Zig Zag Education

2016 specification
for exams in 2024–2025

A Level OCR Latin Set Texts Guide

Virgil, *Aeneid* 2

AS: Verse Literature for 2024–2025
A Level: Verse Literature (Group 3) 2025–2026

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Introduction for Teachers

One of the prescribed texts for AS (H043) and A Level (H443) Group 3 is Virgil, *Aeneid* 2, 40–249. I have included a summary of lines 1–39 as an introduction to Book 2. The text of *Aeneid* 2 in this Guide (and translations based on it) is that of the prescribed Bloomsbury edition. Consonantal *u* is printed as *v* and the accusative plural ending in -*is* has been changed to -*es* in line with OCR practice.

There are other editions of Book 2. Gould and Whiteley's edition contains a vocabulary, while Austin's edition has excellent notes.

The main aim of this Guide is to complement, rather than replace, the prescribed edition. I have, therefore, divided the prescription into short sections with a translation and notes on each section. Following each section of the Latin text, there are two separate sections of notes: Grammar and translation notes; Context and style notes. The grammar notes should help candidates to answer the grammar questions in component 02 of the Advanced Level by seeing similar examples in Virgil. At the end of the Companion, there are two sets of exam-type questions with a Mark Scheme and a list of Grammatical and Stylistic points with examples.

The marks allocated to the verse section of the AS exam paper are as follows: Translation 5; Essay 10; Context questions 9; Style questions 16. Clearly, questions on style are the most important, as they constitute 40% of the overall mark for the paper. [At Advanced Level, there is a section on the Group 3 prescription for *Aeneid* 2 for 28 marks made up as follows: translation 5 marks, context questions 8 marks, and a style question for 15 marks.] As there are 16 marks out of 40 (40%) allotted to questions on style on the verse section, and answers to such questions are generally weaker than answers to other questions, I have concentrated on Virgil's style, though not to the exclusion of other important matters.

The following points have been made in various examiner reports:
* Learners should answer the question set rather than the one they wanted to answer (i.e. they must adapt their prepared essay!).
* In answering questions on style, it is not sufficient to put the first and last word of the Latin sentence. Learners must quote **all** the Latin words involved in the point they are making, **translate them** and explain how the rhetorical device enlivens the content, as there is a tendency for learners to identify stylistic features without explaining their effect.
* Some learners need to spend more time considering their answers to content/style questions to ensure they are focused and relevant, rather than rush on to the essay.
* Doing the questions in the wrong order sometimes leads to omission of the shorter questions.
* On the essay question, credit is given for references to parts of the text outside the specified sections.
* Candidates should be advised to take note of the number of marks allotted to each sub-question and answer accordingly.

Historic presents have been translated sometimes as present, sometimes as past. Examiners will accept either tense. Advice to learners: always read the question carefully. If it asks you to comment on lines 5–9, don't include anything from lines 1–4 or 10–12. On the longer questions, when you are halfway through your answer, read the question again, to ensure that you are still answering the original question, and have not strayed onto something else. When answering the translation question, make sure that you have translated all the words by checking the Latin against your translation, especially conjunctions and adverbs, which tend to be omitted.

NB Virgil sometimes omits words, or uses them in two senses, necessitating additions to the translation to bring out the full meaning. On such occasions, I have inserted words in brackets which are not in the Latin text. Also, he tends to strain the meaning of words: as T E Page, *Virgil, Aeneid Books VII–XII*, page 417, states, 'Strict grammatical analysis is really impossible... due to the poet's desire of avoiding what is commonplace'. This makes strictly literal translation difficult, but one must keep close to the text for examination purposes. I have, therefore, tried to steer a course between the Scylla of stilted, literal translation and the Charybdis of overfree translation, which may not be accepted by examiners.

Note that alternative translations or bracketed versions are not accepted by OCR, unless they are equivalent, so that one should prefer the literal version to be on the safe side.

NB I have used Roman, rather than Greek, names for gods and goddesses, though occasionally I have referred to the Greek name when relating a specific Greek myth.

June 2023

Introduction to the *Aeneid*

Publius Virgilius Maro was born in 70 BC at Andes near Mantua in North
being educated at Cremona and Mediolanum (Milan), he went to Rome to
which can be seen in the speeches in Book 2.

