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P. Vergili Maronis Aeneidos

Liber I.
P. VERGILI MARONIS

AENEIDOS

LIBER I.

EDITED WITH ENGLISH NOTES

BY

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PREFATORY NOTE.

This Edition, being prepared for the use of those Students who are not far advanced in Latin, does not aim at doing more than supplying in a small compass such help to the thorough knowledge of this book as it is probable would be most useful to them. It is not intended to supply the place of a dictionary: for all students possess one, and derive much benefit from its careful use, both in becoming acquainted with the history of meanings of words, and also in the exercise of that judgment which is required to select the right meaning. On the other hand historical and mythical allusions are explained in the notes, as many students might find it difficult to make them out otherwise. Great care also has been taken to notice all the grammatical usages which might offer any difficulty, and to classify them clearly, and to enable the learner, by means of an Index, to compare similar usages and distinguish those that are different. Attention has been given, too, to Vergil's licences and peculiarities of expression, which help him so much in producing rhetorical and poetical effects. Further, in several of the harder passages and phrases, an attempt has been made to help the student in translation: for while few ancient writers are so difficult as Vergil to translate at all adequately, it is at the same time of the utmost importance, both to the literary appreciation of his poetry, and the advantage to be derived from reading it, that great pains should be given to translation and a high standard aimed at.
With the text there has not been much to do. Such differences as there are in the different copies, and they are not very many, are mostly unimportant, and there is not generally much difficulty in deciding which is the best reading.

Of the books which have been of use in the preparation of this little edition, it is scarcely necessary to say that the late Professor Conington's writings have been the most helpful. He did so much in many ways for the due understanding and appreciation of Vergil, that it is obvious that every student must be under great obligation to him.

Besides these, the books of which I have made most use are the following, to which my acknowledgments are due:

- Ribbeck's Vergil, 1860.
- Gossrau's Aeneid, 1876.
- Wagner's smaller edition, 1861.
- Dr Kennedy's School Edition, 1876.
- Text (Pitt Press), 1876.

Mr Morris' translation of the Aeneid has been occasionally quoted in the notes, such quotations being marked (M): also Lee and Lonsdale's, quoted with the sign (LL).

Lastly, I am glad to take this opportunity of expressing my obligations to Professor Sellar's most interesting work on Vergil (Oxford, 1877), which not only is full of information about the antecedents, aim, and character of the Aeneid, but also contains much suggestive thought, and delicate insight into the rare excellences of the poet.

* It has been thought better, in deference to the unanimous opinion of scholars, to employ the spelling Vergilius, Vergil, consistently all through.

**ABBREVIATIONS USED.**

- C. Conington.
- W. Wagner.
- G. Gossrau.
- K. Kennedy.
- P. Forbiger.
- P. Papillon.
INTRODUCTION.

For the sake of clearness, it has been thought better to divide what little there is to say by way of introduction into the following heads:

The form of the poem.
The subject and purpose of the poem.
Outline of the story.
Note on the similes.
Note on the first book.
Note on Vergil's peculiarities of style.
Note on the imitations of Homer and others in Vergil.
Outline of Vergil's life.

At the end of the book will be found Appendices, with the parallel passages from Homer, and a scheme of the Latin subjunctives; also the necessary Index to the notes, to enable the book to be used for purposes of ready reference.

The form of the Poem.

The Aeneid is what is called an epic poem, that is, it is a long narrative poem about heroic people and adventures. But there are two kinds of epic poems, quite distinct from each other: the primitive epics, which are produced by imaginative races at an early period of their development, and describe nature and heroic adventure with a vivid simplicity, like Homer and the Nibelungenlied; and the literary epics, like Paradise Lost and Dante's Inferno, more or less similar in form, but belonging to a much later epoch of culture, less spontaneous
and more artificial, presenting some great idea in a narrative shape, and not merely telling stories for love of the story.

The Aeneid is clearly in the second of these classes: it is a literary epic. The age of Augustus was a time of great literary activity, promoted by the emperor himself: but it is even more remarkable for the high standard of finished and artistic workmanship than for its productiveness. This high standard was owing to various causes, among which the chief was the general study of Greek. There had been Epic poets before, such as Naevius and Ennius: but Vergil, in point of execution, may be said to be centuries in advance of his predecessors.

The subject and purpose of the Poem.

The main idea of the Aeneid is the national greatness of Rome. Several causes combined to make Vergil undertake this work. Augustus himself, who was a munificent patron of literary men, desired him to write a great poem, which should glorify the Empire and stimulate the patriotism of Romans in the new Era. Again, the new era itself excited a genuine enthusiasm, quite apart from Court influences. After the corruptions and incapacity of the later Republic, and a century of smouldering civil wars, when Augustus had given peace and stable government to the Roman world, everybody felt that 'a good time was come.' And the poet himself was on every ground desirous of achieving the work. He had won himself by the Georgics a first-rate literary position, and he had given his whole life to developing his unrivalled poetic faculty. Thus every influence united to stimulate him to produce a Great National Poem. The people believed in their National Destiny, and imagined a future even greater than their past. The emperor promoted it, both from personal and patriotic grounds: and the poet himself, with his reverence for the Roman religion and antiquities, his matured powers and his strong national enthusiasm, was the man for the task.

The greatness of the destinies of Rome was then the main subject of the Aeneid. Vergil connected it with the story of
Aeneas, partly because the house of the Caesars, the gens Iulia, traced back its origin to Iulus, son of Aeneas; but principally no doubt because it gave him so convenient an opportunity of bringing before his countrymen, in a national dress, the glorious poems of Homer. The battle pieces, the sea adventures, the councils of the gods, the single combats, the royal feasts and funerals, the splendid scenes and similes—all these things, which charmed the educated Romans so much in the Greek epics, Vergil transplanted and naturalised in his own stately and melodious verse. Moreover, by going back to Aeneas and the tale of Troy, he raised the destinies of Rome to the old heroic level in the imaginations of men. But however much of Homer he may give to his readers, he never forgets his main purpose, to impress men with the dignity and greatness of Rome, her significant history, her national unbroken life and growth, and the divine protection which guided her fate.

One aspect of the poem was intimately connected both with the Augustan revival and the poet's own nature: and that was its profoundly religious character. To nothing did Augustus pay more attention than to a revival of the national religion. He rebuilt the temples, restored the worship, paid offerings to the shrines, increased the priestly colleges, and took the office permanently of Pontifex maximus. And the poet himself viewed Rome as a state powerful by the protection of gods, great in its ancient and elaborate ceremonial, and predestined by the divine will to its career of Empire. Hence it is that he is careful to weave into his narrative all manner of religious references, allusions, and associations. Sacred places and customs are mentioned all through; and the background of the poem is the working of the gods themselves, with Fate ordaining all.

Nor should we forget the antiquarian interest. The unity of the race and the greatness of its destiny gave a high significance to all old memories. Accordingly Vergil has collected into his poem a mass of local traditions, old Latin customs, explanations of names, and antiquarian lore of all kinds. He feels that nothing can so stimulate the common patriotism, and
feeling of unity with a great past, as thus to enrich his National Epic with every ancient association that admits of poetic treatment.

Outline of the Story.

According to Homer, Aeneas was son of Anchises and Aphrodite (identified with the Roman Venus, goddess of love), and the nephew of Priam king of Troy. At first he takes no part in the Trojan war; but being attacked by Achilles, afterwards performs many heroic deeds for the Trojans. He escapes by help of the gods when Troy is captured, and Homer clearly conceives him as reigning at Troy after the departure of the Greeks.

The later stories recount his wanderings about Europe after the fall of Troy: and these Vergil adopts, making many alterations and additions of his own. One great episode, his landing at Carthage, and the love and desertion of Dido, we have no means of tracing to any traditional source, and it may be Vergil's own invention.

The First Book describes how Juno, wroth against Aeneas and his exiled comrades, prevented them long from landing in Italy. When at length the fleet leave Sicily, Juno persuades Aeolus, king of the winds, to raise a storm on the sea. This, though checked by Neptune, scatters the fleet and the exiles are cast ashore at Carthage. Venus bewails to Jupiter their sad case: but he answers her their fate shall be fulfilled, and bids Mercury dispose the Carthaginians to welcome them. Venus in disguise meets Aeneas and tells him who the people and the places are. Aeneas and Achates, rendered invisible by a cloud, approach the rising city of Carthage. On a temple to Juno they find carved the tale of Troy. Dido comes in and then their lost comrades appear, begging help, which the queen promises. The cloud parts and Aeneas appears in divine beauty and thanks her. She welcomes him too, and invites them all to a royal banquet. Aeneas at the feast summons the boy Ascanius: but in his stead Venus sends her son Cupid, who instils secret
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love into the hearts of Aeneas and the Queen. At length after many questions Dido asks Aeneas to repeat to her the whole story of his adventures.

In the second book he accordingly relates the sack of Troy and his escape. In the third he continues the story, recounting all his wanderings since, till he reached Africa.

Book IV. tells of the love, desertion, despair and suicide of the Carthaginian queen.

The fifth book is an interlude, giving an account of games held in Sicily, whither a storm drives them, on their way from Carthage to Italy. At last however Aeneas departs, leaving the weak and half-hearted behind, and reaches the promised land.

One of the most effective portions of the Aeneid is his descent to Hades by the lake of Avernus near Naples, where he meets his dead father, Anchises, who shews him the souls of the future great men of Rome. He then emerges from the realms below and rejoins his fleet.

Reaching at length the coast of Latinum, he discovers by a sign that this is his fated home. He sends to the king Latinus to offer peace, which is at first agreed to, and Aeneas is betrothed to Lavinia, daughter of the king; but difficulties arise, the gods interfere, and Turnus, king of the Rutules, who is a suitor of Lavinia, induces Latinus to join him in war against the Trojans.

Aeneas meanwhile sails up the Tiber, and makes alliance with the Arcadian Euander, who is king of a small tribe on the site of the future Rome.

Euander advises him to seek aid from the Etruscans of Caere, which he does. The war is begun. After much bloodshed, in which Pallas son of Euander, and the terrible Tuscan king Mezentius, are slain, it is at last agreed that the issue shall be decided by single combat between Aeneas and Turnus. Juno tries to interfere; but at length the heroes meet, and Aeneas grapples and slays Turnus.
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Note on the Similes.

The following are the similes in this book:—

(1) Line 148  Neptune stills the tempest as a great and good man stills a sedition by look and word.

(2) 430  The busy toil of building Carthage like the busy toil of a beehive.

(3) 497  Dido comes to the temple, like Diana on the hills.

(4) 592  Venus adds beauty to Aeneas, as the artist to ivory, silver, or marble.

In studying these similes we see at once what they add to the poem in the way of ornament or picturesque suggestiveness. The fourth simile excepted, which is given in a passing touch, and not elaborated, the rest are all of them beautiful or impressive pictures.

But in most of these similes the point of the comparison is more or less obvious: a god stilling a storm like a man stilling a tumult (1): the active life of a city like the active life of a hive (2): a beautiful woman advancing like a beautiful goddess (3).

The resemblances are such as easily occur to anyone's mind: the thing compared is prominent, it lies on the surface: the simile is an ornament rather than a true illustration. The art is shewn in the workmanship rather than in the choice of the comparison: in the vividness, beauty, and the truth of its details.

And we must also observe that the details have often no bearing on the comparison. For example in (1) the great citizen is 'reverend for worth and service'—not much like the relation of Neptune to the waves! The riot is stilled by his look, whereas Neptune chides the winds roundly.

So in (2) the details of the hive bear no resemblance (naturally) to the details of the city life: there is nothing in the Carthage-description corresponding to 'leading out the young' or 'packing the honey' or 'driving away the drones'. In (4) even the main point of the comparison is a little obscure and inappropriate: the goddess shedding beauty on the hero
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Aeneas is not much like an artist framing ivory in boxwood or gilding marble. And in (3) we have an extreme case: for Dido is going majestically to the temple surrounded with youths: Diana is circled with a troop of nymphs, and 'plies the dance': and has a quiver on her shoulder: and her proud mother watches her. There is in fact no resemblance, save in the point that both are beautiful figures advancing. In all these cases the details are irrelevant to the comparison; they are worked out independently. The resemblance turns on one or two points and those commonplace.

This is what we may call the primitive use of the simile, as it is employed in Homer, and imitated in many poets since. There is however a modern use of the simile which is quite different. If we open Shelley we read

"The golden gates of Sleep unbar
Where strength and beauty, met together,
Kindle their image like a star
In a sea of glassy weather."

Here there is nothing obvious in the comparison: we should never have thought, without the aid of the poet's superb imagination, of comparing the union of love to a star mirrored in the smooth sea: and yet there is a profound appropriateness, not only in the image, but in all the suggestions of it: the beauty, the isolation from others, the reflection of the brilliance, the infinity, the serenity. Or again,

"Life like a dome of many-coloured glass
Stains the white radiance of Eternity
Until Death tramples it to fragments."

Here too the comparison is not at all obvious: it is fetched from far by the poet's deeper insight and quicker sensibility: and it is splendidly illustrative all through: the bright colours compared with the pure white light resembling the chequered shifting imperfect beauties of life compared with the changeless perfection of eternity: the narrow limited dome and the endless vault of heaven give another equally deep contrast: and lastly, the perishable glass contrasted with the eternal spaces of the universe.
The more such similes are studied, the richer light is thrown on the comparison: they are not, like Vergil's, poetic miniature pictures to be enjoyed independently; they are profound luminous resemblances, a permanent addition to our fancy and insight, for which we are grateful to the higher gifts of the poet.

I have said so much, to make it clear, that what Vergil aims at in his similes is something quite different (and in one sense far less) than what the modern poet (especially the lyric poet) aspires to: for in order to appreciate the true poetic success of Vergil, it is clearly necessary to understand his object, and so avoid the mistake of judging him by an erroneous standard.

Note on the First Book.

The First book, though not equal in interest to the tragedy of Dido's death in the Fourth, nor the splendid vision of the lower realms, the meeting with Anchises, and the glories of Rome to be, which are given in the Sixth: yet remains one of the finer books of this beautiful poem.

Besides the stately exordium with the true Roman ring about the closing line

'So hard a work was it to build the race of Rome,' we have the fine description of the storm, and the quieting of the storm: and though in the remainder of the book there is not much incident of the more important and significant kind, there are many beautiful and effective passages. Among these are the prophecy by Iuppiter of the future fate of Rome: the vision of Venus as a Tyrian maid, and her son's recognition of her as she departed: the very beautiful passage about the carving of the Trojan story on Iuno's temple, and Aeneas' feelings as he saw it: the parting of the cloud and the fine outburst of thanks to Dido uttered by Aeneas: and finally the idea of the substitution of the God of Love for Ascanius, and all the details with which it is so powerfully and beautifully worked out, preparing us for the disastrous love and the tragedy of Book IV.

And apart from the main beauties of conception and description in Vergil, there is another and more peculiar quality which only the greatest masters possess: and that is the art by
which quite simple things said naturally of the actors and actions in his drama seem to have a wider significance, to touch deeper springs in our nature, and to haunt the memory with a charm which we cannot quite explain. These abound in the First book, and the following are a few instances among many.

Line 33 Tantae molis erat Romanam condere gentem.

,, 46 ast ego, quae divom incedo regina...

,, 151 tum pietate gravem ac meritis si forte virum quem conspexere, silent...

,, 199 o socii, neque enim ignari sumus ante malorum, o passi graviora, dabit deus his quoque finem.

,, 203 forsan et haec olim meminisse iuvabit.

,, 253 hic pietatis honos?...

,, 278 his ego nec metas rerum nec tempora pono, imperium sine fine dedi.

,, 327 o quam te memorem, virgo? namque haud tibi voltus mortalis...

,, 405 et vera incessu patuit dea...

,, 461 ...sunt hic etiam sua praemia laudi sunt lacrimae rerum, et mentem mortalia tangunt.

,, 475 infelix puer atque inpar congressus Achilli.

603 di tibi, si qua pios respectant numina, si quid usquam iustitia est et mens sibi conscia recti.

