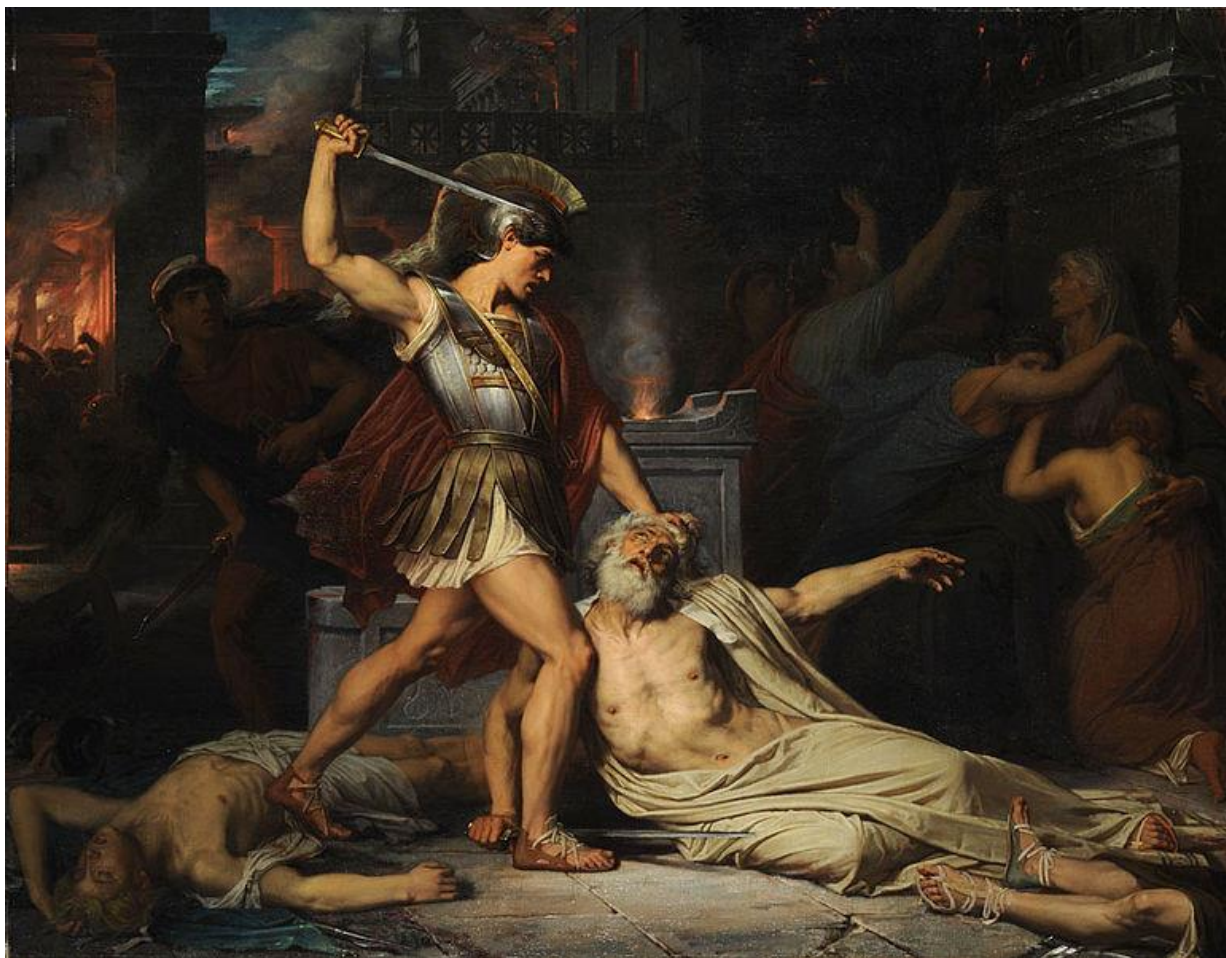


*ΚΕΣ CLASSICS

AENEID 2



Section A: **The Death of Priam**

Aeneid 2.506-558

i	ii	iii	iv	v	vi	vii	viii
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Section B: **Aeneas escapes with his family** *Aeneid* 2.705-740

i	ii	iii	iv	v
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Section C: **Aeneas returns for Creusa**

Aeneid 2.705-740

i	ii	iii	iv
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VIRGIL'S AENEID

The poem

P. Vergilius Maro was born near Mantua on October 15th, 70BC. He began writing his *Aeneid*, an epic poem in 12 books, not long after Octavian's great victory over Mark Antony and Cleopatra at Actium in 31BC. He was able to recite significant extracts of his work (Books 2, 4, and 6) to Octavian (now known as 'Augustus') and the emperor's sister Octavia not long after 23BC. This was the year that Octavia's son (and Augustus' son-in-law), Marcellus died. On hearing the tribute Virgil pays to this young man at the end of Book 6, Octavia is said to have fainted.

Virgil died in Brindisi of an illness on September 21st, 19BC when he was only 51. He considered the *Aeneid*, his final work, to be incomplete and gave orders for it to be burned, but Augustus countermanded these instructions and the poem survived to become the most important work of Latin literature, read by generations of adults and students from the time of Augustus until the present day. Shakespeare was deeply impressed by Virgil's description of Priam's death and re-works it in Act II Scene ii of *Hamlet*.

*What's Hecuba to him, or he to Hecuba,
That he should weep for her?*

Using the traditional metre of Greek epic poetry (the Hexameter) Virgil created a poem to rival the 8th century BC Greek epic poems by Homer, the *Iliad* and *Odyssey*. Neither of these poems narrate the sack of Troy in detail; other poems, some now lost to us, describe the *Iliupersis* ('Sack of Troy').

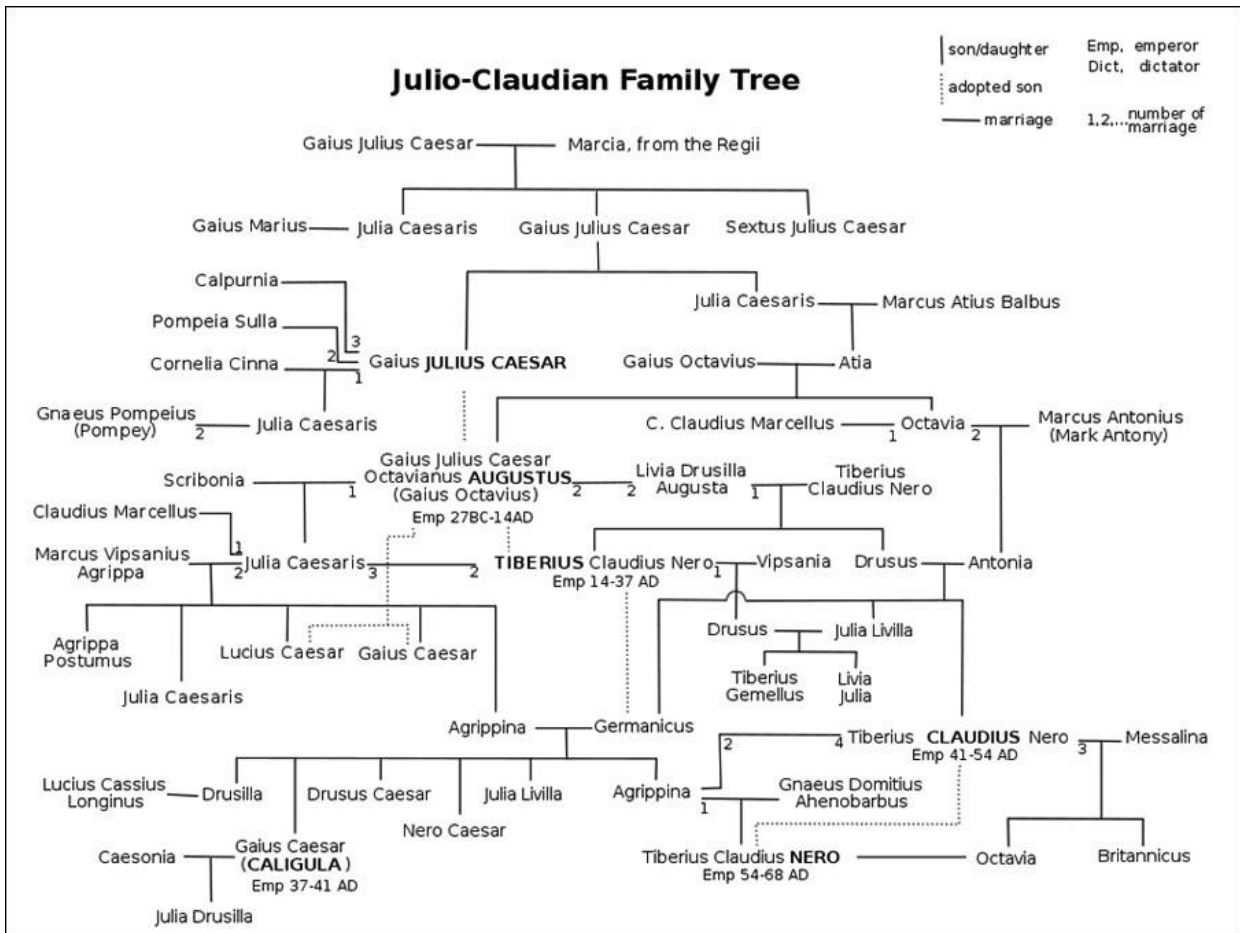


A 4th Century biographer of Virgil, Aelius Donatus, writes about the care Virgil took over his great third poem, completing only a few lines each day and licking them into shape with the obsessiveness of a she-bear licking her cubs (Donatus, *Life of Virgil* 22).

Virgil also wrote the *Eclogues* and *Georgics*. The *Aeneid*, by far his longest work, consists of 9,896 lines.

Overview of the *Aeneid*

Book 1 <i>Aeneas is shipwrecked at Carthage, by the machinations of Juno, queen of the gods. Venus makes Dido, queen of Carthage, fall in love with Aeneas.</i>	Book 2 <i>Aeneas tells Dido how Troy was tricked and sacked by the Greeks, giving an eye-witness report. He explains how his mother Venus guided his escape.</i>	Book 3 <i>Aeneas continues to narrate his story to Dido, telling of his travels in the Mediterranean and his attempts to found a new city for his followers.</i>	Book 4 <i>Dido and Aeneas fall in love, but Jupiter sends Mercury to command Aeneas to leave Dido. Dido commits suicide.</i>	Book 5 <i>Aeneas is blown to Sicily where he honours the memory of his father, Anchises, with funeral games.</i>	Book 6 <i>Following the instructions of his father's ghost, Aeneas visits the underworld and is given a glimpse of Rome's future greatness.</i>
Book 7 <i>Aeneas finally lands in Latium, the area of Italy where he is destined to establish a city. Latinus, king of Laurentum, at first welcomes his men, but Juno intervenes.</i>	Book 8 <i>Through Juno, war breaks out. Guided by the river Tiber, Aeneas seeks allies from king Evander, who has established a city on the future site of Rome. Venus gives her son new arms.</i>	Book 9 <i>During Aeneas' absence, the Italians attack his camp. They are led by Turnus, suitor for the hand of Lavinia, daughter of King Latinus.</i>	Book 10 <i>Aeneas returns with Etruscan and Arcadian allies. After bitter fighting, he is victorious, but Pallas, son of Evander is slain by Turnus.</i>	Book 11 <i>Despite their heavy losses, Turnus refuses to accept defeat - and so Aeneas threatens the city of Laurentum. Fighting resumes.</i>	Book 12 <i>Finally, Turnus and Aeneas meet in single combat. Aeneas slays his opponent to win the hand of Lavinia.</i>



Jean-Auguste-Dominique Ingres (1780-1867), along with his mentor Jacques-Louis David (1748-1825), spearheaded a Neo-Classical style in European art that championed the artistic language of antiquity. Having studied the work of the Roman poet Virgil, as well as biographies of his life, Ingres embarked on depicting the moment when he recited his Aeneid to the Emperor Augustus, his wife Livia and his sister Octavia. At the mention of the ghost of her dead son, Marcellus, Octavia faints. It was a scene that the artist returned to in every decade of his working life, revising it in more than 100 drawings and watercolours and three oil paintings. This final version was completed in 1864. <https://www.christies.com/features/Deconstructed-Ingres-Virgil-reading-from-the-Aeneid-9121-1.aspx>

How Latin verse works:

Long and short syllables

For the purposes of poetry, every **syllable** in Latin is judged to be *either Long or Short*.