Virgil lived through probably the most
violent of all periods of the Republic, a
period which contained three civil wars,
an attempted coup d'état and the
assassination of Julius Caesar.
Consequently, throughout the *Aeneid*,
the futility and waste of war is
consistently shown and st r v
emphasised b th of young men,
Marcellus k , Euryalus ('the most
handsome Trojans') in Book 9,
Lausus ('outstanding in beauty') in
Book 10 and Pallas in Books 10–11.

Virgil Reading the Aeneid to
by Jean-Ba

His first work, composed when he was a
student, was a collection of short poems,
which he called *Catalepton*. At some time
after his education in Rome, he returned home to Andes, but a few years
Caesar in 44 BC, his farm was confiscated in order to provide land for the
army. Virgil appealed to Pollio, the governor of Cisalpine Gaul, who fort
introduced him to Octavian, who restored Virgil's farm to him. Virgil's g
was expressed in several of the 10 *Eclogues*, a book of pastoral poems, pub
was the *Georgics*, a poem about farming in four books, written between 37
Maecenas, one of Octavian's chief ministers, and dedicated to him when i
Maecenas became a great patron of the arts, supporting many young poet
who had been introduced to Maecenas by Virgil. Maecenas gave Horace
Horace had lost his ancestral farm in the confiscations after the final defea
Philippi in 42 BC.

The *Georgics* have been greatly admired, and the poet Dryden preferred th
because the *Georgics* were a finished product compar ith the *Aeneid*.
the *Aeneid* to be destroyed, because he felt it v in islied and needed r
number of half lines, and his overuse ai adjectives, e.g. *ingens* and

Virgil reveals his in t produce a Roman epic on a par with Homer
first line o en , when he states: *arma virumque cano*, 'I sing of arms
Virgil is go write a Roman *Iliad* (*arma*) and *Odyssey* (*virum*). Howeve
putting the journey of Aeneas from Troy to Italy first, then the war betwee
There are obvious parallels with Homer, as the *Iliad* ends with the victory
the Trojan champion, Hector, who had slain Achilles' friend Patroclus, an
killing Turnus, who had killed Pallas, son of King Evander; the *Odyssey* te
journey home from Troy, and the *Aeneid* tells of Aeneas's long journey fro
home in Italy.

Another parallel with Homer's works is in the structure of the *Aeneid*, as b‌
technique. In Book 5 of the *Odyssey*, Odysseus lands on the island of Sche‌
Alcinous's request in Book 8, Odysseus tells him of his previous wanderin‌
12. Then Homer resumes the story in Book 13. Similarly, in Book 1 of the‌
Carthage, and, in response to Queen Dido's request, tells her about the de‌
wanderings over the Mediterranean. These make up Books 2–3, then, in B‌
again from where he had left it in Book 1. So, the chronological order of th‌
destruction of Troy, Book 3, the wanderings across the Mediterranean, Bo‌
Aeneas onto the shores of Africa, Book 4, the resumption of the story whic‌
The remaining books are in chronological order.

Summary of Lines 1–39

Book 2 opens with a short s‌‌ch ‌‌y Aeneas expressing his grief over his ‌
to relate how the G‌‌‌ ‌‌‌ ‌‌ a massive wooden horse, which they filled ‌
the shore, ‌‌‌‌di‌‌g that this was an offering for their safe return to Gree‌
to Tenedos, ‌‌all island a few miles from Troy. The Trojans, thinking th‌
war was over, open the gates and flock to see the Wooden Horse. A deba‌
purpose of the horse; Thymoetes, probably a traitor, urged that it should b‌
placed inside the citadel. Capys and others ordered that it should either b‌
burned. At this point, Laocoon, priest of Apollo, arrives on the scene, whic‌
prescription begins.

The Metre of the *Aeneid*

NB (i) All line references are to *Aeneid* Book 2, unless otherwise stated.

    (ii) From time immemorial, most editors have put the line which div
syllable of a foot and the first syllable of the next foot after a singl
However, I would put the line at the end of the syllable, e.g. *horr*
it makes the double consonant more obvious; secondly, it is easie
horr-. However, in the sample assessment material for the A Lev
it simply states 'Foot divisions should be ignored', so don't worry

Knowledge of scansion is required for the Unseen Translation paper at A
impossible to discuss literary techniques without reference to rhythm. In
appreciate the *Aeneid* unless you understand how it is scanned, because it
the hexameter metre which define the many important features of his w
when you translate. You can tell from the metre whether syllables are s
e at the end of words.