A word should be also said about the two unfinished lines 534 and 560. It is well known as an old tradition that the poet was surprised by his last illness before he had time to revise the Aeneid to his satisfaction, and expressed a wish that it should be burned. This story, precious as a proof of Vergil's ideal standard of workmanship, is to some extent borne out by indications of inconsistencies, weaknesses, and incomplete polish in parts of the great poem, though less in the earlier than in the later books. And these incomplete lines, which occur in all the books of the Aeneid, and generally in greater number than here,

1 So Dr Newman speaks of Vergil's 'single words and phrases, his pathetic half-lines giving utterance, as the voice of Nature herself, to that pain and weariness yet hope of better things, which is the experience of her children in every time.'
are often quoted as examples of such incompleteness. On some, like 560, not much stress can be laid, as the broken line ends the passage, and sometimes (in some other instances not in this book) seems to end it even more effectively than a complete line would: as for example in disce omnes, II. 66: inimicaque Troiae numina magna deum, II. 622; the abruptness seems to add to the rhetorical effectiveness. Others, like 534, hic cursus fuit, have no such justification and are plainly unfinished passages. And generally we may say that it is reasonable to doubt whether if the poet had had the time he wished to complete the work, he would not have altered most of these lines.

Note on Vergil's peculiarity of style.

The object of style in literature, apart from the subject-matter, is to produce effect by successful choice of words. Sometimes the effect is produced by using the simplest words and phrases to express the idea: sometimes by the use of rare or choice words, unusual turns of phrase, stretches of meaning, or even stretches of grammar. The first we may call the simple, the second the elaborate or artificial style. It is useless to ask which is the best: each will suit best in turn the genius of certain writers, the subject of certain poems, certain situations or ideas, and the taste of certain readers: many poets will use them both at different times: and both may be most effective in the hand of a master. And each too has its danger: the simple is liable to fall into bathos and commonplace: the elaborate has a tendency to become turgid, stilted, over-artificial.

Take as an instance of the simple style the well-known line of Wordsworth:—

"Thoughts that do often lie too deep for tears."

Or this from Milton's Christmas Ode:—

"And kings sate still with awful eye,
As if they surely knew their sovran lord was by."
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In these none but the commonest words are used, and yet the poetical effectivenes of the style is consummate. Now take as an example of the elaborate style Hamlet's exclamation to the Ghost:

"but tell
  Why thy canonized bones, hearsed in death,
  Have burst their cerements."

Or this, from Richard II.:

"Ere my tongue
  Shall wound my honour with such feeble wrong
  Or sound so base a parle, my teeth shall tear
  The slavish motive of recanting fear," &c.

In these the strength of feeling finds expression in the very strangeness of the language.

These instances will illustrate one form of the contrast between the two styles; and there are many other forms. Shakespeare will supply many illustrations of both: being a dramatist and a genius, he speaks in many voices. So do many if not most poets of the first rank. Wordsworth however is a notable instance of the simplest style: Pindar perhaps the best of the elaborate style. The poets of this century in England, feeling as they did the strength of a reaction against the artificial style of Pope and his followers, produced many examples besides Wordsworth of the simple style, such as Moore, Southey, Campbell, much of Byron and Coleridge, and the whole of Walter Scott. Two of the greatest however, Keats and Shelley, from the gorgeous imagination of the one and the profound inspiration of the other, supply more examples of the elaborate and forcible style.

Now Vergil's poetry belongs largely to this second class. It is true that he can be simple, and often is: he is much too great an artist to ignore any poetic resource. But for the most part he does not aim at expressing his thoughts in the simplest, but rather in the most striking manner. He often employs 'an elaboration of language which disdains or is unable to say a AEN. I.
plain thing in a plain way. He arrests attention by the vigour, the strangeness, the intensity, the emphasis, if I may so phrase it, of his language. He is often stretching constructions or the sense of words, using abstract for concrete, part for the whole, adjective for adverb; transferring epithets, varying, inverting, seeking the unusual instead of the ordinary phrase. In short he is constantly surprising the reader.

The good side of these peculiarities is freshness and force: the bad side is affectation. The protections against affectation are of course the poet's own taste, command of expression, ear for melody, dignity, imagination, and skill; and all these qualities Vergil possesses in a consummate degree.

Instances of these peculiarities the reader will find by referring to the Index of Style at the end: and there is much more of the same kind that he can discover for himself. Vergil's workmanship is so careful and so perfect, that he is an inexhaustible field for the literary analyst.

Note on the Imitations of Homer and others in Vergil.

To discover all the passages where Vergil echoes lines or phrases of earlier ancient, and especially Greek, poets, would be an endless task: but those places in this book which were clearly suggested, more or less consciously, by Homer, will be found collected in the Appendix at the end of the notes in the form of a list drawn up by aid of the commentators.

Without discussing the question fully, which would not be suitable in a brief edition like the present, a word on the question of Vergil's imitations may be found useful.

The main point is that the modern idea of imitation is entirely different from that which was held by the Roman

1 I quote this sentence from 'Suggestions introductory to the study of the Aeneid' by Prof. Nettleship; a pamphlet which all students of Vergil will find most instructive, interesting and suggestive, as indeed is to be expected of so distinguished a scholar.
literary men, and which indeed could not fail to be held by them. With us, literary productions belong indeed mostly to one or other main class, and so far are composed under conditions which prescribe the form: though even here constantly new varieties are invented: but both in style and subject-matter, the aim of all great writers is to be original. The Roman literature on the other hand was mainly formed on Greek models: and to adhere to those models closely, to be constantly reminding the readers of them, to imitate them much in the treatment, in the phraseology, and even in the incident, was inevitable to the Latin poets; or, rather, it was one of the very things they proposed to do in writing¹. Vergil’s style, indeed, is completely his own, and entirely unlike Homer’s, as is plain from what has been said; his main purpose and subject are entirely his own, and truly Roman; he borrows where he does borrow (and that from Ennius, Cyclic poets, Greek tragedians, and many others besides Homer) always to suit his own purpose, and not in a servile manner; and he invariably remains master of his materials, and stamps his own mark indelibly upon them.

But to understand Vergil, it is clearly necessary to grasp the conditions under which he worked; and nothing can be a greater mistake than to feel surprise at the extent to which he was indebted to his predecessors in the poetic art.

Outline of Vergil’s life.

P. Vergilius Maro was born 15 Oct., B.C. 70, near Mantua, a town on the Mincio in North Italy, then called Cisalpine Gaul. He had not good health, and after being educated at Cremona and Mediolanum (Milan), and studying Greek and philosophy elsewhere, he came back to live (probably) on his father’s farm, until about B.C. 42. In that year Octavianus, afterwards the emperor Augustus, had defeated at Philippi Brutus and Cassius, the murderers of Julius Caesar; and gave lands to his victorious soldiers in various parts of Italy,

¹ See remarks on this subject on p. 9.
amongst other assignments being Vergil's farm. The poet's first acquaintance with Augustus was due to this event; for he applied to him at Rome for the restitution of his property, and was successful. He became the friend of the rich art-patron Maecenas, the poet Horace, and the brilliant circle of literary men who were collected at the court of Augustus. The works of Vergil are not voluminous. The Eclogues are Idylls in imitation of the Greek poet Theocritus, and were written sometime before he was 33. The Georgics, an agricultural poem in four books, of which the form was more or less suggested by Hesiod, he wrote in the next few years, finishing them sometime about his 40th year. The Aeneid, his great work, he appears to have begun about B.C. 27, when he was 43 years of age, at the wish of Augustus. A few years later, finding his health failing, he tried travelling; and in the spring of 19 he was at Athens. The summer he spent with Augustus abroad, but died a few days after reaching Brundusium on his return. The day of his death was Sept. 22, and he was not quite 51. He was buried at Naples, where his tomb is still shewn, though the authenticity of it is at least doubtful.

His character seems to have been most simple, pure, and loveable; and his poetic fame was well established even before his death.
P. VERGILI MARONIS

AENEIDOS

LIBER PRIMUS.

[Intelligo, qui quondam gracili modulatus avena
Carmen, et egressus silvis vicina eogi
ut quamvis avido paretire arva colono,
graturn opus agricollis, at nunc horrentia Martis.]

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 Itonis ob iram,
Mulga quoque et bello passus, dum conderet urbem
Inferretque deos Latio, genus unde Latinum
Albanique patres atque aliae moenia Romae.

Musa, mihi causas memora, quo numine laeso
Quidve dolens regina deum tot volvere casus
Insignem piate virum, tot adire labores
Inpulerit. Tantaene animis caelestibus irae?
Urbs antiqua fuit, Tyrii tenuere coloni,
Karthago, Italian contra Tiberinaque longe
Ostia, dives opum studiisque asperrima belli;
Quam Imo fertur terris magis omnibus unam
Posthabita coluisse Samo: hic illius arma,
Hic currus fuit; hoc regnum dea gentibus esse,
Si qua fata sinant, iam tum tenditque foveque.
Progeniem sed enim Troiano a sanguine duci
Audierat, Tyrias olim quae vereret arcas;
Hinc populum late regem belloque superbum
V venturum excidio Libyae: sic volvere Parcas.
Id metuens veterisque memor Saturnia belli,
Prima quod ad Troiam pro caris gesserat Argis:—
Nec dumd etiam causae irarum saevique dolores
Exciderant animo; manet alta mente repostum
Judicium Paridis spretaque injuria formae,
Et genus invisum, et rapti Ganymedis honores:—
His accensa super iactatos aequore toto
Troas, reliquias Danaum atque immittis Achilli,
Arcebat longe Latio, multosque per annos
Errabant acti fatis maria omnia circum.
Tantae molis erat Romanam condere gentem.

Vix e conspectu Siculae telluris in altum
Vela dabant laeti et spumas salis aere ruebant,
Cum Iuno aeternum servans sub pectore volnus
Haec secum: 'Mene incepto desistere victam,
'Nec posse Italia Teucrorum avertere regem?
'Quippe vetor fatis. Pallasne exurere classem
'Argivom atque ipsos potuit submergere ponto
'Unius ob noxam et furias Aiacis Oili?
'Ipsa, Iovis rapidum iaculata e nubibus ignem,
'Disiecitque rates evertitque aequora ventis,
'Illum expirantem transfixo pectore flammatis
'Turbine corripuit scopuloque infixo acuto;
'Ast ego, quae divom incedo regina, Iovisque
'Et soror et coniunx, una cum gente tot annos
'Bella gero. Et quisquam numen lunonis adorat
'Praeterea, aut supplex aris imponet honorem?'
Talia flammato secum dea corde volutans
Nimborum in patriam, loca feta furentibus Austris,
Aeoliam venit. Hic vasto rex Aeolus antro
Luctantem ventos tempestatesque sonoras
Imperio premit, ac vincis et carcere frenat.
Illi indignantes magno cum murmure montis
Circum claustra fremunt; celsa sedet Aeolus arce
Sceptr a tenens, mollitque animos et temperat iras:
Ni faciat, maria ac terras caelumque profundum
Quippe ferant rapidi secum verrantque per auras:
Sed Pater omnipotens speluncis abdidit abris
Hoc metuens, molemque et montes insuper altos
Imposuit, regemque dedit, qui foedere certo
Et premere et laxas sciret dare iussus habenas.
Ad quem tum Juno supplex his vocibus usa est:
‘Aeole, namque tibi divom Pater atque hominum rex
Et mulcere dedit fluctus et tollere vento,
Gens inimica mihi Tyrrhenum navigat aequor,
Ilium in Italiam portans victosque Penates:
Incute vim ventis submersasque obrue puppes,
Aut age diversos et disiice corpora ponto.
Sunt mihi bis septem praestanti corpore Nymphae,
Quarum quaeonna pulcherrima Deiopea,
Conubio iungam stabili propriae dicabo,
Omnès 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 sceptrâ Ioemque
Conciliâs, tu das epulis accumbere divom,
Nimborumque facis tempestatumque potentem.’
Haec ubi dicta, cavum conversa cuspide montem
Inpulit in latus: ac venti velut agmine facto,
Qua data porta, ruunt et terras turbine perflant.
Incubuerâs mari, totumque a sedibus imis
Una Eurusque Notusque ruunt creberque procellis
Africus, et vastos volvont ad litora fluctus.
Insequitur clamorque virum stridorque rudentum.
Eripunt subito nubes caelumque diemque
Teucrorum ex oculis; ponto nox incubat atra.
Intonuere poli et crebris micat ignibus aether,
Praesentemque viris intentant omnia mortem.
Extemplo Aeneae solvuntur frigore membra;
Ingemit, et duplices tendens ad sidera palmas
Talia voce refert: ‘O terque quaterque beati,
Quis ante ora patrum Troiæ sub moenibus altis
Contigit oppetere! o Danaum fortissime gentis
Tydide, mene Iliacis occumbere campis
Non potuisse tuaque animam hanc effundere dextra,
Saevus ubi Aeacidae telo iacet Hector, ubi ingens
Sarpedon, ubi tot Simois correpta sub undis.
'Scuta virum galeasque et fortia corpora volvit?'

Talia iactanti stridens Aquilone procella
Velum adversa serit, fluctusque ad sidera tollit.
Franguntur remi; tum prora avertit et undis
Dat latus; ine sequitur cumulo prae ruptus aquae mons.

Hi sommo in fluctu pendent, his unda dehiscens
Terram inter fluctus aperit; furit aestus arenis.

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)
In liditque vadis atque aggere cingit harenae.

Unam, quae Lycios fidumque vehebat Oronten,
Ipsi ante oculos ingen a vertice pontus

In puppim ferit: excutitur pronusque magister
Volvitur in caput; ast illam ter fluctus ibidem
Torquet agens circum, et rapidus vorat aequore vortex.'

Apparent rari nantes in gurgite vasto,
Arma virum tabulaceque et Troia gaza per undas.

Iam validam Ilionei navem, iam fortis Achatii,
Et qua vectus Abas, et qua grandaeus Aletes,
Vicit hiemps; laxis laterum compagibus omnes

Accipiunt inimicum imbrem rimisque fatiscent.

Interea magnus misceri murmure pontum
Emissamque hiemem sensit Neptunus et imis

Stagna refusa vadis, graviter commotus; et alto

Pros piciens summa placidum caput extulit unda.

Disiectam Aeneae toto videt aequore classem,
Fluctibus oppressos Troas caeli que ruina.

Nec latuere doli fratrem Iunonis et irae.

Eurum ad se Zephyrumque vocat, dehinc talia fatur:

'Tantane vos generis tenuit fiducia 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 luctis.