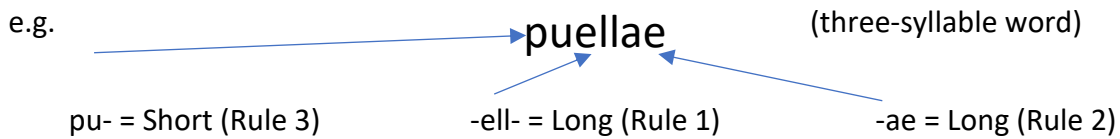
The conventional marks, which are written *over* the syllable, are: ¯ (Long) ˘ (Short).

1. A syllable may be **Long** *either* because it has a long vowel, *or* because a vowel is followed by two or more consonants, and so takes longer to say.

The letter 'x' counts as a double consonant (= ks). A few 'light consonant groupings' (e.g. gr, br, cr, fl, pl, tr) *may not* lengthen the syllable, so watch out for these.

2. If a word has two vowels side by side (ignoring 'u' after 'q'), then it is **Long** if the **two vowels make one syllable** (i.e. a diphthong).

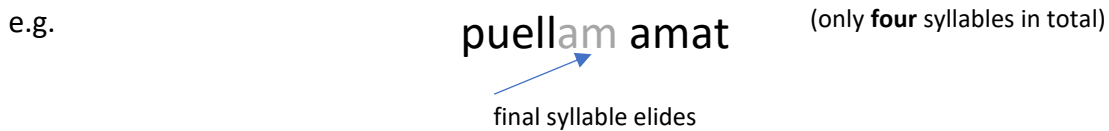
3. If the **two vowels are sounded separately**, making two syllables, the first syllable is **Short**.



(N.B. Some names may seem to break these rules, especially AEN-E-AS – 3 Longs)

Elisions

Sometimes the end of a word is elided into the next, losing a syllable. In this text, elided syllables have been shown in *grey*. The syllables that can elide before an 'h' or a vowel (not including i = j) are syllables ending in a vowel or an 'm', which was nasalised and disappeared over time.



The Hexameter (6-'Feet' or 'measures'/'bars', 'units')

The Hexameter follows the pattern below, which means that the **First** syllable of a line must always be Long, the Last syllable may be Long or Short, but the **Final Five** syllables of each line follow a fixed rhythmical pattern of Long-Short-Short; Long-Long/Short. ('dum-di-di; dum-dum' or 'dum-di-di; dum di'). An English phrase like 'Eat a banana' would fit the end of a Hexameter line, (even if English doesn't have the same concept of Long and Short syllables).

A unit that goes **Long-Short-Short** (¯ ˘ ˘) is called a **Dactyl** (dum-di-di).

A **Long-Long** (dum-dum) unit (or 'foot') is called a '**Spondee**' (¯ ¯)

The **First Four Feet** of each line are either Dactyls or Spondees. The **fifth** is a Dactyl.

1 st Foot	2 nd Foot	3 rd Foot	4 th Foot	5 th Foot	6 th Foot
— —	— —	— —	— —		— —
— ˘ ˘	— ˘ ˘	— ˘ ˘	— ˘ ˘	— ˘ ˘	— ˘

Each line must have between 13 and 17 syllables. A lively line with 16-17 syllables ('**dactylic**') will feel lighter or faster than a slow '**spondaic**' line, which can convey a sense of weight or sorrow.

A few interesting lines from your text:

Dactylic lines

549	dēgeneremque Neoptolemum nārrāre mementō.
553	extulit ac laterī capulō tenus abdidit ēnsem
717	tū, genitor, cape sacra manu patriōsque penātēs;
724	implicuit sequiturque patrem nōn passibus aequis
732	<u>vīsus</u> adesse pedum sonitus, genitorque per umbram

Spondaic lines

523	hūc tandem concēde; haec āra tuēbitur omnēs,
537	'persolvant gratēs dignās et praemia reddant'
548	Pēlīdae genitorī. illī mea tristia facta
716	hanc ex dīversō sēdem veniēmus in ūnam
718	mē bellō ē tanto dīgressum et caede recentī

Lines with multiple elisions.

555	Trōiam incensam et prolapsa videntem
718	mē bellō ē tantō dīgressum et caede recentī
729	suspēsum et pariter comitīque onerīque timentem.
770	nēquīquam ingemināns iterumque iterumque vocāvī.

Consider the effect of each of these lines when you meet them in context.

Scansion practice for the brave!

513	ingēns āra <u>fuit</u> iuxtāque veterrima laurus
521	'nōn tāli auxiliō nec dēfensōribus istīs
553	extulit ac laterī capulō tenus abdidit ēnsem.
558	āvulsumque umerīs caput et sine nōmine corpus.
735	hīc mihi nesciō quod trepidō male nūmen amīcum
774	obstipui, steteruntque comae et vōx faucibus haesit.
788	sed mē magna deum genetrix hīs detinet ōrīs.
794	par levibus ventīs volucrique simillima somnō.

Verse and Prose style

Some features of Latin style are common in both verse and prose texts and many of the features that make a phrase or idea stand out in Latin are like those you will be used to analysing in English Literature. Although rhyming is not a particular feature of Latin poetry, rhythm *can* be (see previous page on **spondaic** and **dactylic** lines or phrases in Virgil).

Here are some of the key terms you should check you are comfortable using (and spelling!):

Terms to do with **sound**:

- **Alliteration** 539 - *fēcistī et patriōs foedāsti fūnere vultūs* 794 *par levibus ventis volucrique simillima somno*
- **Assonance** 528 - the open vowel sounds of 'vacua atria'.
- **Onomatopoeia** A word that sounds like its meaning – e.g. *ululare* – to howl or wail

Terms to do with **choice of vocabulary** that reinforce/enhance meaning:

- **Diction** (e.g. selecting emphatic/vivid/graphic/colourful/emotive/onomatopoeic words)
- **Metaphor** see 529 – (*Pyrrhus*) *ardens*
- **Simile** see 516 - *ceu ... columbae*
- **Personification** see 514 – (*laurus*) *complexa*
- **Repetition** 530 - *iam iamque; 770 iterumque iterumque*
 - often reinforced by **anaphora**, repetition of the first word of a phrase
see 527 - **per** *tela*, **per** *hostes*; 535 **pro** *scelere*, **pro** *ausis*; 792-3 **ter** *conātus* *ibī collō dare brachia circum*;
ter *frūstrā comprēnsa manūs effūgit imāgō*,
- **Asyndeton/polysyndeton** Omission or overuse of the conjunction (i.e. no 'ands' or lots of 'ands')
- **Pleonasm** An extra word that's virtually untranslatable -e.g. 524 *sic ore effata* 'having spoken thus (with her mouth)'. Can give an epic feel.
- **Transferred epithets** 508 - *medium ... hostem*; 714 *templumque vetustum desertae Cereris*

Some features are specific to verse with a fixed line structure:

- **Enjambment** see 529 – saucius, 531 – insequitur, 538 – debita etc. etc.
- **Starting or ending a line** with a striking word (e.g. a monosyllable) for emphasis/ to create suspense see 530 - insequitur / evoke pathos see 529 – saucius, 532 - concidit / express outrage 536-7 dī ... persolvant etc.

Word Order

Word order is more flexible in Latin since meaning is indicated by word endings. This means that a variety of effects can be more easily achieved in Latin, including the effects mentioned above, by:

- **Juxtaposition** (e.g. to create alliteration see 507 – captae, casum convulsae / assonance/ contrast/antithesis etc.)
- **Promotion** (e.g. bringing the verb to the front to create a sense of action/activity/urgency/surprise etc.) see 557 iacet ingēns litore truncus
- **Delaying** (e.g. leaving the subject/object until **after** the verb – perhaps to create suspense/tension/pathos etc.) e.g. 553 ēnsem.
- **Creating a ‘Word Picture’** (a feature that might create the impression of disorder/confusion, or ‘demonstrate’ the meaning through Word Order e.g. 511, 532, 551)
- **Balancing/imbalancing** phrases/words/ideas. This can be reinforced by a **Chiasmus** (ABBA formation) e.g. 552 comam laevā, dextrāque coruscum

Useful website:

<http://dcc.dickinson.edu/vergil-aeneid/vergil-aeneid-ii>

Section A: The Death of Priam, *Aeneid* II.506-558

Section A i)

After recalling some of the atrocities that took place on the night the Wooden Horse was taken into Troy, Aeneas begins to tell Dido what happened to Priam, the aged King of Troy:

forsitan et Priamī fuerint quae fāta **requirās**.

quae fuerint = (Indirect Question) 'what ... were'

urbis utī captae cāsum convulsaque **vidit**

uti = ut + indicative – 'when ...'

līmina tectōrum et medium in penetrālibus hostem,

arma diū senior dēsuetā tremētibz aevō

the word order in 509-10 is deliberately awkward.

circumdat nēquīquam umerīs et inūtile ferrum

510

cingitur, ac dēnsōs fertur moritūrus in hostēs.

Vocabulary (alphabetical)

ac	and
aevum, -i (n)	age
casus, -us (m)	fall
cingo, -ere	gird on
circumdo, -dare	put on
convulsus, -a, -um	wrenched
densus, -a, -um	the thick of, dense
desuetus, -a, -um	unfamiliar
et	also
fatum, -i (n) often plural	fate, destiny
ferrum, -i (n)	iron, sword
fero, ferre	carry

forsitan	perhaps, maybe
fuerint Perfect Subj. of sum	sum, esse, fui
inutilis, -s (adj)	useless
limen, liminis (n)	doorway, door
nequiquam	in vain
penetrāle, -is (n)	inner sanctuary
requiras Present Subj. of requiro, -ere	'you may/might ask'
senior, senioris (m)	old man
tectum, -i (n)	building, house
tremeo, -ere	tremble, quiver
umerus, -i (m)	shoulder
uti = ut (+ indicative)	as, when

A few points to think about. Read the lines aloud as often as you can.

- In 506, why is the verb 'requiras' in the 2nd person?
- Consider the impact of the three 'f' sounds in line 506. What does 'forsitan' add?
- In 507 why doesn't Virgil say 'ut casum urbis captae' rather than 'urbis uti captae casum...'?
- In 508, what is the impact of all those 'm's? Why does 'medium' agree with 'hostem', not 'pentralibus'?
- In 509-10 what is the effect of the awkward word order and enjambment of 'cingitur'? Fumbling?
- Can you see a 'word picture' in 511?

The word order has been changed significantly to help you translate these lines – but **you need to go back to the original passage** and the actual word order to check you fully understand.

Main verbs are bold and underlined. **Nominatives** are in bold.

forsitan **requirās** quae fāta et ^{= etiam} Priamī fuerint. Indirect Question

.....

.....

utī ^{= ut/ubi} cāsum urbis captae **vidit** What **three** things did Priam see?

.....

convulsaque līmina tectōrum

.....

et medium in penetrālibus hostem,

.....

senior arma diū **dēsuetā** umerīs aevō **tremētib** nēquīquam **circumdat**

.....

.....

et inūtile ferrum **cingitur**

.....

ac moritūrus in **hostēs dēnsōs** **fertur**. What **three** things does Priam do?

.....

.....

Exercise:

Try taking the adjectives and adverbs out of lines 509-11: how different a picture does this paint?

senior arma umerīs **circumdat** et ferrum **cingitur** ac in hostēs **fertur**.

In other words, what do the adverbs (diu, nequiquam) add? What about the adjectives (desueta, trmentibus, inutile, moriturus, densos)? How is Priam's extreme old age emphasised/made graphic?

Section A ii)

Aeneas sets the scene inside Priam's palace for Dido – describing a sacred inner courtyard dominated by an altar and an ancient laurel tree. Hecuba and her daughters have fled there for protection.

aedibus in mediis nudoque sub aetheris axe

ingens ara **fuit** iuxtaque **veterrima laurus**

incumbens arae atque umbrā **complexa** penatēs.

hic **Hecuba et natae** nequiquam altaria circum,

515

praecipites atrā ceu tempestate **columbae**,

condensae et divum **amplexae** simulacra **sedebant**.