The scansion of English poetry depends on the word accent or stress, e.g.

       The Assýrian came dówn like the wólf on the fóld.

Latin poetry, however, depended primarily on the length of the syllable, t
the word accent also affects the way the line would have been read. Some
e.g. *ōdī*, others are naturally short, e.g. *quŏquĕ*; however, if a short syllable
or *x*, it is normally scanned as a long syllable. There are exceptions to this
a syllable is *r* or *l*, the preceding vowel can still be short. (For a full discus
see B H Kennedy's *Shorter Latin Primer*.)

NB Diphthongs are usually long. I have marked diphthongs on the secon
Final *i* and *o* are usually long; *ego*, *mihi*, *tibi* and *sibi*, however, can be short

In the *Aeneid*, Virgil uses the hexameter metre. The hexameter line has six
dactyls and spondees. The dactyl has a long syllable, followed by two sho
after the Greek for 'finger', and if you look at your own fingers, they usua
to two shorter sections. The spondee has two long syllables (– –). In the h
can be either dactyls or spondees, but the last two feet are nearly always a
occasionally, however, Virgil uses a spondee in the fifth foot, as in line 68,
(see the note).

The last syllable of the line can be short, making the foot a trochee (– ˘). If
cannot be determined, we can mark the syllable with a cross (*anceps*); I h
length of the syllable, however, as I do not have the requisite symbol. So,
line, always the end, count back five syllables and mark off a dacty
Then go back to the beginning and mark the first syllable long. Why? Bec
with – ˘ ˘ or – –.

To complicate matters further, words ending in a vowel or *m* are elided in
syllable begins with a vowel or *h*, as in French, where *je aime* becomes *j'aim*
however, it is normal to put a bracket round the syllable elided, e.g. in lin
ante is elided into *omnes*.

Finally, there is a break in the middle of the line, after the first syllable of t[...]
caesura, which is marked with a double vertical line (‖).

Now we are ready to scan two lines of the poem. I have inserted the num[...]
necessary when scanning a line. Let's take an easy line, 50, *sic fatus validis*[...]
will be printed in a larger font to make it easier to see the scansion marks.[...]

First of all, mark the first syllable of the line, which has to be long, and the[...]
be | – ˘ ˘ | – – | or | – ˘ ˘ | – ˘ |, viz. |*sīc fatus validis ingentem* | *vīrĭbŭs* | *hă*[...]

Note that *h* does not count as a consonant, so *viribus* [...] with a short syll[...]

Now mark any syllable followed by [...] [con]sonants or *x*.

    1   4   5   6
    |*sīc* [...] *lidis in* | *gēntēm* | *vīrĭbŭs* | *hāstām* |.

Looking at the line, you will notice that there is only one syllable between[...]
fatūs. Therefore, the unmarked syllable must be long. Why? Because you[...]
hexameter line; you can only have – – –; also, the last syllable of the third [...]
syllable must also be long, forming a spondee (two longs). Now we have:[...]

    1   3   4   5   6
    |*sīc fāt* | *ūs valid* | *īs īn* | *gēntēm* | *vīrĭbŭs* | *hāstām* |.

There is now only one unmarked foot left; count the number of syllables l[...]
must be a dactyl, not a spondee, which only has two syllables.
So the final line is   1   2   3   4   5   6
    |*sīc fāt* | *ūs vălĭd* | *īs* ‖ *īn* | *gēntēm* | *vīrĭbŭs* | *hāstām* |.

The caesura, which comes between two words, must be in the third foot, t[...]
there is no break in the fourth.

Now, a more difficult line, 96, *promisi ultorem, et verbis odia aspera movi.*[...]

Read the line aloud, and you will notice that several words end or begin w[...]
be elisions. How many are there in this line?

Answer: three. Did you get the one ending in *-em*? Mark the elisions first
last five syllables as before.