'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.
'Aeolus et clauso ventorum carcere regnet.'
Sic ait, et dicto citius tumida aequora placat,
Collectasque fugat nubes solemqne reducit.
Cymothoë simul et Triton adnixus acuto
Detrudunt naves scopulo; levat ipse tridenti
Et vastas aperit syrtes et temperat aequor,
Atque rotis summas levibus perlabilitur undas.
Ac veluti magnno in populo cum saepe coorta est
Seditio, saevitque animis ignobile volgus,
Iamque faces et saxa volant, furor arma ministrat:
Tum pietate gravem ac meritis si forte virum quem
Conspexere, silent arrectisque auribus astant;
Ille regit dictis animos, et pectora mulcet:
Sic cunctus pelagi cecidit fragor, aequora postquam
Prospectus genitor caeloque invictus aperto
Flectit equos curruque dat lora secundo.
Defessi Aeneadae 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 inque sinus scindit sese unda reductos.
Hinc atque hinc vastae rupe rears guminique minantur
In caelum scopuli, quorum sub vertice late
Aequora tuta silent: tum silvis scaena coruscis
Desuper horrentique atrum nemus imminet umbra;
Fronte sub adversa scopulis pendentibus antrum,
Intus aquae dulces vivoque sedilia saxo,
Nympharum domus. Hic fessas non vincula naves
Ulla tenent, unco non alligat ancora morsu.
Huc septem Aeneas collectis navibus omni
Ex numero subit; ac magno telluris amore
Egressi optata potiuntur Troes harena
Et sale tabentes artus in litore ponunt.
Ac primum silici scintillam excudit Achates
Succepitque ignem foliis atque arida circum
Nutrimenta dedit rapuitque in fomite flammam.
Tum Cererem corruptam undis Cerealique arma
Expediunt fessi rerum, frugesque receptas
Et torrere parant flammis et frangere saxo.
Aeneas scopulum interea conscendit et omnem
Prospectum late pelago petit, Anthea si quem lactatum 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 Achates, Ductoresque ipsos primum, capita alta ferentes Cornibus arboreis, sternit; tum volgus et omnem Miscet agens telis nemora inter frondea turbam; Nec prius absistit, quam se septem ingentia victor Corpora fundat humi et numerum cum navibus aequet. Hinc portum petit, et socios partitur in omnes. Vina bonus quae deinde cadis onerarat Acestes Litore Trinacrio dederatque abeuntibus heros, Dividit, et dictis maerentia pectora mulcet; 'O socii, (neque enim ignari sumus ante malorum), 'O passi graviora, dabit deus his quoque finem. 'Vos et Scyllaeam rabiem penitusque sonantes Accestis scopulos, vos et Cyclopea saxa 'Expertis: 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 vosmet rebus servate secundis.' Talia voce refert, curisque ingentibus aeger Spem voltu simulat, premit altum corde dolorem. Illi se praedae accingunt dapibusque futuris: Tergora diripiunt costis et viscera nudant, Pars in frusta secant veribusque trementia figunt, Litore aëna locant alii flammasque ministrant. Tum victu revocant vires, fusique per herbam Inplentur veteris Bacchi pinguisque ferinae. Postquam exempta fames epulis mensaeque remotae, Amissos longo socios sermonc 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 fortemque Gyan fortemque Cloanthum.
   Et iam finis erat, cum Iuppiter aethere summo
Despiciens mare velivolum terrasque 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 imperiis et fulmine terres,
'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 omni ditione tenerent,
'Pollicitus: quae te, genitor, sententia vertit?
'Hoc equidem occasum Troiae tristesque ruinas
'Solabar fatis contraria fata rependens;
'Nunc eadem fortuna viros tot casibus actos
'Insequitur. Quem das finem, rex magne, laborum?
'Antenor potuit mediis elapsus Achivis
'Ilyricos 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 locavit
'Teucrorum, et genti nomen dedit armaque fixit
'Troïa, nunc placida compostus pace quiescit:
'Nos, tua progenies, caeli quibus adnusis arcem,
'Navibus (infandum) amissis, unius ob iram
'Prodimir atque Italis longe disiungimur oris.
'Hic pietatis honos? sic nos in sceptra reponis?'
   Olli subridens hominum sator atque deorum
Voltu, quo caelum tempestatesque serenat,
Oscula libavit natae, dehinc talia fatur:
'Parce metu, Cytherea: manent immota 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 remordet,
Longius et volvens fatorum arcana movebo)
Bellum ingens geret Italia populosque feroce
Contundet, moresque viris et moenia ponet,
Tertia dum Latio regnantem viderit aestas
Ternaque transierint Rutulis hiberna subactis.
At puer Ascanius, cui nunc cognomen Iulo
Additur (Ilus erat, dum res stetit Ilia regno),
Triginta magnos volvendis mensibus orbes
Imperio explebit, regnumque ab sede Lavini
Transferet, et longam multa vi muniet Albam.
Hic iam ter centum totos regnabitur annos
Gente sub Hectorea, donec regina sacerdos
Marte gravis geminam partu dabit Ila prolem.
Inde lupa fulvo nutricis tegmine laetus
Romulus excipiet gentem, et Mavortia condet
Moenia Romanosque suo de nomine dicet.
His ego nec metas rerum nec tempora pono,
Imperium sine fine dedi. Quin aspera Iuno,
Quae mare nunc terrasque metu caelumque fatigat,
Consilia in melius referet, mecumque fovebit
Romanos, rerum dominos, gentemque togatam.
Sic placitum. Veniet lustris labentibus aetas,
Cum domus Assaraci Phthiam clarasque Mycenas
Servitio premet ac victis dominabitur Argis.
Nasce tur pulchra Trojanus origine Caesar,
Imperium Oceano, famam qui terminet astris,
Iulius, a magno demissum 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 impius intus
Saeva sedens super arma et centum vinctus aënis
Post tegrum 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 aëra magnum
Remigio alarum, ac Libyae citus astitit oris.
Et iam iussa facit, ponuntque ferocia 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 locosque
Explorare novos, quas vento accesserit oras,
Qui teneant, nam inculta videt, hominesne feraene,
Quaeerere constituit, sociisque exacta referre.
Classem in convexo nemorum sub rupe cavata
Arboribus clausam circum atque horrentibus umbris
Occulit; ipse uno graditur comitatus Achate,
Bina manu lato crispans hastilia ferro.
Cui mater media sese tuit obvia silva,
Virginis os habitunque gerens et virginis arma,
Spartaneae, vel qualis equos Threissa fatigat
Harpalyce volucremque fuga praeventitur Hebrum.
Namque umeris de more habilem suspendat arcum
Venatrix, dederatque comam diffundere ventis,
Nuda genu nodoque sinus collecta fluentes.

Ac prior 'Heus' inquit, 'iuvenes, monstrate, meares
'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 tibi voltus
'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 hominumque locorumque
'Erramus, vento huc 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 regna vides, 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 Sychaenus erat, ditissimus agri
Phoenicum, et magno miserae dilectus amore,
Cui pater intactam dederat primisque iugarat
Ominibus. Sed regna Tyri germanus habebat
Pygmalion, scelere ante alios inmanior omnes.
Quos inter medius venit furor. Ille Sychaenum
Impius 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 suadet,
Auxiliumque viae veteris 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 cernes
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 componat Vesper Olympo.
Nos Troia antiqua, si vestras forte per aures
Troiae nomen iit, diversa per aequora vectos
Forte sua Libycis tempestas adpulit oris.
Sum pius Aeneas, raptos qui ex hoste Penates
Classe vecho mecum, fama super aethera notus.
Italianam quaero patriam et genus ab Iove summo.
Bis denis Phrygium conscendi navibus aequor,
Matre dea monstrante viam, data fata secutus;
Vix septem convolsae 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 adverteris 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.
Aspice bis senos laetantes agmine cyncos,
Aetheria 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, dirigite gressum.'
Dixit, et avertens rosea cervice refulsit,
Ambrosiaeque 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 aëre sepsit,
Et multo nebulae circum dea fudit amicu,
Cernere ne quis eos neu quis contingere posset,
Molirive moram aut veniendi poscere causas.
Ipsa Paphum sublimis abit, sedesque revisit
Laeta suas, ubi templum illi, centumque Sabaeo
Ture calent aerae sertisque recentibus halant.
Corripuere viam interea, qua semita monstrat:
Iamque ascendebant collem, qui plurimus urbi
Imminet adversasque aspectat desuper arces.
Miratur molem 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 etcludere sulco.
Iura magistratusque legunt sanctumque senatum.
Hic portus alii effodiunt; hinc lata theatris
Fundamenta petunt alii, inmanesque columnas
Rupibus excidunt, scaenis decora alta futuris:
Qualis apes aestate nova per florea rura
Exercet sub sole labor, cum gentis adultos
Educunt fetus, aut cum liquidia melia
Stipant, et dulci distendunt nectare cellas,
Aut onera accipiunt venientum, aut agmine facto
Ignavum fucos pecus a praesepibus arcet;
Fervet opus, redolentque thymo fragrantia mella.
'O fortunati, quorum iam moenia surgunt!'
Aeneas ait, et fastigia suspicit urbis.
Infert se saeptus nebuła (mirabile dictu)
Per medios miscetque vins, neque cernitur ulli.
Lucus in urbe fuit media, laetissimus umbrae,
Quo primum iactati undis et turbine Poeni
Effodere loco signum, quod regia Iuno
Monstrarat, caput acris equi: sic nam fore bello
Egregiam et facilem victu per saecula gentem.
Hic templum Iunoni ingens Sidonia Dido
Condebat, donis opulentum et numine divae,
Aerea cui gradibus surgabant limina nexaeque
Aere trabes, foribus cardo stridebat aenis.
Hoc primum in luco nova res oblata timorem
Lenit; hic primum Aeneas sperare salutem
Aeus et adilictis melius confidere rebus.
Namque sub ingenti lustrat dum singula templo
Reginam opposiens, dum, quae fortuna sit urbi,
Artificumque manus inter se operumque laborem
Miratur, videt Iliacas ex ordine pugnas
Bellaque iam fama totum volgata per orbem,
Atridas Priamumque et saevom ambobus Achillen.
Constitit, et lacrimans 'Quis iam locus,' inquit, 'Achate,
'Quae regio in terris nostri non plena laboris?'
Priamus! Sunt hic etiam sua praemia laudi;
Sunt lacrimae rerum et mentem mortalia tangunt.
Solve metus; feret haec aliquam tibi fama salutem.
Sic ait, atque animum pictura pascit inani
Multa gemens, largoque umectat flumine voltum.
Namque videbat, uti bellantes Pergama circum
Hac fugerent Graï, premeret Troiana iuventus;
Hac Phryges, instaret curru 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 puer 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 tunsae pectora palmis:
Divâ solo fixos oculos autera tenebat.
Ter circum Iliacos raptaverat Hectora muros
Exanimumque auro corpus vendsbat 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.
Ducit Amazonidum lunatis agmina peltis
Penethesilea furen, mediisque in millibus ardet,
Aurea subnectens exsertae cingula mammæ,
Bellatrix, audetque viris concurrere virgo.
Haec dum Dardanio Aeneae miranda videntur,
Dum stupet obtutuoque haeret defixus in uno,
Regina ad templum, forma pulcherrima Dido,
Incessit magna iuvenum stipante caterva.
Qualis in Eurotae ripis aut per iuga Cynthi
Exercet Diana choros, quam mille secutae
Hinc atque hinc glomerantur Æræides; illa pharetram 500
Fert umero, gradiensque deas supereminet omnes; Latonae tacitum pertemptant gaudia pectus: Talis erat Dido, talem se laeta ferebat Per medios, instans operi regnisque futuris. Tum foribus divae, media testudine templi, Saepta armis, solioque alte subnixa resedit. Iura dabant 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 aerisque turbo Dispulerat penitusque alias avexerat oras. Obstupuit simul ipse, simul percussus Achates Laetitiaque metuque: avidi coniungere dextras Ardebat, sed res animos incognita turbat. Dissimulant et nube cava speculantur amicti, Quae fortuna viris, classem quo litore linquant, Quid 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:
'O regina, novam cui condere Iuppiter urbem 'Justitiaque dedit gentes frenare superbas, 'Troes te miseri, ventis maria omnia vecti, 'Oramus: prohibe infandos a navibus ignes, 'Parce pio generi, et propius res aspice nostras. 'Non nos aut ferro Libycos popolare penates 'Venimus aut raptas ad litora vertere praedas; 'Non ea vis animo nec tanta superbia victis. 'Est locus, Hesperiam Graii cognomine dicunt, 'Terra antiqua, potens armis atque ubere glaeae; 'Oenotri coluere viri; nunc fama minores 'Italiam dixisse ducis de nomine gentem; 'Hic cursus fuit, 'Cum subito adsurgens fluctu nimbosus Orion 'In vada caeca tulit, penitusque procacibus Austris 'Perque undas superante salo perque invia saxa 'Dispulit: huc pauci vestris adnavimus oris. 'Quod genus hoc hominum? quaeve hunc tam barbaro morem
'Permittit patria? hospitio prohibemur harenae;
'Bella cident, primaque vetant consistere terra.
'Si genus humanum et mortalia temnitis arma,
'At sperate deos memores fandi atque nefandi.
'Rex erat Aeneas nobis, quo iustior alter
'Nec pietate fuit nec bello maior 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 Italian sociis et rege recepto
'Tendere, ut Italian laeti Latiumque petamus;
'Sin absumpsta salus, et te, pater optime Teucrum,
'Pontus habet Libyae nec spes iam restat Iuli,
'At freta Sicaniae saltem sedesque paratas,
'Unde huc advecti, regemque petamus Acesten.'
'Talibus Ilioneus; cuncti simul ore fremebant
Dardanidae.
'Tum breviter Dido voltum demissa profatur:
'Solvite corde metum, Teucri, secludite curas.
'Res dura et regni novitas me talia cogunt
'Moliri et late fines custode tueri.
'Quis genus Aeneadum, quis Troiae nesciat urbem
'Virtutesque virosque aut tanti incendia belli?
'Non obtusa adeo gestamus pectora Poeni,
'Nec tam aversus equos Tyria Sol iungit ab urbe.
'Seu vos Hesperiam magnum Saturniaque arva
'Sive Erycis fines regemque optatis Acesten,
'Auxilio tutos dimittam opibusque iuvabo.
'Voltis et his mecum pariter considere regnis?
'Urbem quam statuo, vestra est; subducite naves;
'Tros Tyriusque mihi nullo discrimine agetur.
'Atque utinam rex ipse Noto compulsus eodem
'Adforet Aeneas! equidem per litora certos
'Dimittam et Libyae lustrare extrema iubebo,
'Si quibus ejectus silvis aut urbibus errat.'

His animum arrecti dictis et fortis Achates

AENEIDOS LIB. I. 35

540

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575
Et pater Aeneas iamdudum erumpere nubem
Ardebant. Prior Aenean compellat Achates:
‘Nate dea, quae nunc animo sententia surgit?
‘Omnia tuta vides, classem sociosque receptos.
‘Unus abest, 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 ueremosque deo similis; namque ipsa decoram
Caesariem nato genetrix lumenque iuventae
Purpureum et laetos oculis adflarat honores:
Quale manus addunt ebori decus, aut ubi flavo
Argentum Pariusve lapis circumdatur auro.
Tum sic reginam adloquitur cunctisque repente
Improvisus ait: ‘Coram, quem quaeritis, adsum
‘Troius Aeneas, Libycis ereptus ab undis.
‘O sola infandos Troiae miserata labores,
‘Quae nos, reliquias Danaum, terraeque marisque
‘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 iustitia est et mens sibi conscia recti,
‘Praemia digna ferant. Quae te tam lacta tulerunt
‘Saecula? qui tanti talem genuere parentes?
‘In freta dum fluvii current, dum montibus umbrae
‘Lustrabunt convexa, polus dum sidera pascet,
‘Semper honos nomenque tuum laudesque manebunt,
‘Quae me cumque vocant terrae.’ Sic fatus amicum
Ilionea petit dextra, laevaque Serestum,
Post alios, fortemque Gyan fortemque Cloanthum.
Obstupuit primo aspectu Sidonia Dido,
Casu deinde viri tanto, et sic ore locuta est:
‘Quis te, nate dea, per tanta pericula casus
‘Insequitur? quae vis immanibus applicat oris?
‘Tune ille Aeneas, quem Dardanio Anchisae
‘Alma Venus Phrygii genuit Simoentis ad undam?
‘Atque equidem Teucrum memini Sidona venire
'Finibus expulsum patriis, nova regna petentem
Auxilio Beli; genitor tum Belus opimam
Vastabat Cyrum et victor ditione tenebat.
Tempore iam ex illo casus mihi cognitus urbis
Troyanae 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 miseris succurrere disco.'
Sic memorat; simul Aenean in regia ducit
Tecta, simul divom templis indicet honorem.
Nec minus interea sociis ad litora mittit
Viginti tauros, magnorum horrentia centum
Terga suum, pingues centum cum matribus agnos,
Munera laetitiamque diti.
At domus interior regali splendida luxu
Instruitur, mediisque parant convivia tectis:
Arte laboratae vestes ostroque superbo,
Ingens argumentum 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,
Ornatus Argivae Helenae, quos illa Mycenis,
Pergama cum piteret inconcessosque hymenaeos,
Extulerat, matris Leda 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
Pro dulci Ascanio veniat, donisque furentem
Incendat reginam atque ossibus implicit ignem.
Quippe domum timet ambiguum Tyriosque bilingues;
Urit atrox Iuno, et sub noctem cura recursat.
Ergo his aligerum dictis affatur Amorem:
'Nate, meae vires, mea magna potentia solus,
'Nate, Patris summi qui tela Typhoia tennis,
'Ad te confugio et supplex tua numina posco.
'Frater ut Aeneas pelago tuus omnia circum
'Litora iactetur odis Iunonis acerbae,
'Nota tibi, et nostro doliisti saepe dolore.
'Nunc Phoenissa tenet Dido blandisque moratur
'Vocibus; et vereor, quo se Iunonia vertant
'Hospital; 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
'Sidoniam 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,
'Ocultum inspiris ignem fallasque veneno.'
Paret Amor dictis carae genetricis, et alas
Exuit et gressu gaudens incedit Iuli.
At Venus Ascanio placidam per membra quietem
Inrigat, et fotum gremio dea tollit in altos
Idalae lucos, ubi mollis amaracus illum
Floribus et dulci adspirans complectitur umbra.
Iamque ibat dicto parens et dona Cupido
Regia portabat Tyris duce laetus Achate.
Cum venit, aulaeis iam se regina superbis
Aurea composit at sponda mediamque locavit;
Iam pater Aeneas et iam Troiana iuventus
Conveniunt, stratoque super discumbitur ostro.
Dant manibus famuli lymphas, Cereremque canistris
Expediunt, tonsisque ferunt mantelia villis.
Quinquaginta intus famulae, quibus ordine longam
Cura penum struere et flammis adolere penates;
Centum aliae totidemque pares actate 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
Flagrantesque dei vultus simulataque verba
Pallamque et pictum croceo velamen acantho.
Praecipue infelix, pesti devota futurae,
Expleri mentem nequit ardescitque tuendo
Phoennissa, et pariter puero donisque movetur.
Ille ubi complexu Aeneae colloque pependit
Et magnum falsi implevit genitoris amorem,
Reginam petit. Haec oculis, haec pectore toto
Haeret et interdum gremio fovet, inscia Dido,
Insidat quantus miserae deus. At memor ille
Matris Acidalae paulatim abolere Sychaeum
Incipit, et vivo tentat praevertere amore
Iam pridem residues animos desuetaque corda.