Vocabulary (alphabetical)

aedes, aedis (f)	<i>sg. temple, pl. house, palace</i>
aether, aetheris (n)	<i>upper air, heavens</i>
altaria (npl)	<i>altar</i>
amplexus, -a, -um	<i>embracing</i>
ara, -ae (f)	<i>altar</i>
ater, atra, atrum	<i>black</i>
axis, axis (m)	<i>sky, 'vault'</i>
ceu	<i>like</i> <small>introduces a simile</small>
circum + acc.	<i>around</i>
columba, -ae (f)	<i>dove</i>
complexus, -a, -um	<i>embracing</i>
condensus, a-, um	<i>packed, huddled</i>
divum = divōrum	<i>of the gods</i>

hic	<i>here</i>
incumbo, -ere + dat.	<i>lean over</i>
iuxta	<i>beside, next to</i>
laurus, -i (f)	<i>laurel tree</i>
nata, -ae (f)	<i>daughter</i>
nequiquam ^{see 510}	<i>in vain</i>
nudus, -a, -um	<i>naked, bare, open</i>
penates, -ium (mpl)	<i>Penates, Household Gods</i>
paeps, praecipitis (adj)	<i>driven headlong</i>
simulacrum, -i (n)	<i>image, statue</i>
tempestatas, -atis (f)	<i>storm</i>
umbra, -ae (f)	<i>shade, shadow</i>
vetus, veteris (adj)	<i>old, ancient</i>

Points to think about.

- *Discuss the effects of Virgil's use of imagery – particularly the personification of the Laurel tree and the simile of the doves. What do the details 'atra tempestate praecipites' add?*
- *Why is it so easy to visualise this scene? Draw it.*
- *What do the adjectives in 512-3 (mediis, nudo, ingens, veterrima) add?*
- *How many words associated with religion are there in this passage? List them.*
- *Which single word in this passage do you think is most effective? Has Virgil emphasised this word in any way (e.g. through word order, alliteration or some other technique)?*

N.B. The word order has been changed in places to make the sense clearer.

in mediīs aedibus

.....

nūdōque sub axe aetheris

.....

ingēns āra **fuit** 'There was ...'

.....

iuxtāque **veterrima laurus** *Even though 'laurus' is 2nd declension, it is feminine, like most trees in Latin.*

.....

incumbēns ārae ^{dativae}

.....

atque penātēs umbrā **complexa**. 'complexa' agrees with the 'veterrima laurus', personifying it.

.....

hīc **Hecuba et nātae** nēquīquam circum altāria **sedēbant**, 515

.....

.....

ceu = 'like', introducing a simile **columbae praecipitēs** ātrā tempestāte,

.....

.....

condēnsae et amplexae simulācra dīvum **sedēbant**. 'condensae' and 'amplexae' agree with Hecuba and her daughter.s

.....

.....

Section A iii)

When Queen Hecuba sees her husband Priam arming himself, she argues that the gods will provide better protection than he can.

ipsum autem sumptīs Priamum iuvenālibus armīs ^{Ablative Absolute}

ut **vidit**, 'quae mēns tam dīra, miserrime coniūnx,

impulit hīs cingī tēlīs? aut quō ruis?' inquit. 520

'nōn tāli auxiliō nec dēfensōribus istīs

tempus eget; nōn, sī ipse meus nunc adforet Hectōr.

hūc tandem concēde; haec āra tuēbitur omnēs,

aut moriēre simul.' sīc ōre effata recēpit moriere = morieris – 'you will die'

ad sēsē et sacrā longaeuum in sēde locāvit. 525

Vocabulary (alphabetical)

adforet (adsum, adesse)	'were here;
ara, -ae (f)	altar
aut	or, or else
autem	however, moreover
cingor, cingi	arm oneself
concedo, -ere, -cessi	withdraw, come
coniunx, coniugis (m/f)	husband, spouse
defensor, defensoris (m)	defender, protector
effor, effari, effatus sum	speak <small>often with 'ore' in epic</small>
egeo, egere, egui + Abl.	lack, call for, need
huc	here, to this place
impello, -ere, -puli, -pulsus	drive on, drive
iste, ista, istud	those <small>of yours</small> , such <small>as you</small>
iuvenalis, -e	of youth, of a youth
loco, -are	place, position, settle
longaevus, -a, -um	aged

mens, mentis (f)	mind, purpose, intent
non si	'no, not even if'
nunc	now
os, oris (n)	mouth <small>ore effatus = 'speak'</small>
quae? (f)	what?
ruo, -ere, rui	rush, hurry
sacer, sacra, sacrum	holy, sacred
sedes, sedis (f)	seat, resting place
sese = se	
simul	'together with', alongside
sumo, -ere, -psi, sumptus	take up
tandem	'pray'
telum, -i (n)	weapon
tempus, -oris (n)	time, 'the hour'
tueor, tueri	protect

Points to discuss.

- To whom does 'ipsum' refer? Why do you think this word is used here? Is it necessary?
- Homer uses a lot of Direct Speech in his epic poems. What is the effect of the direct speech in 519-524?
- 'ipse' is used again in 5, combined with 'meus'. Neither word is necessary, but each has an impact.
- Do you think the sibilance in 525 shows weariness or resignation, or even a sense of relief?
- How do you think Hecuba persuades Priam? Which of her arguments is strongest?

N.B. The word order has been changed in places to make the sense clearer.

ut autem Priamum ipsum vīdit, iuvenālibus armīs sumptīs, Ablative Absolute – ‘who had ...’,

.....

.....

inquit.

.....

'**quae mēns tam dīra** ‘What purpose so terrible?’, miserrime coniūnx, ^(te) impulit hīs cingī tēlīs?

.....

.....

aut quō ruis?’

.....

'nōn tāli auxiliō nec dēfensōribus istīs **tempus eget**; ‘egeo’ is followed by the Ablative.

.....

.....

nōn, sī ipse meus nunc adforet Hectōr.

.....

hūc tandem concēde; **haec āra tuēbitur** omnēs, aut moriēre simul.’ moriere = morieris – ‘you will die’

.....

.....

sīc ōre effata, ‘So she spoke’ – the ‘ore’ is redundant, but gives an epic flavour to the poem.

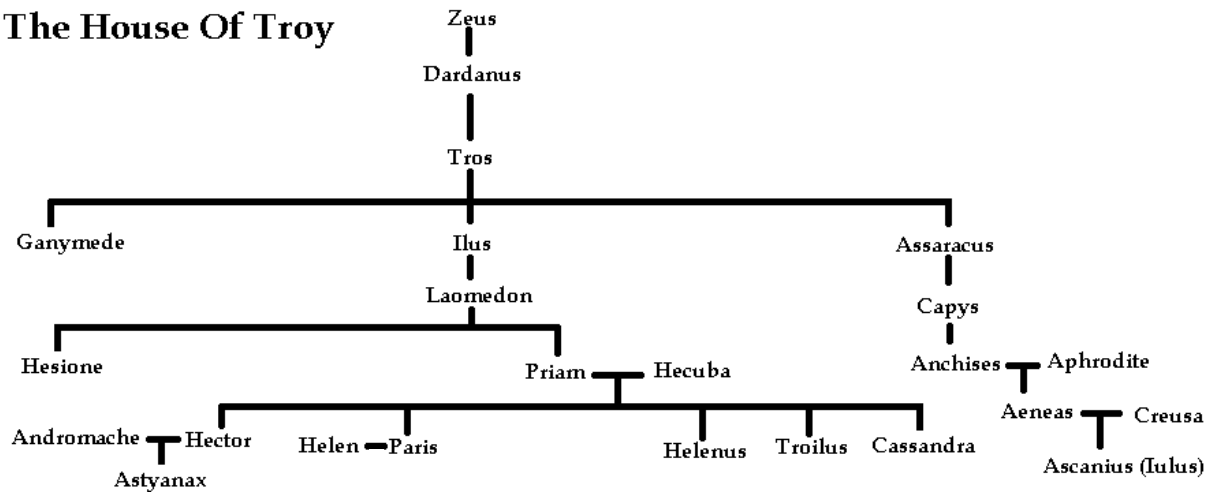
.....

(Priamum/coniugem) longaeuum ad sēsē recēpit, et sacrā in sēde locāvit.

.....

The Royal House of Troy

The House Of Troy



Aeneas describes his sufferings to Dido, who holds Ascanius (really Cupid in disguise!). Dido's sister Anna leans on the couch, thinking.
Pierre-Narcisse Guerin, 1774-1833

Opening of Aeneid 2: lines 3-8

īnfandum, rēgīna, iubēs renovāre dolōrem,
Trōiānās ut opēs et lāmentābile rēgnum
ēruerint Danaī, quaeque ipse miserrima vīdī
et quōrum pars magna fuī. quis tālia fandō
Myrmidonum Dolopumve aut dūrī mīles Ulixī
temperet ā lacrimīs?

'O Queen, the sorrow you bid me bring to life again is past all words, the destruction of the wealth of Troy and of the kingdom that will be mourned forever. No man could speak of such things and not weep, none of the Myrmidons of Achilles or the Dolopians of Neoptolemus, not even a follower of Ulixes, a man not prone to pity.'



Roman fresco painting of Achilles on Skyros. Odysseus exposes Achilles, in hiding on Skyros, dressed as a girl. This was his mother Thetis's attempt to protect her son from an early death if he fought at Troy. One daughter of Achilles' host (Deidamia, daughter of Lycomedes), is visible in the background; she is the mother of Achilles' only son, Pyrrhus (also known as Neoptolemus).



Pyrrhus won Andromache, Hector's widow, as his prize after the Trojan War. He wed Hermione, daughter of Menelaus and Helen, and was killed by Orestes at Delphi.



"If we are victorious in one more battle with the Romans, we shall be utterly ruined" 279BC Pyrrhus of Epirus, a dangerous enemy of the Romans, traced his ancestry back to Achilles.



Homer, Iliad 24

But now Priam spoke to him in the words of a suppliant:
 'Achilleus like the gods, remember your father, one who
 is of years like mine, and on the door-sill of sorrowful old age.
 And they who dwell nearby encompass him and afflict him,
 nor is there any to defend him against the wrath, the destruction.
 Yet surely he, when he hears of you and that you are still living,
 is gladdened within his heart and all his days he is hopeful
 that he will see his beloved son come home from the Troad.
 But for me, my destiny was evil. I have had the noblest
 of sons in Troy, but I say not one of them is left to me.
 Fifty were my sons, when the sons of the Achaians came here.
 Nineteen were born to me from the womb of a single monther,
 and other women bore the rest in my palace; and of these
 violent Ares broke the strength in the knees of most of them,
 but one was left me who guarded my city and people, that one
 you killed a few days since as he fought in defence of his country,
 Hektor; for whose sake I come now to the ships of the Achaians
 to win him back from you, and I bring you gifts beyond number.
 Honour then the gods, Achilleus, and take pity upon me
 remembering your father, yet I am still more pitiful;
 I have gone through what no other mortal on earth has gone through;
 I put my lips to the hands of the man who has killed my children.'
 So he spoke, and stirred in the other a passion of grieving
 for his own father. He took the old man's hand and pushed him
 gently away, and the two remembered, as Priam sat huddled
 at the feet of Achilleus and wept close for man-slaughtering Hektor
 and Achilleus wept now for his own father, now again
 for Patroklos. The sound of their mourning moved in the house.

Section A iv)

Pyrrhus, son of the dead Achilles, bursts into the scene, pursuing Polites, one of Priam and Hecuba's sons.

ecce autem **ēlāpsus** Pyrrhī dē caede **Polītēs**,

Pyrrhi = 'at the hands of Pyrrhus'

ūnus nātōrum Priamī, per tēla, per hostēs

porticibus longīs **fugit** et vacua ātria **lūstrat**

'down the long colonnades'

saucius. illum **ardēns** infestō vulnere **Pyrrhus**

the idea is compressed: Pyr. is eager to **wound** with a **hostile** weapon

īnsequitur, iam iamque manū **tenet** et **premit** hastā.

530

ut tandem ante oculōs **ēvāsit** et ōra parentum,

concidit ac multō vītam cum sanguine **fūdit**.

