ‘as to what is left (i.e. of the er all the disasters just described) may it be granted ray, to trust their sails in safety to thy charge....’ t recites the losses which the Trojans have suffered nd then makes those losses the ground of her appeal of the ‘little remnant,’ cf. 691.

take quod superest for a mere formula of transition n Lucretius) = ‘moreover,’ ‘furthermore,’ but first to of Trojan losses and then say ‘moreover grant them age to Italy’ is nonsense. Henry explains ‘may it for them—the only thing that is left for you to do
for them—to reach Italy,' but the position of *quod superest* fords this parenthetic use.

797. *tibi*] With *vela dare:* the common phrase is *vela dare ventis,* but *dare vela Neptuno* is as simple as *dare fatis vela.* Many explain *tibi* as ethic dat. = 'may it be lawful in thy sight,' but *licet ti bi* cannot mean this.

798. *ea*] 'those walls,' i.e. walls by the Tiber, which has just been mentioned.

800. *Cytherea*] Note the apt name. It was at Cythera that she was born from the sea-foam.

801. *merui quoque*] i.e. in addition to your owing your birth to me, 'I have also earned' your confidence by repeated kindnesses.

803. The contest between Aeneas and Achilles is described II. 20. 158 seq. Neptune saved Aeneas by casting a mist over the eyes of Achilles. In II. 21 the rivers Xanthus and Simois are described as rising against Achilles.

805. *exanimata...*] 'in pursuit dashed the disheartened ranks of Troy against its walls.'

806. *gemerentque...*] From II. 21. 218 where Xanthus says

*πλήθει γὰρ δὴ μοι νεκών ἔρατειν ἡεθρὰ,
οὐδὲ τί πη δύναμαι προχέειν ῥόων εἰς ἄλα διαν
στεινόμενοι νεκτέσσι.*

810. *nube cava*] Cf. 1. 516 n. In II. 20. 321 Neptune saves Aeneas by bringing a mist over the eyes of Achilles, but the 'hollow cloud' is the conventional arrangement in 'heroic' times. *cum:* 'although.' For the 'perjury' which made Neptune desire 'to overthrow Troy from its base' cf. 3. 3 n.

813. *portus Averni*] i.e. of Cumae, near which was Lake Avernus.

815. *caput*] 'life.' For the sense cf. Jonah i. 12 'Take me up, and cast me forth into the sea; so shall the sea be calm unto you'; John xi. 49.

816. *laeta*] Proleptic. His words 'soothed’ her soul and made it ‘joyful.'

817. *iungit auro* = *iungit auroco iugo,* 'yokes with gold.'

821. *sternitur...*] 'the sea is laid to rest in' or 'with regard to its waters.'

822. *tum*] 'then'; supply 'come' or 'follow.' *cete=κήτη.*

823. *senior*] 'aged,' like their leader Glauceus (see Class.
Dict.), a Boeotian fisherman who was changed into a sea-god, and became a sort of typical ‘old man of the sea.’ Plato (Rep. 611 d) comically describes this venerable being as being so ‘broken and battered by the waves and overgrown with oyster-shells and sea-weed’ as to retain few traces of his original shape.

Of the other names Palaemon is mentioned under his Greek name of Melicertes, G. 1. 437; Triton 1. 144; 6. 173; Phorcus and Panopaea 240; while Thetis is the mother of Achilles. Deuticke says that Virgil is here thinking of a marine group by Scopas in the Circus Flaminius, described by Pliny, N. H. 36. 5. 26. Anyhow the lines sound well and leave a vague impression of learning; cf. the list of the Ocean Nymphs, G. 4. 334 seq. Milton revels in these rolling lists of names, cf. Par. L. 1. 582; Par. R. 2. 186 ‘Calisto, Clymene, | Daphne or Semele, Antiopa | Or Amymone, Syrinx’; 2. 361; 2. 446; 3. 316; and the aged dame who yearned for ‘that blessed word Mesopotamia’ exactly appreciated the effect which such combinations of sound are intended to produce.

827—871. The fleet sails with fair winds, Palinurus leading the way. At midnight the god Sleep descends from heaven, and, taking the shape of a sailor, endeavours to persuade Palinurus to give up the helm to him and enjoy some rest. Palinurus refusing, the god first throws him into a profound sleep and then casts him overboard. Aeneas wakes, discovers the loss of his pilot, and takes his place.

827. suspensam blandam] Contrasted words. Instead of ‘doubt’ or ‘anxiety’ (described above 700, 720) now ‘in turn soothing joys thrill his heart.’ For suspensam cf. 4. 9 n.

829. intendi...] ‘the yard-arms to be hung with sails,’ cf. 403 n.; 4. 506 n.

830. fecere pedem] Usually explained ‘adjusted the sheet,’ fecere being used loosely, and pedes being the sheets or ropes (cf. 3. 267) at the bottom of a sail, by which its ‘swelling folds’ (sinus) can be ‘let loose’ (solvere) to the left or right. Torr, however (Ancient Ships, p. 97), explains pos of the lower corner of the sail when formed into a triangular shape by brailing up one half, as was regularly done in tacking. In this case fecere pedem is exactly like veila facit 281, and for pedem used not of the sheets but of a corner of the sail cf. Cat. 4. 19-21. Note the force of una, pariter, una: Virgil emphasises the way in which the whole fleet act together.

832. sua] ‘favourable.’ The winds which suit the fleet are ‘its own winds.’ For suus referring to a single word cf. 3. 469 n.

834. ad hunc] ‘after him,’ ‘following his lead’; cf. the use of ad in ad arbitrium, nutum, voluptatem aliquis and the like.
835. medium metam] Night in her car (cf. 721) is supposed to ascend the sky, like the sun, and at midnight half her course is done and she begins to descend; the mid point in her career is therefore compared to the meta round which the chariots pass half-way in their round. Conington refers to Cic. Div. 2. 6 and Pliny 2. 47, where night is described as the shadow of the earth which rests over the earth in the shape of ‘a cone’ (meta), and suggests that meta may here = ‘arch of the sky,’ but the explanation is unnatural.

839. aëra...] ‘parted the air cleaving the gloom,’ i.e. in his flight.

840. somnia tristia] ‘grim dreams, i.e. death; the rest are sleeping and dreaming quietly, but Palinurus’ dreams are to be of another sort.’ Nettleship.

841. deus] Not wholly pleonastic (cf. 1. 412 n.) but added to suggest the idea of the divine power which he will exert.


845. furare labori] ‘steal from toil.’ The dat. is usual after verbs of ‘taking away,’ such as abstraho, divide, eximo.

847. vix...] ‘scarcely lifting his eyes,’ i.e. keeping them steadily fixed on the prow and the star he was steering by, without attending to his interlocutor. The explanation ‘with scarce lifted eyes,’ as though they were already feeling the drowsy influence of the god, is forced and inconsistent with the very energetic reply which follows.

848. mene] With indignant emphasis—‘Is it me whom thou biddest be ignorant of the calm sea’s face (i.e. of how false it is) and of the peaceful waves?’

850. Aenean...] ‘shall I trust Aeneas—what indeed!—to the treacherous breezes, and (shall I do it though) so often beguiled by the treachery of a calm sky?’ Aenean is emphatic; ‘assume that I am reckless about myself,’ he says, ‘can I expose Aeneas to such risk?’ Quid enim negatives the question Aenean credam? as monstrous, and such a vivid and natural parenthesis fits in with the vigorous tone of Palinurus’ words. It is usual to print Aenean credam quid enim ‘why indeed should I trust Aen.? ’ which gives the same sense less forcibly and does not explain the position of quid enim. For frauda cf. Lucr. 5. 1002 placidi pellacia ponti.
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Many, disliking to take et as = 'and that too,' supply monstro credam, 'shall I indeed trust Aeneas to it, though often deceived by treacherous breezes and....' Servius read et caelo 'took sereni' as a noun, 'shall I trust him to the treacherous and the sky, though so oft deceived by the guile of soundless calm?'

853. nusquam] stronger than numquam. amittebátculosque: cf. 1. 651 n. sub astra: i.e. by which he was seeing.

855. utraque tempora] Cf. 233 n.

856. cunctantique...] 'and despite his efforts (i.e. his struggles to keep awake) loosens his swimming eyes': solvit a opposition to tenebat 853, which describes an 'intent' gaze.

857. vix...quies laxaverat...et protecit] 'scarce had relaxed...when he (i.e. the god) flung him'; for construction cf. 2. 172 n.

858. cum...cumque] For this cf. 2. 51 n.

862. currit iter] 'speeds on its path,' cf. 1. 524 n.

864. iamque adeo] Cf. 2. 567 n. The rocks of the Sirens see Od. 12. 89) seem to have been placed in the south of the bay of Naples.


866. tum...] 'then the rocks were booming hoarse...when the father perceived....' The noise of the surge roused him from his slumbers, when he perceived his loss and danger. Note the imitative sibilants in the line.

871. nudus] 'unburied.' To be left 'unburied' in a strange (ignota) land was reckoned the worst of calamities.
BOOK VI

1—13. Aeneas lands in Italy and proceeds to the temple of Apollo to consult the Sibyl.

1. *sic fatur lacrimans*] Hom. II. 1. 357 ὃς φάτο δακρυέω.

inmittit habenas: a metaphor specially applicable to the loosening of the sheets (rudentes) so that the sails might be filled.

2. For the elision of -em, -um, cf. 3. 131 n. tandem: i.e. after long wanderings. Euboeis: Cumae was founded from Chalcis in Euboea.

3. obvertunt...] Cf. 901. They seem to have turned the ship round with her prow towards the sea, dropped the anchor from the prow, backed water until the anchor held, and then made the ship fast in that position, ready for immediate departure, by attaching stern-cables (retinacula, πρωθήκας) to the shore.

4. fundabat...et...praetexunt] The change of tense marks the clause with fundabat as logically dependent on the clause with praetexunt—‘they fringe the shore for’ or ‘while the anchor held them.’

5. emicat ardens] ‘flashes forth aglow’: they were in hot haste, because they had at last reached ‘the promised land.’

6. semina flammæ] σπέρμα πυρός Od. 5. 490. The ‘seeds of flame’ are the sparks supposed to be hidden in the flint until struck out of it; from them comes the ‘full-blown flame,’ flammæ flos Lucr. 1. 900, πυρός ἄνθος Aesch. Prom. V. 8.

8. rapit] ‘hurries over,’ ‘scours’ (cf. 629 carpe viam, 634 corripiunt spatium, Stat. Theb. 5. 3 campum sonipes rapit), with a view to finding fresh water, as the next words show: the second half of the phrase explaining and elucidating the first, as often in Virgil: cf. 543, 545.
o render ‘strip,’ ‘rob,’ i.e. of firewood, is wrong; the
ing a fire has been already described. What would be the
of ‘seeds of flame’ before you got firewood?

It is often difficult to realise the descriptions of Virgil,
purposely throws over his scenery ‘the magic veil of Poesy’
Dichtung zauberische Hülle, Schiller), thus with true art-
ulating the imagination but not satisfying it. Thus much,
ever, seems fairly clear. The temple is high up and approached
ugh a sacred grove (Triviae lucos 13). The great outer doors
described at length 14-33. It is here that the Sibyl, who
been summoned by Achates (34), joins Aeneas and after a
ifice (40) conducts him with his followers ‘into the lofty
ple.’ At the back of the temple where the cella (cf. 1. 505
usually is, there is in this case the prophetic cave of the
1 (antrum inmante 11, antro 77, adyto 98), hewn out of the
of the rock (42). It is at the threshold (limen 45) of this
that Aeneas consults the oracle, and before its doors (fores
the Sibyl begins to feel ‘the power of the deity now nearer,’
 bids Aeneas offer prayer (56-76). While he is thus praying
is clearly supposed to pass (by some side entrance) into the
se, where she feels the full afflatus and whence her reply
se, the peculiarity of this particular oracle being that the
of the Sibyl reaches the hearer through a quantity of
ations in the volcanic rock which all communicate with
recess in which she stands. These are the ‘great mouths of
house’ (53) which ‘will open their lips’ (dehiscent 52) in
shecy, and the ‘hundred huge openings’ (81). See Henry ad
. and cf. 3. 91 n. ; also description of the temple at Delphi,
The acropolis of Cumae is a volcanic eminence and “the
is perforated in every direction with passages and shafts”
derker).

ütus: closely with praeidet. Apollo is identified with
temple, and the temple ‘sits throned upon the rocky height.’

0. procul] perfectly vague: ‘hard by,’ cf. 3. 13 n.

1. mentem animumque] Poetic fulness of expression.
ctly speaking mens is the ‘intelligence’ or ‘insight’ into
future which attends inspiration, while animus is either the
piration itself or the ‘fervour’, ‘exaltation’ which it causes.
h words are the direct acc. after inspirat: ‘inspiration’ is
red as something almost material; the god ‘breathes 
his prophetess ‘mighty insight and inspiration’; cf. Gen.
 ‘God breathed into his nostrils the breath of life.’

13. Triviae lucos] The grove surrounding the temple (anarea
is described as sacred to Trivia, and (35) the Sibyl is
called 'priestess of Phoebus and Trivia.' These two deities, as the male and female representatives of the same power, continually found together under different names, Phoebus and Phoebe, Sol and Luna, Ianus (Dianus) and Diana, Cynthia and Cynthia, etc. Here the title Trivia is specially chosen as being the name applicable to Diana as a goddess of the underworld in which capacity she is also spoken of as Hecate: cf. 28. Hecaten caeloque Ereboque potestem.

14—41. Description of the temple and the carvings of Daedalus on the gates: the Sibyl summons them to enter.

14—33. Daedalus (cf. δαυδαλὼς) is in mythology the accepted type of a 'cunning workman.'

Minos king of Crete had a wife Pasiphaë: she, having excited the anger of Venus, was smitten by her with a 'cruel passion for a bull' (crudelis amor tauri 24) of singular beauty which belonged to Minos. Daedalus assisted her in gratifying her passion 'by stealth' (furto), and the 'memorial of the unhallowed love' (Veni. mon. nef. 26) was the monster half man, half beast (biformis), called the Minotaur. For the guardianship of this monster Daedalus constructed the famous labyrinth (27), and for his sustenance the Athenians, who had murdered Androgeos (20) the son of Minos, were compelled to furnish annually seven youths and seven maidens selected by lot (21, 22). From this tribute they were delivered by Theseus, who, having won the affections of Ariadne (reginae 28) daughter of Minos, entered the labyrinth and, being provided by her on the advice of Daedalus with a thread with which to retrace his steps, was enabled to find his way out after killing the Minotaur. Daedalus, to escape from Crete and the anger of Minos, invented wings for himself and his son Icarus (31), but Icarus forgetting that they were fastened on with wax, flew too near the sun, and thus losing his wings fell into the sea near Salmone, hence called Icarium mare, and perished; but Daedalus arrived safely in Italy.

Virgil's narrative assumes familiarity on the part of his hearers with these well-known legends, which were continually represented in ancient art.

16. enavit] 'soared aloft.' Movement through air (liquidi num aëra 202) is naturally compared with movement through water: hence here the metaphor from swimming, and 19 from rowing. Cf. 4. 245.

For cē in composition meaning 'upwards,' 'on high,' cf. elata 23, cadere 128, cессit 130, educere 178, 630, and 3. 567 n.
The words 'towards the icy north' describe the direction of
ght at first, for Samos, where he lost Icarus, is due north

to.

[Chalcidica] because Cumae was founded from Chalcis in a.

is...adstitit: not 'alighted,' but 'stayed' or 'hung

ng': the next words 'here first restored to earth' describe

ghting.

sacratum remigium alarum] The wings were dedicated
ank-offering, and also as a sign that he had ceased to use
it being customary on retiring from any calling to
tte the instruments of it. So a retired soldier dedicates
ms as a sign that his wars are over (cf. 1. 248 where
or does so), a poet his lyre (Hor. Od. 3. 26. 3), or a faded
her mirror. Poetical inscriptions for such ἀναθήματα
merous in the Greek Anthology: remigium alarum:
age of his wings'; cf. Aesch. Ag. 52 πτερύγων ἑκτομίσων
υενυ.

Androgeo] Gk. gen., 'Ἀνδρόγυνος, ....-ew. tum: i.e. as a
.subject on another panel of the door.

contra] These subjects are carved on the opposite half
olding doors (valvae).

genus...proles...Minotaurus...monimenta] All in

tion.

sed enim] 'but indeed.' For this elliptical phrase cf.
a. Fully expressed here it would be 'a maze not to be
led, but (it was unravelled) for....'

ipse] 'himself,' i.e. although he had made the maze.

vestigia] i.e. of Theseus. tu: notice the force of the
e to direct address.

partem...haberes] 'shouldest have thy portion.' sine-
dolor is usually explained as = sì sìneret dolor, 'did grief
,' 'had grief permitted.' Sidgwick, however, speaks
as a fassive subj. used vividly for the conditional, 'Let
ave permitted, thou wouldest have had,' and undoubt-
he protasis of a conditional sentence can be replaced by
ervative. Thus pone Tigellinum...lucibus (Juv. 1. 155) is
ones...lucibus, cf. the English 'Seek and ye shall find';
ot improbably such a sentence, if made to refer to past
ould become poneres or posuisse Tigellinum...luceres,
erative being replaced by a jussive subjunctive. Cf.
Sat. 1. 3. 15 decies centena dedisses...quinque diebus nil
ad you given...in five days there was (i.e. would be)
ig.'
32. *conatus erat*] Who 'had essayed' is clear for context: strictly *pater* must be supplied from *patriae*, but 'with consummate art reserves the mention of the word 's to the second clause: 'twice he (the craftsman) had ess twice the *father* failed.'

33. *omnia*] Dissyllable, *i* being sounded as *y*, cf. 5. *i*

34. *praemissus*] To give the Sibyl notice of A approach.

37. *ista*] As often, deictic and contemptuous: she scornfully to the wonders they were gazing at (spectaci 'such sights as those.'

38. *grege intacto*] A herd none of which had been for work.