Postquam prima quies epulis, mensaeque remotae,
Crateras magnos statuunt et vina coronant.
It streitus tectis vocemque per ampla volvant
Atria; dependent lychni laquearibus aureis
Incensi, et noctem flammis funalis vincunt.
Hic regina gravem gemmis auroque poposcit
Implevitque mero pateram, quam Belus et omnes
A Belo soliti; tum facta silentia tectis:
'Iuppiter, hospitibus nam te dare iura loquuntur,
'Hunc laetum Tyriisque diem Troiaque profectis
'Esse velis, nostrosque huius meminisse minores.
'Adsit laetitiae Bacchus dator et bona Iuno;
'Et vos o coetum, Tyrii, celebrate faventes.'

Dixit, et in mensam laticum libavit honorem,
Primaque libato summo 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 laboris,
Unde hominum genus et pecudes, unde imber et ignes,
Arcturum pluviasque Hyadas geminosque Triones,
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 Achilles.
'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 aestas.'
NOTES

The first four lines which are printed in italics occur in a few MSS., and may be translated as follows:—

'I am he, who once tuned my song on the slender reed, and leaving the woodland constrained the neighbouring fields to serve the husbandman, though greedy of gain—a task pleasing to farmers: but now I sing the dread arms of Mars and the man, &c.'; i.e., I once made pastoral poetry (Eclogues), then leaving that I next sang the fields (Georgics), now an Epic of war (Aeneid).

But the lines are clearly not genuine. They are in no good MS. and have only been restored from Servius, who quotes them.

Ovid, Martial and Persius all quote 'Arma virumque' as the beginning of the Aeneid. G. suggests that Vergil wrote them and sent them to a friend, without meaning them to be part of the book: and this would explain Servius' story that Tucca and Varius, the scholars whom Augustus ordered to edit the Aeneid after Vergil’s death, rejected the lines. Anyhow we cannot accept them.

[1—11. Exordium.]

1. Observe the emphasis in the first sentence on the leading points of the poem. Arma: a war-epic: virum, the hero Aeneas: Italiam, the national poem glorifying his beloved land: fato, the destiny of the people: Romae, the capital and centre of all.

primus, 'first'. The commentators are exercised because (242) Antenor is said to have settled previously at Padua. But (1) Antenor is insignificant: (2) Padua is in Cisalpine Gaul, not Italy, as the Romans named it.

2. fato profugus, together, 'by fate exiled'.

Lavinaque, i.e. Latin, from Lavinium, old town in Latium, 8 miles from the sea. [Laviniaque, other reading, is the commoner form of the adj. and can be scanned by slurring the i into a kind of y-sound, like päriëtë, àbiëtë, but such a license is unlikely so early in the poem.]
3. Observe *ille* grammatically superfluous but vivid and emphatic: 'much wayworn *he* by land and sea &c'. So vii. 805, Camilla Bellatrix, non *illa* colo, &c. xi. 492, campoque potitus aperto aut *ille* in pastus armentaque tendit equaram.

*iactatus*, properly of buffettings by sea, used by rather a stretch with *terris*: a sort of *zeugma* as it is called.

4. *superum*, [old form of gen. cf. *deum*, Danaum, Aeneadum, caelitolum, &c.] 'the gods': though Aeneas' enemy is chiefly Luna, all the gods are interested in his wanderings.

5. 'Much stricken too in war, till he should build him a city, &c.' *Dum* expresses a purpose always with the subjunctive: though here it is quite as much the purpose of fate as the purpose of Aeneas that the poet means. The full sense is 'enduring till the time should come when, &c.'

6. *Latium...Albani...Romae*: we are told (265) Aeneas should reign 3 years over Latium, then Ascanius his son should reign in Lavinium 30 years, and after that transfer the seat to Alba (a few miles S.E. of Rome). There the kingdom should last 300 years, when Romulus should be born.

Observe that the first passage ends emphatically with *Romae*. See 33.

8. *quo numine laeso*, 'for majesty how outraged', i.e. 'for what outrage to her majesty'. So *qui*, *quis*, *aliquis* are used poetically for an advb. i. 181, Anthea si quem...videat, i.e. if he can see Antheus anywhere? i. 118, fando *aliquod* si forte...nomen, 'if the name at all has come'. Pap. quotes aptly Cic. Rep. i. 36: A Iove incipiendum putat *Quo Iove?* i.e. 'why from Iove?'

9. *volvere*, 'traverse' by an obvious metaphor.

10. *pietate*, 'goodness': the regular epithet of Aeneas in the poem is *pius*: he is represented as the man who to his father and people and gods fulfils all righteousness.

11. *impello* is used by V. with inf. like many other verbs (*hortor, oro, luctor, ardeo, suadeo*, &c.) which in prose naturally have *ut* with subj.

'In heavenly hearts can such wrath dwell?' a characteristic touch of the poet's gentle nature: with an undertone of sadness too, as though violence and passions are to be looked for on earth.

[12-33. Luna protectress of Carthage, mindful of the prophecy that a Trojan race should destroy the African city, and wrathful for other reasons, prevented long the wanderers from landing in Italy.]

12. *Tyrrii*: Carthage being a Phoenician colony, and Tyre being one of the leading original Phoenician towns. So Sidonian and Phoenician are used for Carthaginian.

13. *contra*, 'facing': i.e. on opposite shores of the great sea. No doubt the long rivalry of the two is also in the poet's mind.

14. *studisque asperrima belli*, 'hardened in war's rough arts'.

15. *opum*, gen. of respect, especially common with words of *plenti*, *abounding* (plenus, dives, abundans).

16. *Samo*: at Samos (island off Asiatic coast of Archipelago) Luon
NOTES.

(Here) was supposed to have been born and grown up: and there was a great temple in her honour.

_Samo_: _hic_, observe the hiatus: common at the caesura and in arsis (stress of the foot, i.e. the first syllable of the dactyl or spondeo).

17. 'That here should be the empire of the world...is even now her aim and endeavour': _tendit_ and _fovet_ describe a purpose cherished and carried out, and are so used (by a stretch of grammar such as is common in Vergil) with acc. and inf. as though the word were _volt_ or _optat._

So _paro_ VII. 429, armari pubem...para: _propero_ VII. 57, adiungi generum properabat.

19. _sed enim_, 'yet indeed', 'however' (like ἀλλὰ γὰρ). So II. 164 where it comes later in the sentence: _impius ex quo_ Týdides sed enim &c. VI. 28, magnum reginae _sed enim_ miseratus amorem.

20. 'One day destined to raze the Tyrian fortress'; _verto_, variation for _evertto._


22. _excidio_, dat. of end or purpose, like _auxilio venire_, _subsidiio_, _praesidiio_, &c.

_Libyae_, 'of Africa': the more extensive word poetically for the kingdom of Carthage. [C. takes _Libyae_ dat.: possible but needless.]

_volvere Parcas_, 'the course of Fate' [Parcae are the Fates]. The metaphor is perhaps a wheel, or a scroll.

23. _Saturnia_, Iuno, like Iuppiter, Neptune, Pluto, &c., was sprung from Saturn the father of the older gods.

24. _prima_, 'of old' as often in V. The 'ancient war' was the Trojan war of course.

26. _manet...repostum_, 'stored deep in her heart'.

27. The 'Judgment of Paris' refers to the well-known Greek tale that Strife threw a golden apple in among the feasting gods as a prize for the fairest: that Here (Iuno), Aphrodite (Venus), and Pallas (Minerva) all claimed it; and that the Trojan prince Paris was made judge, and assigned the prize to Venus. So Iuno resented the judgment and 'her slighted beauty's wrong'.

28. _genus invisum_, 'the hated race', because Dardanus the Trojan ancestor was son of Jove by Electra: _rapti Ganymedis honores_, 'the honours of the stolen Ganymede', because the beautiful Trojan boy Ganymede was carried off by the eagle to Olympus to be Jove's cup-bearer.

In both cases therefore it is jealousy which animates Iuno.

29. _his accensa super_; 'with these things inflamed yet more', (_super_ adverbial as often) picking up the interrupted sentence which began _id metuens vetricisque memor._

30. _reliquias Danaum atque immitis Achilli_, 'saved from the Greeks and cruel Achilles' (lit. 'remnants of', i.e. 'left by': the subjective gen. as it is called).

_Danaum_ (observe old form of gen., see 4), one of the many names of the Greeks: others are _Grai, Achivi, Argivi._

_Achilli_, irregular form of the gen. So V. uses Ulixii, Oili.
31. multos: it was seven years: iam septima portato aetas, i. 755. septima post Troiae excidium vertitur aetas, v. 626.

33. ‘So vast a work it was to found the race of Rome’: the keynote of the Aeneid (the destiny of Rome) struck at the close of the Exordium or opening passage, just as the first passage of the poet-philosopher Lucretius ends with the bitter and powerful line, Tantum religio potuit suadere malorum.

molis, possessive gen. like sapientiae est, virtutis est, ‘it belongs to’, ‘is a part of’, ‘requires’. The word means ‘mass’, ‘weight’ and so is used (like molior, see 414) of ‘effort’.

34. The Trojan fleet leaves Sicily. Juno nursing her wrath exclaims ‘shall the other gods defeat their foes and I the wife of Jove be baffled?’

35. ruebant, ‘were ploughing’. In 85 the word is used of ‘up-heaving’ water with wind: xi. 211, of ‘raking’ or ‘sweeping’ bones and ashes from the pyre: G. i. 105, of ‘levelling’ ridges: the general idea seems to be nothing more precise than ‘violent movement’.

37. mene...desistere, cf. 97, ‘I to leave my purpose baffled!’ The inf. of indignant exclamation. So in English we say ‘to think that’ and in Greek σοῦ τὸ μὴ φράσας ‘(The idea of) your not telling me!’

38. Teucer, ‘Trojans’ from Teucer, mythical first king of Troy, son of Trojan river Scamander and a nymph.

39. quippe vetor fatis, ‘doubtless the fates forbid me’. quippe like so many particles of affirmation can easily be ironical, as here.

40. The most complete version of this story (which varies much) is that Ajax loved Cassandra and tried to drag her off from the temple of Minerva (ii. 404). The goddess was angry, and wrecked the Greek fleet on their return at Caphereus in Euboea, and slew Ajax. Homer’s story is rather different, and makes Poseidon slay the offender.

ipsos, the men, opposed to the ships.

41. furias, ‘frenzy’: for impious boldness was regarded as a kind of madness. Oili, ‘son of Oileus’: for form see ‘Achilli’, 30.

42. ipsa, ‘herself’, because it was Jupiter who properly handled the bolts, and she was usurping.

44—5. Notice the force: ‘Gasing out fire from his pierced breast, she caught up in the whirlwind and impaled on a point of rock’.


49. praeterea, ‘any more’: so Eurydice, Georg. iv. 500, neque illum praeterea vidit.

imponet, the fut., is rather odd after the pres.: but it is the best-supported reading.

honorem, ‘homage’, i.e. ‘sacrifice’. honos is a favourite word of Vergil, and is used for a great variety of things: hymn, funeral, reward, beauty, leaves, sacrifice, &c.
[50—75. She goes to Aeolus the Wind-god who keeps the winds imprisoned in their cavern, and asks his aid, promising the nymph Deiopeia as his reward.]

52. *Aeolus* is Lipari, volcanic island to the N. of Sicily. 'The mighty rumbling of the mountain' (55) common in a volcanic country, might naturally give rise to such myths.

53. 'struggling winds and roaring hurricanes'. Observe the fine-sounding lines 53, 55, 56.

58—9. 'Else surely would they whirl off sea and land in their wild course'. In prose we should have here *ni faceret*...*ferrent*, because it is a present condition where the supposition is excluded by the facts [he does it: *if he did not do it*, they would bear]. The pres. subj. *faciat* treats the question as still open, and in poetry is found for the other.

61. *molem et montes*, 'the mass of mighty rocks', the two qualities given in two substantives instead of one, what is called *hendiadys* (*ἐν διὰ δύον, one by means of two*).

62. *foedere certo*, 'by sure charter', *foedus*, Vergilian for 'law', 'condition'.

63. *premere*, 'tighten', *laxas dare*, 'loosen'. V. is rather fond of this periphrasis with *dare*: so III. 69, *placataque venti dant maria*: IX. 323, *haec ego vasta dabo*.

*qui sicret*, subj. of purpose, common with *qui*: the purpose here is the purpose of Jupiter who appoints him.

65. *namque*; the reason put first, then the request, *incute vim* 69.

66. *dedit*, 'has allowed', so 79, with inf.: common in poetry. The verb follows the construction of verbs of permitting, *sino, permitto, licet*.

67. *Tyrrenenum*, Greek name for 'Tuscan' sea, i.e. between Sicily and Italy.

68. Penates are the whole of the powers who preside over the household, whether any of the greater gods specially so worshipped, or sacred images or relics.


*incute vim*, 'stir to fury' 'lash to fury', (C.).

73. Usually scanned *conūbīo*, the *i* being slurred into a *y*-sound (cf. *āriētē, pāriētē*, see note on 2): but Mr Munro, on Lucr. III. 776 gives reasons for believing it is *conūbīo*, the *ū* only being long in *arsis* or the stress of the foot, as per conūbia nostra, IV. 316.

[76—80. Aeolus assents.]

76. *explorare quid optes*, 'to search out thy will': the only task of the royal goddess is to interpret her own desires. This is the most natural meaning. *Quid optes* may also be taken *deliberative*, 'to search out what to wish for' [so C. in trans. but differently in notes]: but the other is more simple and natural.

78. *quodcumque* is only the modesty of courteous speech.

79. *concilio*, properly of persons, here extended to *regnun* and *sceptra*. 'This poor realm and my sceptre and the goodwill of Iove thou winnest me'.
80. gen. after potens, like Hor. Diva potens Cypri.

[S1—123. Aeolus raises a storm: Aeneas in terror laments: the
fleet is scattered, some founder, some are wrecked.]

82. inpulit montem in latus, 'struck against the mountain's side',
a poetic variation for the obvious montis latus which we should have in

Observe the rhythm also, suggesting the shock of the sudden
impatient blow.

84. incubuere, the common perfect of rapid action, 'they press
upon the sea'; so intonuere 90.

85. Eurus...Notus...Africus, 'the E. and W. and squarely South'.
The two first names of the winds are Greek: Africus is the natural
Latin name of the S. wind blowing from the coast of Africa.

86. volvunt, for volvunt: u (ν being written as u) was a com-
bination usually objected to in classical times.

89. incubat, 'broods'.

90. poli, poetic plural: 'the heavens'.

92. frigore, 'shuddering fear': frigus, properly 'shuddering', then
'cold': same stem as Greek φλωρω, and ἐφος.

94. refert, 'utters', as 308: with no notion of answering.

95. quis, other form of dat. for quibus.

96. oppeterere, properly 'meet' like obire, i.e. 'death': so simply
(also like oboe) used absolutely for 'fall', 'die'.

97. Tydides, Diomedes son of Tydeus, a famous Greek who fought
Aeneas, and would have slain him but for the aid of Venus his mother.

mene...non potuisse, 37.

99. iacet, 'fell' historic present: ('lies low' for 'was laid low'). It
is better to take iacet so, and velum perf. than to suppose (as is also
possible) Aeneas thinking of them as still lying there. See note on 100.

Aeacidae, Achilles son of Peleus, son of Aeacus.

Hector, son of Priam, the great Trojan hero of the Iliad.