Vocabulary (alphabetical)

ante + acc.	<i>before, in front of</i>
ardens, ardentis	<i>burning, eager</i>
atrium, -i (n)	<i>hall</i>
autem	<i>however, but</i>
caedes, caedis (f)	<i>slaughter</i>
concido, -ere, -cidi (cado)	<i>collapse</i>
de	<i>'from'</i>
ecce!	<i>Look! See!</i>
evado, evadere, evasi	<i>come out, got away</i>
fundo, fundere, fudi, fusus	<i>pour out</i>
hasta, -ae (f)	<i>spear</i>
infestus, -a, -um	<i>hostile</i>
iam iamque	<i>and now, now ...</i>
īnsequitur	<i>pursue, follow close</i>
lustrō, -are	<i>traverse, scan, survey</i>

natus, -i (m)	<i>son</i>
oculus, -i (m)	<i>eye, 'sight'</i>
os, oris (n)	<i>face</i>
parens, parentis (m/f)	<i>parent</i>
Polites, -is (m)	<i>Polites, son of Priam</i>
porticus, -us (m)	<i>colonnade</i>
premo, -ere, pressi	<i>check, stop, crush, thrust</i>
Pyrrhus, -i (m)	<i>Pyrrhus, son of Achilles</i>
saucius, -a, -um	<i>wounded</i>
telum, -i (n)	<i>weapon</i>
ut + indicative	<i>when, as</i>
vacuus, -a, -um	<i>empty, open</i>
vita, -ae (f)	<i>life</i>
vulnus, -eris (n)	<i>wound</i>

Points to think about

- *The word 'ecce' invites the reader/listener to visualise the scene. What details make lines **graphic**, or indeed **cinematic**? (What's the difference?)*
- *How is the chase sequence in this passage made a) exciting and b) moving?*
- *Analyse the tenses of the verbs in this passage. What effect does the repeated 'iam iamque' add?*
- *Can you see a 'word picture' in 532?*

N.B. The word order has been changed in places to make the sense clearer.

ecce autem **Polītēs, ūnus** nātōrum Priamī, **ēlāpsus** dē caede Pyrrhī, = 'at the hands of Pyrrhus'
per tēla, per hostēs porticibus longīs **fugit** 'down the long colonnades'

.....
.....
.....

et vacua ātria **lūstrat** saucius. 'lustrat' has several possible correct translations – do you prefer 'crosses' or 'scans'? Why?

.....

Pyrrhus ardēns illum infestō vulnere **insequitur**, i.e. Pyr. is eager to wound with a hostile weapon

.....

iam iamque manū **tenet** et **premit** hastā. 'premit', like 'lustrat' has more than one correct translations 'thrust' or 'check'

.....

ut tandem ante oculōs et ōra parentum **ēvāsit** i.e. left the enclosed corridors, **concidit** note the impact of the enjambment.

.....

ac multō vītam cum sanguine **fūdit**. How is this a word picture?

.....

Section A v)

Priamus expresses his outrage at Pyrrhus' impious conduct.

hīc Priamus, quamquam in mediā iam morte **tenētur**,

nōn tamen **abstinuit** nec vōcī īraeque **pepercit**: literally 'voice and anger' = 'anger in his voice' (hendiadys)

'at tibi prō scelere,' **exclāmat**, 'prō tālibus ausīs

535

dī, sī **quā** est caelō **pietās quae tālia cūret**,

Priam's curse 'May the gods pay ...' (uses two Present Subjunctives - persolvant and reddant).

persolvant grātēs dignās et praemia **reddant**

dēbita, **quī** nātī cōram mē cernere lētum

fēcistī et patriōs **foedāsti** fūnere vultūs.

= foedavisti (compressed)

Vocabulary (alphabetical)

abstineo, -ere	hold back
at	but
ausum, -i (n) (audeo, -ere)	brashness
cerno, cernere, crevi	see
coram (adv)	face to face
curo, -are (1)	care for, be concerned about
debitus, -a, -um (debeo, -ere)	due, owed
dignus, -a, -um	worthy, fitting
foedo, -are	foul, defile
funus, -eris (n)	death
gratis, -is (f)	thanks
hīc	here, 'at this'
letum, -i (n)	death
medius, -a, -um	middle of,

natus, -i (m)	son
parco, -ere, pepercī + dat	spare
patrius, -a, -um	of a father, a father's
persolvo, -ere	pay, 'give'
pietas, -atis (f)	sense of right
praemium, -i (n)	reward
pro + abl.	in return for, for
qui	(you) who ...
reddo, reddere (do, dare)	give back, repay, give
scelus, sceleris (n)	crime, wrong-doing
sī qua	if there is any ...
talia (npl)	such things
tamen (after quamquam)	nevertheless
vultus, -ūs (m)	face

Points to think about

- What is the effect of all the 'm' sounds in the first line of this passage? What does the line actually mean?
- How does Virgil bring out the anger in Priam's voice through the palate of sounds he uses, reinforced by alliteration (e.g. plosive 'p' sounds; powerful double consonant sounds (at-tibi), the 'f' sounds at the end of this page)?
- What other effects (e.g. irony) make this speech a powerful attempt to shame his enemy?

PIETAS

As we will see, 'pietas' is a key concept in the *Aeneid*. The hero's stock epithet is 'pius', a word that shows his overriding sense of love and duty towards the gods, his homeland and his family.

Our own words piety and pity come from 'pietas' but have a different range of meaning.

N.B. The word order has been changed in places to make the sense clearer.

hīc Priamus, quamquam in mediā iam morte tenētur,

nōn tamen abstinuit, nec vōcī īraeque pepercit: literally 'voice and anger' = 'the anger in his voice' (hendiadys)

exclāmat,

'at ^[tibi], prō scelere, prō tālibus ausīs

dī, sī quā est caelō pietās quae tālia cūret, 'May the gods, if there is any pay you and give you.'

persolvant (tibi) grātēs dignās et praemia dēbita reddant,

'You, who ...': quī nātī cōram mē cernere lētum fēcistī unusual use of facio, but like our idiom, 'made me see'

et patriōs fūnere vultūs foedāsti. = foedavisti 'and (you who have) defiled ...'



This 5th C. Greek vase-painting emphasises Pyrrhus' sacrilege.

Section A vi)

Priam invokes the memory of his meeting with Achilles, the climax of Homer's Iliad. (see p.15)

at nōn **ille**, satum ^(esse) quō tē **mentīris**, **Achillēs** 540

tālis in hoste **fuīt** Priamō; sed iūra fidemque

supplicis **ērubuit** corpusque exsangue sepulcrō

reddidit Hectoreum mēque in mea rēgna **remīsīt**.'¹

sīc **fātus senior** tēlumque imbelle sine ictū

coniēcit, raucō **quod** prōtinus aere **repulsum** ^(est), 545

et summō clipeī nēquīquam umbōne **pependit**.

Vocabulary (alphabetical)

aes, aeris (n)	bronze
clipeus, -i (m)	shield
conicio, -ere, conieci	hurl, fling
corpus, -oris (n)	body, corpse
erubesco, -ere, -ui	blush, show respect
exsanguis, -e	lifeless
fides, fidei (f)	loyalty, good faith
for, fari, fatus sum	speak
Hectoreus, -a, -um	of Hector, Hector's
ictus, -us (m)	force, drive
imbellis, -e	unfit for war
in + abl	'towards'
ius, iuris (n)	law, right
mentior, mentiri	lie
nequiquam	in vain

pendeo, -ere, pependi	hang, dangle
protinus (adv)	straightaway, directly
raucus, -a, -um	hoarse, clashing
reddo, reddere (do, dare)	give back
regnum, -i (n)	kingdom
remitto, -ere, -misi	send back
repello, -ere, -puli, -pulsus	drive back, repel
satus (sero, serere, sevi, satus)	sown, born
senior, senioris (m)	old man
sepulcrum, -i (n)	tomb, 'for burial'
sine + abl	without
summus, -a, -um	top of
supplex, supplicis (m/f)	a suppliant
umbo, umbonis (m)	boss, navel

Use the passage above to write an 8 mark response to the following:

- Consider how Virgil contrasts the strength and dignity of Priam's words with his weak and humiliating actions.
- What is the effect of the sibilance in line 542? What effect does the enjambment of *reddidit* (543) and the word order overall of this line have?

Supplication

The Greek word for law is the same as that for custom (nomos). It was the custom, protected by Zeus god of suppliants, that the rights of a suppliant should be respected by the stronger party. For example, Achilles was right (by the laws of Zeus) to respect Priam's plea to give back his son's body. This represented a great shift for Achilles, who had mutilated Hector's corpse over a series of days by dragging it from his chariot in fury that Hector had slain his beloved friend Patroclus. Accepting the supplication of Priam made him stronger, rather than weaker. Priam is not actually supplicating Pyrrhus here. Supplication involves abasing oneself – touching the chin or knees of the stronger person - and asking for help.

N.B. The word order has been changed **significantly** to make the sense clearer.

at ille Achillēs, ^(ā) quō mentīris tē satum ^(esse), nōn **tālis** in hoste Priamō fuit;

sed iūra fidemque supplicis ērubuit

corpusque exsanguē Hectoreum sepulcrō reddidit 'for burial' (literally, 'for the tomb')

mēque in mea rēgna **remīsit.**'

sīc **fātus senior**

tēlumque imbelle sine ictū coniēcit,

quod prōtinus aere raucō repulsum ^(est),

et summō umbōne clipeī nēquīquam pependit.

Section A vii)

The brutal response of Pyrrhus (also called Neoptolemus).

cuī Pyrrhus: 'referēs ergo haec et nuntius ībis

two future verbs (one sneaky, the other the future of eo, ire)

Pēlīdae genitorī. illī mea tristia facta

cui 547 + illi 548 are both datives (as are Pelidae + genitori).

dēgeneremque Neoptolemum nārrāre mementō.

Imperative: 'Remember to.../Don't forget to...'

nunc morere.' hoc dicēns altāria ad ipsa trementem

550

trāxit et in multō lāpsantem sanguine nātī,

implicuitque comam laevā, dextrāque coruscum

extulit ac laterī capulō tenus abdidit ēnsem.

Vocabulary (alphabetical)

abdo, abdere, abdidit	<i>bury, sink</i>
altaria (npl)	<i>altar</i>
capulus, -i (m)	<i>hilt</i>
coma, -ae (f)	<i>hair</i>
coruscus, -a, -um	<i>flashing, glinting</i>
degener, degeneris, -e	<i>base, degenerate</i>
dextra, -ae (f)	<i>right hand</i>
ensis, -is (m)	<i>sword</i>
ergo	<i>therefore, and so, then</i>
extuli (effero,, -ferre)	<i>draw (a sword)</i>
factum, -i (n)	<i>deed</i>
genitor, genitoris (m)	<i>father</i>
ibo (future of eo, ire, ii/ivi)	<i>will go</i>

implico, -are, -ui	<i>entwine, take a grip</i>
laeva, -ae (f)	<i>left hand</i>
lapsans, lapsantis (labor, -i)	<i>slipping, slithering, sliding</i>
latus, lateris (n)	<i>side</i>
memento	<i>remember! (imperative)</i>
morere!	<i>die! (imperative)</i>
multus, -a, -um	<i>much, 'copious'</i>
natus, -i (m)	<i>son</i>
nuntius, -i (m)	<i>'as a messenger'</i>
Pelides, -ae (m)	<i>the son of Peleus, Achilles</i>
refero, referre, rettuli	<i>report</i>
tenus + abl.	<i>as far as</i>
tremens, trementis	<i>trembling</i>

Points to consider

- Was this reaction what you expected from Pyrrhus in response to Priam's words and acts?
- Why does Virgil make Neoptolemus use the patronymic 'Pelidae' and the adjective 'degenerem'?
- Which particular words, phrases, sounds or details bring out the ruthlessness of Neoptolemus in this passage? Which are more shocking, his words or his actions?

N.B. The word order has been changed **significantly**. Why has Virgil not used this order?

cuī Pyrrhus (dīxit/respondit): 'cui' is a connecting relative – 'to him.' The verb is omitted in the Latin for brevity.