39. *praestiterit*] Polite use of the subj. perfect to e: a wish or request; cf. Gk. use of opt. with *&>, and the s use of the same mood to politely modify an assertion in *tua dixerim, creiderim, affirmaverim.*

40. *morantur iussa*] 'delay commands' = 'delay of them.' The parenthesis states that they perform the sa as commanded, after which the Sibyl leads them into the te

42—76. *The Sibyl bids Aeneas pray: he prays that sh promise him at last a happy end of his wanderings and a in Italy.*

45. *ventum erat*] 'they had come.' Intransitive ver frequently used in the passive *impersonally*, cf. 179 *itu 272 regnabitur, 700 discumbitur; 2. 634 *ubi perventum; ventum, 416 properari.*

46. *fata:* "'oracles': its literal meaning being 'utters (fa-ri),'" Sidgwick.

47. * unus*] 'the same' as it had been before.

48. *comptae...comae*] Effective assonance. Cf. 16 204 *auri aura, 247 n. voce vocans, 462 senta situ, 801 ti trepida.*

49. *malorque videri*] sc. *est* or *facta est.* *videri:* egetic inf. (cf. 2. 64 n.), fully explaining in what sense is used, viz. not 'greater' in dignity, age, or the like, but 'g in aspect,' cf. 164 *praestantior ciere 'skilled to rouse'; certa mori.*

50. *mortale sonans*] *mortale* is really a cognate acc., equivalent to an adverb qualifying *sonans.* Instead of *nor sonum sonans* you can say briefly *mortale sonans,* 'with h utterance.' Cf. 201 *grave olentis, 288 horrendum st. 'hissing horribly,' 401 *aeternum latrans 'ceaselessly bar*
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467 torva tuentem, 481 multum fleti; 3. 68 supremum ciemus; 4. 395 n. multa gemens; 5. 19 transversa fœmant. So Horace has dulce ridere ‘smile sweetly,’ etc.; and in Gk. ἡδος γελάν. Cf. too 1. 328 hominem sonat.

51. cessas in vota] A novel construction formed on the analogy of studium in..., acer in:... as you can exhibit ‘zeal towards anything,’ so you can exhibit ‘slackness towards it.’

A ‘vow’ is a promise to do something in case your prayer is answered—‘Grant me this (66)...then I will build (69).’ Cf. Deut. xxiii. 21.

52. neque enim] The Sibyl’s indignant question is really a command; ‘Delay not to pray,’ she says, ‘for neither, until thou prayest (ante), will the portals open.’

53. attonitae] ‘Sensit etiam domus praesentiam dei,’ Wagner, and cf. 3. 90. So in the Old Testament (e.g. Ps. cxiv. 6) the earth and the mountains ‘tremble at the presence of the Lord.’ The ‘house’ is spoken of as possessing sense and feeling, and the words ora and dehiscent are used to make the idea of personality more vivid.

54. dura...tremor] An artistic contrast. For the sense cf. Job iv. 14, where Eliphaz is describing a vision of God,

‘Fear came upon me and trembling
Which made all my bones to shake.’

56. Editors who place a full stop after oras 61 entirely destroy the sense. As any one may see by turning to the Prayer Book, a prayer frequently begins with the name of the Deity to whom it is addressed, proceeds to recite the grounds of the appeal, and concludes with the petition. So here: ‘O Phoebus, thou who didst ever pity...thou under whose guidance..., now, now at last we grasp the ever-flying coasts of Italy, grant that now at last the ‘luck of Troy’ may cease.” The words iam...prendimus form part of the recital, the petition begins with the words hac Troiana.

57. Cf. Il. 22. 359, where Hector prophesies to Achilles of vengeance to come,

ἡματὶ τῷ δὲ κτέν σε Πάρις και Φοῖβος 'Απόλλων ἔσθαλεν ἔστιν ὀλέωσιν ἐν Σκαιήσι πόλισιν.

59. tot] ‘so many,’ i.e. as thou knowest. Tot is frequently thus used absolutely in appeals. duce te: Apollo had been his guide in danger, but not into danger.

61. iam...] Strictly this line should form a subordinate clause, ‘since now we grasp..., grant,’ but the asyndeton is much more vivid and rhetorical. fugientes prendimus: antithetical juxtaposition.

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62. hac Troiana...] 'thus far may the luck of Troy have followed us.' Hactenus and fuerit are both emphatic. Hactenus from its constant use in such phrases as sed haec hactenus = 'is enough of this,' almost acquires a secondary sense of 'thus but no farther,' and this sense is here fully brought out by the very remarkable subj. fuerit secuta, which is certainly not merely = sit secuta, but suggests the well-known use of fuit 'has been' = 'is not' (cf. 2. 325 n.) 'Thus far may it have followed us' therefore becomes = 'Thus far only may it have followed us and now may that following cease.'

The 'luck of Troy' was proverbial, cf. Arist. Eth. 1. 10. 1 Προμηθεὺς τίναι; Dem. 387. 12 'Πλάτων κακῶν.

63. vos] e.g. Juno, Poseidon, Minerva. iam: emphatic fas est: not 'it is lawful,' but 'it is right': fas and nefas N present the unchanging laws of right and wrong which are binding even on the gods.

66. praesidia venturi] The gen. of the object is very common in poetry after adjectives implying knowledge, as conscius, nescius, doctus, doctīs, etc., cf. 5. 284 operum ignar, 4. 554 certus eundii, and present participles used as adjectives cf. 77 Phoebi patiens, and see Pub. Sch. Lat. Gr. § 136.

non indebita: a skillful form of expression in claiming the fulfilment of a promise.

68. agitata] 'storm-tossed.'

69. tum...] Here begins the vow. The 'temple' refers to is doubtless the temple built b.c. 28 by Augustus to Apollo on the Palatine hill in memory of the battle of Actium.

70. festos dies] The ludi Apollinarès instituted b.c. 212.

71. penetrallia] The Sibylline books were, it was said originally nine in number and were offered by the Sibyl to Tarquinius Superbus. When he refused to purchase them he burnt three, and asked the same price for the six remaining; his again refusing them he burnt three more, and asked the same price for the last three, which he bought. They were placed in a stone chest in the temple of Jupiter Capitolinus (penetrallia) and were in the charge of two officers (duumviri) of high rank, but about 367 b.c. the number was increased to 10 and subsequently to 15 (quindicimviri sacris faciundis, cf. 7 lectosque sacrae...viros). The books were consulted on occasions of national danger, and perished by fire b.c. 82, after which a fresh collection was made, see Conington, Ecl. 4. 4 n.

74. The seer Helenus (3. 445) had warned Aeneas that the Sibyl's predictions were written on 'leaves' which she carefully arranged, but that, when the doors of the cave were opened, the
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wind blew them about in confusion, so that those who sought a reply ‘departed unadvised and abhorring the dwelling of the Sibyl.’ It certainly seems that Virgil both there and here is referring to some well-known characteristic of the Sibylline books and of the method of consulting them: his use of the term sortes suggests the chance selection of one of a number of oracles each contained on a separate leaf. Virgil himself was so consulted in the Middle Ages, cf. Int. p. ix.

carmina: ‘oracles,’ because they were delivered in hexameter verse; so 76 canas ‘utter thy oracles,’ and cf. 3. 155 n.

76. ipsa] ‘with thine own lips’: Aeneas asks for the spoken and not the written word of prophecy. Cf. 3. 456 n.

finem dedit: ‘made an end.’ For do cf. 2. 310 n.

77—97. The Sibyl, inspired by Apollo, promises Aeneas a lasting settlement in Italy, but only after long wars.

77—80. The priestess is represented as struggling violently against the mastery of the god, who gradually tames her as a man might tame an unruly steed. Cf. 100-102, Aesch. Ag. 1150 θεόφορον δόμα, and the vivid picture of demoniacal ‘possession,’ St. Mark ix. 18-26.

Phoebi patiens: ‘brooking the control of Phoebus.’

78. si] ‘if,’ i.e. ‘to see if,’ ‘in the hope that.’

79. excussisse] Some say that the perfect expresses suddenness, but it is used strictly; her hope is ‘to have flung off the god’ and so to be rid of him.

tanto magis: sc. quanto magis illa bacchatur—‘the more she raves so much the more he....’

fatigat os rabidum: ‘wearies her foaming mouth’: so a strong curb might be used to ‘wear out’ a horse, and would, if cruelly used, fill its mouth with blood and foam. Cf. Aesch. Ag. 1066

χαλινών οὐκ ἐπισταταὶ φέρειν
πρὶν αλματηρὸν ἐξαφρίζεσθαι μένος,

said of Cassandra just before she breaks into prophecy. The whole passage of Aeschylus should be compared as affording a dramatic picture of prophetic frenzy, which for tragic horror can only be compared with the sleep-walking scene in Macbeth.

80. fingitque premendo] “and trains with strong control,” Kennedy.

83. o tandem...] ‘O thou that at last hast ended thy perils on the sea—but by land worse awaits thee:....’

Some make sed terrae graviora manent a mere parenthesis,
but the asyndeton in the text as printed is highly dramatic; the first words of promise and of hope are suddenly broken, and the prophetic announcement ends with gloomy warning. Virgil seems to depict Aeneas starting with joy and then suddenly checked with a menacing ‘but....’ The words which follow explain what the ‘more grievous woes by land’ were.

84. terrea] probably locative, or gen. after pericula understood.

86. sed non et venisse volent] Note the emphatic position of non.

87. cerno] i.e. in prophetic vision, cf. our word ‘see.’

89. alius...Achilles] The ‘other Achilles’ was Turnus, son of the goddess Venilia and king of the Rutuli; his contest with Aeneas forms the subject of the later books of the Aeneid.

90. Teuceris addita Iuno] The use of addita is noticeable; it expresses that Juno and Juno’s wrath ‘could not be got of’ : Kennedy renders ‘dogging (with inveterate hatred).’ (Hor. Od. 3. 4. 78, of the vulture that ever preyed on Tytus nequitiae additus custos; Plaut. Aul. 3. 6. 20 custodem addidit; Stat. Theb. 2. 320 mortalibus addita cura. For Juno’s wrath cf. 1. 23 seq.

92. quae...non]= ‘all.’ The abrupt change to a question rhetorical.

93. coniunx iterum hospita] In the first case Helen, wife of Menelaus, who welcomed Paris; in the second Lavinia, daughter of king Latinus, who was betrothed to Aeneas, the exciting the anger of her suitor Turnus.

94. For the unfinished line cf. 2. 233 n.

95, 96. MS. authority supports quam for qua, ‘yield not to calamity, but face it more boldly than thy Fortune shall allow.’ Such an expression, however, as ‘more bold than thy Fortune shall allow’ represents a defiance of Destiny, which, though perhaps rhetorical, is not in harmony with Virgil’s religious spirit. With him even the gods can only effect their purpose si qua fata siniant (1. 18), and cf. 146, 147 within the limits of fate free-will and action have scope, but they cannot pass them. Moreover, to throw the force of the comparative audientior forward on to quam spoils 95, for audientior is certainly opposed to cede malis: calamity should teach men not to lose courage but to show more courage—‘yield not to calamity, but with bolder heart advance to meet it, by such road as thy Destiny shall allow thee.’

qua =qua via suits admirably with ito and with via prim salutis. Moreover, though a man cannot be ‘bolder tha
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Destiny shall allow,' he surely can push forward on the road that Destiny allows him all the more courageously because his progress is continually checked by calamity. The Sibyl's advice to Aeneas is not an empty exaggeration, but a wise maxim or rule of life, applicable not only to him but to all who, like him, through difficulty and through danger press forward along their appointed path and seek steadfastly a 'continuing city' (Heb. xiii. 14; mansuram urbem 3. 86).

Conington reads quam, but renders it 'as,' 'as far as,' which seems dubious Latin. Nettleship says: scribendum videtur quam, tua entim Fortuna Fortuna Troiana est.

97. Graia ab urbe] The city of Pallanteum, the capital of Evander, who aided Aeneas.

98—123. Aeneas accepts the hard struggle which awaits him, only asking that he may first be allowed to pass through the neighbouring entrance of Avernus and visit his father in the world beneath.

98. adyto...Cumaeae Sibylla] y only occurs in Latin when pure Greek words are represented in Latin letters. Latin had no symbol for the Gk. sound u (intermediate between the Latin u pronounced as oo in boot and short u), and therefore at a late period, as is shown by its late position in the alphabet, introduced the letter Y, the Gk. Τ, to enable them to write Gk. words, as here adytum ἄνθρω, Sibylla Σίβυλλα. Cumaeae is probably right, not Cymaeae, because, though the original name of the town was Κύμη, its later one was Κύμαι.

100. ea frena...['] 'such reins...,' i.e. 'so does he shake the reins as she rages, and ply the goad.' The words describe Apollo, who has now absolute possession of the Sibyl, as keeping alive her wild excitement until she has wholly delivered the oracle. Any one who has seen a jaded horse urged at a 'finish' will need no explanation of the metaphor, which is, however, here taken from driving, not riding.

108. heroes] Not otiose: the next lines define 'heroism,' which, as distinguished from foolhardiness, is the deliberate facing of danger 'grasped and gone through in the mind beforehand.'

107. tenebrosa...['] 'the gloomy marsh where Acheron wells up.' Acheron being one of the rivers of hell, lake Avernus is described as being an outlet for its subterranean waters. Murray describes the lake as a circular basin, the centre of an old volcano, and adds: 'its waters are supplied by sources from the bottom.' refusal: cf. 1. 126.

109. contingat...doceas] Both dependent on oro: oblique
petition. ire contingat: 'may it be my (happy) fortune to go': contingit usually of happy, accidit of unhappy occurrences.

114. vires ultra...] Not with invalidus but with maris... ferebat. The 'lot' or 'portion of old age' is properly repose.

117. potes...omnia] 'thou hast all power': omnia is a cognate acc. Public Sch. Lat. Gr. § 127.

118. lucis...Avernis] For Avernus as adj. = 'Averniam,' cf. 4. 552 n.

119. si potuit...] For si with indicative in appeals implying no doubt of the fact but the reverse cf. 3. 433 n.

Here the appeal is not made directly but suggested, 'If Orpheus was able...if Pollux redeemed his brother (to say nothing of Theseus and Hercules), I too am sprung from highest Jove,' i.e. surely I who have equal claims may be granted an equal favour.

Orpheus the Thracian bard was allowed to descend into the under world to bring back his wife Eurydice. Pollux and Castor were sons of Leda, but Pollux was the son of Jupiter and so immortal, and on Castor's death received permission to share his immortality with his brother, so that one day they both died and the next were in heaven, and thus 'by alternate death he redeemed his brother.'

122. quid memorem?] A favourite device for cutting short a long list. Cf. 601 ; 4. 43 ; Heb. xii. 32 'And what more shall I say? For the time would fail me to tell of Gideon, and of Barak, and of Samson....' Notice Thesei for ὶνεα, cf. 585 Salmôneia. Henry punctuates quid Thesea, magnum quid....

123. Aeneas was grandson of Jupiter, his mother Venus being daughter of Jupiter and Dione.

124—155. The Sibyl bids him seek the golden bough, which can alone secure for the bearer a passage through the world below. First, however, he must bury one of his comrades, who had just been drowned.

124. aras tenebat] A sign of supplication ; cf. 4. 219; Hor. Od. 3. 23. 17 iniminis aram si letigit manus ; 1 Kings ii. 28 'Joab...laid hold on the horns of the altar.'

126. descensus Averno] = in Avernum, cf. 2. 19 n.

129. paueci] Emphatic by position. aequus 'level' should mean 'impartial,' as in our word 'equity,' but from its constant opposition to iniquus 'hostile' it acquires the meaning of 'favourable,' 'partial.'

130. ardens...] Observe the skill of ardens in connection
with aethera; the fiery spirit rises to that aether or elemental fire to which it is akin. Cf. Hor. Od. 3. 3. 9

hac arte Pollux et vagus Hercules
enimus arces attigit ignes.

131. potuere] Emphatic by position; it repeats the potuit of Aeneas' appeal, but repeats it with the emphasis of warning. media omnia: 'all the intervening space' between here and the under world.

132. For the rivers of hell cf. Milton, Par. Lost 2. 577

'Abhorred Styx, the flood of deadly hate;
Sad Acheron of sorrow, black and deep;
Cocytus, named of lamentation loud
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.'

137. 'A bough golden both in leaves and pliant stem.'

Heyne connects the golden bough with the bough carried by suppliants, and the aurea virga used by Mercury in conducting the dead to Hades.

138. Iunoni infernae] As Juno is queen of heaven, so Iuno inferna 'the queen of hell' is put for Proserpine, cf. 4.

638 Iovi Stygia = Pluto, and in Gk. Ζευς χθόνιος.

141. quam qui decerpserit] 'to none is it granted ere that some one has plucked.' Deuticke says 'qui, οὖς = si quis. Cf. G. 1. 201; 2. 488; Cic. pro Domo 51 poena est, qui receperit; pro Caec. 39 huiusce rei vos statuetis nullum ex- periendi ius constitutum, qui obstiterit armatis hominibus; de Off. 1. 37 negat enim ius esse, qui miles non sit, cum hoste pug- nare.' Many MSS. read quis.

142. sibi pulchra suum] Notice the emphasis of the position of pulchra; she claims it 'for herself as her own special offering,' and she does so by right of beauty. For Proserpine's beauty cf. Milton, Par. Lost 4. 263

'Proserpine gath'ring flowers,
Herself a fairer flower, by gloomy Dis
Was gathered.'

145. alte vestiga] Some say 'search deep,' but Kennedy rightly "track with your eyes aloft." Vestigo being usually employed of tracking footprints (vestigia) on the ground, alte is needed here to make its meaning clear.

rite: closely with carpe manu. Rite is a religious word and suggests that there were certain forms and observances which
Aeneas must respect: he is duly to *pluck it with his hand* and to use no other means, and it is added in explanation of the rule 'for of itself. . . .'

149. The dead body of a comrade must be duly buried before Aeneas ventures to approach the dwellings of the dead. *tibi*: ethic dative of the person interested.

151. *consulta*] A rare word except in the phrase *senatus consultum*: here 'decrees,' *i.e.* of the gods.

152. *refer*] Closely with *suis*: he has a 'home' or 'resting-place'; 'duly place him in it.' For this sense of *re-* in composition cf. 220 *reponunt* 'duly place,' 330 *revisunt* 'duly visit'; and 3. 170 n.

153. *nigras*] 'Black victims' were always offered to the gods below; cf. 243; 5. 97, 736.