100. Sarpedon, prince of the Lycians, ally of Troy, slain by
Achilles' friend Patroclus. His body was taken home by his comrades,
according to Homer, but if iacet means 'fell' there is no difficulty.

Simois, one of the famed rivers of the Troad.

102. iactanti (lit. of violent utterance), 'bewailed': the dat. is used
naturally because he is the person affected.

Aquilone, 'north-wind': the abl. is instr.

103. velum adversa ferit, 'strikes the sail in front', poet. variation
for adversum: logically the adj. may be used of either.

104. avertit, 'swings round': in V. verte, velvo, sisto, fero, pono,
Iungo, praecipito, &c. are all used intrans.

105. Notice the powerful description and suggestive sound of the
line: 'There follows a towering cliff of water'.

cumulo, descriptive abl. 'in a heap'.

Others take it of the breaking, not the swelling wave: but this does
not suit the words so well.

107. harenis, abl. instr. 'boil thick with sand': the sand adds to the
confusion of the seething water.

109. Vergil as usual embodies in his poem local and popular
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names. Acc. to Pliny these are the rocks known as Aegimori, n. of Carthage, but there appear to be several dangerous rocks in these seas: and *arae* was probably a common term for such rocks, and not a proper name of a particular reef.

111. *syrites*, ‘quicksands’ (*σύρω* to draw), the name given to the dangerous shoals east of Carthage. V. probably means these well-known shoals, though he may be using the word for ‘quicksands’ generally, as the *Syrites* are some way from the *Arae*.

114. *ipse* is clearly Aeneas.


118. *vari*, ‘scattered’: he is thinking first of the men, then in the next line develops the thought to include all the paraphernalia.

119. *arma*: the ancient shields were often light, of wicker or stretched leather: and a leathern helmet would float a while if it had luck.

120. The names of V.'s secondary persons are sometimes borrowed from Homer, often (apparently) invented.

122. *hiemps*, ‘storm’.


*fatisco*, ‘gape’, so *saxis aera fatiscent* IX. 809. There is a secondary meaning ‘to faint, to fall’ and so C. takes it here, but the other is much more natural and appropriate.

[124—156. Neptune is aroused by the tumult, rises to see what is afoot: rebukes the turbulent winds, calms the storm, and rides over the waves: like a great man stilling a sedition.]

124. *miscce*, used in Vergil constantly to describe confusion, ‘the loud turmoil of the sea’.

126. *stagna refusa*, ‘the still deeps upheaved’.

*also prospeciens* may be ‘looking from above’: but that would be rather dull, followed as it is by *summa caput extulitunda*. It is better to take *alto* abl. local, which Vergil uses very widely in many different ways, and translate (with C., LL., P.), ‘gazing out over the deep’.

129. *caeli ruina*, ‘the wreck of heaven’, a fine poetic audacity for ‘the storm’. So *ruit arduus aether* G. 1. 324.

131. *dehinc* scanned as one syllable, *deinc*.

132. *generis fiducia*, ‘pride of birth’ (C.), as the winds, according to the Greek story, were the sons of Aurora (goddess of the Dawn), and Astraus, one of the giant rebels called Titans.

*tenuit*, ‘possessed’.

135. *Quos ego*, ‘whom I’ll—’, a threat of course. Instances of such interrupted dramatic threats are found in comedy. The grammatical name for any such interruption of a sentence is *aposiopesis*.

136. ‘Hereafter not so lightly shall ye atone your sins’, i.e. I won’t let you off so easily another time. This must be the meaning, though strictly there is no *poena* this time, only a rebuke.

139. *sorte*, because according to Homer, the three brothers Zeus, Poseidon (Neptune) and Aides (Pluto) drew lots for the division of the kingdoms, and Neptune drew the sea. At the same time Juppiter drew Heaven, Pluto the nether regions. So Milton in *Comus* says;—
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'Neptune...took in by lot, 'twixt high and nether Jove...the sea-girt isles'.

140. *Vestras, Eure: domos*, 'home of thee and thine'. *Vestras plural* addressed to *all* the winds. So the Muses IX. 525: *Vos o Calliope. aula*, contemptuous, 'let that be his proud court'.

141. *clauso* is emphatic: he had no business to open the prison: 'King of the winds' locked prison'.

144. *Cymothoe*, a Nereid or nymph of the sea. *Triton*, one of the sea-gods: a familiar object with his shell-trumpet in mock-classical fountains.

146. *aperit*, 'opens', i.e. a passage through. *temperat* 'hulls', 'calms'.

147. Observe the sound subtly suggestive of the soft calm.

148—9. 'And as when oft in a great mob arises riot, and the base rabble grows wild'...

The simile is peculiar, being one of the few that compares the greater to the less, a tumult among the supernatural powers to a human disturbance. But no doubt there is a point in this apparent inversion. The poet suggests that even a god stilling a storm may be fitly compared to the grand spectacle of one strong man mastering a mob. He has the true Roman reverence for order, the dignity and impressive personality of the great man. See note on Similes, page 12.

The 'seditio' was a common occurrence at Rome in the last century of the Republic, and Vergil's picture would arouse many a memory among his readers.

151. *pietas ac meritis*, 'virtue and good deeds': *pietas* most corresponds to 'goodness' of any Latin word: it is the faithfulness to claims of gods and men: see 10.

155. *cado invectus aperto*, 'riding through the cloudless sky'.

156. *dat lora*, as we say 'gives the rein'.

157. *secundo*, lit. 'following', i.e. 'quick-gliding'.

158. *currus*, old dat.

[157—179. The Trojans run for Africa and seven ships reach safely a sheltered bay.]

157. *Aeneadae*, 'sons of Aeneas' common for the 'people': so 'children' is used in the Hebrew Scriptures. So, 560, they are called Dardanidae.

160. *efficit objectu laterum*, 'makes a haven by its jutting sides' (Papillon). The harbour is a poetical harbour, not a real place. The comm. point out three passages in Hom. which V. may have had in his mind.

162. *minantur in caelum*, pregnant construction, 'rise threatening to heaven'.

164. *scaena...a background of waving woods and black forest of grim shade, &c'. *scaena* [Greek σκηνη, 'tent' or 'booth'] is originally the rustic theatre or stage, then the background or scene: so here used by an easy metaphor for a natural background.

166. *fronte sub adversa*, 'beneath the cliff's face', probably as C. suggests at the head of the cove: but V. does not say so, since any cliff would be *adversa* as they drew to land under it.
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167. *vivo*, 'living' rock, i.e. not artificially built, but the natural rock.

173. *tabentes*, 'drenched': usually of the *weltering* of decay.

175. *suscepit*, old form of the verb *suscept* and so preferred by V. with his antiquarian tendencies.

*atque arida...flamman*, 'and heaped dry fuel round and fanned the flame amid the tinder', the *fuel* and *tinder* being merely varied expressions for the dry leaves and chips and twigs.

*rapuit*, 'snatched', 'hurried along', a rather out of the way word for 'fanned', which is what he means.

177. *Cererem corruptam...arma*, 'corn spoiled by the sea and implements for bread': only the poet, speaking of homely things, tries to dignify them by the stately expressions, *Cererem* (the goddess inventor of corn, used for her gifts, like Bacchus), and *Cerularia arma* (for kneading-trough, mill, &c.). So again VII. 112, where *bread* is called *adorea liba*, *Cererem solum*, *orbis fatalis crux*: so below 702 *Cererem canistris expeditum*.

178. *fessi rerum*, 'weary of trouble', *rerum*, a vague wide word, effective from its very vagueness. Cf. *sunt lacrimae rerum*, 'tears for trouble'. *discrimina rerum*, 'perils and troubles'.

The gen. is the gen. of reference, so common in Gk. after adj. and frequent in Augustan poets: *certus salutis*, *trepidae rerum*, *fida luit*, *securus pelagi*, &c.

*receptus*, 'rescued'.

[180—207. Aeneas climbs a hill to see if he can descry his lost friends, but in vain. Meeting a herd of deer he kills seven, one for each ship, and distributes wine, and consoles them with hope of better days.]

181. *prospectum late pelago petit*, (observe the alliteration), 'all the wide sea-view he scans'. *pelago*, abl. local, common in V. like *altro prospiciens*, 126.

*si quem*, pronoun used by a license adverbially, see note on 8, 'if anywhere'. So English colloquially: 'I went to find Smith, but no Smith was to be found'.

Observe 'if' used here for 'to see if' just as *el* and ἐφ are in Greek: and indeed as is natural in any language with the word *if*.

183. *Caicus* would be the chief man on board his ship, and so his shield would be suspended at the stern, according to the fashion described VIII. 92 *fulgentia longe scuta virum fluvio*, &c.

189. *alta*, bold and graphic word, 'bearing their heads high with branching antlers'.

190. *volgus*, 'the common sort'.


192. *nec prius absistit quam...fundat*. The subjunctive after *priusquam* always expresses *purpose*. This is why in 'I will not do it till...' the second verb would generally be subjunctive, 'We did not do it till...' usually indicative; as the former expresses the intention of *waiting till*, the latter merely the sequence of events.

Here the poet, by an intentional variation uses the first construction in the second case: he wishes to express Aeneas' *resolve* not to stop till
he could lay low, &c. We might give it in English thus: 'nor stays
his hand till he can lay low in triumph'...
194. in of distribution, 'among'.
195. deinde displaced, as it is occasionally: it belongs to the verb
dividit. So III. 609, quae deinde agit et fortuna sateri, i.e. deinde sateri
quae...: and sic deinde effatus, sic deinde locutus.
cadis onerare, variation for the ordinary onerare cados vino. So
Burns, 'give to me a pint of wine and fill it in a silver tassie'. Vergil is
very fond of such variations.
196. Trinacrio, 'Sicilian': the island was called Trinacris, ac-
cording to the ancients from its three promontories. So Ovid:
Terra tribus scopulis vastum procurrit in aequor,
Trinacris, a positu nomen adepta loci.

But it may be a corruption of the Homeric Θριάκτη, which has
nothing to do with three promontories.
198. ante, 'ere now', quite correct with the present sumus, because
the sense is 'we have known ere now': the knowledge continues in
the present. Of course it cannot go with malorum in the sense of 'previous
ills', as some comm. suggest. That would neither be Latin, nor suit
the Homeric line from which this is imitated: οὐ γάρ πώ τι ἕκασθι ἄδανη-
μονες ἐσμέν.
199. Notice the strange pathos and beauty of this wonderful line.
200. Scylla was the barking monster (localised by legend in the
straits of Messina) mentioned in the Odyssey.
201. accessitis, contracted for metre's sake from accessistis.
So V. uses vixet, traxt, extinctt, and other poets consume, prom-
issit, despexe. These contractions are all of the same kind.
Cyclopeca saxa, 'the caves of Cyclops', the one-eyed monster whom
Ulysses blinded, according to the Odyssey, in his cave near Aetna.
203. invabat, V. is imitating Homer, πῶνε μην ἔσοδαί ὦ, Od. XII.
212, but as so often is the case refines upon him.
[208—222. They feast and talk and bewail the lost.]
209. premitt altum corde, adjective adverbial as often, 'keeps
sorrow deep in his heart'.
211. viscera, 'flesh': all below the skin is viscera.
214. victu revocant vires, 'refresh their strength with food': V. is
fond of the alliteration with v's.
215. inpleuer, reflexive or middle, 'take their fill', prob. in imita-
tion of the Greek. So imponere, 'take thy seat' II. 707: internor pelle,
'I spread my shoulders with a skin' II. 722: cingor 'I gird myself',
II. 749, &c.
Bacchi, 'wine': the god for the product, as Cererem, 177.
217. requirunt, pretty word for 'regret', 'lament'.
218. seu poetically used for utrum or num: so erravitn thus seu
lassa resedit incertum' II. 739.
credant, delib. 'they are to think'.
219. extrem pati, 'are in their last agony'. Observe the
characteristic pathos of this line.
222. The repetition of fortet is not weak, as some think: it gives
a kind of formal staleness; they are a people of heroes.
[223—253. Iuppiter looks down from heaven on Africa, and Venus with tears complains that the promises made to her Trojans are unfulfilled. Antenor was allowed to escape the Greeks and settle peacefully in Italy: the chosen hero and his comrades are driven away.]

224. The pretty word velivolum, applied by Lucret. to a ship, V. still more exquisitely applies to the sea: ‘the sailwinged sea’.

225. sic, ‘thus’, like the Greek οὖτω δῆ, sums up the previous description. vertice poet. local abl.

226. defixit lumina regnis, ‘cast his eyes down on the kingdoms’, regnis probably dative: the recipient dat. used constantly by V. for the prose acc. and preposition.

So descensus Averno, proicit fluvio, pelago praecipitare, caelo educere, truncum reliquit harenæ, &c.

228. oculos suussa, ‘her eyes filled’, for the prose oculis suussia. V. constantly uses the acc. after a passive participle in imitation of the Greek. It is sometimes like the Greek middle (e.g. προβεβλημένος τὴν ἀσπίδα, ‘having put his shield before him’), sometimes like the true passive (e.g. ἐπιτετραμμένος τὴν ἀρχήν, ‘being entrusted with the government’). Examples of the middle: os impressa thorè, tunsae pectora, curru subjuncta leones, suspensi loculos lacerto, &c.; of the passive: manus post terga revinctum, per pedes traiectus lora, &c. So lines 320, 481.

233. ob Italian, ‘for Italy’s sake’, i.e., as the sense shews, to keep them from Italy.

234. volventibus, intrans., see note on 104.

hinc, ‘from them’, like unde line 6.

235. revocato, ‘revived’.

236. qui tenerent, final, ‘to hold’.

237. pollicitus, verb, ‘thou didst promise’: so post ubi digressi, postquam exempta fames 216, naves quae forte paratae. Others more clumsily take it as participle, with the construction suddenly broken.

quae—vertit, ‘what [new] purpose has changed thee’, a Vergilian variation, instead of the simple ‘why is thy purpose changed?’

242. Antenor. The legend was, that Antenor the Trojan escaping led a colony of Trojans and Eneti or Heneti (from Asia Minor) to the north end of the Adriatic, where they settled under the name of Veneti, which still survives. See note on 1.

Achivi, see note on 30.

243. Illyricum was the country on the east coast of the Adriatic.

244. Liburni were an Illyrian people.

Timarua, a small river at the head of the Adriatic between Trieste and Aquileia. For the last mile of its course it sinks through fissured limestone underground; and it is said that at times the sea comes rushing through the limestone and floods the land above the outlets. This is clearly what Vergil means to describe in 245—6.

247. urbs Patavi, gen. of equivalence or description. So urbs Myceæae v. 52, flumen Himellaæ v. 714, mons Cimini v. 697, Aventini montem v. 231, &c. So in English ‘the Play of Hamlet’;

‘the Book of Job’.
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Patavium is Padua, the birthplace of Livy.

248. fixit, 'hung up', a sign of peace.
249. compostus, 'settled': so repostus, similarly syncopated. The word clearly refers to tranquillity, not (as some take it) to death.
250. adnuius, 'promise', lit. 'nod to': the acc. is due to the secondary sense.
251. unius, Iuno.
252. sceptra, 'empire'.

[254—296. Juppiter smiles and reassures her; his decree is not reversed, Aeneas shall reach heaven. He further foretells Ascanius' rule in Alba, Romulus' founding of Rome, Iuno's reconcilement, the coming of the great Caesar, and the new age of peace.]

254. ollii, old form of the pronoun for illi: Vergilian archaism.
255. oscula libavit, 'touched the lips': osculum an affectionate or half-playful diminutive of os: from its constant use in such phrases it comes to mean kiss.

natae after olli superfluous grammatically, but effective from its position: the king of gods is gentle to his daughter. So exactly viii. 370, 'At Venus hau'd animo nequiquam exterrita mater', 'not vainly stirred with a mother's fears'. So below 691, At Venus...fotum gremio dea tollit....

257. metu, prob. dat. of older form: 'forbear thy fears'.

Cytherea, one of the many names of Venus, from island of Cythera south of Peloponnese, where especially she was worshipped.
258. Notice the changed quantity of Lavinium, from line 2, Lavinaque.
259. According to Livy's legend (i. 2), Aeneas disappeared, and was worshipped after his death as Hero of the Race (Indiges).
261. cura remordet, 'trouble vexes thee'.
262. 'Secrets of more distant fates I will unroll', the metaphor, as in the English, from a scroll.
263. Italia. Vergilian local abl. 'in Italy'.

feroces, 'proud'. The root-meaning of this word is 'firm', 'stubborn': the same root appears in firmus, fornix, frenum, fretus, &c. Cf. Livy vii. 5, stolide ferocem viribus suis: i.e. 'immovably resolute'. Cf. also 302.
266. 'and thrice the winter watch passed over the conquered Rutulians', i.e. three years passed since the conquest: but the poet's phrase is more expressive, since it suggests that the Romans are still in camp, kiberna being strictly 'winter-quarters'.