'ergo haec referēs et nuntius Pēlīdae genitorī ībis two future verbs (one sneaky, the other the future of eo, ire)

illī mea tristia facta dēgeneremque Neoptolemum nārrāre mementō. Imperative: 'Remember

to .../Don't forget to ...'

nunc morere.'

hoc dicēs

(eum) trementem et in multō sanguine nātī lāpsantem ad ipsa altāria trāxit,

laevāque comam implicuit,

dextrāque (ensem) coruscum extulit

ac laterī = in latus [capulō tenus] abdidit ensem. tenus is a 'postposition' (i.e. a preposition that likes to sit after its noun)

Hamlet

<https://www.youtube.com/watch?v=x8Z-jfE0ew8>

Act II. Sc. ii

HAMLET: One speech in't I chiefly lov'd, 'twas Aeneas' tale to Dido, and thereabout of it especially when he speaks of Priam's slaughter. If it live in your memory, begin at this line—let me see, let me see:

"The rugged Pyrrhus, like th' Hyrcanian beast—"
'Tis not so, it begins with Pyrrhus:
"The rugged Pyrrhus, he whose sable arms,
Black as his purpose, did the night resemble
When he lay couched in th' ominous horse,
Hath now this dread and black complexion smear'd
With heraldry more dismal: head to foot
Now is he total gules, horridly trick'd
With blood of fathers, mothers, daughters, sons,
Bak'd and impasted with the parching streets,
That lend a tyrannous and a damned light
To their lord's murder. Roasted in wrath and fire,
And thus o'er-sized with coagulate gore,
With eyes like carbuncles, the hellish Pyrrhus
Old grandsire Priam seeks."
So proceed you.



POLONIUS

'Fore God, my lord, well spoken, with good accent and good discretion.

FIRST PLAYER (PLAYER KING)

"Anon he finds him
Striking too short at Greeks. His antique sword,
Rebellious to his arm, lies where it falls,
Repugnant to command. Unequal match'd,
Pyrrhus at Priam drives, in rage strikes wide,
But with the whiff and wind of his fell sword
Th' unnerved father falls. Then senseless Ilium,
Seeming to feel this blow, with flaming top
Stoops to his base, and with a hideous crash
Takes prisoner Pyrrhus' ear; for lo his sword,
Which was declining on the milky head
Of reverent Priam, seem'd i' th' air to stick.
So as a painted tyrant Pyrrhus stood
And, like a neutral to his will and matter,
Did nothing.
But as we often see, against some storm,
A silence in the heavens, the rack stand still,
The bold winds speechless, and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region; so after Pyrrhus' pause,
A roused vengeance sets him new a-work,
And never did the Cyclops' hammers fall
On Mars's armor forg'd for proof eterne
With less remorse than Pyrrhus' bleeding sword
Now falls on Priam.
Out, out, thou strumpet Fortune! All you gods,
In general synod take away her power!
Break all the spokes and fellies from her wheel,
And bowl the round nave down the hill of heaven
As low as to the fiends!"



POLONIUS

This is too long.

HAMLET

It shall to the barber's with your beard. Prithee say on, he's for a jig or a tale of bawdry, or he sleeps. Say on, come to Hecuba.

FIRST PLAYER (PLAYER KING)

"But who, ah woe, had seen the mobled queen"—

HAMLET

"The mobled queen"?

POLONIUS

That's good, "mobled queen" is good.

FIRST PLAYER (PLAYER KING)

"Run barefoot up and down, threat'ning the flames
With bisson rheum, a clout upon that head
Where late the diadem stood, and for a robe,
About her lank and all o'er-teemed loins,
A blanket, in the alarm of fear caught up—
Who this had seen, with tongue in venom steep'd,
'Gainst Fortune's state would treason have pronounc'd.
But if the gods themselves did see her then,
When she saw Pyrrhus make malicious sport
In mincing with his sword her husband's limbs,
The instant burst of clamor that she made,
Unless things mortal move them not at all,
Would have made milch the burning eyes of heaven,
And passion in the gods."

POLONIUS

Look wh'er he has not turn'd his color and has tears in 's eyes.
Prithee no more.

HAMLET

'Tis well, I'll have thee speak out the rest of this soon.

HAMLET

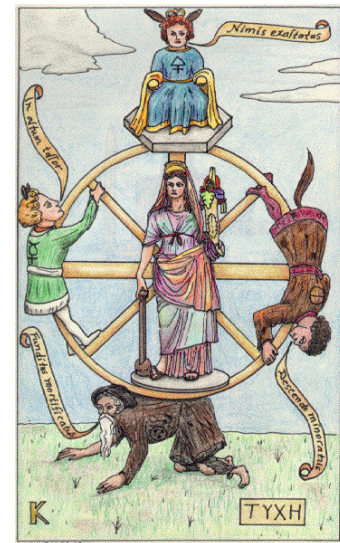
Ay so, God buy to you. *Exeunt Rosencrantz and Guildenstern.*

Now I am alone.

O, what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all the visage wann'd,
Tears in his eyes, distraction in his aspect,
A broken voice, an' his whole function suiting
With forms to his conceit? And all for nothing,
For Hecuba!

What's Hecuba to him, or he to Hecuba,
That he should weep for her? What would he do
Had he the motive and the cue for passion
That I have? He would drown the stage with tears,
And cleave the general ear with horrid speech,
Make mad the guilty, and appall the free,
Confound the ignorant, and amaze indeed
The very faculties of eyes and ears. Yet I,
A dull and muddy-mettled rascal, peak
Like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?

https://www.youtube.com/watch?v=AP_CSQgBPpQ&t=185s (from about 4 minutes)



*Fortunae rota volvitur;
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice
caveat ruinam!
nam sub axe legimus
Hecubam reginam.*

The wheel of Fortune turns;
I go down, demeaned;
another is carried to the height;
far too high up
sits the king at the summit -
let him beware ruin!
for under the axle we read:
Queen [Hecuba](#).

Section A viii)

Priam's fate

haec finis Priamī fātōrum, **hic exitus** illum

sorte **tulit** Trōiam incensam et prolapsa videntem

555

Pergama, tot quondam populīs terrisque superbum

regnātorem Asiae. **iacet ingēns** lītore **truncus**,

āvulsumque umerīs **caput** et sine nōmine **corpus**.

Vocabulary (alphabetical)

avello, -ere, -vulsi, -vulsus	<i>tear away, wrench apart</i>
caput, capitis (n)	<i>head</i>
exitus, -us (m)	<i>end, death</i>
fatum, -i (n) (often npl)	<i>fate, destiny</i> (often npl)
finis, -is (usually m, but here f)	<i>end, finish</i>
iaceo, -ere, ui	<i>lie</i>
incendo, -ere, -di, -sus	<i>burn, set ablaze</i>
litus, -oris (n)	<i>shore, beach</i>
nomen, nominis (n)	<i>name</i>
Pergamum, -i (n) (often npl)	<i>Pergamum, Troy's citadel</i>

populus, -i (m)	<i>nation, people</i>
prolapsus, -a, -um	<i>collapsed, destroyed</i>
quondam	<i>once, at one time</i>
regnator, -oris (m)	<i>ruler</i>
sine + abl.	<i>without</i>
sors, sortis (m) sorte tulit	<i>lot, destiny; 'was allotted'</i>
superbus, -a, -um	<i>proud, arrogant</i>
tot (indeclinable)	<i>so many</i>
truncus, -i (m)	<i>torso</i>
umerus, -i (m)	<i>shoulder</i>

The death of Priam

There is a surreal and poetic quality to this 'epitaph' for Priam. The 'camera' seems to leap ahead without telling the reader/listener what has happened between the brutal killing of Priam at the altar to this desolate view of an anonymous and headless corpse on the shore.

It is closer to the end Priam envisages for himself in Iliad 22. He is speaking to Hector:

Have pity too on me, your poor father, while I still live my ill-fated existence, since Father Zeus has kept in store for my old age a hideous fate, innumerable horrors I shall have to see before I die – sons massacred, daughters raped, bedrooms pillaged, little babies hurled ruthlessly to the ground and killed, my sons' wives hauled away by murderous Greek hands.

Last of all my turn will come after someone's spear or sword has removed the life from these limbs; and my dogs, turned savage, tear me to pieces at the entrance to my palace. The very dogs I have fed at table and trained to watch my gate will lie in front of my doors, restlessly lapping their master's blood. It looks well enough for a young man killed in battle to lie there mutilated by a sharp spear: death can find nothing to expose in him that is not beautiful. But when an old man's dogs defile his grey head, his grey beard and his genitals, wretched mortals plumb the depths of human misery.

Some scholars feel there may be a subtle allusion to the death of Pompey, whose career ended abruptly, after being defeated by Julius Caesar in 48BC, with a swift decapitation on the shores of Egypt by locals hoping to win Julius Caesar's gratitude (they didn't!).



N.B. The word order has been changed in places.

haec fīnis Priamī fātōrum, **hic exitus** illum sorte **tulit**

.....

Trōiam incensam et prolapsa videntem Pergama,

.....

tot quondam populīs terrīsque superbum regnātorem Asiae.

.....

ingēns truncus,

.....

caputque umerīs **āvulsum,**

.....

et **corpus** sine nōmine

.....

lītore **iacet.**

.....



Section B: Aeneas escapes with his family, *Aeneid* II.705-740

Section B i)

After witnessing the death of Priam, Aeneas thinks of his own father and starts heading home. Although distracted on the way by a glimpse of Helen, but his mother Venus restrains his impulse to kill her; she has been keeping his family safe. Venus reveals the gods' determination to destroy Troy and tells him to take his family and abandon the city. When he gets home, Aeneas' father Anchises stubbornly refuses to leave, but a divine sign persuades him – Ascanius' hair catches light. The heavenly halo of fire, confirmed by a blast of Jupiter's lightning, convinces Anchises that they must go. He has just told his son there is no time to lose.

'iam iam nulla mora est. sequor, et qua ducitis, adsum.
di patrii, servate domum, servate nepotem!
vestrum hoc augurium, vestroque in numine Troia est.
cedo equidem, nec, nate, tibi comes ire recuso.'

'No more delay, now. Wherever you lead, I will follow and be with you.
Gods of my homeland, preserve my house, save my grandson.
This is **your** sign, Troy is in **your** divine power.
I give way, son and no longer refuse to go as your companion.'

dixerat ille, et iam per moenia **clārior ignis**

705 Anchises has just spoken.

audītur, propiusque **aestūs** incendia **volvunt**.

'ergo **age**, cāre pater, cervīci **imponere** nostrae; imponere is a Passive imperative – *be put on* i.e. ('get on') + dat.

ipse **subībo** umerīs nec mē **labor iste gravābit**;

quō **rēs** cumque **cadent**, **ūnum et commūne perīclum**, cadent: sneaky future 'There will be one, shared danger'

ūna salus ambōbus **erit**. mihi **parvus lūlus**

710

sīt comes, et longē servet vestīgia **coniūnx**.

vōs, famulī, quae **dicam animīs advertite** vestrīs. quae dicam – Indirect Question with Present Subjunctive

Vocabulary (alphabetical)

aestus, -us (m)	heat
age!	come on! ^{imperative}
ambobus (dat. of ambo)	for us both
adverto, -ere, -ti, -sus	turn to ^(with your minds)
animis adverto = animadverto	pay attention
carus, -a, -um	dear, beloved
cervix, cervicis (f)	back of the neck
cado, -ere, cecidi, casus	fall, fall out, turn out
clarus, -a, -um	clear, distinct
comes, comitis (m/f)	companion
communis, -e	shared, common
coniunx, coniugis (m/f)	wife, spouse, husband
ergo	therefore, and so, then
famulus, -i (m/f)	attendant
gravo, -are (1)	weigh down
ignis, -is (m)	fire
impono, -ere, -posui + dat.	place on, put on

incendium, -i (n)	fire, blaze
iste, ista, istud	that (of yours)
labor, laboris (m)	work, effort, toil
longe	from afar, at a distance
moenia (npl)	buildings
propius ^{comparative adverb}	closer, nearer
periculum = periculum, -i (n)	danger
quo ... cumque ^{usually one word}	in whatever way, however
res, rei (f)	thing, event
servo, -are (1)	save, preserve, keep to
salus, salutis (f)	safety, means of safety
sit (sum, esse, fui)	let x be ...
subeo, -ire ^(subibo = future)	go under, support
umerus, -i (m)	shoulder
vestigium, -i (n)	footsteps, tracks
volvo, -ere	roll

N.B. There has been no change to the original word order on this page.

dixerat ille, *He had spoken*: another epic formula to mark the close of the speech. 'ille' indicates a different speaker – it is Anchises who has just spoken.

.....
et iam per moenia **clārior ignis audītur**,

.....
propiusque **aestūs** incendia **volvunt**.