154. *sic demum*] 'so, and so only,' 'then, and not before.' Cf. 330, 573 *tum demum;* 637 *his demum exactis* 'this being accomplished, and not before,' 'only when this was done'; 2. 743 *hic demum* 'here only.' *Demum* is only used with pronouns, as *is demum* 'he only,' or adverbs, such as *tum, ibi, nunc, iam;' in 637 *his exactis* is almost equivalent to *tum.*

156—211. They find Misenum drowned and prepare for the funeral; while heaving wood for the pyre Aeneas is attracted by two doves, the sacred birds of Venus, which guide him to the golden bough.

156. *maesto* . . .] 'with downcast eyes and sorrowing face': the phrase describes mingled mourning and meditation. For *deflEXus lumina* see Appendix.

157. *caecosque* . . .] 'and ponders in his mind the mysterious issue.'

159. A beautiful line expressing the slow melancholy tread. Notice *figit* 'plants,' not *ponit* 'places.'

160. *sermone serebant*] An alliterative phrase, cf. 48 n., but also referring to the derivation (mentioned by Varro, L. L. 6. 7. 8 *sermo est a serie*) of *sermo* from *sero,* 'conversation' being the 'linking' together of short remarks into one chain. Cf. 845 *Serrane serentem,* 5. 710 *fortuna ferendo,* and 3. 516 n.

161. *quem dicercet*] Oblique question: '(discussing) what lifeless comrade...the prophetess told of.'

162. The sentence is *multa...serebant...atque...vident:* 'much were they debating...and (=when) lo! they see.' For *atque* cf. 1. 227 n.
165. aere clere...ascendere cantu] Note the ringing sonance of this description of a trumpeter.

167. 'At Hector's side he would face the fray famous with umpet and famous with spear.' et...et give great force. rcum : an imitation of the Gk. ol πετρυς—his attendants, llowers.

171. sed tum: τότε το δ' oδυ—resuming the narrative after the scriptive parenthesis: ‘but then,’ i.e. on the occasion when met his death.

dum personat: 'while he made the sea re-echo': dum takes e present idiomatically even when referring to past time, cf. 8. conchas: he had mockingly challenged Triton on his vn instrument, 'the hollow shell': to explain concha as = titu absurd.

172. demens] The adj. thus placed emphatically at the winning of the line has almost the force of an interjection—Madman!'; cf. 4. 310 n.

vocat in certamina divos: so Thamyris ‘challenged’ the uxes and lost his sight, Marsyas challenged Apollo with the xte and was flayed alive.

173. exceptum] The word is especially used of ‘lying in sit for’ and so ‘catching’: it is continually used of hunters, 3. 210 n.

si credere dignum est. These words, says Sidgwick, skilfully redeem the touch of grotesqueness which V. felt in story.” Surely they may more justly be regarded as one of the ‘props’ (tigilla, tibicines) which Virgil interpons a se icebat, ad sustinendum opus, donec solidae columnae adrentiret Donatus c. 9). To draw attention to the absurdity of a story, which you are relating as true, is not skilful poetry but the verse. In G. 3. 391 the words are introduced rightly in referring to a fairy tale as a fairy tale.

176. iussa...festinant] ‘quickly perform the commands.’ or festino transitive in secondary sense of ‘do hurriedly,’ cf. 542 n.

aram sepulchri ‘the funeral altar’; most explain ‘the yre in shape like an altar,’ but surely the pyre is described ot merely as like an altar but as itself being an altar; a meral pyre resembles an altar in more than shape.

178. congerere] Epexegetic, cf. 2. 64 n.

180. Observe the triple alliteration, imitating the ring of woodman’s axe.
182. montibus] A bold ablative = 'from the mountains,' or possibly ingentes montibus ornos should be taken closely together, 'huge mountain-ashes,' cf. 187 arbore 'on the tree.'

184. He not only 'encourages' them with words but by example. accingitur: a middle use, 'girds himself;' cf. 2. 383 n.

186. sic forte precatur] MSS. strongly support forte, but Conington and others read voce. Forte seems clearly right when the connection with forte 190 is observed. By repeating the word Virgil emphasises the remarkable coincidence of the two events: 'thus, as it happened, he prayed... when, as it happened, two doves....' It is from two ordinary events occurring thus, as it happened, together that Aeneas infers that the apparent accident is no accident, but a divine intimation.

187. si] = O si, el γάρ, 'would that;' or 'if only that golden bough would show itself.'

188. vere heu nimium] Observe the order, 'truly—alas! too truly—.'

193. maternas...] 'recognises his mother's birds': doves were sacred to Venus.

195. pinguem dives] Artistic juxtaposition: the 'richness' of the produce suggests the 'wealth' or 'fatness' of the soil.

196. dubiis...rebus] 'fail not this crisis of my fate': let not thine aid be wanting to assist my fortunes when they are wavering (dubiae) in the balance.

199. prodire] Historic infinitive; common in vivid narrative. Cf. 256 magire, 491 trepidare, 557 exaudiri, and 3. 141 n. 'They as they fed kept advancing just so far in flight as the eyes of those following them with their gaze could mark them.'

200. possent] Subj. because Virgil dwells on the purpose or at any rate the result of the action of the birds.

202. tollunt...] 'swiftly they tower and then down dropping through the yielding air....' The air is called 'liquid' because it is 'yielding' like a fluid (cf. Milton's phrase 'the buxom air,' where buxom = German beugsam means 'yielding').

203. gemina] 'two-fold,' i.e. with two sorts of foliage. Conington with poor authority reads geminae.

204. 'Whence with hue diverse shone out the gleam of gold.' refusis: of anything bright which stands out against a dark background, cf. 1. 402 n.

aura is several times used of the scent which is given off by
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anything (e.g. G. 4. 417 dulcis compositis spiravit crinibus aura),
and is here used of the ‘radiance’ or ‘effulgence’ which is
given off from the gold. The effective assurance of the phrase
helps to modify its strangeness.

206. nova] ‘fresh’; the fresh green leaves of the mistletoe
are contrasted with the bare leafless oak.

quod non sua...: ‘which no parent tree sows.’ Other plants
have their own tree (suam arborem) ‘whose seed is in itself’
from which they are produced; of each of them it may be said
sua semen arbós ‘its own tree sows it,’ but with the mistletoe
this is not so. Virgil probably refers to the belief that
mistletoe is produced in some mysterious manner and not from
seed at all. As a matter of fact it is a parasitic plant, the
fruit of which is eaten by birds, and the seed sown by their
rubbing their beaks, with the seed adhering, on the bark of
trees; hence ‘missel’ or ‘mistle-thrush.’

Most take sua arbós as ‘the tree on which it grows’ and
render, either (1) taking non with semenat, ‘which its own tree
sows not,’ or (2) taking non sua together, ‘which a tree sows not
its own,’ i.e. different from that on which it grows; but it
seems unnatural to call the oak the mistletoe’s ‘own tree.’

207. croceó fetu] ‘and with its yellow growth embrace
the shapely trunks.’ The colour of mistletoe is a yellowish
green. Seen with the sun shining through it the leaves are
edged and veined with gold and the stem seems powdered with
gold dust.

209. sic leni...] ‘so tinkled (or ‘crackled’) the metal foil
in the gentle breeze.’

211. cunctantem] ‘close-clinging’: the adj. is used in
artistic opposition to avidus, but somewhat awkwardly when we
remember 147.

212—235. Meantime the funeral rites of Misenus are per-
formed.

213. flebant] Note the emphatic spondee followed by a
pause (cf. Ecl. 5. 21 extinctum nymphae crudeli funere Daph-
nim | flebant), and also the heaviness of ...ebant ...ebant.
‘Wept, and to the thankless dust the last duties paid.’

214. Cf. 4. 504 pyra...erecta ingenti taedis atque ilice secta,
which shows that robore here = ‘oak.’ The pyre was ‘fat
with pine torches and cloven oak’: pinguem goes strictly
with taedis = ‘resinous,’ and loosely with robore secto.

Od. 2. 14. 23 invisas cupressos, Epod. 5. 18 cupressos funebræ.
218. pars...pars (222)] ol μῆν...ol δὲ...: hence the plural verb. Cf. 492, 642.

219. From Ennius, ‘Taruini corpus bona femina lavit et unxit.’

220. toro] The same as feretro 222: it would be placed on the pyre.

defleta seems a technical word for ‘lamenting the dead,’ cf. 11. 59; Lucr. 3. 907 cinefactum te prope busto | insatia-biliter defelevimus. ‘Then, when the dirge was done, they duly place his limbs upon the couch.’

221. nota] Apparently ‘purple robes’ are spoken of as ‘well-known wrappings’ of the dead, because they were commonly used at the burial of the great; cf. 11. 72 where Aeneas wraps the corpse of Pallas in robes auroque oitroque vigentes, and II. 24. 796 πορφυρόσις πέπλοι καλύφατες of Hécet’s bones.

222. triste ministerium] ‘A cognate acc. in apposition to the action of the verb,’ Conington. ‘Some shouldered the huge bier—sad service,’ i.e. the shouldering was a sad service. The construction is very common in Greek.

more parentum: with aversi: the point is, not that it was ‘the custom of their sires’ to kindle the pyre, but to do so ‘with averted face.’ The face was also averted in performing magic rites, cf. Theocr. 24. 98.

225. dapes] The flesh doubtless of victims (cf. 11. 197) sacrificed to Death. fusó crateres olivo: ‘bowls of poured-out oil.’

226. Cf. II. 9. 212 αὐτῶρ ἐπεὶ κατὰ πῦρ ἐκαθ καὶ φλὸς ἐμφάνισα, and II. 23. 251 βαθεία δὲ κάππεσε τέφρη, which passage should be compared throughout.

228. lecta] ‘gathered up.’ cado: the funeral urn.

229. soccos pura circumultlit unda] circumferre originally =‘carry round,’ then came to mean ‘carry round lustral water,’ and then ‘purify.’ Servius says ‘circumultit, purgart. Antiquum verbum est,’ and cf. Plautus Am. 2. 2. 153 quin tu istane tubes pro cerrita circumferri? ‘Why don’t you have her sprinkled with holy water as a madwoman?’


fellicis olivae: ‘fruitful olive’: the opposite is infelix ole-aster G. 2. 314.

231. novissima verba] Certainly not the word ilicet, as some take it, with which the mourners were dismissed, but the last ‘greeting and farewell’ Have Vale to the dead, cf. 11. 97
salve aeternum mihi, maxime Palla, | aeternumque vale; Cat. 101. 10 atque in supremum, frater, have atque vale.

233. suaque arma viro...] 'his own arms for the hero, an ear and a trumpet.' That some special 'arms' are meant is shown by the position of the word arma between the emphatic words sua and viro, and all ambiguity is at once removed by the addition of the words remumque tubamque, which are in apposition to and explain arma. For suus cf. 3. 469 n.

235. 'It still bears the name Punta di Miseno,' Conington. So too the name Punta di Palinuro still remains, cf. 381. In both cases the prophecy has helped to bring about its own fulfilment. It is an isolated mass of rock forming the W. horn of the Gulf of Puteoli, 300 feet high and commanding a magnificent view of the Bay of Naples.

236—238. Aeneas prepares for his enterprise by sacrificing victims to the powers of darkness at the entrance to Avernus.

237. inmanis hiatus] Henry rightly calls attention to the broad gaping a-sounds, here and 493 clamor frustratur hiantes, and especially 576.

239. 'O'er which unharmed no birds could wing their flight,' referring to the supposed derivation of Avernus from ἀδωρός 'birdless,' cf. 242, which is, however, wanting in some MSS. and is marked as a gloss by most editors. Probably it is spurious, as, though Virgil is fond of suggesting derivations (cf. 3. 516 n.), he does not usually condescend to write notes on his own poetry, and 242 is really an explanatory note put into a hexameter.

Luer. 6. 740 gives the same account of birds not being able to fly across Lake Avernus, and also explains the fact as due to the sulphurous exhalations of the district.

244. invergit vina.] Servius says that this phrase was specially used when the libation was to the gods below, the patera being actually 'turned over' bottom upward.

245. Cf. Od. 3. 445 πολλὰ δ' Ἁθήνη | εἴρητ' ἀπὰ χόμενος, κεφαλῆς τρίχας ἐν πυρὶ βάλλων,' and 4. 698 n.

246. libamina prima] ἀπαρχαῖ, 'first-fruits.' Libo = λειβω, originally to pour out a few drops of wine as an offering, is then used of offering a small portion of anything, such offering of a portion being a symbol of the dedication of the whole.

247. voce vocans] 'calling upon...with his voice,' cf. 506, 4. 680 vocavi voce deos. This religious phrase marks audible invocation of a god: at the same time the assonance has a solemn effect, cf. the well-known assonance between 'sing' and
'song,' e.g. Is. xxxviii. 20 'we will sing my songs,' Rev. xv. 3 'they sing the song of Moses.' Hecate: cf. 4. 511 n.

249. suscipiant] antique: nam modo 'suscipiant' dicunt, Servius. Archaic forms and archaic words are commonly preserved in religious and legal formulae, and poets affect the use of them as being dignified and imposing. Nettleship, however, (on 4. 391) thinks that suscipere 'to take up' and suscipere 'to catch from below' are really different words.

250. matri Eumenidum] Night: she and her 'great sister' Earth were the daughters of Chaos.

251. sterilem vaccam] So Hom. Od. 10. 522 στείραν βοίν, offered to the shades.

252. nocturnas] Sacrifices to the gods below were offered at night: it was actually night, cf. 255.

253. solida viscera] 'whole carcases': a holocaust. This was by no means usual; the ordinary practice was to burn only certain portions of the victim, the remainder belonging to the priests and being eaten or even sold, cf. the continual references to eating 'meat offered to idols' in the New Testament.

254. super oleum] For nouns in r thus lengthened cf. 5. 521 n., and for verbs 1. 667 n. Being a trilled consonant, r can be dwelt upon in pronunciation and so easily made to lengthen a preceding vowel. super with fundens by tmesis.

256. coepta moveri] The passive of coepi is used with passive infinitives.

257. canes] The hounds are hell-hounds which accompany Hecate.

258. procul...] Cf. Callim. Hymn to Apollo 2, εκάς, εκάς, δρίσις Δαιρό. The comrades of Aeneas are meant.

262. antro se inmisit] she flung herself into the cave.'

264—267. Virgil prays the powers of darkness for permission to attempt so awful a theme.

264. silentes] So 432 silentum absolutely = 'the dead,' Ps. cxv. 17 'they that go down into silence.' Not only is there reference to the silence of the grave, but the ghosts are described as being actually voiceless or possessing only a thin almost inaudible voice 492. Throughout the under world everything loses the substance and reality of the upper world; all is negative; the shades are 'silent'; it is 'a vast land dark and still' 265; 'the empty palace and unsubstantial realm of Dis' 269; the light is only just not darkness 270; bodies are without substance 292, without weight 413; there is no movement 462; everything is inumanis 'without measure' or 'proportion.'
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265. Chaos] Cf. 4. 510 Erebumque Chaosque. Not here the formless void before creation, but almost = 'the pit,’ the Hebrew ‘Sheol.'

nocte tacentia: cf. 1 Sam. ii. 9 ‘the wicked shall be silent in darkness.'

266. audita loqu] 'to speak that which I have heard.' Observe the skill with which Virgil appeals to the authority of tradition. Cf. Ps. xli. 1 'We have heard with our ears, O God, and our fathers have told us....'

sit numine vestro: 'may it be (lawful) by your good pleasure to reveal....'

268—294. Description of the vestibule and entrance of Orcus.

268. Note the grave and heavy spondees, also the skill and boldness of ibant: we pass with Aeneas and the Sibyl from the upper to the under world almost without being startled.

270. per incertam lunam] For per lunam cf. 2. 3. It is tempting to translate 'through the fitful moonlight,' but from Virgil’s use of incertos caeca caligine soles 3. 203, and the reference here to 'heaven hid with shade' and 'murky night,' it is clear that luna incerta means 'a moon which gives no sure sign of its presence'; cf. Hor. Od. 2. 16. 2 atra nubes | condidit lunam neque certa fulgent | sidera nautis. There is a moon, but it is hidden and only gives just enough light to make sight possible but no more; cf. Milton's description of hell, P. Lost 1. 63 'no light, but rather darkness visible.'

'E'en as beneath the doubtful moon, when niggard light doth fall,' Morris.

273. vestibulum...] As in a Roman house the street-door opened outwards, it was not placed on a level with the front of the house but somewhat back, thus leaving a recess which was 'the vestibule' (not connected with vestis but perhaps = va-sti-bu-lum 'Austritt,' cf. va-stig-ium). The street-door opened into a hall or passage (ostium) at the end of which was the large atrium. The vestibulum or ostium or both might be termed fauces 'a narrow entrance.' Cf. 2. 442 n.


275. tristisque Senectus] Il. 10. 79 γηραί αύραφω.

276. turpis] not 'dishonourable' but 'disfiguring'—'squalid Want.'

278. consanguineus Leti Sopor] 'Death's twin-brother
Sleep. Cf. Il. 14. 231 ἐν θεῷ ἔνως ἔμπληκτω, κατεγρήτω Θανάτω; Shelley, Queen Mab 1

‘How wonderful is Death,
Death and his brother Sleep!’

279. adverso in limine] ‘on the threshold fronting them’; War is specially placed in the very gate of death.

280. The Furies are mentioned 570 as in Orcus, but such inconsistencies are natural. ferret: a dissyllable by Synizesis, cf. 1. 698 n. thalami: ‘cogitandum de servorum ianitorum cellis,’ Heyne.

282. in medio...] Possibly Virgil is thinking of the shrubs placed round the centre of the impluvium in the centre of the atrium (cf. 2 512), but the analogy of a Roman house must not be pressed, as 286 we find ‘the doors’ again mentioned. ulmus: a funereal tree; cf. Leaf on Il. 6. 419.

233. vulgo tenere] ‘throng.’ The nom. to haerent is somnia, as though not ferunt somnia (acc.) but somnia (nom.) feruntur had preceded: haerent = ‘roost,’ dreams being spoken of as birds of night.

286. Scyllae] i.e. monsters like Scylla. The plur. also Lucr. 4. 732; 5. 891.

289. Gorgonēs] Γόργονας as if from Γόργος; usually Γόργη.

...ōs.

forma...: Geryon, a monster with three bodies who lived in Spain and was slain by Hercules. Cf. Aesch. Ag. 870 τριπλομάρος Γόργονας; Lucr. 5. 28 tripectora tergemínis vis Geryonae.