Rutulus is no doubt dat. of the person affected, like cum septimus annus transierit pueru, Juv. xiv. 12, which the commentators quote: and it is common in Greek of a person over whom time passes.

Rutuli, the Latian tribe of which Turnus, Aeneas' great opponent, and rival, was king. See Introduction, Outline of the story, page 11.
267. Ascanius, or Iulus, is the son of Aeneas.
268. dum res stetit IIia, 'while the Ilian state and empire stood firm', lit. 'stood firm with empire, or in empire'. Note the perfect with dum, always possible when the emphasis is on the fact, not on the duration, cf. dum fortuna fuit iii. 16: dum terra labores praebuit x. 321: dum
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_texit_ Imaona _x_. 424: and Cic. _Phil. III_. 13 has 'hoc _feci dum licuit_'. So in Greek the aorist is used of protracted things, _ἔβασιλευε _πεντήκοντα_ την, &c.

_Ilus_ was the name originally of the son of Tros, mythical king of Troy. Ascanius is represented as bearing this name, to keep up the connection with Troy: and _Iulus_, to connect him with the _Iulia gens_ at Rome.

269. _volvendis_ used here in its old sense, purely participial, 'rolling' (the same termination as in _secundus_ 'following', _rotundus_ 'rolling'). The same or a very similar use is seen in _ad capiendum_, _crescit indul-gendo_, _scribenda epistola_, &c.; and the gerundive notion of duty, fitness, &c., arose later.

So _Lucr. v_. 514 _volvenda sidera_, _v. 1276_ _volvenda aetas_, _Enn. Ann._ 520 _volvendus clamor_, _Verg. Aen. IX_. 7 _volvenda dies._

_orbes_, i.e. 'years'.

271. _Alba Longa_ in the Alban (volcanic) hills a few miles south-east of Rome, [see 6].

272. _regnabitur_, passive impersonal, 'the kingdom shall endure' (C.).

273. _Hector_ is mentioned, as the great Trojan hero of Homer, though only distantly connected with Aeneas, both being descendants of _Dar- danus_.

274. The ordinary story was that Rhea Silvia, a priestess and princess of Aeneas' house, was found with child by Mars, and gave birth to the twins Romulus and Remus. She is here called _Iliia_.

275. 'The she-wolf that suckled him' refers to the well-known story that the two infants were exposed in the Tiber, but stranded and found by a wolf who nursed them.

276. _excipere_, 'to take up' where another leaves off: so here 'next shall rule'.

'The walls of Mavors (or Mars)' are of course Rome.

278. Notice the dignity and _Roman_ character of these fine lines, 'I set no goal nor span to their fortunes: empire unending I give them'.

280. _metu_, 'with fears'. This is surely the natural way to take the abl. C. and LL. take it 'in her fears', which is possible but much harsher: _fear_ was not _Iuno's_ prominent motive.

282. _The toga_ was the distinctive Roman dress, a gown of white wool: it is often spoken of with patriotic pride.

284. _Assaracus_, son of Tros and ancestor of Aeneas.

_Pithia_, town of south Thessaly, the home of the great Greek warrior _Achilles_, the hero of the _Iliad_.

_Mycenae_, near Argos, the city of Agamemnon: see note on 650.

_Argos_, the city of Diomedes.

The whole passage means:—the descendants of Aeneas shall be masters of the descendants of the Grecian warriors: and refers to the conquest of Greece by the victories of _Aemilius Paulus_, _Mummius_, and others.

285. _Argis_: Argos is declined sometimes in Vergil as though it came from _Argi_.

287. _terminet_, subj. expressing purpose, viz. the purpose of destiny.

'A Caesar shall be born, fated to bound his empire with the sea, his glory with the stars'.
The Caesar here is clearly Augustus, as is shewn by 289 and 294. His full name was Caius Iulius Caesar Octavianus Augustus.

289. spolitis Orientis omnium, 'laden with the spoils of the East', refers to the great battle of Actium, where he triumphed over Antony, and won back the East (Egypt, Asia Minor, Syria, &c.) in B.C. 31.

290. accipies secura, 'shall welcome and put away thy fears'. That is: Augustus shall be deified and worshipped no less (hic quoque) than your son Aeneas.

292. cana in its usual sense of 'hoary' and so 'ancient': Faith belongs to the good old simple days.

Quirinus, the divine name of Romulus. The whole passage is a compliment to the Emperor whose religious revival is referred to Introd. p. 9.

293. 'The Gates of War, grim with close fastenings of iron', are of course the gates of Janus, which were open in war time and shut in time of peace. They were only shut three times in Roman history, the third occasion being after Actium. The original notion was no doubt to throw open the gates when the army marched out, in a formal way.

294. Fioro impus, 'accursed rage', is Civil War, which had raged for 100 years when Augustus ended it.

Cicero quotes from Pliny an account of a picture (placed by Augustus in the forum) by Apelles, the great Greek painter, of War a prisoner, with his hands tied behind him, bound to the car of Alexander. The idea was quite different from this: but possibly it may have suggested the detail centum vindicis, &c.

[297—304. Mercury sent to dispose the Carthaginians to welcome the strangers.]

297. Maia genitum, Mercurius, the messenger of the Gods.

298. novae agrees with Karthaginis probably, see 366.

299. hospitio, dative of purpose, or work contemplated; 'to welcome': see exitio line 22.

Notice fatti nescia, involving a curious idea of destiny, as though it might have been thwarted by Dido's ignorance had not Iuppiter himself interposed.

300. arceret, irregular sequence with pateant, but easily explained by the circumstances: pateant describes the order which Mercury was to give, in arceret he goes back to the motive for that order. And the difference in tense helps to keep them distinct: both tenses being strictly possible with the historic present.

301. 'the oracle of wings', a fine image borrowed by many poets from Aesch. Ag. 52, περίφυγοι ἐρημώσαν ἐρέωσοι μενοι.

[305—334. Aeneas goes out to explore, and meeting his mother Venus, dressed as a maiden, asks her where they are and promises offerings to her shrine, as to a goddess.]

307. accesserit, subj. of indirect quest., see Scheme.

307—9. We might take explorare with locos, and quaerere with the subordinate clauses: but more probably in the poet's mind explorare goes with both, and quaerere is a mere repetition for clearness in the long sentence.

309. exacta referre, 'bring back word'. exacta is simply 'the end' of his toil, i.e. the fruit, the tidings.
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310. *convexo memorum* must be ‘a creek o'erarched with wood’.

312. *uno comitatus Achate*. The abl. is not instrumental, but is a strained use of the abl. of attendant circumstances. We may perhaps say that *comitatus* supplies the place of *cum*. In English we do exactly the same when we say ‘accompained with’ instead of ‘accompanied by’.

So ix. 48, viginti lectis comitatus. In ii. 580, Iliadum turba et Phrygiis comitata ministris, the way being prepared by the clearly instrumental *turba* we had better take *ministris* also instrumental.

314. *sese tuit obvia, a* common Vergilian variation from *obviam*. So ii. 388 *ostendit se dextra, 408 sese inicit periturus*.


*Spartanae*, because the Spartan maidens were practised in gymnastic training.

317. *Harpalyce*, daughter of a Thracian king and a famous huntress.

praevertitur, ‘outstrips’: the accusative is due to the transitive meaning which the word acquires, as happens with so many verbs: e.g. *vim viribus exit; instabant currum, socios circumulit unda, praesatus divos, arna tremtmtum, &c.* So erumpere *nuhem, 580*.

*Hebrus*, the Maritza, of old a famous river of Thrace.

319. *diffundere*, ‘to scatter’, infinitive of the purpose, (or *epexegetic* as it is called,) Greek idiom, like ἐδωκε λαβεῖν, λείπε φορηναι.


323—4. K. following Madvig reads here *maculoso*, in order to take the line quite differently:...‘wandering here girt with quiver, and chasing with shouts a lynx of spotted hide [lynxis governed by *currus* instead of *tegmine*] or a foaming boar’. This is ingenious, as it couples *lynxis* and *apri* together, which is plausible. But the common translation ‘girt with a quiver and spotted lynx-skin’ is quite unobjectionable: there is no trace of the reading *maculoso* in any book: and above all *tegmen* is more naturally the hide of the dead beast.


327. *memorem*, stately word for ‘call’.

328. *hominem sonat*, ‘sounds mortal’, *hominem* being accus. *substituted* for cognate: *so agere* ‘to act’ has acc. of the part acted: saltare *puellam* (Ov.), saltare *Cyclopa* (Hor.) and *demorsos sapit ungues* ‘tastes of the bitten nail’, i.e. of laborious composition.


331. *tandum*, common in questions, like ὅ in Greek or *denn* in German.


Observe *locurumque* with an extra syllable elided before the vowel of the next line, so 448.

[335—370. Venus replies: they are Tyrians: Dido the queen whose husband Syncaeus was murdered by her brother Pygmalion: she
learned the crime by a dream: she finds a hoard of Pygmalion, and flies over sea to find a new home here. But who are ye?]

337. colthurnus (a Greek word and thing), a hunting-boot which came high up (alte) the leg.

338. Ageren, founder of Sidon, brother of Belus king of Egypt.

Puniens, 'Phoenician', being the Latin corruption of the Greek name Phoin.

339. fines, 'the country', i.e. the neighbours. The apposition of genus is loose but quite natural.

341—2. Observe the slightly strained but effective language: 'long and weary is the story of wrong; but the chief doings I will trace out'.

343. Sychaeus, y here long, v. 348 and usually short. So Italus and Italia, Lavinus and Lavinus, &c. Such metrical license was natural with names.

345. intactam, 'a virgin'.

346. omnis, omens were taken when the marriage ceremony was performed with full solemnities in the old fashion: later on the auspices were merely the name for the witnesses of the marriage, a shadowy survival of the old rite.

347. ante alios, with the comparative a stately but superfluous phrase, so with pulcherrimus, VII. 55.

348. 'Rage fell betwixt them', medius adverbial as often.

350. securus, 'thoughtless': so again in a different sense of a dead man, x. 326 securus amorum, 'at peace from all thy loves'.

351—2. aegram...amantem, 'the love-sick bride'.

354. modis miris, 'in wondrous wise', a stately-antique expression, (like the English,) borrowed from Lucretius.

355. crudeles, 'pitiless', picturesque personifying phrase, for the altar where he was slain.

357. suadet, with inf. instead of the prose constr. with ut. So Verg. uses inf. after adigo, adorior, hortor, impello, impero, insto, monco, oro, posco, &c. See note on i. 11.

358. tellure might be taken as local abl., 'in the earth': but it is rather more like the idiom to take it abl. of separation, 'brought to light from the earth', the general sense being the same. In prose it would be e tellure.

362. paratae, sent of course understood, as often, even in relative clauses as here. See note on 237;

364. pelago, local, 'over seas'.

dux femina facti, 'a woman leads the way'. Dido is all through the passionate energetic character.

Observe in these last five lines the rapid effectiveness of the narrative.

367. Byrsum. The original name was Semitic Besra 'a citadel': this was corrupted by the Greeks to Byrsa (βύρσα 'a bull's hide') whence arose the legend that the new settlers were allowed as much land as they could cover with a hide: so they cut the hide into narrow strips and got enough for an adequate citadel.

368. possent, subj. practically oblique, because it describes the bargain.

[370—385. Aeneas replies ... Time is too short to tell all. I come
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from Troy, Aeneas, bound for Italy, with only seven ships saved out of twenty.]

372. O dea; he disregards her disavowal and knows her to be a
goddess, though as we see from 405 he does not know her to be Venus.  
si...pergam, 'should I tell all, retracing from the first'.  pergere,  
lit. 'to go on', so 'to tell the whole story'. The subj. is the ordinary  
conditional.

374. 'Sooner would heaven close and eve lay the day to rest'.
clauso Olympos, merely an imaginative phrase for darkness.
ante is irregular after si, but quite natural and easy.
coniponet is also read by two good MSS. (and several old writers
confirm it), but the subj. is more natural and has good MSS. authority.
377. forte sua, lit. 'by its own chance', i.e. 'the storm's wild will' 
as C. well translates it.
378. pius, 'good', the regular epithet of Aeneas, see 151.
379. super aethera, 'in heaven above', like sub valle 'down in a
vale', a kind of pregnant use of the preposition.
380. 'Italy my home I seek and my line sprung from Jove', i.e.
Italy, where the Jove-descended Dardanus his ancestor was born,
in Corythus or Cortona in Etruria, according to the legend which
V. often alludes to.
381. denis, poet. for decem : the distributive is often so used in V. :  
e.g. vii. 538, quinque greges, quina armenta.
conscendi navibus aequor, anybody else would have used the natural  
phrase 'I climbed the ships' conscendi naves: V. who loves variety and  
artifice says 'I climbed the sea in ships', an equally appropriate ex-
pression: the ancients always talked of going up the sea, when they  
meant going out to sea.
382. fata, 'utterances' (fari): i.e. 'oracles'.
385. Europa atque Asia, the grand rhetorical style: the fact being  
that he was exiled from Troy (Asia), and a storm had prevented him  
landing in Italy (Europe).
386. passa querentem, variation for passa queri.
[387—417. Venus bids him go in peace: his ships are found, and
safe: she shews him the omen of twelve swans settled or settling, like the
ships. As she turned to leave him, he knew her, and lamented that
she ever mocked him with false disguises, and would not let him clasp
her hand nor speak to her. She shed a cloud round him, and returned
to her temple at Paphos.]
387. auras vitales, 'the breath of life', a Lucretian expression.
388. qui adventeris, causal subj. 'seeing thou art come'.
392. vani, 'false', as often. 'Unless my parents have beguiled me
with vain lore of augury'.
394. lapsa, 'swooping'.
395. nunc terras...videntur. 'Terras capere' if we had it alone
would naturally mean 'to pitch' or 'alight'. If this is the meaning, we
must suppose (1) that some are pitching, others looking down, or (2)
first they pitch, afterwards they rise to look again on the ground
selected. At first sight (1) seems supported by line 400, but really
neither (1) nor (2) is satisfactory, for (1) the whole of the birds in
lines 397—8 seem to be still in the air: and captas for captas ab aliis is very harsh; while (2) is altogether unlike what birds do. It is better therefore to take capere in the sense of ‘choose’, i.e. before alighting: they select their spot, then hover over it a while. As Morris well translates:—

‘And now seem choosing where to pitch, now on their choice to gaze’.

[R. K. to avoid the difficulty read with one MS. (Pal.) respectare.]

397. reduces, ‘home-returned’ (like ships) from their dangers. luditunt, describes the circling round before pitching, already given in detail in 396.

399. pubes tuorum, ‘thy comrades’, lit. ‘the youth (consisting) of thy men’, a kind of genitive of equivalence.

402—5. Notice the beautiful picture given in these lines. avertens, intrans. 104.

dēā. ille, observe the hiatus: it is very rare in that part of the foot where is no stress, as here: but justified by the pause.

407. crudelis tu quoque. Everything was against him: even his mother.

409. veras, ‘undisguised’. There is a strange pathetic beauty in these lines.

411. gradientes, plural, because Achates was with him.

aere, ‘mist’, unusual word, imitated from the Homeric ἀέρ, regularly so used. So aeris in campis, vi. 887.

413. eos, rarely used in poetry as a personal pronoun.

414. moliri, ‘fashion’ delays, as though delay was a heavy thing.

Here as usually it implies effort; like moliri habenas, drive, xii. 327: m. fulmina, hurl, G. i. 329. m. bipennem, hew, G. iv. 331, m. fugam, plan or prepare, Aen. ii. 109.

415. Paphos, town of Cyprus, peculiar centre of the Venus (or rather Aphrodite) worship.

416. Sabaei, a tribe of Arabs. centum, poetic exaggeration.

[417—440. They climb a hill and see the city, which the people are hard at work building. Their labours are like the varied toil of a beehive: Aeneas descends amid the people still invisible.]