.....
'ergo **age**, care pater, cervīci **imponere** nostrae; *imponere is a Passive imperative – be put on i.e. ('get on') + dat.*

.....
ipse subībo umerīs nec mē **labor iste gravābit**;

.....
quō **res** cumque **cadent**, **ūnum et commūne perīclum**, *cadent – sneaky future 'There will be one, shared danger'*

.....
ūna salus ambōbus erit. *'And one'*

.....
mihi **parvus lūlus sīt comes**, *sīt – 'Let x be ...'(Present Subjunctive)*

.....
et longē **servet vestīgia coniūnx**. *servet – 'Let x keep to ...'(Present Subjunctive)*

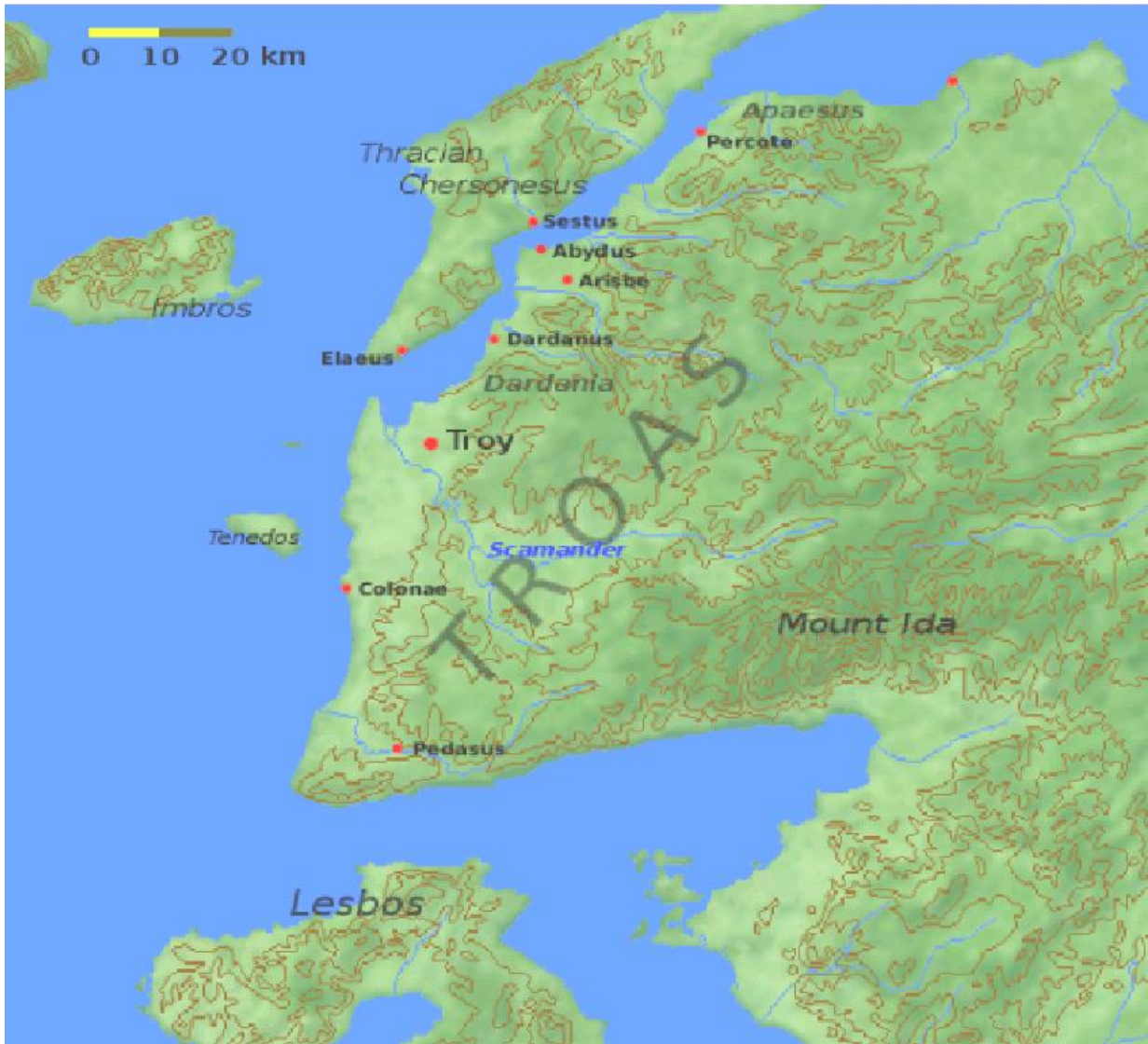
.....
vōs, famulī, quae dicam animīs advertite vestrīs. *quae dicam – Indirect Question with Present Subjunctive*

.....
Anchises T Aphrodite
Aeneas T Creusa
Ascanius (Iulus)



The Italian artist Gian Lorenzo Bernini created **Aeneas, Anchises, and Ascanius** c. 1618-19. Housed in the Galleria Borghese in Rome, the sculpture depicts a scene from the Aeneid, where the hero Aeneas leads his family from burning Troy. The statue was made by the sculptor Gianlorenzo Bernini when he was twenty years old. It is often thought that he had help from his father, Pietro Bernini. https://en.wikipedia.org/wiki/Aeneas,_Anchises,_and_Ascanius

The site of Troy and location of Mt Ida



Ceres



templum Ceresis desertae (a transferred epithet)

Section B ii)

Aeneas gives directions to his followers about where to meet if they escape from Troy.

est urbe ēgressīs **tumulus templumque vetustum** ^{'when you leave the city' (lit.: 'to those having gone out')}

dēsertae Cereris, iuxtāque **antīqua cupressus**

rēligiōne patrum multōs **servāta** per annōs; 715

hanc ex dīversō sēdem **veniēmus** in ūnam. ^{'from different directions'}

tū, genitor, **cape** sacra manū patriosque penātēs;

mē bellō ē tantō dīgressum et caede recentī ^{'as for me, after coming from it would be wrong'}

(eos) attrēctāre **nefās** ^(esset), dōnec mē flūmine vīvō

abluerō.' 720

Vocabulary (alphabetical)

abluo, -ere abluero is Fut. Perfect	wash off, rinse off
antiquus, -a, -um	ancient
attracto, -are (1)	handle
caedes, caedis (m)	slaughter, killing
cypressus, -i (f)	cypress (tree)
desertus, -a, -um	abandoned, deserted
digredior, -i, -gressus sum	leave
diversus, -a, -um	different
donec	until (+ fut perf)
flumen, fluminis (n)	river, stream
genitor, genitoris (m)	father, parent

iuxta (adv)	next to it, beside it
nefas (n)	wrong, impious, unlawful
patrius, -a, -um	of one's father, ancestral
penates (mpl)	household gods
recens, recentis (adj)	fresh, recent
religio, religionis (f)	reverence, religious awe
sacer, sacra, sacrum (adj)	sacred; n.pl. sacred objects
sedes, sedis (f)	seat, resting place, place
tumulus, -i (m)	hill
vetustus, -a, -um	ancient
vivus, a, -um	living, 'running'



Points to consider

- Consider the effect of the confused word order in 716.
- What impression of Aeneas do we get from his words to his followers and to his father?
- Consider the effect of the unfinished line (720). Is this by accident or design, do you think?

N.B. There have been changes to the original word order on this page. Keep looking back at the original text on the opposite page.

urbe ēgressīs, **est** tumulus templumque vetustum dēsertae Cereris, *'when you leave the city'*

.....

.....

iuxtāque, ^{est} **antīqua cupressus** per multōs annōs **servāta** rēligiōne patrum;

.....

.....

ex dīversō in hanc ūnam sēdem **veniēmus**. *'from different directions'*

.....

tū, genitor, sacra patriosque penātēs **manū cape**;

.....

.....

nefās ^(est) mē, bellō ē tantō et caede recentī dīgressum, ^(eos) **attrectāre**, *'as for me, it is wrong after leaving so great'*

.....

.....

dōnec mē flūmine vīvō **abluerō**.'

.....



Penates

- 'dēsertae Cereris' - what is a transferred epithet? Do you think there is another one in line 718?

Section B iii)

Aeneas then lifts his father onto his shoulders and sets out, holding tightly to Ascanius, with Creusa following behind. He is terrified for his family.

haec **fātus** lātōs umerōs subiectaue colla

veste super fulvīque **insternor** pelle leōnis, Hendiadys – the garment covering his shoulders is the lion skin.

succēdōque onerī; dextrae (meae) sē **parvus lūlus**

implicuit sequiturque patrem nōn passibus aequīs; 724

pōne **subit** coniūnx. **ferimur** per opāca locōrum, = opacos locos 'shadowy regions'; pone subit - 'brings up the rear'

et mē, quem dūdum **nōn ūlla iniecta movēbant**

tēla neque adversō **glomerāti** ex agmine **Grāi**, ex agmine ('in hostile array')

nunc **omnēs terrent** **aurae**, **sonus excitat** **omnis** 728

suspēsum et pariter comitīque onerīque timentem. 'on edge as I am'

Vocabulary (alphabetical)

adversus, -a, -um	<i>opposing, hostile</i>
aequus, -a, -um	<i>equal</i>
agmen, agminis (n)	<i>line (of men), formation</i>
aura, -ae (f)	<i>breeze</i>
collum, -i (n)	<i>neck</i>
comes, comitis (m)	<i>companion</i>
coniunx, coniugis (m/f)	<i>husband/wife, spouse</i>
dextra, -ae (f)	<i>right hand</i>
dudum	<i>for a long time</i>
excito, -are (1)	<i>stir, rouse, alert</i>
feror (pass of fero, ferre)	<i>be carried, 'travel'</i>
for, fari, fatus sum	<i>speak</i>
fulvus, -a, -um	<i>tawny, golden</i>
glomeratus, -a, -um	<i>massed</i>
(se) implico, -ere, -ui	<i>entwine oneself, 'grip'</i>
inicio, -ere, -ieci, -iectus	<i>hurl, throw; ^{iniecta} 'flying'</i>
insterno, -ere, -stravi	<i>spread, cover</i>
insternor <small>(passive, like a Greek middle)</small>	<i>cover myself</i>

latus, -a, -um	<i>broad, wide</i>
moveo, -ere, movi, motus	<i>stir, trouble</i>
onus, oneris (n)	<i>burden</i>
opacus, -a, -um	<i>shady, dark</i>
pariter (adv)	<i>equally</i>
passus, -us (m)	<i>pace, step</i>
pellis, -is (f)	<i>skin, hide</i>
pone (adv)	<i>behind</i>
sonus, -i (m)	<i>sound</i>
subeo, subire	<i>follow up, come up</i>
subiectus, -a, -um	<i>lowered</i>
succedo, -ere ^{+ dat.}	<i>take on</i>
super + acc ^{umeros + colla}	<i>above, over, 'on top'</i>
suspensus, -a, -um	<i>on edge</i>
telum, -i (n)	<i>weapon</i>
ullus, -a, -um	<i>any</i>
umerus, -i (m)	<i>shoulder</i>
vestis, -is (f)	<i>garment, robe</i>

Points to consider

- How is Ascanius characterised in lines 723-4? What age do you imagine him to be?
- What is the effect of the positioning of the verbs in line 728?
- Why is our hero frightened? Does this increase or decrease your respect for him?

N.B. There have been changes to the original word order on this page. Keep looking back at the original text on the opposite page.

haec **fātus**

.....
super lātōs umerōs subiectaue colla_ueste fulvīque pelle leōnis **insternor**,

Hendiadys – the garment covering his shoulders is the lion skin.

.....
.....
onerīque **succēdō**;

.....
parvus lūlus sē dextrae ^(meae) **implicuit** patremque, nōn passibus aequīs, **sequitur**;

.....
pōne **subit** coniūnx.

.....
ferimur per opāca locōrum, = opacos locos 'shadowy regions'; pone subit - 'brings up the rear'

.....
et mē object of terrent and excitat, quem dūdum nōn ūlla iniecta tēla neque Grāī ex agmine
adversō **glomerātī movēbant**, nunc **omnēs aurae terrent**, **omnis sonus excitat**

.....
suspēsum et pariter comitīque onerīque timentem. 'on edge as I am'; suspensum and timentem agree with 'me'

Section B iv)

Just when they have nearly escaped the city, old Anchises, from his vantage point on Aeneas's shoulders, spots a group of armed soldiers.



iamque **propinquābam** portīs omnemque **vidēbar** 730

ēvāsisse viam, subitō cum **crēber** ad aurēs transferred epithet? (creber sonitus = sonitus crebrorum pedum)

vīsus est adesse pedum **sonitus**, **genitorque** per umbram

prōspiciēns 'nāte,' **exclāmat**, '**fuge**, nāte; **propinquant**.

ardentēs clipeōs atque aera micantia cernō.' Chiasmus. What sounds are prevalent here and why?