292. docta comes] She is like ‘the Interpreter’ of Bunyan.

tenues...vitas...: ‘that the thin ghosts flit bodiless wearing a hollow semblance of shape.’ The shades are described as ‘thin lives,’ by which probably Virgil is referring to the theory that the vital principle consists of a substance or essence ‘thin’ or ‘rarefied’ beyond comparison, cf. Lucr. 3. 243 qua neque mobilius quiquam neque tenuius existat; their ‘lives’ are without a body but wear (sub) a hollow semblance of shape.

Notice how each word emphasises the idea of unsubstantiality, and how 294 presents this idea to the mind under a vivid image.

293. vultus expresses the rapid uncertain movement of anything without weight, cf. Od. 10. 495 τοι δὲ σκιαὶ δίσωσον.

295—336. They approach the ferry over the Styx and the
balt explains that the throng of ghosts eager but unable to cross
the unburied, who must therefore wander a hundred years
on its banks.

297. Cocytus] 'into Cocytus,' cf. 2. 19 n. Virgil's arrange-
ment of the infernal rivers admits of no explanation: the river
re called Acheron, over which Charon ferries the souls, is
ally called the Styx, and so 385.

299. cui...] 'on whose chin (lit. 'to whom on his chin')
ngs unkempt a mass of grizzly beard: his eyes stare with
me.' MS. authority is strong for flammeae.

301. nodo] Fastened on his left shoulder with a 'knot'
stead of the more usual fibula (buckle).

302. conto subigit] 'pushes along with a pole': the force
sub is clear; he starts the boat by pushing against the
ttom. Afterwards when he gets away from the bank he
ttends to the sails.'

303. subvectat] Sub seems used of bringing up to the bank
my wish to reach.

304. cruda] full of blood, fresh, full of sap, vigorous; the
posite of aridus 'wizened.' viridis is a common epithet of
uth; the opposite is 'the sere and yellow leaf.' deo: not
ese: it is because he is a god that his 'age is fresh and green.'
' Aged in years, but a God's old age is unwithered and hale.'
Bowen.


309.
' Many as forest leaves that in autumn's earliest frost
Flutter and fall, or as birds that in bevies flock to the coast
Over the sea's deep hollows, when winter, chilly and frore,
Drives them across far waters to land on a sunnier shore.'

Bowen.

311. For frigidus annus cf. Hor. Od. 3. 23. 8 pomifer annus
'autumn,' Epod. 2. 29 annus hibernus, and for the simile
r. Lost 1. 302, where Milton describes the evil spirits gathering
' Thick as autumnal leaves that strew the brooks
In Vallombrosa.'

Observe how skilfully 'leaves' and 'birds' are selected in this
parison with ghosts and their movements, cf. volito above.

313. orantes transmittere). The usual construction with
is the subj.; here the inf. depends on the sense of desire
ained in it. Cf. 2. 64 n.; Ecl. 2. 43 abducere orat.
314. 'With hands outstretched in (passionate) longing for the farther shore.'

316. submoteo.] The verb is technically used of the lictors who clear a way for the consul or make a crowd. 'move on.' Cf. Hor. Od. 2. 16. 10 submover lictor...tumultus; Livy 3. 48 i, lictor, submover turbam.

317. enim] Not = 'for,' but adding emphasis to the word it follows, 'Aeneas marvelling in good truth and moved...'; cf. G. 2. 508 hunc plausus hiantem | per cuneos geminatus enim... | corripuit 'redoubled, yes, redoubled'; Aen. 8. 84 quam pin Aeneas tibi enim, tibi, maxima Iuno, | mactat 'to thee, yes, to thee.'

This seems better than making miratus...tumultu parenthetic, and miratus and motus finite verbs—'Aeneas, for he marvelled...,' says.'

318. quid vult] = quid sibi vult 'what means?'

319. quo discrimine] here in its strict sense = id, quod discernit: 'by what rule of choice.'

324. Cf. Od. 5. 185, 6

καὶ τὸ κατεβάζοντον Στυγὸς ὅσρῳ, δε τῇ μέγιστος
ὅρκος δεινότατός τε πέλει μακάρεσθαι θεοῖς.

Iuno takes a cognate acc. of the deity or thing which forms the oath. The original Styx is a small river in Arcadia which in summer contains but little water—'just enough to swear by,' says one traveller—but the scenery is unequalled for its 'wild and desolate grandeur' (see Frazer's Greek Sketches).

325. inopia] not 'helpless,' as Sidgwick, but 'poor,' for the reference is to the coin usually placed between the lips of the dead with which to pay their passage.

328. sedibus] Here absolutely of 'the last resting-place,' the grave, man's 'long home' (Eccl. xii. 5), cf. 371, 152.

332. animi] Locative, 'in mind'; cf. 4. 203 n.

333. mortis honoré carentes] 'Lacking the honour of death,' the rites due to the majesty of death. Cf. Alexander's Feast

' Those are Grecian ghosts that in battle were slain
And unburied remain
Inglorious on the plain!'

335, 336. Note the alliteration throughout, and the whirl and rush of 336, with the weak caesura after Auster followed by the elision of the long a in aqua, and with the continually recurring v sound.

vectos: 'while voyaging.' The absence of a present
t. pass. in Latin renders it necessary not unfrequently to
the past part. in a present sense, cf. 1. 481 tunsae pectora-
ating their breasts’; 4. 685; 5. 555 mirata fremit ‘murs-
ra marvelling’, 628 emensae, 708 solatus infit ‘solacing
lies,’ 766 complexi morantur, and see Appendix.

387—383. Palinurus approaches and relates the story of
death and begs Aeneas to take him with him across the
am: the Sibyl tells him that this cannot be, but promises him
ial and that the spot where he died shall bear his name for
.

387. sese...agebat] ‘was approaching,’ ‘was making his
7 to us.’

388. Libyco cursu] ‘on the Libyan voyage,’ i.e. the voyag
n Libya.

389. mediis effusus in undis] not=medias in undas ‘into
midst of the sea,’ but ‘falling overboard in mid ocean’: he
three days (355) getting to land.

391. prior adiōquitur] φθάνει, προσαγορεύω, ‘is the first to
ress him,’ cf. 387 prior adgreditur dictis, 835 prior...proice
first to fling away.’

397. ille autem] ‘but he (replies).’ cortina: the priestess
Delphi sat in the δήμουν; ‘in it over a deep narrow cleft
placed the tripod; on the tripod the λέβης or cortina or
, in shape of a half sphere; its lid was the δίμος or hollow
er on which the Pythia sat,’ Munro, Lucr. 1. 739. Cf. 3.

398. nec me...] In answer to 341, ‘nor did any god drown
in the deep,’ but the emphasis must be placed on the words
were mersit, as in our phrase ‘you were not born to be
ned.’

The ancients had a great respect for language which appears
say one thing and is subsequently found to have meant
ether. An oracle such as this (‘safe from the perils of the
thou shalt reach the borders of Italy’) is not merely con-
ered free from fraud, but even deserving of admiration for
skill with which ‘it wraps truth in darkness’ (cf. obscuris
a involvens 100). The sayings of the gods are dark parables
ich men hear but do not understand.

399. namque...] In 5. 855 the god Sleep first casts him
o slumber and, as when asleep he still clings faithfully to
rudder, flings him rudder and all into the sea. Palinurus
only account for finding himself afloat on the rudder by
ing that it was ‘torn away with much violence by chance.’

352. cepisse] = concepisse 'felt.'

353. excussa magistro] Cf. 1. 115 excutitur magister 'the helmsman is dashed overboard.' Excusso magistro would be more usual, but the form of the phrase here is due partly to Virgil's fondness for variety, partly to a desire to make the phrase parallel to the preceding one, 'robbed of its defence (the rudder),' reft of its guide.'

354. Observe the sibilant character of this line expressive of the whistling of the wind, cf. Hor. Od. 1. 2. 1 iam satis terris nivis aequum dirae [grandinis misit Pater.

355. hibernas] 'winter nights, and consequently long,' says Conington, but the ancients did not sail in winter: the word is used metaphorically = 'wintry,' 'stormy.'

357. summa ab unda] 'from the crest of a wave.' Cf. Od. 5. 392 γαῖαν [δὲ] μαλακρόν μεγάλον, μεγαλου ου γιμνατος ἀθέη.

358. iam...tenebam, ni gens...invasisset] One of the many ways in which a hypothetical sentence can be made more vivid, 'already I was in safety, had not the barbarous folk...attacked me.' Grammarians explain the construction as=tenebam (et tenuissem) ni... Cf. 2. 55 n.; 8. 522; Cic. Leg. 1. 19 labevar longius, nisi me reuinissem.

359. madida cum veste gravatum] 'with dripping garments, weighed down.' A very rare form of expression and hard to distinguish in sense from madida veste gravatum 'weighed down by my dripping garments.'

360. montis] 'a rock,' 'boulder.'

361. ferro invasisset praedamque...putasset. 365. terram inice...portusque require] Usually explained as instances of ὑπερτερον προτερον. This figure is said to occur 'when of two things that which naturally comes first is mentioned last' (see Pub. Sch. Gr. § 215). Of course that a good writer should thus mention last what 'naturally comes first' is impossible. Putting the cart before the horse is folly even when the plain fact is disguised under a Greek name.

On the other hand Virgil does continually append to the main clause, which naturally comes first, an explanatory clause introduced by quae (or sometimes et), and this clause, which is really subordinate to the main clause and naturally follows it, often refers to something which is prior in point of time to what the main clause describes.

Thus in 361 'had attacked me and thought...' is = 'had
tacked me thinking...,' and 365 'bury me...and make for
the harbour' is = 'bury me, making for the harbour....' To
explain these cases as 'ὑπτερον πρότερον' and say that Virgil
ought to have written 'had thought me a prey and attacked
me' or 'make for the harbour and bury me' is absurd. He
states his main thought first and then adds a phrase which is
logically subordinate though in strict grammar co-ordinate,
and in the convenience of course encouraging this common poetical
device. Cf. 2. 208 pontum legit sinuatuque 'skims the sea twist-
ing,' 223 fugit...et excussit 'escaped after dashing'; 4. 154
γιμαι...fuga glomerant montesque relinquunt = 'as they quit
the hills'; 4. 639 n.; 4. 264 fecerat...et discreverat 'had made
the cloak), embroidering it.' See 2. 353 n.; 3. 662 n.; and
speially 6. 567 castigatque auditique dolos subigitque fateri 'he
soruges them and hears their guile, compelling them to con-
cess'; Eur. Hec. 266 κεῖνη γὰρ ὁλοτέν νῦν ἐς Τροιὰν τ' ἀγεῖ
destroyed by taking to Troy.'

361. praedam] Being ignorant of the facts (ignara) they
considered him a shipwrecked sailor, who would probably have
secured any money he possessed in his girdle before the ship
went to pieces.

363. quod] 'wherefore,' cf. 2. 141 n.

365. invictæ] Adding to the force of the appeal, 'Save
us, for thou art unconquerable.'

aut tu...aut tu (367): notice the exceedingly strong
emphatic.

366. terram inicæ] The 'sprinkling of earth' thrice
over the dead (cf. Hor. Od. 1. 28. 36 inicet ter pulvere)
onsituated technical burial.

namque potes: as being a living man who will return to
he world above.

371. 'That in a home at least peaceful I may rest in
leath.' Palinurus does not complain that after so many
wanderings he has only found rest from his labours in death:
this he submits: he only asks that this rest may be at any
ate in the peaceful dwellings on the farther shore of the Styx.
alter is not to be taken with in morte.

374. inhumatus...iniusus] 'unburied...unbidden.

tu...aspicides? 'Shalt thou (alone of all men)...behold ?' an
undignant form of question. Be careful of the rendering
Wilt thou behold?' where 'wilt' is = 'dost thou wish to ?'

376. desine fata deum...'] The gods, like men, have free-
vill: they can in particular cases issue their decrees (fatæ)
and such decrees can 'be turned aside by prayer.' H however, by *fata deum* Virgil means those general laws for government of the universe, which are not only 'laws of gods' but 'laws for the gods' and which even they cannot alter. 'Cease to hope that heaven's sure decrees can be turned aside by prayer.'

378. nam] So often γάρ in Gk. introducing a narrative statement: not = 'for' giving a reason, but 'I tell thee.'

379. ossa ptabant] The corpse is outraged by being unburied, and must be 'appeased' by burial and expiatory sacrifices.

383. gaudet cognomine terrae] 'he rejoices in the land named after him'; for *cognomen* cf. 3. 133 n. MSS. v decisively support *terrae*, which is clearly right. Servius, however, knew a reading *terra*, which he explained by making *cognomine* an adj., but the adj. is rare and the abl. in *ce* doubtful. Henry accepts *terra*, explaining 'the land deligl in the name.'

384—416. Charon at first refuses to receive them, but on see the charmed bough at once ferries them across.

384. ergo...] 'and so they proceed on the journey they have begun': *peragunt*, lit. 'they are accomplishing.'

385. iam inde] = *αὐτῶδες*, lit. 'already from thence'; 'from where he was without waiting to get nearer'; cf. 389 *in istinc 'there, from where you are.'

387. increpat ultro] 'upbraids them unprovoked,' cf. 145 n.

389. 'Come say why you come, just from where you are, and check your steps.' Note the disjointed vehemence of the line.

390. somni noctisque soporae] 'of sleep and slumber night.' For the assonance cf. 1. 680 n.

392. Alciden] Hercules as the last and greatest of the deeds brought up Cerberus from the under world.

393. Theseus laetus: according to Servius he was kept chains for a year.

393. Theseus aided his friend Pirithous in an attempt carry off Proserpine.

395. manu] As often = 'with (personal) violence,' cf. 344 n.

397. dominam] Not with *Ditis*, says Conington, f
a mistress of servants' is not used of a wife, but with thalamos, 'essayed to carry off its mistress from the iser of Dis.' The position of the words however seems to that dominam and Ditis do go together, and surely to's Queen is good sense: her queenly dominion, however, erised not over Pluto but over the world below.

8. Ampllysia] i.e. of Apollo, because he tended the sheep Glutus by the river Amplysus (G. 3. 2). 399. absiste ert] 'cease to be troubled'; for inf. cf. 376; 3. 42; 2. 64 n.

9. licet...terreat] = per nos licet. 'The huge door-keeper (for all we care) still with his everlasting howl scare the less ghosts.'

2. casta...] 'Chastely may Proserpine keep within her's threshold.' She was daughter of Jupiter the brother Iuto. 'Keeping within doors' was held with the Greeks Romans to be a sign of chastity (cf. Hor. Od. 1. 25. 3 que ianua limen). The tone throughout is contemptuous: the 'bloodless' ghosts, the emphasis on casta, and the of patruus 'uncle,' uncles being proverbially strict and e (Hor. Od. 3. 12. 3).

5. imago] 'vision.' 'If no vision moves' = if the vision is thee not at all.

8. nec plura his] 'nor (was there) more than this (said)': discussion was ended; he gives way at once.

9. fatales virgae] 'fated rod,' 'rod of destiny,' cf. 146, 147.

1. alias animas] 'the other ghosts,' not classing Aeneas ghost, but putting Aeneas on one side and the ghosts in cast on the other. So commonly in Gk. dλλως, cf. Od. 6. μα τex (their mistress) καὶ ἀμφιπολοῦ κλον ἔλλατι.

Ga only here = ἵγα 'cross-benches,' for which the regular word is transtra. For deturbat cf. 5. 175 n.

3. ingentem] Literally of actual size, cf. 5. 241 n. uit: a fine touch of realism, though Conington speaks of 'rather grotesque.'

4. sutilis] The boat is described as consisting of hides shed' together and stretched on a framework of wood: cf. ld British coracles.

ote the artistic feeling of the description here: the boat only old-fashioned (sutilis) but old and 'leaky' (rimosa); water is a 'marshy ooze' (paludem); the landing-place is old ground but 'shapeless mud' and 'grey sedge.'

7—439. Cerberus, who guards the entrance, is rendered less by a drugged cake: here dwell the ghosts of those who before their time.
420. 'Flings to him a cake made drowsy with honey and drugged meal.' Virgil may be thinking of the 'honey-cake' (μελιτεσθομαξα, μελιτουτα) placed at the side of a corpse by the Greeks. *Offic* is, however, not so much a cake as a 'lump' or 'ball' of anything like bread; these were often flung to dogs, probably after being used for wiping the fingers at table, cf. ἄπομαγγαλιά.

422. *inmania...* 'unstiffens his monstrous back, sprawling on the ground.' *Resolvit* and *fusus* vividly express the effect of the opiate; just before his back had been rigid and every muscle strained with excitement.

424. sepulto] The context makes the sense clear: 'buried (in sleep).’ Cf. 2. 265 *sommn vinoque sepultum.*

426. Virgil places on the threshold of this region those who had died before their time, infants, men unjustly executed, and suicides; and there was undoubtedly a belief that those who died prematurely were not allowed to enter the lower world, cf. Pl. Most. 2. 2. 67 *nam me Achernum recipere Orcus noluit, quia praematurae vita careo* (see Nettleship in Con.) It is useless, however, here or later to examine too accurately into the reason of his arrangement. Unlike Dante or Milton he is not a teacher inculcating clear theological views; his arrangement must be judged rather by artistic considerations, and even so we must not look for extreme definiteness where the poet is intentionally, and indeed necessarily, vague and mysterious.

*vagitus:* regularly of the 'wail of infants,' cf. Lucr. 2. 576 *miscetur funere vapor quem pueri tollunt visentes luminis oras.*

427. *in limine primo*] Doubtless a connection is suggested between 'the threshold of the grave' and those who have only just passed the threshold of life, but to put a stop after *fletes* and connect *vitae* with *limine* is unnatural: *vitae* goes with *exsortes.*

429. 'A black day carried off and plunged in bitter death.' *Dies atri* in the Roman calendar were unlucky days, marked with black, on which no legal business could be transacted. *acerb* : contrasted with *dulcis* above, but the word is specially used even in prose of premature, 'untimely' death.

430. mortis] With *damnati,* 'condemned to death on a false charge,' cf. Hor. Od. 2. 14. 19 *damnatus longi laboris;* at the same time *mortis* goes partly with *crimine,* the charge on which they are condemned to death is a capital charge (*crimen mortis*).