419. plurimus with the verb: ‘which looms large over the city’: a characteristic variation from the common-place expression, ‘the large hill which overhangs the city’.

421. magalia, African word, ‘huts’.

422. strata viarum, poetical variation for stratas vias ‘paved streets’, stratas, lit. ‘strewn’ or ‘laid down’. So angusta viarum, deserta locorum, ardua terrarum, telluris operta: and Lucr. has many more.

423. instant ardentes, ‘busy at work’, the inf. depending (by a poetical freedom of construction) on the notion of eagerness or striving. ducere, used of long things, like walls, trenches, lines, &c., ‘build the line of walls’.

424. moliri, see 414.

426. Vergil is thinking, as often, not of the natural arbitrary government of early times, but of the Roman institutions. This detail also comes in oddly among the things Aeneas is supposed to see from the
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top of the hill! It is rather an oversight in the poet’s description: more especially as it hardly harmonises with 507, where Dido is represented as doing justice, like a true queen of heroic times.

430. For the simile see Introduction, page 12. It is taken in the main from Georg, IV, 162, sqq.

431. exereti, ‘presses on’, i.e. ‘makes busy’.

432. liquentia, ‘liquid’, part. of liquor. liquet, which makes also liquens has the short.

433. stipant, ‘pack’: the notion of pushing and tightness being given in the very sound of the heavy overhanging spondee.

436. fervet opus, lit. ‘the work is hot’, i.e. ‘all is busy toil’.

437. Aeneas the wanderer envies the settlers.

440. miscei, se.

cernitur ullo, ‘is visible to any’, a poetic but natural variation for the strict ab ullo. So videor regularly with dat.

441—493. In a grove on a sacred spot Dido was building a temple to Juno, Aeneas sees carved the tale of Troy, and is deeply touched. The fighting: the tent of Rhesus: Troilus, the Trojan women, the dead Hector: himself, and Menmon and Penthesilea.] 441. laetissimus, ‘rich’, of fertility as often. So Georg, I, I, quid faciat laetas segetes. This makes the gen. umbras easy and natural: the abl. of most MSS. is due very likely to misunderstanding laetissimus, and taking it in its common sense ‘glad’.

442. quo with loco.

444. acris, lit. ‘spirited’, i.e. a ‘war horse’: which explains the use of this adjective of a dead horse, a use which some have objected to as meaningless.

445. faciell victu, ‘rich in substance’, lit. ‘easy in living’, i.e. their food was easy to get: an instance of the transferred epithet.

447. numine, the ‘favour’ or ‘presence’ of the goddess.

448. Observe the emphasis on aerea, aere, aenis.

nexaeque, que hangs over as it does in 332.

There is another reading nixae ‘resting on’: the two words are often confused in MSS. But it is unlikely the pillars would be brass: and the MSS. authority is far stronger for nexae.

450. ‘a new sight met him and calmed his fear’.

454. quae...miratur, ‘marvels at the city’s fortune’: the quae...sit clause being rather indirect exclamation than indirect question. Aeneas said: ‘what a fortune the city has!’ not ‘what fortune has the city?’ So x. 20: Cernis ut insultant Rutuli, ‘thou seest how they insult’, and below 466, videbat ut... fugerent.

455. inter se, ‘the rival skill’ (C.), lit. ‘the skill [hands] of the artists amongst themselves’, i.e. ‘as compared with one another’. C.’s translation is very neat, and probably right, though the phrase is so strained as to have given rise to various readings and interpretations: e.g. intra se ‘within himself’, K. Madv. intrans, Rib. nitidas! Weid.

458. Atridae were Agamemnon and Menelaus, leaders of the Greek host, sons of Atreus.

Priamus, king of Troy.

Ambobus, both friends and foes; friends because Agamemnon took
away his captive Briseis from him, hence 'the wrath of Achilles' and all
that followed, in the Iliad.
461. laudi, 'worth': by a not uncommon transference.
462. For this beautiful and untranslateable line, see Introd. p. 15.
'There are tears for trouble, and human sorrows touch the heart'.
463. aliquam salutem, 'some help', aliquis pathetic: we can only
expect imperfect prosperity here on earth.
466. uti, 'how': the subj. is indirect exclamation. See note on 454.
467. prereret, 'in hot chase'.
This line describes the Greeks flying, pursued by Trojans, the next
describes the Trojans flying, pursued by Greeks.
The pictures that follow also are grouped in pairs: the death of
Rhesus, 469, and Troilus, 474: the suppliant Trojan matrons, 478,
and Priam, 482: himself and Mennon, 488, and Amazons, 490.
469. Rhesus king of Thrace who came to help the Trojans (Hom.
II. x. 434): there was a prophecy that if his horses ate the Trojan grass
or drank the water of the river, Troy should not be taken. This pro-
phesy belongs to later legend, which Vergil knits to the Homeric story.
niveis velis. The Homeric heroes, as G. remarks, lived either in
wood huts or the open air, not in canvas tents—a natural anachronism.
470. prodita somno may mean 'betrayed (i.e. surprised) in sleep' or
'betrayed by their first sleep': the latter is rather more effective. primo
as the deepest, and so most likely to 'betray' them.
472. priusquam gustassent, subj. denoting purpose, 'ere they could'.
473. Xanthum, one of the two famed rivers of Troy.
474. Troilus, youngest son of Priam, slain by Achilles (acc. the
Iliad) before the Homeric tale begins.
476. 'fallen backward yet clings to the empty car'.
478. 'his trailing spear-point scratched the dust', versa, the point
downwards and backwards, instead of being held forward to the foe.
Note pulvis, i long: the older quantity. So Ennius pulvis ad caelum.
and so sanguis, Aen. x. 487 sanguis animisque sequitur.
479. aequus, 'fair', so by natural stretch of meaning 'kind'. We
have iniquus regularly for 'unkind', 'cruel'.
480. pephus (πέπλος, 'robe'), Greek name for the Greek thing: it
was a long white dress offered to Athena (Pallas) at the Panathenaic
festival at Athens.
481. tunsae pectora, 'smiting their breasts', the middle use of the
part., see line 228. Moreover, as there is no point in the past tense, we
must have here the Vergilian use of the past partic. for the present:
cantu solata laborem G. i. 293; operatus in herbis 339; Circensibus actis
(at the games) Aen. viii. 636; noctis abactae (flying night) ib. 407.
483. Iectora, Gk. acc.
Of course the artist could not represent in the picture Iector as
thrice dragged round the walls; but the poet refers to the well-known
incident of the dragging, and the line suggests the mangled appearance
of the carcase.
488. Aeneas is 'amongst the chiefs' but not specially prominent.
This is due to the fact that Vergil is following the Iliad, where Aeneas
is only a secondary character.
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489. Memnon, king of the Aethiopians; the son of Aurora or the dawn (751).

490. The Amazons were a mythical race of female warriors supposed to have come from Caucasus, mentioned in the Iliad as having fought against Priam in old days: and in the later stories as having helped Troy against the Greeks. Both this detail and the Memnon story are probably out of the lost Epics which supplemented the Homeric narrative.

lunatis pellis, (πελατις Greek word, 'light shield', cf. πελταστής), 'crescent-shields'.

492. 'clasping her golden belt beneath one breast (mamma sing.) left bare': the band went slanting down from one shoulder round under one breast: so Camilla, xi. 649 unum exserta latus pugnae.

[494—519. As he gazes in comes Dido, like Diana, and sits in the temple giving laws. Suddenly approach Antheus, Sergestus, and the chiefs of the lost ships. Aeneas and Achates keep hidden.]


miranda videntur, 'he marvels to see'.

497. incessit, 'stept forth', majestic word, of queens and gods, 46.

498. Cynthus, river in Laconia, Cynthus mountain of Delos: two special haunts of Artemis (Diana).

For the simile, see Introduction, p. 12.

500. Oreades (οπειδῆς), 'mountain-nymphs'.

501. Two MSS. have dea, a long in arsis: probably because the copyist did not know that nymphs could be called goddesses, see x. 235.

502. Latona, the mother of Apollo and Diana.

503. se laeta ferebat, 'moved joyous': se fere suggests a certain idea of state.

504. instans, 'urging'.

505. 'Then at the door of the shrine, beneath the central dome', foribus divae being not the door of the temple [else mediates tudine is out of place], but the door of the interior shrine or chapel, called cella. The Capitoline temple, for example, had three cellae.

506. solio alte subnixa, 'high-enthroned'.

507. See note on 426.

508. sorte trahebat, a characteristic Vergilian inversion, from sortem trahe're to draw lot.' So in English we say 'a lot is drawn' and 'a con- script is drawn by lot'.

512. penitus, 'far': properly 'far in', then 'far' generally. So diversa penitus parte, ix. 1, penitus repostas, vi. 59, penitus dispulit, 536.

515. ardeo, with inf., see 11.

516. cava nube amicti, 'wrajited in the shrouding mist'.

dissimulant plainly means 'hide their desire', not, as some, their presence.

519. clamore, 'with loud cries', i.e. calling for help, asking to be heard.

[520—560. Ilioneus begins: save our fleet from fire: we are
harmless shipwrecked men, bound for Italy. Why do the people so illtreat us? Let us land and repair our ships, and sail to Italy, if Aeneas yet lives: if not, we will settle with Acestes for our king.]

520. introgressi, verb, sunt being understood. 237.
521. maximus, 'aged' for the prose maximus natus. So 654 maxima natarum, 'eldest daughter'.
524. maria omnia vecti. Acc. of extension over: 'wind-tost over every sea'. So errare terras, aequora currere, &c.
526. proprius aspice, 'look more kindly', opposed to averti. C. suggests well 'incline your ear' as a parallel metaphorical expression.
527. penates, i.e. 'the homes': properly the objects of household reverence, images, gods, relics, &c.
528. Observe the vivid and rapid phrase 'hurry the stolen booty to the shore'.
529. vis, in its peculiar sense 'violence'.
530. Hesperia (from "Εσπερης 'evening star') 'the western land' Greek name for Italy.
532. Oenotri, old Italian race, settled originally in south of Lucania and Bruttium, whence the name Oenotria was used as one of the poetic names for Italy. Oenotria is no doubt 'the Wine-land'. Vergil here speaks as though Oenotri were once all over Italy: but this is poetic vagueness.
533. ducis, Italus, a legendary hero invented from Italia, a name which really is connected with vitulus and means 'the Cattle-land'.
534. hic cursus fuit, 'this was our course', attraction from adverb to pronoun, = 'thither lay our course'. So hune cursum iv. 46.
535. adsurgens fluctu nimbosus, 'rising with storm and swell'. Orion was often called a 'stormy' constellation [aquisus IV. 52, saevus VII. 719, pronus tumultu Hor. Od. III. 7, 18] but always in connexion with his setting (at sunrise) which took place from end Oct. to end Nov. and so coincided with the naturally stormy season. Vergil is defended here on the ground that this is summer (septima aetas, last line of book 1) and that Orion does rise in summer. But unfortunately he is not then 'stormy': and the probability is that V.'s astronomy is loose and imaginative as often with the poets; he uses Orion for a stormy constellation, and does not stop to think whether it is the setting or the rising, whether summer or winter.
536. penitus, 'far', 512, procax 'boisterous', lit. urgent, troublesome, connected with precex, precari, procus.
539. 'What is this land so savage that suffers such custom?'
543. 'Yet look for gods who forget not the Right and Wrong', a stately and impressive warning, with rich and unusual diction, after V.'s manner. Sperate, rare for 'expect': sandi, nefandi; lit. 'speakable and unspeakable', so harmless, innocent, right, and horrible, evil, wrong.
So Catull. 52, 406, fanida nefanda: and the common dicenda tacenda.
544. iustior alter, the negative is omitted before the first clause: a common device in all poetry.

546. si vescitur aura aetheria, 'if he feeds on the air of heaven', i.e. if he breathes the air of heaven, a fine bold imaginative phrase for 'living': aetherias auras being borrowed from Lucret.

Some comm. find fault with aetheria, properly the upper air: but there are hundreds of places where 'heaven' is used in English poetry for the 'air' by a similar freedom.

547. crudelibus umbris, 'amid the cruel shades', local abl. 548. non metus, 'we have no fear', like haud mora, est understood. officio, 'kindness'. certasse priorem, 'wert first in the rivalry of service', lit. 'strove the first'.

[Some edd. H. W. G. disliking non metus: as abrupt, read ne for nce, and make one sentence of it. 'We fear not lest thou shouldst regret, &c.' But there is no need to alter it.]

550. arma is the best-attested reading and probably means 'strength', 'fighting men'. The sense is shewn by 557. 'If we can't reach Italy, we can at least find a safe settlement in Sicily among friends'. The easier reading arva is less well supported.

552. silvis aptare trabies, 'to fashion planks in the forests', rather unusual phraseology.

stringere remos, lit. 'to strip oars', i.e. to trim the boughs into oars. 554. ut—petamus is the purpose of subducere...aptare...stringere, and si datur depends upon the ut-clause, though it comes first.

555. absumpsa salus, 'if our safety is clean gone', emphatic phraseology.

557. at, in the apodosis, like the Greek ἀλλὰ, means 'at any rate', and is used in earnest appeals.

Sicaniæ. V. identifies Sicani and Siculi, and uses both names indifferently of Sicily. According to Thuc. vi. 2, they were two different races who migrated into the island at different times. The quantity is either Sicānus or Sicānus: the adjective is usually the latter, the 4-syll. subst. the former; for convenience.

559. fremeabant, 'applauded'.

[560—578. Dido replies: Fear not: I am forced to guard my frontiers. We are not so far away as not to know your name. Whether you go or stay, I will do my best for you. If only Aeneas were here!]

561. volturn demissa, 'her face downcast', see 228.

563. res dura, 'hardship'.

564. talia moliri. 'To this task', i.e. of watching the ports and coast carefully. molior, see above, 414. custode, collective, like milite, remige, &c.

565. nesciat, 'who could be ignorant', potential. Aeneadum (old gen. in -um), see note on 157.

567—8. 'Not so dull our Punic wits, nor so far from our city does the sun yoke his car', i.e. we are not so ignorant nor so remote, as not to have heard of you: such irony is perhaps Vergil's nearest approach to humour.
569. *Saturnia*, because according to the legend Saturnus father of Iuppiter came from Latium and of old in the golden age was king there.

572. *volent et*: we should say, ‘or would you’.


574. ‘Trojan or Tyrian I shall regard alike’, a strange variation from the natural phrase *agere discrimen*: just such a refinement as V. delights in.

576. *certos, ‘sure messengers’.*

578. *eictus, by the sea, ‘a shipwrecked man’.*

*si quibus...errat*, not ‘to see if’ as C., which would be subj. but simply, ‘if perchance’.

579—612. Achates asks Aeneas what to do: the cloud bursts and reveals them. Aeneas bright as a god speaks: ‘For thy pity the gods reward thee: thou shalt have eternal fame’. He then greets his comrades.

579. *animum arrecti, ‘their hearts stirred’, construction probably the same as 228.*

580. *erumpere nubem, ‘to cleave the cloud’: variation of construction from *nube*, on the principle of the transitive sense of the verb acquiring the transitive construction, see 317. So *excedo, exeo, egredior, evado, elabar, eluctor* all take acc. in the sense of *escape, pass, avoid, elude, &c.*

584. * unus, Orontes, 113—117.*

587. *seindit se et purgat, ‘parts and clears’, both verbs being transitive take *se.*

588. *restitit, ‘There stood’: the re- implying that the cloud moved off and he remained.*

591. *purpureum, apparently means ‘bright’ rather than any particular colour.*

*adflarat, ‘had breathed on him’: the word is suitable to *honores, ‘beauty’ and perhaps in poetry to lumen, ‘light’ but hardly to *caesariem ‘clustering hair’: we can only say ‘shed’ if we want a word for all three. This usage is called *seugma, and is usually easy to explain, as here, by the order: see note on line 3.*

592. *manus, ‘the artist’s hands’.*

*deus, ‘glory’: he does not explain what the setting of the ivory is: but in *X. 135*, where the simile reappears very much the same, it is ‘box wood (rich yellow-brown) or terebinth’ (dark wood).*

The point of all three comparisons seems here to be more general than in the other passage (*X. 135*): new beauty is shed round the hero, as the artist sets the precious ivory, silver, or marble in beautiful cases. For the simile see Introduction, p. 12.