Consider assonance as well as consonance.

Vocabulary (alphabetical)

adsum, adesse	<i>be present, 'reach'</i>
aes, aeris (n)	<i>bronze</i>
ardeo, -ere	<i>blaze</i>
auris, -is (f)	<i>ear</i>
cerno, -ere, crevi	<i>see, make out</i>
clipeus, -i (m)	<i>shield</i>
creber, crebra, crebrum	<i>frequent, 'loud'</i>
cum <small>+ indicative (inverted cum clause)</small>	<i>when</i>

evado, -ere, -evasi	<i>escape, get out</i>
mico, -are	<i>glitter, shine, gleam</i>
natus, -i (m)	<i>son</i>
pes, pedis (m)	<i>foot, 'footsteps'</i>
porta, -ae (f)	<i>gate, city gate</i>
propinquo, -are <small>+ dat.</small>	<i>approach, draw near</i>
prospicio, -ere	<i>look ahead</i>

8 mark question:

- How does Virgil bring out the drama in these lines? Refer to both the content and style of the Latin.

N.B. There have been changes to the original word order on this page. Keep looking back at the original text on the opposite page.

iamque **propinquābam** portīs

.....

omnemque **vidēbar** ēvāsisse viam,

.....

cum subitō **crēber sonitus** pedum ad aurēs adesse **vīsus** ^{est}, transferred epithet? (creber sonitus = sonitus crebrorum pedum)

.....

genitorque per umbram **prōspiciēns** **exclāmat**,

.....

'nāte, **fuge**, nāte;

.....

propinquant.

.....

ardentēs clipeōs atque aera micantia cernō.' Chiasmus.

.....

.....



Section B v)

In the confusion, Creusa is lost

hīc mihi **nesciō quod** **trepidō male nūmen amīcum** mihi trepido – ‘as I was panicking’; ‘nesciō quod’ = ‘some’
male amicum - unfriendly

cōnfusam **eripuit** mentem. namque āvia cursū ‘confused and snatched away...’ (lit. snatched away my confused mind)

dum **sequor** et nōtā **excēdō** regiōne viārum, transferred epithet = regione viārum notārum (‘area where I knew the paths’)

heu miserō (mihi) **coniūnx fatōne erepta Creūsa** Alas! Was my wife snatched from me in my misery by destiny,

substitit, errāvitne viā seū **lāpsa resēdit**, and did she stop? Did she wander from the path, or collapse and sit down?

incertum est.; nec post oculīs **est reddita** nostrīs. nec = but ... not

740

Vocabulary (alphabetical)

amicus, -a, -um	<i>friendly</i>
avia (n.pl)	<i>wilderness</i>
confusus (confundo, -ere)	<i>confused, addled</i>
cursu	<i>at a run</i>
dum <small>+ Present tense, then Perfect</small>	<i>while, just as (I was...)</i>
eripio, -ere + dat (mihi)	<i>snatch away</i> <small>from me</small>
erro, -are	<i>wander, stray</i>
excedo, -ere + abl.	<i>leave</i>
fatum, -i (n)	<i>fate, destiny</i>
heu!	<i>alas!</i>
hīc	<i>at this point</i>
incertus, -a, -um	<i>uncertain, unclear</i>
labor, labi, lapsus sum	<i>collapse</i>
male amicus, -a, -um	<i>unfriendly, hostile</i>

mens, mentis (f)	<i>mind, wits</i>
-ne	<i>interrogative</i>
nescio-quod	<i>lit: I know not what ‘some ...’ (or other)</i>
noster, -stra, -strum	<i>our, ‘my’ (poetic plural)</i>
notus, -a, -um	<i>known, familiar</i>
numen, numinis	<i>divine power</i>
oculus, -i (m)	<i>eye; pl. ‘sight’</i>
post <small>(adv) = postea</small>	<i>afterwards, after that</i>
reddo, -ere	<i>give back, ‘restore’</i>
regio, regionis (f)	<i>area</i>
resedeo, -ere, -sedi	<i>sit down</i>
seu	<i>or if, or whether</i>
subsisto, -ere, -stiti	<i>halt, stop</i>
trepidus, -a, -um	<i>anxious, alarmed</i>

Points to consider

- You can see from all the help at the side of the passage above that the Latin is quite confusing, with several words missing. Remember that Aeneas is explaining to Dido how he came to lose his wife. Do you think this communicates his distress, his confusion or both? How satisfactory does his explanation seem to a modern reader?



N.B. There have been changes to the original word order on this page. Keep looking back at the original text on the opposite page.

hīc mihi trepidō nesciō quod male amīcum nūmen mentem cōfusam, ,ēripuit.

mihi trepido – ‘as I was panicking’ ‘nesciō quod’ = ‘some’ male amicum – unfriendly ‘confused and snatched away...’ (lit. snatched away my confused mind)

.....
.....
.....

namque dum sequor āvia cursū et nōtā excēdō regiōne viārum,

transferred epithet = regione viārum notārum (‘area where I knew the paths’)

.....
.....
.....

heū! miserō ^(mihi) **Creūsa coniūnx fatōne erepta** *Alas! Was my wife snatched from me in my misery by destiny,*

substitit, errāvitne viā seū lāpsa resēdit, *and did she stop? Did she wander from the path, or collapse and sit down?*

.....
.....
.....
.....

incertum ^{est};

Note that the verbs above are not subjunctive as they should be in **Indirect** Questions – ‘it is uncertain whether ...’ By using the Indicative, as if Aeneas were asking the questions **directly**, Virgil makes Aeneas’s though processes feel vivid and immediate to the reader.

.....

nec post oculīs est reddita nostrīs. nec = but ... not

740

.....

Section C: Aeneas returns in search of Creusa

Aeneid II.705-740

Section C i)

ausus quīn etiam vōcēs iactāre per umbram

implēvī clāmōre viās, **maestusque** Creūsam

nēquīquam **ingemināns** iterumque iterumque **vocāvī**. 770

(mihi) quaerentī et tectīs urbis sine fine ruentī 'as I was searching and ...' tectis (abl) 'among the buildings'

infēlix simulācrum atque ipsius **umbra** Creūsae

vīsa est mihi ante oculōs et nōtā **maior imāgō**.

obstipūī, **steteruntque** **comae** et **vōx** faucibus **haesit**.

Vocabulary (alphabetical)

ante + acc	<i>before, in front of</i>
audeo, audere, ausus sum	<i>dare; ausus = 'daring'</i>
clamor, clamoris (m)	<i>shouting, 'shouts/cries'</i>
comae, -arum (fpl)	<i>hair</i>
fauces, -ium (fpl)	<i>throat</i>
finis, -is (m)	<i>end; sine fine – 'endlessly'</i>
haereo, -ere, haesi	<i>stick</i>
iacto, -are	<i>throw with vocem: 'call out'</i>
imago, imaginis (f)	<i>likeness, image, ghost</i>
impleo, -ere, -plevi	<i>fill</i>
infelix, infelicitas (adj)	<i>unhappy, ill-starred</i>
ingemino, -are	<i>repeat</i>
ipsius gen. of ipse, -a, -um	<i>himself, herself, itself</i>
iterum iterumque	<i>again and again</i>
maestus, -a, -um	<i>sorrowful, sad</i>

maior, maius	<i>bigger, larger, greater</i>
mihi	<i>'my'</i>
nequiquam	<i>in vain</i>
nota, -ae (f)	<i>'the woman I knew' i.e. 'than life'</i>
obstupeo, -ere, obstipui	<i>be struck dumb, stupified</i>
oculus, -i (m)	<i>eye</i>
quin etiam	<i>furthermore, moreover even</i>
ruo, ruere, rui	<i>rush, charge</i>
simulacrum -i (n)	<i>image, likeness</i>
sto, stare, steti	<i>stand, 'stand on end'</i>
tectum, -i (n)	<i>building</i>
umbra, -ae (f)	<i>darkness, shade, ghost</i>
videor, videri, visus sum	<i>seem, 'appear'</i>
vox, vocis (f)	<i>voice</i>

Points to consider

- Why does Aeneas use 'ausus' ('daring') with 'vocem iactare'? What is daring about what he does in this passage?
- How does Aeneas emphasise to Dido how hard he tried to find Creusa?
- What made him stop looking?
- How is Aeneas' sense of wonder conveyed in lines 772-4?

N.B. There have been changes to the original word order on this page. Keep looking back at the original text on the opposite page.

quīn etiam vōcēs iactāre per umbram **ausus** viās clāmōre implēvī,

.....
.....

maestusque ingemināns iterumque iterumque Creūsam nēquīquam vocāvī.

.....
.....

quaerentī et tectīs urbis sine fine ruentī

.....
.....

īnfēlix simulācrum atque ipsius **umbra** Creūsae mihi ante oculōs vīsa^{est}

.....
.....

et **imāgō maior** ^(feminā) **nōtā** ^(fuit).

.....
.....

obstipūi,

.....
.....

steteruntque comae

.....
.....

et **vōx** faucibus haesit.

.....
.....

Section C ii)

The ghost of Creusa seeks to reassure Aeneas and encourages him with prophetic words.

tum sīc **adfarī** et cūrās hīs **dēmere** dictīs: The two verbs are 'historic infinitives' – translate as main verbs. 775

'quid tantum insānō **iuvat** indulgēre dolōrī, quid iuvat – what use is it to ...

ō dulcis conīūnx? nōn **haec** sine nūmine dīvum = divorum (of the gods)

ēveniunt; nec tē comitem hinc portāre Creūsam

fās ^{est}, aut **ille sinit** superī rēgnator **Olŷmpī**. ille – 'the great'

longa tibi exsilia ^{erunt} et **vastum** maris **aequor** arandum ^{erit}, 780

et terram Hesperiam **veniēs**, ubi **Lŷdius** arva

inter opīma virum = virōrum **lēnī fluit** agmine **Thŷbris**. Note the confused word order

Vocabulary (alphabetical)

adfor, adfari, adfatus sum	address, speak
aequor, aequoris (n)	expanse, tract ^{level plain}
agmen, agminis (n)	line
aro, arare (1)	plough
arandum est	must be ploughed
arvum, -i (n)	field
aut	or, 'nor'
comes, comitis (m/f)	companion
cura, -ae (f)	care, concern, worry
demo, -ere	take away
dictum, -i (n)	word
divus, -i (m)	god
dolor, doloris (m)	pain, grief
evenio, -ire	turn out, happen
exsilium, -i (n)	exile
fas (n)	right, lawful

Hesperia, -ae (f)	Hesperia, ^{land in the West/ of Evening = Italy}
hinc	from here
ille	that, 'the great'
indulgeo, -ere + dat	give in to, indulge in
insanus, -a, -um	wild, mad, desperate
iuvat	it pleases, it helps
lenis, -e (adj)	smooth, gentle
Lydius, -a, -um	from Lydia, 'Etruscan'
numen, numinis (n)	divine power
opimus, -a, -um	rich, fertile
regnator, -oris	ruler
sino, -ere (3)	allow, permit
superus, -a, -um	on high, above
tantum (adv)	so much, only
Thybris, -is (m)	= Tiber
vastus, -a, -um	vast, immense

Points to consider



- How reassuring are the words of Creusa's ghost?

Consider:

- What she says about her own destiny.
- What she says about the gods.
- What she says about his immediate future.
- What she says about the new land he will reach.

N.B. There have been few changes to the original word order on this page. Still keep looking back at the original text on the opposite page, especially for the last sentence.

tum sīc **adfarī** et cūrās hīs **dēmere** dictīs: The two verbs are 'historic infinitives' – translate as main verbs.

.....
.....

'quid tantum insānō **iuvat** indulgēre dolōrī, ō dulcis coniūnx? quid iuvat – what use is it to ...