431—433. The phraseology is borrowed from the courts of law, but is purposely vague. *Sine sorte, sine indice* suggest
432. *urnam movet*] Because the names were placed on tablets, and the urn shaken until one 'leapt out.' Cf. 5. 490 n.

434. The opinion of suicide here expressed differs strikingly from the language of Horace—*Catonis nobile letum* Od. 1. 12.

85. Horace had in view the teaching of the Stoics: Virgil is thinking of the famous lines Od. 11. 489

\[\text{βουλοῖμι κ’ \ ἐπάρουσας \ ἐὼν \ θητευέμεν \ ἄλλῳ \}
\[\text{ἀνδρὶ \ παρ’ \ ἀκλήρῳ, \ ὡς \ μὴ \ βιοτος \ πολὺς \ εἶν,}
\[\text{ἡ \ πᾶσιν \ ἔπει \ καταφθιμένουσι \ ἀνάσσειν.}\]


610 'But fate withstands.' Many MSS. give *fata obstant*.

inamabiles: 'unlovely'; Litotes, and so = 'hateful.'

440—476. The Fields of Lamentation wherein the victims of cruel love wander at large: Aeneas meets Dido and vainly endeavours to soothe her.

440. *partem fusì...in omnem*] 'Amplissimi sunt hi campù, quia tales animae amant solitudinem,' Wagner.


442. 'Whom love unpitying has consumed with cruel wasting.'

443. *secreti calles*] 'sequestered glades'; for *calles not- paths* (cf. 9. 333) but 'the open, clear, grassy parts in a wood ...used for grazing cattle,' see Henry 3. 332-334. *myrtea*: because the myrtle is sacred to Venus.

445. Phaedra, wife of Theseus, slew herself in consequence of her unreturned passion for her step-son Hippolytus; Procris jealously watched her husband Cephalus and was accidentally killed by him when out hunting; Eriphyle was killed by her son Alcmæon because she had been bribed by the gift of a necklace to persuade her husband Amphiarauts to join the expedition of the Seven against Thebes, where he perished; Evadne, wife of Capanus, who was also slain at Thebes, flung herself on his funeral pyre; Laodamia, wife of Protesilaus, obtained permission for her husband to return to life for three hours and then died with him; Caeneus had been a maiden, but was changed by Poseidon into a young man.

450. *recens a vulnere*] 'Her wound still fresh': she had
stabbed herself with the sword of Aeneas on his departure, cf. 4. 646.


453. Cf. Apollonius Rhodius 4. 1479

τώς ιδέεω, ὡς τις τε νεφ ἐνὶ θαμαῖ μὴν ἥ τοιεν, ἢ ἐδόξασθε ἐπαχλιόυσαν ἰδέοθαλι.

obsecuram: with quam, ‘a dim shape, as when a man at the month’s beginning sees, or deems he saw, the moon rising through clouds.’ The construction is qualem videt lunam, videt lunam.

456. verus...] ‘true then, it seems, was the report I had heard that thou wert dead and with the sword haste sought thy doom.’

459. et si qua fides...] ‘and by whatever pledge is valid in the grave.’ For the construction cf. 2. 142 n.


For sentus cf. Ter. Eun. 2. 2. 5 video sentum, aequalis, aegrum, pennis amisque obsitum: sentis is ‘a thorn’ and sentus ‘thorny,’ and so it may mean ‘rough,’ ‘ragged.’

situs is (1) ‘a being left alone,’ ‘neglect,’ ‘absence of movement,’ cf. Liv. 33. 45 marcescere otio situque civilatem, or (2) the effect of being so left alone, ‘rust,’ ‘mouldiness,’ ‘decay,’ cf. Liv. 22. 16 stagna perhorrida situ, where however, as here, both meanings seem combined.

The phrase here describes the condition of land left to itself, full of thorns and thistles—‘through a land ragged and forlorn and through abysmal night.’

466. extremum...] ‘tis fated that the words I now address thee are the last.’ Quod is a cognate acc. after adloquor, and quod te adloquor is virtually a substantive.

467. ardentem...] ‘her fierce and grim-eyed wrath.’ Henry, however, takes the construction to be that of ‘the whole and the part affected’—‘was soothing her fierce and grimly eyeing him, (was soothing) her rage,’ cf. 10. 698 Latagum saxo...occupal os faciemque.

468. lenibat] ‘was soothing,’ i.e. endeavouring to soothe. Many verbs may express an action which is incomplete or only attempted; thus lenio may = ‘I endeavour to soothe’; do is often = ‘I offer,’ where the gift is not accepted; ἀναγκαῖος is ‘I seek to compel,’ where the compulsion is successfully resisted.

471. stet] The monosyllabic sto is used in preference to any of its compounds to express immovable fixity: the smallness of
NOTES

A word is its strength. Cf. Hor. Od. 3. 3. 42 stet Capitolium, reg. G. 4. 208 stat fortuna domus. Marpesia cautes: Henry otes Burns' Duncan Gray:

'Duncan fleech'd and Duncan pray'd;
Ha, ha, the wooing o't!
Meg was deaf as Ailsa Craig;
Ha, ha, the wooing o't!'

472. tandem corripuit sese] 'at length she started'; used the sudden convulsive movement with which she breaks from trance.

473. coniunx...] 'her husband of old days
Gives grief for grief, and loving heart beside her loving lays.'
Morris.

476. prosequitur] This word is used, like προσέμπω, of escorting a person a part of the way as a mark of honour or esteem, cf. 893; here of the tearful gaze that 'attends her afar d pities her as she goes.'

477—493. The place of those who died in battle: the Trojans wry eagerly to meet and question him: the Greeks are terrified.

477. 'Thence he toils along the appointed path': molitur ggestis difficulty, cf. 3. 6 n.

478. ultima] Because this is the end of the neutral region; ter this the road divides to Tartarus and Elysium, cf. 540. scireta: 'set apart.'

479. Tydeus, Parthenopaeus and Adrastus were three of the seven heroes who fought against Thebes, Adrastus king of Argos sing their leader.

481. multum fleti] πολυδάκρυνα, cf. 50 n. ad superos apud superos 568, 'much lamented upon earth,' 'among men'; Cic. Phil. 14. 32 illi...etiam ad inferos poenas parricidii sent.

483. Glaucumque...] Trojan warriors, the list being taken om II. 17. 216 Γλαυκών τε Μέδοντα τε Θερσιλοχών τε.

484. II. 11. 59

treis τ' Ἀντιηροῦδας, Πολυβον καὶ Ἀγνώρα διὸν ἥθελον τ' Ἀκάμαντα.

II. 13. 791 καὶ αὐτίθεον Πολυφήτην: why Virgil describes m as 'dedicated to Ceres' is not known.

485. etiam] = et iam 'even yet,' 'still': a use fairly common in prose, and cf. G. 3. 189 invalidus etiamque tremens etiam scius aevi.
487. iuvat...] 'they delight to linger still, and to beside him, and to inquire the cause of his coming.'


492. The Greek ships were drawn up along the shore fenced in: the Greeks were several times driven by sallies besieged to take refuge behind this stockade.

pars tollere.... Observe the order: 'some raised a ghostly shout: even while begun the war-cry mock gaping mouths.' Exiguum is παρὰ προσδοκίαν; it ast the reader, as their inability to utter the war-cry astonish ghosts. For the sound of 493 cf. 237 n.

494—547. Here he sees Deiphobus cruelly mangled, an the history of his death: the Sibyl reminds him that the not linger but hasten on their way.

498. vix adeo...] 'scarcely, he recognised him ing and seeking to hide those hideous wounds, and unad accosts him in well-known accents.' For adeo placed after to give great emphasis to it cf. 2. 567 n., and for ultro 2.

500. genus...] 'thou scion of Teucer's lofty lineage.'

501. quis...] 'who chose to exact such cruel venge optavit is used strictly: it is the choice of such special vengeance which excites indignation. The construction i 'chose such cruel vengeance to exact (it),' partly 'chose' such cruel vengeance.'

502. cui tantum...] 'who has had his will of you Conington.

suprema nocte: as suprema lux or suprema lum would = 'last day,' 'day of death,' so the night that Troy's destruction is suprema nox.


506. Manes ter...] The reference is to the 'last g (novissima verba 231) to the dead which formed a par funeral ceremony, cf. 2. 644 positum adfati discipite 3. 68 animam...supremium vocce ciemus; Od. 9. 65 ἐρα, ἐκαστὸν ἄνω...ὁ θάνος. Many say that the triple Vale, vale, vale, but from 11. 97 salve aeternum nihni, Palla, aeternunque vale, Cat. 101. 10 atque in suprema Have atque vale, and the occurrence of Have vale in inscr it would seem that these were the real words—at once a and a farewell.
507. τὰ amice] A Greek license, e.g. Od. 11. 63 καταβήνωκαί
; rare in Latin, but cf. Ecl. 8. 108 qui amant.
509. nihil...relictum] ‘nought by thee, my friend, has
n neglected.’
510. funeris umbris] ‘the ghost of the dead’: funus here
corpse.’
511. Lacaenae] Contemptuous: he will not name her.
512. illa] Very emphatic, ‘she (Helen the beautiful)’: se:
deictic. The antithesis is marked, ‘these are the
morals she has left’: the contrast between the beauty of
len and the ruin she caused is famous, cf. Aesch. Ag. 689
vatus, Ἕλεν, Ἐλέητολως.
513. Under the pretence of a votive offering the wooden horse
allowed to enter Troy: the Trojans, deceived by a feigned
arture of the Greeks, celebrated a feast, and when the city
s buried in slumber, the warriors concealed in the belly of
horse descended and opened the gates to their comrades.
515. saltu...] So Ennius Nam maximo saltu superabit
vidus armatis equus | qui suo partu ardua perdat Peryama,
$\lambda$ cf. Aesch. Ag. 825. The phrase vividly describes the horse
something living and animated with an eager desire for Troy’s
struction. For the actual dragging it in cf. 2. 234.
516. gravis] Certainly represents the gravidus of Ennius
‘pregnant’: at the same time Virgil’s word suggests the
al character of the offspring who were to come forth from
‘heavy womb.’
517. evantes orgia] ‘celebrating with Bacchic cries the
cred) revels’; for the transitive force of evantes cf. 2. 542 n.
ghlight processions of women at night were common in the
ship of Bacchus.
520. Cf. II. 10. 98 καμάτω δέηκότους ἥδε και ᾑπνη.
521, 2. Cf. Od. 13. 79
καὶ τῷ νήδυμος ὑπνοὸς ἐπὶ βλεφάροις ἐπιπτέν,
φηγητος, ἠδιστος, θανάτῳ ἀγχιστα ἑοκύνης.
523. egregia] In bitter scorn: ‘my peerless wife,’ cf. 4.
n.
524. emovet...subduxerat] ‘removes, and from beneath
pillow had stolen my trusty sword.’ In so far as it is not
merely to love of variety, the change of tense in subduxerat
icates that this action had preceded the other.
526. scilicet] Strongly accentuates the scorn, which is also
marked in *amanti*: 'doubtless hoping that this would be a noble gift to her lover.'

529. *hortator scelerum Aeolides* i.e. Ulysses. He is called 'child of Aeolus' designedly: his mother was wife of Laertes, but Sisyphus (son of Aeolus) is here described as really his father. Sisyphus is the type of ill-used cleverness (*Σισυφος* cf. *σοφός*), and the character of Ulysses, it is hinted, proves his relation to him. So too he is described not as *πολυμετάσχος* 'the wise counsellor,' but as a wretch who to others 'persuades the crimes' he dare not perpetrated himself.

530. *instaurate* A religious word, *instaurare sacra* being used of repeating a rite not duly carried out, cf. 3. 62 n.: so fitly used here in prayer, 'renew that scene for (the benefit of) the Greeks, if with holy lips I claim the vengeance due.'

For *si* 'as surely as' cf. 3. 433 n. He grounds his appeal on the 'holiness' of the lips that utter it. For *pie* cf. 1. 10 n.

533. *an quae...* 'or what Fortune dogs thee, so that thou didst approach these sad sunless halls, the dwelling of disorder!' Conington compares Job x. 22 'a land...of the shadow of death, without any order.'

*fatigat...ut adires*: i.e. still pursues you (and did pursue you) so that....

535. 'Amid such interchange of speech...Aurora in her heavenly course had already passed the central pole,' *i.e.* it was past midday upon earth. *Axioi*, the central axis around which the heavens seem to revolve, then loosely 'the pole' or 'zenith.'

537. 'And perchance they would in such wise have spent all the allotted time.'

539. *nox ruit* 'night is rising' or 'coming on,' *i.e.* it is near nightfall, as we say, but *ruit* means 'rises,' cf. 2. 250 n.; when 'night falls' (2. 8 *nox praecepitat*) in Virgil it is sinking to its close.

540. *ambas* The word 'both' can only be used when two things have been already mentioned, or where reference is made to things notoriously two in number, *e.g.* 'with both eyes.' Virgil therefore by using *ambas* assumes that every one knows these famous two ways. Cf. Plat. Gorg. 524 δικάσωμεν...ἐν τῇ τριώδω ἕξ ἃς φέρετον τῷ ὀδῷ ('the two ways'), ἦ μὲν εἰς μακάρων νήσους, ἦ δὲ εἰς Τάρταρον. See Deuicke.

541. *dextera* Thrown prominently forward as a guiding word. The sentence seems hard to us because we can neither throw forward a relative clause as Latin and Gk. can, nor place
the principal subst. in the relative clause. We should say 'By
this on the right, which leads..., is our path to Elysium': the
Latin says 'On the right hand which (road) leads...by this is
our path.'

Elysium: acc. after the idea of motion in iter, cf. 3. 507.

543. How the 'road exacts the punishment of evil-doers' is
at once explained by the succeeding words. A strange phrase
is often made clear by the context, cf. 545. inplia: either
'unholy,' cf. 563 sceleratum limen, or 'piteless,' cf. 1. 10 n.

545. explebo numerum] Explained by what follows, 'I
will fill up the tale (or 'number' of ghosts) and get me back
into the darkness.' He had quitted the ranks of dead warriors
in their 'sunless dwelling' (534) and was following Aeneas,
who was passing on to the sunny realms of Elysium; from this
brighter path he steps back into the gloom and so fills up the
place he had left vacant.

548–627. Aeneas looking round sees opposite him a vast and
crueful fortress whence come groans and sounds of woe. The
Sibyl explains that this is the abode of the damned, which she
alone of those who are righteous has been allowed to enter: she
recounts its horrors.

548. respicit] Aeneas, who has turned to the right towards
Elysium, 'suddenly looks back' after the departing Deiphobus,
and so finds himself confronted by the portals of Tartarus,
which Virgil thus gains the opportunity of describing.

549. moenia] 'buildings,' cf. 2. 234 n.

550. flammis torrentibus...Phlegethon] Virgil suggests
the derivation of Phlegethon from φλέγω, cf. 3. 516 n. ambit:
like a moat.

552. 'Confronting him (is) a mighty gate and columns of
solid adamant.' The doorposts are called columnae because of
their size.

554. stat...]'stands fronting the breeze.'

555. succincta] 'with girded loins,' suggesting activity;
cf. 1 Kings xviii. 46 'he girded up his loins and ran before
Ahab.'

557. 'Hence are heard groans and fierce stripes echo; then
too the grating of iron and trailing chains are heard.')

561. 'What is this vast wailing on the wind?'

563. A skilful inversion of the rule that the guilty may not
tread on holy ground: 'no holy foot may tread that guilty
threshold.' The Sibyl explains that she is an exception.
566. 'Here Rhadamanthus holds his iron sway.' Coning needlessly puts a comma after habet.

567. castigatque auditque dolos] Sidgwick remarks this is 'a famous line from its inversion of the natural order of justice,' and so Conington calls it 'a βατερον προτερον'; in case it may be illustrated by the story of Keate at Eton, who flogged the candidates for Confirmation first and then allowed them to explain that they were not the victims whom he had been expecting. But Rhadamanthus is an inquisitor who employs the lash to extort confession; 'he flogs them and by their guile, compelling them to confess,' subigitque fateri by an explanatory clause (cf. 361 n.). So Claud. Ruf. 2. 478, nolle fateri | viderit (Minos), ad rigidi transmittit verbera fra | nam in uxi Rhadamanthus agit. For the sense Henry comp. Hamlet 3. 3. 60

"Tis not so above;
There is no shuffling, there the action lies
In his true nature; and we ourselves compelled,
Even to the teeth and forehead of our faults,
To give in evidence."

dolos: dolus is continually used legally of fraud: it is malus, 'malice prepense,' which constitutes the criminality of an action.

568. quis after a relative = aliquid. furto: any fraudulent act. inani: because sin must bring suffering. For laetatia, cf. Ps. lxxiii. 11 (Prayer-Book Version), 'Tush, say they, should God perceive it? is there knowledge in the most High? seram: 'late,' 'too late': the opportunity for expiation is when death comes.

569. commissa piacula] piaculum, 'a sin-offering,' normally then means 'expiation,' and lastly 'crime.' Most editions render 'crimes committed,' but in this case commissa are inter real force and piacula is used carelessly: moreover they cannot 'delay crimes committed.' The sense of commit to incur': 'and compels confession, whenever any on earth, exulting in vain deceit, has delayed to late death due (incurred) atonement.'

570. continuo] As soon as Rhadamanthus has pronounced them 'guilty' Tisiphone drives them off to Tartarus.

571. quatit] Cf. 12. 337 equos...fumantes sudore quiebant, G. 3. 132 cursu quotiunt et sole fatigant; Cic. de or. D. 2. 42 Arctophylax praec sequat Arctum. From passages it is clear that the word indicates 'keeping in motion,' 'worrying,' 'hounding along'; it is to be closely with accineta flagello and insultans. The idea s
taken from a brutal drover urging on a crowd of terrified animals: ‘Straightway vengeful T., armed with a scourge, hounds on the guilty wretches, leaping upon them.’

573. So Milton, Par. Lost 2. 879, of the gate of hell:

‘On a sudden open fly
With impetuous recoil and jarring sound
The infernal doors, and on their hinges grate
Harsh thunder.’

574. custodia] ‘Watch,’ φυλακή; = custodes, watchmen, φυλακες.