593. *Parius lapis, the marble of Paros, an island in Aegaean sea, S. of Delos.*

598. *reliquias Danaum, 30.*

599. *exhaustos, ‘outworn’ [another reading *exhaustis* makes no better sense: is less well attested: and spoils the balance of the clause].*
600. *socías*, lit. ‘dost associate’ (us to thee): i.e. ‘givest us a share’.

601. *opus*, ‘power’: the gen. of this word is rare: the acc. being the only case of sing. used commonly, and that usually means ‘help’.

*nece quidquid, &c.*, [neither in the power of us,] nor of all the Trojan race that anywhere are left, &c.

633—5. Notice the peculiar Vergilian quality of these lines: quite simple, yet so noble and beautiful and touching.

607—8. *dum montibus—pascet*, ‘while the shadows shall sweep over the mountain-slopes and the stars find pasture in the sky’.

Vergil has no doubt in his mind Lucretius’ phrase ‘aether sidera pascit’ where he explains that the fires of the stars are fed by the aether: but the *suggestion* of the phrase to the reader is the fine imaginative comparison of the stars to a scattered flock.

611. *Ilionā*, like βασιλῆα, Πηλῆα, the older form of Greek acc.

612. *fortemque...fortemque*, formula as before, 220.

[613—642. Dido replies: she had seen Teucer, and known and followed the tale of Troy. She welcomes them in, and feasts them with royal banquet.]


619. *Teucer*, a Greek [to be carefully distinguished from Teucer mythical founder of the Trojans, 38], son of Telamon king of Salamis, on his return from Troy was driven out by his father and took refuge with Belus king of Sidon (Dido’s father): with his aid Teucer settled in Cyprus, founding a new Salamis there.

*Sidona*, Greek acc.

Observe Belus (Bel, Baal) a Semitic name.

*memini*, by regular idiom is used with pres. inf. of things of which the person was a witness: e.g. *memini Catonem disserere*, Cic. *Am.* 3.

623. *casus*, ‘the fate’: she uses purposely a vague word out of delicacy.

624. *Pelasgi*, used for ‘Greek’ simply: the Greek poets call Argos *Pelasgia*. The real Pelasgi were an old race widely scattered through Greece, of which in historic times only a few isolated remnants were left.

625. *ferebat*, lit. ‘spoke of’, i.e. ‘extolled’.

626. *volebat*, lit. ‘would have himself’, i.e. ‘made himself out’, ‘boasted himself’ like the well-known Homeric phrase ἐβρομάς ἐλπιᾶ.

630. Another beautiful line, shewing the tenderness and melancholy characteristic of the poet.

632. ‘appoints a sacrifice for the shrines of the Gods’; *honos* 49.

636. *munera laetitiamque dīī*, ‘gifts for the festal day’; lit. ‘gifts and gladness of the day’, *dīī* being old form for *dies*.

[Most of the MSS. have *dei*: which is understood to mean ‘gifts and joy of the God’ Bacchus: but the words go very much better as apposition (abstract words with the foregoing concretes): the sense given, as a phrase for ‘wine’, is very harsh and obscure as no god is named: and the reading *dīī* is supported by Gellius, scholar of the second century.]
 giả, `kindle the Livy here but probably or traitor Tyrians'.

entreats together.

Ilomer, Aeneas.

Aescbylus home some convenient, hero*.

rooted him, rapidem, poetic adj. for adv. as so often: here it is even more convenient, as the adv. is wanted for Achates not for Aeneas, and rapidem would be ambiguous.

ferat, oblique jussive, depending on praeemitit, lit. 'sends him, let him tell', i.e. sends him forward bidding him tell.

in Ascanio stat, 'cleaves to Ascanius'. Stat implies 'firmly rooted'.

talla, a long dress worn by women reaching to the feet.

Argioae...Mycenis. Mycenae and Argos were two towns some miles off one another, but in the poets both are spoken of as the home of Agamemnon, and Menelaus the husband of Helen. In Homer, Agamemnon is king of Mycenae and Menelaus of Sparta. In Aeschylus they are joint kings of Argos.

Pergama, Troy.

The 'forbidden marriage' is meant for Paris who carried her off from Greece to Troy, and so caused the Trojan war. (peteret old quantity.)

Leda was the mother (by Iuppiter) of Helen and Clytaemnestra.

bacatum, 'beaded'. duplicem gemmis auroque coronam: 'double circlet of gold and jewels' is what he means: but the construction is 'circlet double with gold and jewels', a Vergilian variation, like virgulta sonantia lauro.

duplicem must mean that there are two rings of gold fastened together.

Venus plans to send Cupid instead of Ascanius, and entreats her son to carry out the plan, and so to inflame Dido with love for Aeneas. Ascanius shall be hidden far away, in sleep: Cupid agrees.

Cupido, the son of Venus. faciem mutatus et ora, either middle 'changing his form and feature' or passive 'his form and feature changed' (see 228): the latter is more probable, as Venus does it for him, not he for himself.

jureniem, the result of the verb (proleptic): 'kindle to madness'.

'Surely she fears the treacherous house, the double-tongued Tyrians'. The 'faithlessness' of the Carthaginians was a common slander among the Roman writers: Livy accuses Hannibal of 'perfidia plusquam Punicâ'. So Vergil makes the brother Pygmalion a base traitor (346): and Venus attributes Dido's welcome to craft (670).

The thought in bilingues (as in the English 'double-tongued') is probably the old superstition that the snake had two tongues. (Cf. the old song, 'ye spotted snakes with double tongue'.)
NOTES.

662. urit atrox Iuno, 'Iuno's wrath vexes her', i.e., the thought of it.
665. Typhoea. Typhoeus was a monster with 100 heads produced
by the Earth to revenge the death of the Titans whom Jove slew. But
Typhoeus himself was slain by another thunderbolt. So 'tela Typhoea'
means 'bolts such as slew Typhoeus', rather a stretch of meaning.

The sense is of course the supreme power of Love.

667. ut, 'how'.
668. iactetur: so ingreditur G. III. 76, obruimur A. II. 211, datūr
v. 284: [but it does not appear that this is one of the archaisms of
Vergil].
669. nota, poet. variation for the common notum. In Greek it is
common ἀνωτέρα, γυνώτα, δενά, πότερα.
671. 'I fear whither may end this welcome of Iuno's'.

vertant, deliberative, lit. 'whither it is to end' like nescio quo eam,
'I don't know whither to go': it might be simple indirect question
'whither is turning', but the other is more natural.

Iunonia, Venus instead of saying, 'Dido's welcome' says naturally
'Iuno's'. Iuno was her foe: she was planning all this delay at
Carthage: it is of Iuno she is thinking here, as cessabit shews.
672. 'She will not be idle at such a turning-point of fortune'.

eardo (the socket in which the gate-post turns), often used thus
figuratively, like English 'to turn on', 'turning-point'.
674. 'that no power may change her': another hint at Iuno.
675. mecum teneatur, 'bound to me', variation of phrase, literally
'kept with me'.

The other int. of mecum, 'like me' (pariter atque ego), is hardly
possible. A mother's love could not be compared by Vergil to the love
of man and woman. Venus wants to keep Dido in her party and
prevent her going over to the enemy: hence the siege-metaphor of 673.
676. qua, 'how' adv. as 682.
678. mea maxima cura: hence she takes care that no harm shall
happen to him, 680.
679. pelago et flammis, either dat. after restantia 'surviving', like
the dat. with superstes, superfesse: or perhaps more likely abl. 'saved
from'.
682. medius for adv. as often: 'or come between'.
683. non amplius, often used idiomatically thus, without changing
the case of the subst. So non plus quingentos, non amplius quattuor
millia passuum, non amplius unum.
686. laticem Lyaeum, 'the flow of wine', Lyaeus (here used adj.) a
name of Bacchus.
688. fallasque veneno, 'and poison unawares', fallere regularly used
of acting unseen.
692—4. Notice the soft and liquid rhythm and sound, to describe
the lulling of the divine slumber.

dea after Venus, the action of bearing him off and lulling him with
sleep being an act of divine power, see note on 256.
694. 'Cradles him in flowers, and wraps him in the breath of its
sweet shade'.
[695—722. Cupid finds the queen seated, the guests coming, the servants ordering the feast. He clasps his father, then embraces and is cherished by Dido, and begins his wiles.]

696. *duce laetus Achate*, ‘glad in the guidance of Achates’, the abl. of attendant circumstances (the same thing practically as the abl. abs.) here in close connexion with *laetus*.

697. *aulacis superbis*, the same abl. again, ‘amid proud hangings’.

698. *aurae*, two syllables as often, *ea* having been slurred into one (synizesis). So *auraeis*, 726.

701. *manibus*, ‘upon their hands’, the guests’.

702. *expediunt*, here ‘serve’: for the phraseology see 177.

703. *quibus ordine longam cura penum struere*, ‘whose task it is duly to pile a long store of food’, i.e. a store to last a long while: a strange use of *longa*, but confirmed by a later poet (Auson. III. 27) who (thinking very likely of this passage) says *cui non longa penus, huic quoque prompta fames*.

[The MSS. all but Pal. read *ordine longo*, a common and easy phrase: but we find *longam* also known as early as Gellius, 150 a.d.]

704. *adoleare*, a strange word with various senses. Originally ‘to increase’ (cf. *adolescens*, *alere*; &c.) used (like *macto*) for ‘to honour’ gods.

Vergil uses it for *to honour* here: *to offer* ad. *honores III. 547: to burn* verbenas ad. *Ecl. VIII. 65: to fire* altaria *VII. 71*.

705. *qui* with subj. final, ‘to load’.

708. *pictis*, ‘embroidered’, as often: ‘to embroider’ is properly *pingere acu*, so 711.

710. A fine effective line: the god’s flaming glances and seignior words’, *dei* comes in well after he has called him *Iulium*.


713. *explorit mentem*, quasi-middle, see above, 215; ‘cannot sate her soul’.

715. *complexus colloque* abstract and concrete mixed, both abl. being local ‘in the clasp and on the neck’, i.e. clasped on the neck.

716. ‘filled to the full his false father’s love’.

720. *matris Acidaliae*, Venus, so called from a spring in Boeotia named *Acidalian*, where the Graces and Venus bathed.

720—2. ‘Slowly to blot out Sychacus, and with a living love to surprise a soul long slumbering and a heart unused’.

[723—756. Dido calls for a cup and pledges the strangers, the other princes follow. The minstrel sings of the heavenly bodies. Dido asks of all the events of Troy, and finally begs Aeneas to tell the whole story.]

724. *vina coronant*, Vergil clearly means ‘put flowers round the cups’, which the Romans did at feasts: so *cratere corona induit*, III. 525: but he intends no doubt also to translate the common Homeric phrase, κοινοὶ δὲ κρητῆρας ἐπαστέψαντο ποτοῖο, which however simply means ‘filled’ not ‘crowned’.
736. *lychni*, ‘lamps’, Greek word. V. is perhaps thinking of a feast in the halls of some court noble, where the lamps are costly works of art. Or he may merely wish to glorify a familiar thing, cf. 177. 
aureis, 608.
730. *a Bolo, ‘from Belus’ race’: the preposition like ‘at mi genus a love’.
731. *loquuntur*, a poetic use with acc. inf. like *dicunt*, or *ferunt*. So *Ecl.* v. 28, ingemuisse leones...loquuntur.
734. *bona, ‘kindly’.*
735. *celebrate faventes*, ‘honour with good-will’.
736. *latinum honorem*, ‘the offering of the flowing wine’ (LL.), a Vergilian expression for the libation.
737. *libato*, abl. abs. ‘after libation’. So *composito*, *cognito*, *permesso*, *auspicato*, *exposito*: commoner in late Latin with no subst.
738. *Bittias* is a courtier apparently.
739. *pleno se proluit auro*, ‘dipped deep into the brimming gold’, Vergil’s ornate-emphatic style.
740. *Iopas* is the bard who wore long hair like his patron Apollo (qui *rore* puro Castaliae lavit *crines solutos* Hor.), and sings at the banquet as in the *Odyssey* the bards do.

_Atlas_, according to the common tale was a conquered Titan, compelled to bear heaven on his shoulder. Even in Homer we find him.

The stories which represent him a wise philosopher and astronomer (as V. does here), and identify him with the African mountain, are later.

742. *labores* is used with *lunae*, *G*. ii. 478, for ‘sufferings’ meaning ‘eclipse’: and that may be the meaning here: but with *errantem lunam* it seems to be less restricted here, and mean ‘the travails’ of the sun including his regular courses.

744. *Hyadas* (vadas ‘the rainy stars’), a constellation whose morning rising in May announced the rainy season of spring.

_Trones*, *trio*, orig. *ter-tio* ‘a plough-ox’: the ‘seven oxen’ *septentriones* was the name given to the constellation of the Great Bear: hence a new word was formed *Septentrio* for the Great Bear or the ‘north’. The last stage was to call the two Bears (Great and Little) _gemini Triones_.

745. i.e. why days are short and nights long in winter. These two lines are from *G*. i. 481—2.


748. *trahebat*, ‘lengthened out’.


752. In Homer (II. xxiii. 400) Diomedes wins a chariot-race with horses of Aeneas. The comm. object to Dido asking about these horses as delicate, and suppose some others are meant; for Diomedes won several in battle, but Vergil is probably thinking of the chariot-race.

756. The book ends skilfully with expectation of an interesting tale.
### PRINCIPAL HOMERIC PARALLELS.

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SCHEME OF LATIN SUBJUNCTIVE, WITH REFERENCES TO THIS BOOK.

1. **Optative or Jussive** (Wish or Command)
   
   (a) *direct:*
   
   faciat! ‘may he do it!’ *(Opt.) [330, 605, 733]*
   
   ... ‘let him do it’. *(Jussive) [140, 549, [551]*
   
   Past jussive: faceret or fecisset ‘he ought to have done it, past optative: utinam adforet [575]*
   
   (b) *indirect:*
   
   dic faciat ‘bid him do it’ [645]
   
   (c) *interrogative: [Deliberative]*
   
   1. *direct: quid faciam? ‘what am I to do?’*
   
   2. *indirect: nesciebat quid faceret ‘he knew not what to do’ 671*

2. **Final** (Purpose)
   
   (a) *with ut, ne, etc.*
   
   vigilo ut legam ‘I watch that I may read [75, 413, 682, 688]*
   
   oro ut aebas ‘I pray you to go away’, 659
   
   mixed sequence, 298
   
   (b) *with relatives: mitto qui faciat ‘I send a man to do it’ [20, 63, 236, 706]*
   
   (c) *with dum, priusquam (implying purpose)*
   
   maneo dum faciat ‘I wait till he does it’ [5, 6]
   
   priusquam of purpose [193, 473]

3. **Consecutive** (Result)
   
   (a) *with ut: tantum est ut timeam ‘it is so great that I fear’*
   
   (b) *with qui: non is sum qui faciam ‘I am not the man to do it’*

4. **Conditional:**
   
   (a) *Principal verbs* (apodosis)
   
   faciam, fecerim ‘I would do’ 374
   
   facerem, fecisset ‘I would have done (been doing)’
   
   if no Protasis often called Potential [565]*
   
   irregular: primary for past [58—9]
USES OF THE SUBJUNCTIVE.

(b) *Dependent verb* (protasis)

si facias (feccris) 'if you were to do' [18, 372, 373]

si faceres (fecisses) 'if you had done (been doing)'

pluperf. oblique for fut. perf.

irregular: indicative apodosis

primary for past, 58—9

si 'to see if' 182

5. **Causal:**

(a) *cum:* cum faciat 'since he does'

(b) *qui:* laudo te qui facias 'I praise you for doing' [388]

(c) *attendant circumstances:* cum with impf. plupf.

cum faceret 'when he was doing' 651

6. **Concessive:**

(a) *conjunctions:* quamvis faciat 'although he does'

(b) *qui:* quibus ultimus esset dies 'tho' the day was their last'

7. **Oratio obliqua:**

(a) *statement:* actually: dixit se quod vellent fecisse 'he said he had done what they wanted'

virtually: irascor quod facias 'I am angry because (as I say) you do it' [368]

(b) *question (exclamation):* nescio quid faciat 'I don’t know what he does' [11, 76, 308, 454, 467, 517, 668, 676, 719, 745, 751]

irregular, *seu* for *num*, 218

(c) *oblique petition* *

oro facias, 1 (b) 645

oro ut facias, 2 (a) 659

efficio ut eas, 3 (a)

*These three are conveniently classed as oblique petitions; they fall however if strictly analysed under other heads where they will be found.
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