.....

nōn haec sine nūmine dīvum **ēveniunt**; divum = divorum (of the gods)

.....

nec tē comitem hinc portāre Creūsam **fās** est,

.....

aut ille **sinit** superī rēgnator Olŷmpī. 'nor does...' ille = 'the great'

.....

longa tibi **exsilia** erunt et vastum maris aequor arandum erit, 780

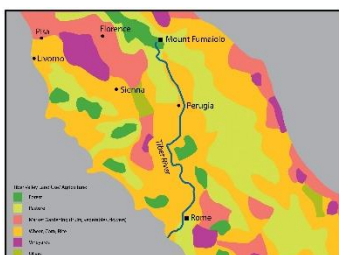
.....

et terram Hesperiam **veniēs**,

.....

ubi Lŷdius Thŷbris inter opīma arva virum = virōrum agmine lēnī **fluit**. Note the confused word order

.....



The River Tiber formed the southern border of Etruria (modern Tuscany)

Section C iii)

illīc rēs laetae rēgnumque et rēgia coniūnx

parta ^{sunt} tibi; lacrimās dīlectae **pelle** Creūsae. parta sunt tibi – 'are in store for you'

nōn ego Myrmidonum sēdēs Dolopumve superbās 785

aspiciam aut Grāis servītum mātribus **ibō**, servitum (supine after a verb of motion: purpose – 'to serve'/'to be a slave to')

Dardanis et dīvae Veneris **nurus**; An 'unfinished' line. ('et tua coniunx?')

sed mē magna deum ^{= deōrum} **genetrix** hīs **detinet** ōrīs.

iamque **valē** et nātī **servā** commūnis amōrem.'

Vocabulary (alphabetical)

aspicio, -ere	look upon, see
aut	or, 'nor'
communis, - (adj)	shared
coniunx, -iugis (m/f)	wife, 'bride'
Dardanis, -idis (f)	descendant of Dardanus
detineo, -ere, -detinui	hold back, keep
dilectus, -a, -um	beloved
diva, -ae (f)	goddess
divus, -a, -um	divine
Dolopes, -um (mpl)	The Dolopians <small>men in Thessaly</small>
genetrix, -icis	mother
Graus, -a, -um	Greek
ibo <small>Future of eo, ire, ii/ivi</small>	I will go
illic	there, in that place

Myrmidones, -um (mpl)	the Myrmidons <small>Achilles' men</small>
mater, matris (f)	mother, matron
natus, -i (m)	son
nurus, -us (f)	daughter in law
ora, -ae (f)	shore
pario, -ere, peperii, partus	get
pello, pellere, pepuli	drive away
regius, -a, -um	royal
res laetae (fpl)	happiness, prosperity
sedes, sedis (f)	home, seat
servo, -are	save, preserve
servio, servire	serve, be a slave
superbus, -a, -um	proud, arrogant
vale!	farewell!

Points to consider



The **Magna Mater** was Cybele, a goddess native to the area around Troy and Mt Ida, whose priests castrated themselves, and whose cult in Rome flourished. Cybele's temple was on the Palatine, next to Augustus' house, the site of the *Ludi Megalenses*, where Roman comedies were performed.

The *res laetae* and *rēgnum* foretold by Creusa lie in Latium, in Italy, and the *rēgia coniūnx* will be Lavinia.

Most of the women of Troy, like Andromache, wife of Hector, Cassandra, daughter of Priam, and Hecuba, Priam's wife, are taken off to be slaves. Many are the subjects of Greek tragedies, like Aeschylus' *Agamemnon* or Euripides, *The Trojan Women*. Creusa at least escapes this fate.

- What gives Creusa's final speech its dignity? Would you describe it as a passionate speech?

N.B. There have been some changes to the original word order on this page. Keep looking back at the original text on the opposite page.

illīc rēs laetae rēgnumque et rēgia coniūnx tibi parta ^{sunt};

lacrimās dīlectae Creūsae pelle.

ego sēdēs superbās Myrmidonum Dolopumve nōn aspiciam 785

aut servitum mātribus Grāis ibō, servitum (supine after a verb of motion: purpose – 'to serve'/'to be a slave to')

Dardanis et dīvae Veneris **nurus**; An 'unfinished' line. ('et tua coniunx?')

sed **magna** deum = deōrum **genetrix** (i.e. Cybele, the Great Mother of the Gods, or Magna Mater) **mē** hīs ōrīs detinet.

iamque valē

et servā amōrem nātī commūnis.'

Section C iv)

Aeneas says farewell to his wife.

haec ubi dicta **dedit**, lacrimantem^{mē} et multa volentem 790
 dīcere **dēseruit**, tenuēsque **recessit** in aurās.
 ter **conātus**^{sum} ibī collō dare bracchia circum;
 ter frūstrā **comprēnsa** manūs **effūgit imāgō**,
par levibus ventīs volucrique **simillima** somnō.

Vocabulary (alphabetical)

aura, -ae (f)	<i>breeze, air</i>
braccium, -i (n)	<i>arm</i>
circum do, dare, dedi	<i>place around, embrace</i>
collum, -i (n)	<i>neck</i>
comprendo, -ere, -di, -sus	<i>grasp</i>
conor, -ari, conatus sum	<i>try, attempt</i>
desero, -ere, -ui	<i>leave</i>
dicta do, dare, dedi	<i>'utter/deliver words'</i>
effugio, -ere, effugi	<i>escape</i>
frustra	<i>in vain</i>
ibi	<i>there</i>

imago, imaginis (f)	<i>likeness, image, ghost</i>
levis, -e	<i>light</i>
par	<i>equal to, 'as', 'like'</i>
recedo, -ere, -cessi	<i>depart, vanish</i>
simillimus, -a, -um	<i>exactly like, just like</i>
somnus, -i (m)	<i>sleep</i>
tenuis, -e (adj)	<i>slender, delicate, fine, thin</i>
ter	<i>three times, thrice</i>
ventus, -i (m)	<i>wind, breeze</i>
voles, volentis (volo, velle)	<i>wanting</i>
volucris, -e (adj)	<i>winged</i>

Points to consider

- The passage ends with a double simile as Virgil tries to give an impression of the vision Aeneas has seen of his wife's ghost. How effective do you find these similes? Why do you think Virgil uses two different images?
- Aeneas' attempt to embrace his wife three times is taken from a scene in the *Odyssey* where Odysseus tries and fails to embrace his mother. Virgil is supposed to have said that it was easier to steal Hercules' club than a line from Homer. What does he mean and how does reading both passages side by side affect your view of Virgil's poem?

'No, it was not that the keen-eyed Archeress sought me out in our home and killed me with her gentle darts. Nor was I attacked by any of the malignant diseases that often make the body waste away and die. No, it was my heartache for you, my glorious Odysseus, and for your wise and gentle ways that brought my life with all its sweetness to an end.'

These were my mother's words. Without knowing whether I could, I yearned to embrace her spirit, dead though she was. Three times in my eagerness to clasp her to me, I started forward. Three times, like a shadow or a dream, she slipped through my hands and left me pierced by an even sharper pain.

'Mother!' I cried with words that winged their way to her. 'Why did you not wait for me?'

Homer, *Odyssey* 11.200ff

N.B. There have been some changes to the original word order on this page. Keep looking back at the original text on the opposite page.

haec ubi dicta **dedit**,

.....

.....

me lacrimantem et multa volentem dīcere **dēseruit**, 790

.....

.....

tenuēsque in aurās **recessit**.

.....

ter ibī bracchia collō circum dare **conātus** ^{sum};

.....

.....

ter **imāgō**, frūstrā **comprēnsa**, manūs **effūgit**,

.....

.....

par levibus ventīs volucrique **simillima** somnō.

.....

.....

Plain Text for Revision:

Section A

forsitan et Priami fuerint quae fata requiras.
urbis uti captae casum convulsaque vidit
limina tectorum et medium in penetralibus hostem,
arma diu senior desueta trementibus aevo
circumdat nequiquam umeris et inutile ferrum 510
cingitur, ac densos fertur moriturus in hostes.
aedibus in mediis nudoque sub aetheris axe
ingens ara fuit iuxtaque veterrima laurus
incumbens arae atque umbra complexa penatis.
hic Hecuba et natae nequiquam altaria circum, 515
praecipites atra ceu tempestate columbae,
condensae et divum amplexae simulacra sedebant.
ipsum autem sumptis Priamum iuvenalibus armis
ut vidit, 'quae mens tam dira, miserrime coniunx,
impulit his cingi telis? aut quo ruis?' inquit. 520
'non tali auxilio nec defensoribus istis
tempus eget; non, si ipse meus nunc adforet Hector.
huc tandem concede; haec ara tuebitur omnes,
aut moriere simul.' sic ore effata recepit
ad sese et sacra longaevum in sede locavit. 525

ecce autem elapsus Pyrrhi de caede Polites,
unus natorum Priami, per tela, per hostis
porticibus longis fugit et vacua atria lustrat
saucius. illum ardens infesto vulnere Pyrrhus
insequitur, iam iamque manu tenet et premit hasta. 530
ut tandem ante oculos evasit et ora parentum,
concidit 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 535
di, si qua est caelo pietas quae talia curet,
persolvant grates dignas et praemia reddant
debita, qui nati coram me cernere letum
fecisti et patrios foedasti funere vultus.
at non ille, satum quo te mentiris, Achilles 540
talis in hoste fuit Priamo; sed iura fidemque
supplicis erubuit corpusque exsanguie sepulcro
reddidit Hectoreum meque in mea regna remisit.'
sic fatus senior telumque imbelle sine ictu
coniecit, rauco quod protinus aere repulsum, 545
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 trementem 550
traxit et in multo lapsantem sanguine nati,
implicuitque comam laeva, dextraque coruscum
extulit ac lateri capulo tenuis abdidit ense.
haec finis Priami fatorum, hic exitus illum
sorte tulit Troiam incensam et prolapsa videntem 555
Pergama, tot quondam populis terrisque superbum
regnatorem Asiae. iacet ingens litore truncus,
avulsumque umeris caput et sine nomine corpus.

Section B:	dixerat ille, et iam per moenia clarior ignis auditur, propiusque aestus incendia volvunt.	705
	'ergo age, care pater, cervici imponere nostrae; ipse subibo umeris nec me labor iste gravabit; quo res cumque cadent, unum et commune periculum, una salus ambobus erit. mihi parvus lulus sit comes, et longe servet vestigia coniunx.	710
	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.	715
	tu, genitor, cape sacra manu patriosque penates; me bello e tanto digressum et caede recenti attrectare nefas, donec me flumine vivo abluero.'	720
	haec fatus latos umeros subiectaque colla veste super fulvique insternor pelle leonis, succedoque oneri; dextrae se parvus lulus implicuit sequiturque patrem non passibus aequis; pone subit coniunx. ferimur per opaca locorum, et me, quem dudum non ulla iniecta movebant tela neque adverso glomerati ex agmine Grai, nunc omnes terrent aerae, sonus excitat omnis suspensum et pariter comitique onerique timentem.	725
	iamque propinquabam portis omnemque videbar evasisse viam, subito cum creber ad auris visus adesse pedum sonitus, genitorque per umbram prospiciens 'nate,' exclamat, 'fuge, nate; propinquant. ardentis clipeos atque aera micantia cerno.'	730
	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 lapsa resedit, incertum; nec post oculis est reddita nostris.	735
		740

Section C:	ausus quin etiam voces iactare per umbram implevi clamore vias, maestusque Creusam nequiquam ingeminans iterumque iterumque vocavi.	770
	quaerenti et tectis urbis sine fine ruenti infelix simulacrum atque ipsius umbra Creusae visa mihi ante oculos et nota maior imago. obstipui, steteruntque comae et uox faucibus haesit.	775
	tum sic adfari et curas his demere dictis: 'quid tantum insano iuvat indulgere dolori, o dulcis coniunx? non haec sine numine divum eveniunt; nec te comitem hinc portare Creusam fas, aut ille sinit superi regnator Olympi.	780
	longa tibi exsilia et vastum maris aequor arandum, et terram Hesperiam venies, ubi Lydius arva inter opima virum leni fluit agmine Thybris. illic res laetae regnumque et regia coniunx parta tibi; lacrimas dilectae pelle Creusae.	785
	non ego Myrmidonum sedes Dolopumue superbas aspiciam aut Grais servitum matribus ibo, Dardanis et divae Veneris nurus; sed me magna deum genetrix his detinet oris. iamque vale et nati conserva communis amorem.'	790
	haec ubi dicta dedit, lacrimantem et multa volentem dicere deseruit, tenuisque recessit in auras. ter conatus ibi collo dare bracchia circum; ter frustra compressa manus effugit imago, par levibus ventis volucrique simillima somno.	



Bernini 1618-9

Anchises