576. For rhythm cf. 237 n. Note inmanis here and 582, 594, 597: the vague adjective is useful.

578. bis patet...[‘yawns sheer downward twice as far... as is the view upward....’ Conington remarks: ‘Virgil has copied Homer, doubling his measurement, τὸσσον ἥνερθ’ Αἴδω, δῦνο ωρανὸν ἔστ' ἀπὸ γαλῆς II. 8. 16; a mode of “excelling by ill imitating” which has been often resorted to. Milton has similarly attempted to improve on both, placing the rebel angels in a region “as far removed from God and light of heaven As from the centre thrice to the utmost pole.” Par. Lost 1. 73.’

580. genus...pubes...delecti...volvuntur] Sense construction: cf. 660 manus...passi. volvuntur...: ‘writhe at the bottom of the pit.’

585. dantem...poenas, dum...imitatur] He is still suffering the punishment which fell upon him ‘even while he was imitating....’ The punishment appears more terrible because it overtakes him in the very hour of his pride and guilt: cf. Ps. lxxviii. 30 ‘But while the meat was yet in their mouths, the heavy wrath of God came upon them.’

588. mediaeque per Elidis urbem] = medium per E. u. ‘right through the city of Elis’—the very town where the Olympian Jupiter was specially worshipped. Some render ‘through his city in mid Elis,’ and speak of a town built by Salmoneus and destroyed by lightning, but surely Elidis urbem can only mean ‘Elis,’ ‘the city called Elis.’

590. demens, qui...simulare] ‘Madman! to mimic the clouds and inimitable thunderbolt....’, cf. 2. 248 n. aere i.e. with his car of brass.

593. contorsit] Stronger than torsit: the ‘whirl in sending a missile is to secure spin and so steadiness of flight.

non ille: ille is pleonastic, but is added to emphasise

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strongly the contrast between 'the Almighty Father' and Salomeus. Cf. L. 166.

594. in anima turbinis. Probably of the 'whirl' of the thunderbolts. cf. 4. 335, 406. and 'inrgatis turbinis mediae vertutis' perhaps of the 'awful whirl' of the falling body. cf. Pope's Homer, L. 1, of the fall of Vulcan:

'.......turbine down from the ethereal height, 
    Tout the day its rapid circles round.'

595. cernere erat. "it was allowed, to see.'

596. 'Feeding on the deathless liver and entrails fruitful in punishment,' i.e. ever producing fresh material for punishment.

599. rimaturque epulis. 'grapes at his feast,' not 'for his feast.'

600. rematia, they grow again as fast as they are eaten.

602. Observe accommodation of sound to sense: the overhanging syllable suggests the overhanging rock, cf. 4. 55a

iam iam 'now, now,' i.e. every moment about to slip. Nettleship reads quo with very fair authority and considers that the preceding line has been lost, for he says 602-607 'clearly rest to Tantalus,' cf. Cic. de Fin. 1. 18 mors quae, quasi aera Tantalus. semper impendet; Lucr. 3. 980 impendens magnum timent aera sacrum | Tantalus.

603. lucent...[golden gleam the supports to festal cushions high-pied.] Fulcra are not 'feet,' but ornamental supports or rests for the cushions of a couch, see illustration etc. in Class. Rev. iii. 322, where the fulcrum exhibits on a boss a bust of the Genius in relief; cf. genitalibus here, and Juv. 6. 22 sacri genii contemnere fulcri. paratae: the reading paternae must be 'such as he had shared in heaven with his sire (Zeus).'

606. accubat] Kennedy says 'watches nigh,' but surely it is 'lies beside them,' i.e. at the banquet, which she forbids them to taste.

608. invisit fratres). Cf. Deut. xxviii. 54 'his eye shall be evil toward his brother': the opposite of 'brotherly love.'

609. fraus innexa clienti] 'guile devised against a dependant.' The laws of the XII Tables say Patronus, si client fraudem fecerit, socior esto. Cf. 613, where the reciprocal duty of the inferior to his 'lord' is referred to.

610. incubuere] G. 2. 507 defossoque incubat auro. repertis not 'found by accident,' for there could hardly be 'a very great throng' of such discoverers of treasure, but, as Henry says, 'gained' or 'won' with trouble and difficulty after searching, cf. repertus clearly so used 718, and the common use of quaeris 'gain' from quaero.
NOTES

611. 'And not set aside a portion for their kinsfolk—and these (the misers) are the greatest throng.' The strong simplicity of the words *quaes maxima turba est* deserves attention.

613. arma inpiade dominorum] If the word *dominorum* is to be pressed, then there must be a reference to the Servile war B.C. 73-71, and possibly to the enlistment of slaves by Sex. Pompeius B.C. 36. On the other hand *inpius* is continually applied to civil war, e.g. Hor. Od. 2. 1. 30 *inpius proelium*. Virgil is purposely suggestive rather than definite: 'those who have taken up arms in an unhallowed cause nor feared to violate the loyalty owed to their lords.'

615. quam poenam] sc. exspectant.

Possibly the subj. of oblique question *exspectent...merserit* might be more regular, but the indicative is not only correct, but much better suited to the interjectional and vivid character of the Sibyl's words.

By saying that the words *ne quaere...* are interjectional in character I mean that they do not constitute a real prohibition (as is shown by the fact that the Sibyl immediately goes on to describe the very punishments which she bids him not seek to learn) but are an exclamation, and that as regards the sense we might substitute for them *infanda est quam exspectant poenam* 'too awful to relate is that penalty!' For the indicative in such exclamatory sentences cf. 779 *videm ut stant*, 855 *aspice ut ingreditur*.

In any case the indicative is correct, for to the words *poenam exspectant* Aeneas might have replied *doce poenam, quam exspectant, et formam fortunamque quae mersit viros* 'teach me that punishment, which they await, and the form, etc.,' but the Sibyl checks the request which is rising to his lips with the words 'seek not to learn that punishment, which they await, or the form, etc.'

To *forma fortunave* supply *poenae* from the context: there are 'forms of punishment' as there are 'forms of guilt' (*selectorum formae* 626), and the form which befalls each sinner is *fortuna poenae*.

*Merset* is found in two MSS., but is clearly a correction, and there is no authority for making *mersit = merserit* on the analogy of forms such as *fauxim, ausuim*, etc.

616. Sisyphus is doomed to roll a stone continually uphill which continually rolls back again. Ixion is pinioned on a revolving wheel. Theseus (inconsistently with 122) is doomed to some form of sedentary life for ever. Phlegyas, father of Ixion, set fire to Apollo's temple at Delphi.
619. *testatur*] ‘testifies’; lit. ‘calls to witness’: he makes a solemn appeal to all to hear his words of warning. Of course the warning was useless in hell, but it is really addressed by the poet to men on earth.

621, 622. Macrobius states that these lines are copied from Varius:

*vendidit hic Latium populis, agrosque Quiritum
cripuit, fixit leges pretio atque refixit.*

*dominum*: ‘master (of slaves)’: a hateful word to a free Roman. Domitian ordered the formal despatches of his procurators to begin with the words *dominus et deus noster hoc fieri iubet.*

*fixit...*: ‘he set up and pulled down laws for bribes’: laws were written on tablets of brass and set up in the forum.


624. *ausi...*] ‘All dar’d the worst of ills and what they dar’d attain’d,’ Dryden.

625. Cf. II. 2. 489

*οὐδὲ εἰ μοι δέκα μὲν γλῶσσας δέκα δὲ στόματ’ εἶνεν,
φωνῇ δ’ ἄρρητοι, χάλκεον δὲ μοι ἔτρω ἐνείη.*

627. *percurrire nomina*] ‘hastily recount the names.’

628—636. The Sibyl points to the Palace of Pluto and bids him there deposit the bough.

629. *carpe viam*] ‘seize the way,’ i.e. quickly pursue thy way. Cf. 5. 316 n.

633. *per opaca viarum*] A favourite periphrasis which throws the emphasis on the adjective. Cf. 2. 332 n.

635. *corpusque...*] A ceremony of purification usual on entering a sacred place or commencing a holy rite. Cf. the ‘holy water’ placed at the entrance of Roman Catholic churches.

637—678. Thence they proceed to the abode of the blessed, where dwell the souls of the great and good: the Sibyl inquires where Anchises is to be found, and Musaeus offers to guide them.

637 *his demum exactis*] ‘this done, then (but not before) ...’, cf. 154 n.

638. *virecta*] ‘is the general reading of MSS., yet the form seems to spring from the false analogy of *carectum, salictum* etc., in which the *c* belongs to the stems *carex, salix*, etc.” Kennedy.
639. Fortunatorum] Cf. Fortunatae Insulae, μακάρων σων, ‘the Islands of the Blessed,’ used of certain islands in e far West, which the souls of the blessed were sometimes bled to inherit after death.

‘Here the fields are clothed with ampler ether and with dazzling light.’ Opposed to the gloom, which hangs like a pall over the rest of Orcus, is the brilliant atmosphere of Elysium, which conveys the idea of ampler space.

vestit. Cf. Milton, Par. Lost 4. 609
‘And o’er the dark her silver mantle threw,’ ed of the moon rising.

641. purpureo] The ancient purple had two characteristics, (1) its rich colour, the colour of clotted blood, (2) its peculiar seen or radiance. Hence purpureus means (1) ‘purple’ or (2), there, ‘dazzling,’ ‘radiant,’ lumine purpureo being = Homer’s νυχὶ αὐγῆ. Cf. 883; 5. 79 purpureos flores; 1. 590 lumenque ventae purpureum.

sum: ‘not ours’; cf. in contrast Rev. xxii. 23 ‘And the city had no need of the sun, neither of the moon...for the ory of God did lighten it.’

642. pars...] Cf. Par. Lost 2. 528
‘Part on the plain or in the air sublime
Upon the wing or in swift race contend,
As at the Olympian games or Pythian fields;
Part curb their fiery steeds . . . . .
. . . . . . . . .

Others more mild
Retreated in a silent valley sing.’

644. ‘Some with their feet beat the dance and recite ngs.’ Cf. Od. 8. 264 πέπληγον δὲ χορὸν θείον ποσίν, where, wether, χορὸν is the ‘dancing floor.’

645. Threitius...sacerdos] ‘the Thracian seer’: Orpheus, ho was not merely a poet but a prophet and the founder of e Orphic mysteries. Cf. 661, 662. The ‘long robe’ seems pecially to have been worn by musicians: cf. Hor. A. P. 215 icen, traxique vagus per pulpitam vestem; Ovid, Fast. 6. 596.

646. obloquitur] ‘accompanies the measure with the seven stinct notes.’ The ‘differences of seven sounds’ are the ven distinct notes of the seven strings of the lyre: these pheus ‘utters as an accompaniment (obloquitur) to the
measure (numeros) which the others are marking with their hands and feet.'

647. digitis; pectine] According as he played quietly or loudly. The pecten or plectrum was held in the right hand.

650. The list is: Zeus, Dardanus, Erichthonius,

Tros { Assaracus, Capys, Anchises.
{ Ilus, Laomedon, Priam.

651. inanes] not 'empty,' for that is expressed by procul, but 'unreal,' 'ghostly.' procul: cf. 10 and 3. 13 n.

653. quae gratia currum] A very rare form of the gen. Cf. Martial 2. 5. 3 duo militia passum. Some MSS. give currum, the final syllable being elided with armorum.

'What delight in chariots was theirs in life, what care to feed their glossy steeds, the same attends them....'

654. cura pascere] For the inf. cf. 2. 10 n.

657. laetumque...] II. 1. 473 καὶ ὅλων δειδοντες παυφον.

658. unde superne...] 'from whence (as its source) in the upper world rolls the full flood of Eridanus.' The Po at one point near its source flows under ground for some distance, and therefore, when it emerges, is fabled to flow from a source in the under world: see Heyne and Conington.

662. pil vates] 'holy bards,' such as Musaeus, cf. 669.

663. 'And those who have ennobled life by the discovery of arts and who by merit have won a memorial among their fellows.'

Eccluvare suggests cultus, which is the Latin word for 'civilisation,' all that tends to make life less savage and barbarous.

For alios the MSS. support aliquos, 'those whose worth has earned them the grateful recollection of some on earth'; but Virgil is describing not those whose memory is cherished in some small home circle, but those who by conspicuous merit have earned the gratitude of their fellows and whose names are held in everlasting remembrance.

Aliquos is out of harmony with the context, and adapted to the thought of Wordsworth rather than of Virgil.

For this list cf. the list of 'famous men,' whose 'praises are reported,' given in Ecclesiasticus xlv. 1-15.

665. vitta] The vitta marks priests, and so sanctity.

668. umeris existantem] Cf. 413 n. So Saul 'from his shoulders and upward was higher than any of the people.' 1 Sam. ix. 2.

674. riparumque toros] The banks form couches; they
ed for resting on, cf. 5. 388 viridante toro...herbae: ned banks and meadows fresh with brooks we haunt.' sert] 'if so the purpose in thy heart tends': fert is tely.

. The meeting of Aeneas and Anchises.

erum...] 'destined to pass to the light above.' ins how later on.

rabat...] 'was regarding in eager meditation.' erve the balance and alliteration of this line:

ueur Fortunasque ) virum ( Moresque Manusque.

'things wrought by the hand,' 'exploits,' cf. 2.


or has my anxiety deceived me.' quid...] i.e. lest Dido might induce you to stay in
dere adegit] The inf. is due to the sense of com-
sined in adegit, cf. 567 subigit fateri, and 2. 64 n.

. Repeated from 2. 792, where see notes.

. Aeneas notices the souls crowding along the banks i inquires what they are; he is told that they are d again to become incorporate, many of them as his ints.

gulta sonantia silvae] 'the rustling thickets of a ac has very strong MSS. authority, but Conington accept silvis, which is probably an error due to a of sonantia silvis in 3. 442 and virgulta sonantia 22. Conington says 'the brakes rustle with the ich they form a part,' but brakes, though they can nd with their leaves, twigs, or the laurel-bushes of are composed (as in 12. 522), certainly cannot do e woods of which they form a part.' Silvis could in the woods,' or perhaps 'for the woods,' as though made music for the woods.

velut...] 'even as when amid the meadows the ny summer settle on the many-coloured flowers.' ubi cf. 2. 626 n.

sunt...] Oblique question after the sense of rit, 'and in ignorance asks the reason, (asks) what er stretching onward, and what men....'
ea flumina porro: 'longo inde cursu praetexentia ripa,'
Heyne.

713. quibus] dat. fato: ablative.

715. longa] As often = 'everlasting'; 1. 749 n.; Luc. 1.
457 longae...ritae | mors media est, 'an everlasting life.'
For the sense cf. Wordsworth's Ode to Immortality,
'Our birth is but a sleep and a forgetting.'

716, 717. The two clauses are connected by the emphatic
repetition of has and hanc; 'These truly long I have yearned
to tell thee of and show thee face to face, yea to count over to
thee this the race of my children.'

719. 'O father, must we indeed deem that any souls pass
aloft from hence to upper air and a second time return to dull
bodies?' The change of speaker is marked by the prominent
position of o pater.

721. lucis] 'light,' as the type of 'life' in its brighter
aspect. Hence to call 'desire for the light' díra is almost a
paradox. But these lines are tinged with a deep sadness, and
the feeling of the Roman poet is that of the Hebrew 'preacher,'
cf. Ecl. xi. 7 'Truly the light is sweet, and a pleasant thing it
is for the eyes to behold the sun; but . . . all that cometh is
vanity.'

723. suscipit] So in Gk. ὑπολαβὼν ἐφη, and cf. Addison
'Soon as the evening shades prevail
The moon takes up the wondrous tale.'

724—751. Anchises explains what life is, and how it comes
to pass that certain souls are restored to their original purity
and then, after drinking of Lethe, allowed to again animate
living men.

The tastes of Virgil were philosophic. In the 52nd year of
his age he proposed, says Donatus, to spend three years on
polishing and revising the Aeneid 'ut reliqua vita tantum
philosophiae vacaret'; cf. his famous reference to philosophy,
G. 2. 490 felix qui potuit rerum cognoscere causas.

The theory which he puts forward here seems to regard 'life'
as something possessing substance, cf. 292 n.; this vital sub-
stance permeates the universe and is the source of life through-
out it (anima mundi); it is conceived of as analogous to air or
fire (Cic. de Nat. D. 2. 15 ignis ille corporeus, vitalis et salutaris
omnia conservat, alit, auget, sustinet sensusque afficit, or in Stoic
language πνεῦμα ἑθερῷον: πῦρ τεχνικὸν ὁδὸ βαδίζων εἰς γένεσιν,
ὑπὲρ ἐστὶ πνεῦμα πυροειδὲς καὶ τεχνοειδὲς: πνεῦμα νοερὸν καὶ
\( \ddot{\omega} \ddot{\delta} \ddot{\epsilon} \ddot{\epsilon} \); hence it is often identified with that fine and fiery
ment aether, which, as being lighter than
‘the cumbrous elements earth, flood, air, fire,’
as above them all to the highest place, and so becomes the
5-723.
United with this physical conception is an ethical one
derived from Plato) that in man the soul becomes infected by
the body:
‘The soul grows clotted by contagion,
Imbodies and imbrutes, till she quite lose
The divine property of her first being.’
Milton, Comus 467.

since after death must come purgatory and purification until
this taint is removed. Then after drinking of the waters
Lethe the soul may again become incorporate.

724. principio] ‘In the first place’: a formal commence-
ment, didactic in tone, and borrowed from Lucretius.

725. Titanique astra] The Sun and Moon were said to be
children of the Titan Hyperion, and the Sun is frequently
called Titan. Hence most editors explain this phrase as a
paraphrase for ‘the sun,’ but the plural scarcely allows this:
‘agners joins closely with what precedes—‘the moon, yes
oth) the Titanian stars,’ but this is unnatural. Surely
Titanian stars’ may mean ‘the sun and stars,’ the sun being
cluded among the stars as the greatest of the heavenly bodies,
and the epithet ‘Titanian’ being applied to them all to suggest
its vastness, and splendour, though perhaps strictly applicable
the sun only.

726. spiritus...] ‘a spirit (\( \pi \nu \epsilon \omega \mu \alpha \)) from within sustains;
d mind, permeating the members, moves the whole mass,
d mingles with its mighty frame.’ Cf. Pope, Essay on Man,
22 ‘One all-extending, all-preserving Soul.’

728. inde] ‘thence (i.e. from the spiritus, mens infusa)
mes the race....’

729. et quae] ‘and (of those) monsters which....’

730. igneus...] ‘fiery is the force and heavenly the origin
those sparks, in as far as baneful bodies do not clog (them)
d earthy limbs make (them) dull and dying members.’
The semina are small portions of the elemental fire which is
a source of life, and from each such ‘spark’ or ‘seed’ grows
separate human life.

731. quantum non = ‘save in so far as’: the seeds are in
their nature and essence 'fiery,' but this fiery nature can only exhibit itself to a certain extent because clogged and dulled by the body.

For the sense cf. Pope

'Vital spark of heavenly flame,
Quit, oh quit this mortal frame!'

733. hinc...] 'hence (i.e. from the union with material substance) come fear and desire, pleasure and pain, and they (the souls of men) have no vision through the sky, imprisoned in darkness and a blind dungeon.'

The best MSS. give despiciunt, which must be an error. Many have respiciunt—'look back to the sky,' which is their true home.

metuunt.... Virgil describes the four passions (πάθη, perturbationes) which disturb the calmness and clearness of the pure soul. The classification is popular but also Stoical: cf. Cic. Tusc. 4. 6, who thus divides them:

<table>
<thead>
<tr>
<th>libido</th>
<th>laetitia</th>
<th>ex bonis nascuntur</th>
</tr>
</thead>
<tbody>
<tr>
<td>ἐπιθυμία</td>
<td>ἡδονή</td>
<td></td>
</tr>
<tr>
<td>metus</td>
<td>aegritudo</td>
<td>ex malis nascuntur</td>
</tr>
<tr>
<td>φόβος</td>
<td>λύπη</td>
<td></td>
</tr>
</tbody>
</table>

of things Future of things Present

734. clausae...] An obvious reference to Plato's explanation of σῶμα as = σῆμα, cf. Phaedo 62. 8.

735. supremo...lumine] 'on the day of death.'

736. non tamen...] 'nevertheless not wholly, alas! does evil quit them, nor do all bodily plagues utterly depart, and it must needs be that much long growing with their growth should in wondrous wise become deeply engrained.' For concreta = quae conceperunt cf. 4. 38 n.

739. exercentur poenis] 'they are plied with penance.'

740. The purification is by air, water, and fire.

panduntur...suspendae. Some explain of crucifixion, and compare for suspendae the well-known use of κρέμασθαι in the New Testament; but the notion of crucifixion—a slavish punishment—is entirely alien from the context here. That which is washed surely needs to be 'hung up' and 'spread wide' to the winds.

742. infectum eluitur scelus] 'the guilty stain is washed out.'
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O doubt a person is usually described as *infectus scelere ned with guilt,* but here Virgil takes advantage of the nal meaning of *inficio* (= ‘make’ or ‘put in’) to use *in-m scelus* = ‘inwrought guilt,’ at the same time suggesting meaning of ‘stain’ which ordinarily attaches to *infectus.* ner quotes Cic. ad Att. 1. 13 *vereor ne hoc quod infectum est ut longius.* or the phrase cf. Article ix. ‘this infection of nature doth in, yea in them that are regenerated’; Ps. li. 2 ‘Wash me ughly from my wickedness.’

*xturitur igni:* the metaphor is from purging away the s from gold so as to leave it pure, cf. Rev. iii. 18 *χρυσιον ἐκ πυρὸς.

43. quisque...) A strange phrase but perfectly clear: ‘bear each one of us his own ghostly doom.’ Every one has ‘e after death; each man has after death *sui Manes* ‘his ghost,’ and ‘endures’ such things as befall that ‘ghost’ dead self. Deuticke well quotes Auson. Ephem. 56 *ventaque sera gehennae | anticipat patiturque suas mens saucia ses; Ov. Met. 9. 406 seductaque suas Manes tellure videbit | s adhibe vates.*

*xinde:* i.e. after this penance done.

45. donec...) As the passage stands it must mean that, n the purgatorial cleansing above described is over, there-: (exinde) we pass into Elysium and there dwell ‘until of time, the cycle at last completed, hath removed the own corruption and (so) leaves pure the ethereal sense and th of elemental fire.’ It seems perfectly natural to suppose the rest of Elysium completes the cleansing of the souls. ci seems added to mark that these purified souls bear but a ll proportion to the whole number of the dead, and is no inconsistent with *innumerae gentes* 706 and *has omnes than the ‘few chosen’ of one part of Scripture with the at multitude whom no man can number* of another.

ome object to this and consider that, as the soul of Anchises not apparently return to life, Elysium is the *eternal home* certain especially blessed spirits; they therefore make de...*temenus* a parenthesis; but this is extremely harsh. sover, why should there be exceptions to the law of return- to life, since certainly the noble souls about to be passed in ew are not excepted? No doubt, as a logical conclusion Virgil’s statements, Anchises ought to return to life with rest, but Virgil simply ignores this. He is a poet de- ning a purely imaginary world and strict logical accuracy t not be expected.
748. has omnes... At 743 Anchises, standing in the Elysian fields, includes himself among those who inhabit them and says ‘we’: here, as his own return to life is at any rate distant and certainly cannot be referred to without awkwardness, he ceases to speak in the first person and pointing to the crowd on the bank, which had prompted Aeneas’ question, says ‘all these, when they have rolled the wheel (of time) for...’

rotam volvere: i.e. passed through the appointed cycle of a thousand years. The cycle is suggested by Plato’s ιερός χριστός, Phaedr. 249 Α; ιεράς πορεία, Rep. 615 Α.

749. Letheum...scilicet inmemores] ‘to Lethe’s stream...of a surety that all-forgetting....’ Scilicet pointedly draws attention to the connection of Letheum and inmemores. Cf. 3. 516 n. supera convexa: ‘the heavenly vault,’ cf. 3. 282 n.

752—853. Anchises points out to Aeneas the various souls who are fated to become famous Romans, and relates their names and exploits. He concludes by promising Rome the empire of the world.

753. sonantem] Cf. 709 strepit omnis murmurere campus.

754. ‘From which he might be able to scan them all fronting him in long array, and learn their faces as they came.’

756. nunc age... Anchises begins to speak. ‘Come now, what glory in the days to come attends the race of Dardanus..., of souls glorious and the heirs of our name I will tell in speech.’

Animas is the acc. after expediam; first come two oblique questions, then a direct accusative. For in nomen ituras cf. the common phrase in nomen adsciscere ‘to adopt.’

760. pura...nasta] Servius says that this is a headless spear given in old days to a warrior who had won his first victory (quid tum primum vicisset in proelio).

761. ‘by lot holds the nearest place in light: he first....’

763. Silvius] Alba Longa, on the Alban Mount, is regularly connected by legend with the settlement of Aeneas in Italy. The first king is here said to have been Silvius, the son of Aeneas by Lavinia, daughter of Latinus king of Latium (Hab commictus sanguine), though usually he is described as the son of Ascanius and grandson of Aeneas. A legendary explanation is also given of the name, which was borne by all the kings of Alba (Albanum nomen), as though the child had been ‘born in the woods.’ A list of 15 kings of Alba is usually given, in
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1. after Aeneas, Ascanius, and Silvius comes Aeneas Silvius, Capys eighth in order, and Procas the fourteenth, whose or was Numitor the father of Rhea Silvia (Ilia mater and grandfather (avo 777) of Romulus and Remus.

.sentum : not 'posthumous,' 'born after the father's s,' but, as the next line shows, 'last,' 'latest born.' Cf. Aul. 2. 1. 40.

8. te nomine reddet] 'shall recall thee by his name.'

9. pariter...] Conington says 'whether you look at his or his valour he is equally distinguished,' and if so, vel is after pariter very remarkably for et. But surely the words l the description of Aeneas 403 Aeneas pietate insignis et s, and .mean 'equally illustrious with thee (either) for ,or valour,' 'whose fame for (either) piety or valour may atched with thine': vel is thus separated from pariter, is used naturally, pariter receives its full meaning, and st the forcible sense that this second Aeneas is a counter- of the first not only in name but in nature.

0. si umquam...] According to tradition he was kept f his kingdom for 52 years. regnandam : 3. 14 n.

2. civii...quercu] The corona civica; it was given to who had saved the life of a citizen in war; it was assigned perpetual honour to Augustus. A coin of Galba's is given mith's Class. Dict. with the inscription SPQR OB C S n servatum).

3. These are all old Latin towns near Rome: Nomentum E. of Rome, about 14 miles off; Gabii to the E.; Fidenae the singular form cf. 5. 52 n.) 5 miles to the N.E.; tia is on the right bank of the Anio; Pometii is usually l Suessa Pometia and is in the territory of the Volsci, as ar; Castrum Inui is to the S. on the coast; Bola is own.

9. vidēn'] Notice the quantity: it has become almost an jection: hence too the construction with ut stant.

0. pater ipse...] 'his sire himself marks for the world , with his own badge of dignity.' The 'double-crested ' seems to have been (see Henry 3. 412) a distinction of , and he who wears it in Elysium is marked out as ned to be the son of Mars.

ome take pater superum as = 'the father of the gods'; but nnection with Romulus, who has just been called Mavor-pater must = Mars. As well what is the 'peculiar honour' piter ?
781. auspiciis] Refers specially to the favourable omen of the twelve vultures by which he secured the right to name Rome after himself, and also to the fact that he was always represented in augural dress, with the trabea and titulus.

782. See 1. 287 and note.

783. ‘And shall with her ramparts enfold in one the seven hills.’

784. Berecyntia mater] Cybele, who was worshipped on Mt. Berecyntus in Phrygia. She is called mater as being identified with the earth, and so commonly called Magna Mater ‘the Great Mother’; she was also identified with Rhea, the wife of Cronos and mother of Zeus, and was therefore also known as Mater Deum ‘Mother of the Gods.’

The city of Rome is compared to her because the goddess was represented as wearing a mural crown (see Lucr. 2. 600), and Rome has ‘a diadem of towers’ (cf. turrita 785); also because, while the goddess ‘rejoices in a brood of gods’ (lada deum partu), Rome ‘is blessed with a race of heroes’ (felic prole virum).

787. supera alta tenentes] The Homeric ὑπέρταται δόμων εἴχοντες.

792. Divi genus] ‘son of a god,’ i.e. of Julius Caesar, who after his death received divine honours and was called Divus. So on coins Augustus Divi F(ilius).

aurea condet...: ‘who shall once more establish the golden age for Latium, amid the plough-lands where Saturn once held sway.’ In the old national religion Saturnus (‘the god of sowing’), the husband of Ops (‘wealth’), is the type of prosperity and his reign was the golden age. It was in Latium that he ruled and disappeared (latebat). Notice the subtle use of arva (from aro) in this connection; Virgil hints that the existence in old days of numerous small farms cultivated with the plough by sturdy yeomen was not unconnected with national prosperity.

793. regnata...Saturno] ‘ruled over by Saturn,’ cf. 3. 14 a.

794. The Garamantes were the most southern nation of Africa known (extremi Garamantes Ecl. 8. 44), subdued by L. Cornelius Balbus B.C. 19.

795. iacet extra sidera...] ‘Earth (i.e. o’er which he shall extend his sway) lies beyond the stars.’ The sudden change of construction is dramatic: Anchises speaks as though describing a land he actually saw before him.

The sun’s apparent annual path through the stars is the
Ecliptic, and a belt on each side of this imaginary line is the Zodiac, which is divided into the twelve constellations or Signs of the Zodiac: beneath this, according to Virgil, lies a similar belt of earth, which is the world he knows, and the lands north and south of it are extra sidera, extra anni solisque vias.

796. caelifer Atlas] Atlas is either a rebellious Titan condemned to support heaven, or Mt. Atlas in Mauretania, which is not unnaturally described as 'heaven-supporting.' Cf. 4. 246 sqq.

798. huius in adventum] 'for (i.e. in expectation of) his coming.'

799. horrent] 'shiver,' used of the shivering fear caused by the oracles, but also suggesting skilfully the cold of the Caspian and the Crimea. There is thus a contrast with trepida, which describes an excited state of fear, the hot haste of panic, and also suggests the warmth of Egypt (cf. G. 1. 296 trepida aeni 'a boiling caldron').

801—805. Augustus is compared to Hercules and Bacchus, who are the accepted types of heroic virtue used in the interests of mankind and rewarded with divine honours, cf. Hor. Od. 3. 3. 9-16, where he is also compared to Hercules, Bacchus, and Quirinus. To capture or slay the 'brazen-footed stag,' and the boar on Mt. Erymanthus in Arcadia, and to destroy the many-headed Hydra at Lerna in Argolis, were three of the twelve 'labours' assigned to Hercules. The progress of Bacchus in a car drawn by tigers from Mt. Nysa in India, where he was born, represents the advance and triumph of civilisation.

804. iuga flectit] 'guides his car.'

806. et dubitamus...] 'and are we still (i.e. after contemplating the glory of Augustus) hesitating to make our worth known by deeds?'

et is the 'and' of indignant question, cf. 1. 48 n. So too G. 2. 433 et dubitant homines serere atque inpendere curam? Cic. pro lege Man. 14. 42 et quisquam dubitat? Tusc. Disp. 1. 38. 92 et dubitas? So 'καὶ ἵνα' in Gk., e.g. καὶ πῶς;

virtus is not merely 'valour' but 'manliness,' 'all that may become a man,' 'worth': virtutem extendere factis is to employ our powers actively, to see that they have free scope and opportunity for development; the opposite of it is 'to hide our talent in a napkin,' to be sluggish and inactive. For a similar phrase cf. 10. 468 sed famam extendere factis | hoc virtutis opus. Some with good authority read virtute extendere vires 'by valour to extend our strength.'
dubitamus. The change to the first person plural should be noticed: such a change from ‘you’ to ‘we’ is common where the speaker wishes to rebuke with gentleness, and here Anchises wishes to soften the reproach of ‘hesitation’ which his words might seem to convey. At the same time it seems not improbable that the use of the first person here is to be explained by saying that Virgil is not so much thinking of Anchises and Aeneas as addressing an appeal with his own living voice to his fellow-Romans: as he recited the passage a gesture would suffice to show the real reference of his indignant words.

810. regis...] Numa Pompilius, a native of Cures in the Sabine country, whom the Romans regarded as the founder (cf. fundab) of their religious and legal institutions. Hence he is represented as a venerable priest ‘offering sacrifice’ and ‘decked with boughs of olive,’ which is the symbol of peace.

primam urbem: ‘infant city.’


816. popularibus auris] Popular favour is compared to a breeze because of its fickle and treacherous nature.

817. The 5th King was Tarquinius of Tarquinii in Etruria. He was succeeded by Servius Tullius, and L. Tarquinius Superbus, who was banished in a rising headed by Brutus (510 B.C.), who thus avenged (ulterioris) the outrage committed on Lucretia the wife of T. Collatinus by Sextus Tarquin, and recovered (receptos) for the people the right of electing their own rulers, being himself elected first consul with T. Collatinus (cf. 819). His two sons joined an insurrection to restore the Tarquins, and he ordered their execution.

Twelve lictors preceded the kings carrying a bundle of rods (fascis) and an axe as the token of their power to inflict scourging and death. Later the axe was only carried with the fascis when the consul was at the head of an army in the field.

superbam. The ‘proud soul’ of Brutus was a match for Tarquin the Proud.

820. natosque pater] Juxtaposition for emphasis.

822. utcumque ferent...] (1) Most explain ‘However posterity shall view that deed, with him love of country will prevail,’ but the addition of the words landunque immensa cupid makes this very doubtful, for if the opinion of posterity is so dubious, how could the ‘thirst for fame’ prevail?
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(2) The simplest way perhaps is to connect *infelix* not with what precedes, but with what follows (as Augustine did)—unhappy, however posterity extol (*ferent* = *ferent laudibus*) hat deed. Then after this parenthetic tribute to the father's rieif the poet returns to the patriot's devotion—'the love of country will prevail and the measureless passion for renown.'

(3) A third rendering is possible—'Whenever posterity shall slate that deed, his love of country shall win the day,' *i.e.* the verdict will be in his favour.

View (2) is certainly simplest from a rhetorical point of view. Any one reciting this could make the point at once clear by dropping the voice in 822 and raising it again in 828.

824. P. Decius Mus was the name of two plebeian consuls who solemnly devoted themselves to death in battle, the father b.c. 340 in a war against the Latins, the son b.c. 295 in the battle of Sentinum against the Gauls.

M. Livius Drusus Salinator was consul with C. Claudius Nero and defeated Hasdrubal at the river Metaurus b.c. 207. The mention of Drusus is intended as a compliment to Livia Drusilla, the wife of Augustus.

825. Torquatun] T. Manlius Imperius Torquatus was alled Torquatus from slaying a gigantic Gaul (b.c. 361) and taking the chain (torques) he wore round his neck. When consul b.c. 340 he put his own son to death (cf. saevum securi) or engaging in combat with the enemy contrary to orders.

M. Furius Camillus recovered Rome from the Gauls, who had taken it under Brennus b.c. 390.

826. illae autem...] Caesar and Pompeius. Pompeius *f. gener* 831 married Julia the daughter of Caesar (*soce* 30), but she died in b.c. 54; he was overthrown by Caesar at harsalia b.c. 48.

*paribus in armis:* 'in like armour,' *i.e.* both in Roman *armes,* indicating *civil* war, cf. Luc. Phars. 1. 6 *obvia signis* | *gna,* *pares aquilas,* *et pilae minantium pilis.* *fulgere:* cf. 4. 90 n.

827. dum nocte premuntur] 'while darkness imprisons them.'

830. The legions with which Caesar crushed Pompeius were those which had served with him in Gaul b.c. 58-50. The *lips* formed the 'rampart' or 'barrier' of Italy on the N.

831. adversis instructus Eois] 'arrayed against him with *ae* forces of the East'; lit. 'with opposing Eastern (forces),' his forces of Pompeius were largely drawn from the East, here he had held *military* command b.c. 66-61.
833. The heavy beat of the repeated ν is intended to express the strength of the strokes.

835. sanguis meas] nom. for vocative. The gens Iulio claimed descent from Iulus the grandson of Anchises.

836. ille] Deictic, 'yonder hero'; L. Mummius, surnamed Achaicus (cf. caesis insignis Achivis), who destroyed Corinth b.c. 146.

838. ille...] 'yon other....' It is possible that Virgil is purposely vague here; if, however, some special leader must be considered as referred to, then it is best to refer Aeaciden to Perseus, the last king of Macedonia, who seems to have claimed descent from Achilles and who was crushed by L. Aemilius Paullus in the great battle of Pydna b.c. 168, and the words about Argos and Mycenae must be regarded as rhetorical amplification.

Aeacides is usually applied to Pyrrhus, king of Epirus (b.c. 306-272).

840. tempie et temerata Minervae] The temple was 'violated' by Ajax son of Oileus, who on the night of the capture of Troy carried off from it Cassandra, who had taken refuge at the altar.

841. magne Cato] M. Porcius Cato 'the Censor,' who died b.c. 149 aged 85; the famous opponent of Carthage. Ser. Cornelius Cossus slew Lars Tolumnius, king of Veii, and won the spolia opima (cf. 856 n.) b.c. 428. tacitum: in passive sense, 'untold,' 'unsung.'

842. Gracchi genus] The two most famous Gracchi were the great 'tribunes of the people,' Tib. Sempronius Gracchus, who was killed in a sedition b.c. 133, and his brother Caius, who was also killed b.c. 121. Possibly Virgil is not so much thinking of these famous reformers as of an earlier Tib. Sempronius Gracchus twice consul (b.c. 215, 212) in the Second Punic War.


Cicero (pro Balbo 34) speaks of two Scipios as fulmina nostrī imperii, and Lucretius (5. 1034) has Scipiaedes, belli fulmen, Carthaginis horror. Munro remarks 'When we think of the words scipio and scapus, and the English shaft, and σκᾶτων, σκάτων, and then σκῆπτρον, σκῆπτρων, and cognate words, and their connection with the thunderbolt, we might be tempted to think that the Scipios loved to refer their name to it rather than to the more homely staff. I find but one recorded coin of
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singly, and it has on the reverse a Jupiter with thunderbolt
right and sceptre in the left hand; which might recall
meanings of the word.'

3. parvoque potenter] 'with little great.' The contrast
between the greatness of his public services and the smallness
private means. Fabricius and Serranus are types of the
Roman generals, who left the ploughshare to lead an army
then returned to it again.

Nestor and others explain the phrase as = parvo opulentum
use to his simple tastes 'a little' was 'wealth:' no doubt
fashionable language of the day (and so often in Horace)
s was often used = 'rich,' but to so explain it here is unduly
narrow Virgil's meaning.

Fabricius Luscinius, consul B.C. 282 and 278, in the war
Pyrrhus was famous for the stern simplicity of his life
the firmness with which he refused the bribes of Pyrrhus.

Atilius Regulus Serranus, consul B.C. 257, defeated the
Maginians off the Liparaean Islands; Virgil here gives what
no doubt the popular etymology of his name Serranus, viz.
the name was found sowing when summoned to be consul. On
the name is found as Sarianus, and it is generally con-
with Sarianum, a town in Umbria.

5. quo...] A device for cutting short a list which is
ring tedious. A long array of heroes of the great Fabian
is supposed to claim the poet's attention, but the poet is
ry' and selects only him who was 'the Greatest.'

. Fabius Maximus Cunctator was appointed dictator after
defeat of the Trasimene Lake B.C. 217, and wore out Han-
by 'delay' and by continually hampering his movements
avoiding a pitched battle.

6. This line is from the Annales of Ennius, and is clearly
ious one, being quoted also by Cicero.

7—853. In no passage has the spirit of Roman ambition
nobler expression than in the splendid arrogance of these
us lines.

7. excudent] 'shall (if they wish) beat out'; the conces-
future, but partly also prophetic.

: he is clearly thinking of the Greeks.
ollitus: the word indicates that the lines of the statue are
owing, smooth, and natural: the opposite is durius (cf.
Sat. 2. 3. 22 quid fusum durius esset), which describes
is hard, stiff, unnatural.

Others, I doubt not, shall more smoothly fashion the
breathing brass (i.e. statues which seem alive), shall shape from marble the living face....

848. credo equidem] The words have a concessive force: the concession is, however, only made in order to bring out more forcibly by contrast the claim which follows in 851-853. 

Ducere is generally used of modelling any ductile material, such as clay; here, however, of ‘bringing out’ the lineaments of the face from marble.

849. caeli meatus] ‘the movements of heaven’ = the movements of the heavenly bodies.

850. radio] ‘the rod’; used for drawing astronomical diagrams on sand, cf. Ecl. 3. 41.

851. ‘Be thy study, O Roman, to govern the nations with thy sway—these shall be thy arts—and to enforce the custom of peace.’ Bowen gives: ‘the ways of peace proclaim.’

852. hae...artes] Parenthetical, the construction of momento being carried on to inponere. The ‘arts’ of government are opposed to the arts of sculpture, oratory, etc.

Inponere is generally used of imposing something onerum, as labour, taxes, tribute, or the like; so too leges inponere is common. The present phrase, however, is almost an instance of Oxymoron: what is imposed is not a burden but a blessing, not a ‘law’ enforced by pressure but a ‘habit’ or ‘custom’ developing naturally under new and favourable conditions. Conington and others, who say that mos is = lex, quite miss the delicate force of the variation.

Many MSS. read paci, which is without meaning.

853. parcere...] Cf. Hor. C. Saec. 51, where he speaks of Augustus as bellante prior, iacentem | lenis in hostem.

854—901. The attention of Aeneas is attracted by a youthful figure of singular beauty: Anchises tells him that he sees one in whom all the hopes of Rome were to be centred only to be disappointed—the young Marcellus. Shortly afterwards he dismisses Aeneas to upper air by the Ivory Gate of Sleep.

M. Claudius Marcellus, five times consul, in his first consulship B.C. 222 slew Britomartus king of the Insubrian Gauls and so won the spolia opima, which were the spoils taken when the general slew the general of the enemy (quaer dux duci detraxit Liv. 4. 20), and which according to tradition were only three won, once by Romulus, once by Cossus (841 n.), and for the last time by Marcellus. They are usually spoken of as dedicated to Jupiter Feretrius and not to Quirinus, but a statue of Quirinus may have stood beside that of Jupiter, see Liv. 4. 20 s.f.
857. 'He shall establish the fortune of Rome when a great upheaving shakes it; he shall trample beneath his steed....'

_Tumultus_ is specially used of a war in Italy or a rising of the Gauls. Cicero derives the word from _timor multus_ and explains it as _perturbatio tanta ut maior (quam in bello) timor oritur_ (Phil. 8. 1. 2).

858. _sistet, sternet]_ Antithesis, heightened by assonance.


861. _iuvem]_ The young Marcellus was the son of Octavia, the sister of Augustus, and C. Marcellus. Augustus adopted him as his son in 25 B.C. and gave him his only child Julia in marriage. He was marked out as the emperor's successor, but died in the 20th year of his age B.C. 23.

The construction is 'And hereupon Aeneas (said), for he saw a youth walking at his side... but his (the youth's) brow (was) very sad....'

865. _instar]_ The word is only here used without a genitive. For its use by Virgil cf. 2. 15 _instar montis equum_; 3. 637 _Phoebeae lampadis instar_; 7. 707 _magni agminis instar_; 12. 923 _volut atrī turbinis instar_: in all these cases the person or thing to which it is applied is described as _worthy to be compared with_ something else, which is always something great and grand. So too Cicero writes _unus ille dies immortalitatis instar fuit_, and _Plato unus mihi instar est omnium_, and it is generally so used of comparison with what is _great_, though once we find _instar puncti_. Considering these passages and the probable connection of _instar_ with _Στά_, _στάρας_ and _ισταύρατε_—'something set up,' it would seem originally to mean 'an image' or 'model,' and here, when used absolutely, to describe that which is the ideal of shape, the standard of beauty. The rare and peculiar use of the word is no doubt intentional.

866. _sednox..._]_ Cf. Od. 20. 351 _νυκτὶ μὲν ῥυμῶν | εἰκότατε κέφαλατ τε πρόσωπα τε νέρθε τε γοῦνα._ The line describes Night as hovering round him on ghostly pinions and already casting over his bright and youthful form the shadow of the grave. To many the words _quantum instar...umbra_ will unconsciously recall another figure stamped with no earthly loveliness and with no earthly sorrow, to portray which has been for centuries the ambition, and the despair, of art.

869. _tantum]_ Adverbial; 'merely,' 'only.' Fate will 'only allow a glimpse' of him, nothing more.

870. 'Too great, O gods, ye deemed the Roman race would
be, had such a gift been abiding.' The construction is *visa* (as) *nimium potens* (*futura*).

872. *ille...Campus*] In connection with 'the city of Mavors,' 'that Field' is obviously the Campus Martius, in which five years before Augustus had erected a mausoleum for his family (*tumulum recentem*).

873. *aget*] 'shall bear,' 'send.'

876. 'Nor shall any youth raise so high with hope the grandsires of Rome.' Conington says that *avos Latinos* refers to the dead heroes who are supposed still to watch with interest the fortunes of the race: but surely they are the men who when Marcellus was alive were alive too and 'grandsires.' Such men know that their own active career is over and watch with eager hope the early promise of the young.

878. *prisca fides*] 'ancient honour'; *priscus* is always used of that which belongs to the 'good old time.'

*invicta* : as often, rather 'invincible' than 'unconquered.'

879. *tulisset*] "Anchises speaks as if Marcellus were already dead, sorrowfully forecasting the centuries and realising the sad event to be": Sidgwick.

882. *neu, miserande puer...*] Nearly all editors with one consent place a comma after *rumpas* : 'Alas, unhappy youth, if by any means thou mayest break the barrier of cruel fate, thou shalt be Marcellus.'

This is wrong for many reasons:

1. The form of conditional sentence is remarkable—*si rumpas...eris*. The editors render 'if any way thou mayest break,' 'if ever thou canst break,' but where is the 'can' or 'may' in *rumpas*? The words ought to be rendered 'in case you are breaking...you will be,' which is nonsense. *Si ruperis...eris* is needed if the words are to mean 'if you succeed in breaking...you will be': cf. 328 *si...attigerint...ciēbunt*.

2. Virgil has given a list of heroic souls 'destined to bear the Roman name' (758, cf. *has omnes* 748): for the crown and consummation of this list he reserves the name of Marcellus. Nowhere, if the vague possibility *si lumina vitae attigerint* 823 be excepted, is any hint given that any 'barriers of cruel fate' hindered the passage of any soul to the world above. Why should such a barrier be so emphatically referred to in the case of Marcellus? The soul which Anchises contemplates was fated to become Marcellus: fate does not oppose, but has irrevocably determined its birth.

3. The phrase *si qua...rumpas* expresses great doubt and almost despair of the result (cf. 1. 18 *si qua fata sinant*, where
a hope is referred to which Juno, as she utters it, feels to be vain, and which Virgil, as he wrote, knew to have been so: it could not have been used by a writer who knew that Marcellus had been born, much less recited in the very presence of the mother that bare him.

Conington partly sees this, and suggests that the words tu Marcellus cris mean ‘you shall be a true Marcellus,’ but this not only does violence to the Latin but affords a terrible instance of bathos. The Marcellus whom Virgil describes in this passage does not borrow lustre from the Marcelli but adds an undying lustre to their name. Imagine Virgil reciting this passage to Caius Julius Caesar Octavianus Augustus and his sister Octavia, and telling them that the lost heir of the empire was ‘a true Marcellus!’

(4) To Virgil’s hearers the ‘cruelty of fate’ could have but one meaning: it was the cruelty which had cut short in its early promise so dear a life. The barrier which had been interposed was the one barrier which cannot be broken—death. Cf. Liv. 1. 42. 2 nec rupit fata necessitatem.

(5) If a comma is placed after rumpas, then the words si... rumpas cease to have any necessary force: they are a purely meaningless parenthesis introduced into the very climax of this splendid peroration. Those who so take them must have a strange opinion of the rhetorical skill of Virgil.

Wagner rightly places a mark of exclamation after rumpas. Anchises has been dwelling in imagination on what might have been: under the influence of so bright a vision the prophecy on his lips passes suddenly into prayer—a prayer which the speaker, even as he utters it, knows to be uttered in vain. The change of tone, the burst of impassioned feeling, is marked emphatically by the change to the second person singular: this change editors fail to notice, but its effect is unmistakable directly the passage is recited.

By this punctuation only do the words tu Marcellus cris obtain their full force. They form the climax of this splendid scene. It is easy to point out the skill with which the mention of the name of Marcellus is reserved to the last; it is not so easy to make clear the effect of these three simple words in the position in which Virgil has placed them. Before the vision of Anchises, and before Virgil’s spell-bound audience, have passed in review the heroes of the Roman race. Upon the last figure the poet has concentrated all the resources of his skill; by every art the minds of his hearers have been wrought to the highest pitch of expectancy, and when, after the passionate outburst of prayer heu, miserande puer, si qua fata aspera rumpas!
there fell from Virgil’s lips, in slow, measured, and almost ghostly accents, the final words *tu Marcellus eris*, then it is not hard to believe that, as tradition relates, the mother of Marcellus swooned.

I have characterised the words *tu Marcellus eris* as ‘final words’ and ‘a climax,’ for such in reality they are. The end has been reached. The words which follow are directly intended to calm and soothe. They fall upon the ear like the peaceful accents of the Benediction after some great preacher has stirred our feelings to their depths. So too Horace loves to let an excited ode die tranquilly away in words of simple and unimpassioned melody, *e.g.* Od. 3. 5.

883. Kennedy rightly says that the construction is this: *date spargam manibus plenis lilia, purpureos flores, et adcumulam; date* being followed by a subj. like many verbs of permitting, granting, allowing. ‘I admit,’ he adds, ‘that the verb *date* is preferred to *sinere* because *lilies* must be *given* to Anchises for his purpose. The flowers are conceived as objects of *date*, but constructed otherwise: *viz.* *lilia* as nearer (accus.) object of *spargam.* He renders: ‘Grant me to strew by handfuls purple lily flowers, and with such gifts at least to endow....’

The rendering ‘give me lilies..., let me scatter purple flowers,’ assigns a meaning to the subjunctive *spargam* which it will not bear.

887. *aëris in campis*] An imitation of ἡρβες ‘cloudy,’ ‘murky,’ applied to Τάφρανος Πθ. 8. 13; cf. Od. 20. 64 ἡρβετα κέλευθα ‘the dark road of death.’

892. *quo...modo fugiatur*] The oblique form of the question *quomodo fugiatur?* ‘how am I to avoid?’

893. *sunt geminae...*] Cf. Od. 19. 562

δοῦλ ὁρ ἐπ τῶν ἄμελαν ἀλφὶν ὀνείρων·
αἱ μὲν ὁρ κερασσο τετείχαται, αἱ δ’ ἐλέφαντι,

where Homer goes on fancifully to connect *κέρασι* with *κραίνει* ‘to accomplish,’ because dreams which pass through the gate of horn come true, and *ἐλέφας* with *ἐλεφαίρεσθαι* ‘to become light,’ because dreams through the ivory gate come to nothing.

897. *his ibi tum...*] ‘There then with such words (as those referred to 890) does Anchises escort his son...and sends him forth by the ivory gate.’ Why Virgil makes him depart by the ivory gate is a puzzle. Possibly he wishes to mark the time as before midnight (Aeneas enters at dawn 235, and is half-way at noon 535), at which time he may suppose the ivory gate to be closed, and the gate of horn opened to send forth true dreams which come after midnight, cf. Hor. Sat. 1. 10. 33 *post mediam noctem visus cum somnia vera.* See W. Everett in Class. Rev. April 1900.
APPENDIX

ASSIVE PARTICIPLES USED WITH AN ACCUSATIVE

cases are numerous in Virgil, and the accusative used to
lained as an accusative of respect. Thus in 1. 320 nuda
xdoque sinus collecta fluentes, the construction of nuda genu
as to her knee’) seems exactly parallel with sinus collecta
ered as to the folds of her robe’), which may also be
ed with 2. 381 colla tumentem and 5. 97 nigrantes terga,
colla and terga seem undoubtedly accusatives of respect.
the other hand, traces of a use of the Latin passive,
like a Greek middle, with a certain active force and an
ive directly dependent on it, are fairly clear (cf. 2. 510
ferrum ‘he girds on his sword,’ περιβάλλεται τὸ ἔφος;
accingier aries; 1. 713 exempli mentem nequit; 3. 405
omas ‘cover thy hair’); so that it would seem that, in
quent cases where an accusative is closely joined with the
participle, the participle is really used as a middle form
tectly governs the accusative. At any rate the following
es will enable any one to form a fair judgment:—

lacrimis oculos suffusa, ‘having her eyes suffused with
tears.’
tristes et tunsae pectora palmis, ‘beating * their breasts.’
vultum demissa, ‘having her face cast down.’
his animum arrecti dictis.
faciem mutatus et ora.

manus revinentum, ‘having his arms bound.’
ardentes oculos suffecti sanguine.
bis medium amplexi, bis collo squamea circum | terga
dati, ‘twice flinging * their backs round his neck.’
perfusus sanie vittas, ‘having his fillets soaked with
gore.’
APPENDIX

2. 273. perque pedes traiectus lora, 'having a thong passed through his feet.'

275. exuvias indutus.

443. clipeosque ad tela sinistris | protecti obiciunt, 'holding their shields before them against the darts,' προσβεβλημένοι τὰς ὀψιδας, though of course obiciunt also governs clipeos, cf. 2. 1 n.

3. 47. mentem formidine pressus.

65. crinem de more solutae.

81. redimitus tempora lauro.

428. delphinum caudas utero commissa luporum, 'having dolphins' tails joined to a wolf-bearing womb,' where to take caudas as acc. of respect would be very difficult.

4. 137. chlamydem circumdata.

518. unum exulta pedem vinclis.

589. terque quaterque manu pectus percussa decorum | flavem-esque abscissa comas, 'beating* her breast and tear* her hair.'

643. maculis interfusa genas.

659. os impressa toro.

5. 269. evinci tempora taenis.

511. quis innexa pedem.

608. antiquum saturata dolorem, 'having her ancient wrath satisfied.'

6. 156. maesto defixus lumina vultu.

281. crinem vittis innexa, 'having her hair entwined.'

* For the present use of the past participle passive, which these instances exhibit, cf. 6. 335 n.
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