<pre>
              1   5   6
      | prōmis | (i) ultor(em), et verbis odi(a) | āspĕrā | mōvī | .
</pre>

Now, look for vowels followed by two consonants, and we have

<pre>
              1   5   6
      | prōmis | (i) ūltor(em), ēt vērbis odi(a) | āspĕrā | mōvī | .
</pre>

Again, you will notice that there is only one syllable between two long syl
between *ūltor(em)* and *ēt*, so the unmarked syll̶ ̶ ̶t be long. So now

<pre>
              1   2   4   5   6
      | prōmīs | (i) ūl   ᵐ   ᵉᵗ vērb | is odi(a) | āspĕrā | mōvī |
</pre>

There is o   l   as three syllables, so it must be a dactyl. The fina

<pre>
              1   2   3   4   5   6
      | prōmīs | (i) ūltōr(em), | ēt vērb | īs ‖ ŏdĭ(a) | āspĕrā | mōᵥ
</pre>

Sometimes, lines are a little more difficult, as there are fewer double cons
recourse to mathematics! Count the syllables in the first four feet (excludi
four. How does that help? Well, if there is a fraction left over, that is the n
thus, 8/4 = 2, so all the feet are spondees; 9/4 = 2¼, so there is one dactyl; 1
dactyls; 11/4 = 2¾, so there are three dactyls; 12/4 = 3, so all the feet are da
has gone wrong! Look for an elision.

Now, let's scan a line with few double consonants in the first four feet, lin

<pre>
      | effigiem statuere, nefas quae triste piaret. |
</pre>
Elisions? No.

Mark off the first and last five feet and the double consonants:

<pre>
              1   5   6
      | ēffigiēm statuere, nefās quae | trīstĕ pĭ | ārĕt. |
</pre>

Now count the number of syllables in the first four feet, including the mar

The total is 11; 11/4 = 2¾, so there are three dactyls a͟n͟d͟   he spondee. The
the two long syllables, *fās* and *trī*. The spond   therefore, be in the
feet must be dactyls. NB Diphthongs   are usually long.

<pre>
              1   2   4   5   6
      | ēffĭgĭ| ēm   re, ne | fās ‖ quaē | trīstĕ pĭ | ārĕt. |
</pre>

Note that t   esura is in the fourth foot, where there is a natural break.

In the first four feet, then, the hexameter line can be either a mixture of da
composed wholly of dactyls or spondees. Lines which have spondees in a
spondaic, while lines containing dactyls in all of the first four feet are calle

Dactyls, containing short syllables, can be used to describe rapid motion o[...]
tend to describe slow deliberation or movement, as in line 202, where Lao[...]

|sollemn|es taur|(um) ingent|em||mact|abat ad |aras. |

As can easily be seen, all the feet are spondees, apart from the compulsor[...]

Undoubtedly the slowest line in the *Aeneid* is Book III, line 658, where Vir[...]
one-eyed Cyclops in another totally spondaic line,

|mōnstr (um) hōrr | ēnd(um), īn | fōrm(e), īng | ēns, cuī | lūmĕn ă[...]

'An awesome monster, shapeless, h[...] whose eye had b[...]

Read the line aloud, and you will see [...] m[...]dous effect created by the[...]
reinforced by the assonance [...] alliteration of *m*. Note how the thre[...]
slow the line down [...]

In the *Aen[...]* whole, the most common pattern of the first two feet is a[...]
the second most common pattern is a spondee followed by a dactyl. Less [...]
least common are two spondees, which, with the compulsory long first sy[...]
five long syllables, give a very ponderous or gloomy start to the line; whe[...]
occur, the purpose is usually to emphasise the meaning.

The following section is not essential for AS or A Level, and can be omitte[...]
the understanding of the way Virgil writes poetry.

Finally, we come to word accent (or stress) and ictus. Every Latin word is[...]
syllables are stressed on the first syllable; words of three syllables are stre[...]
syllable if it is a long syllable; but if the penultimate vowel is short, the str[...]
Thus, *amo* would be stressed on the first syllable, but *amāmus* would be str[...]
hŏmines would be stressed on the first syllable, because the penultimate vo[...]
would be stressed on the second syllable for the same reason. If the word[...]
word falls on the third syllable, there is also a word accent on the first syll[...]

Ictus is the natural beat of the line, and always falls on the first syllable of [...]
containing the word accent is marked with a forward slash (/), the ictus w[...]
where they coincide, the vowel is marked with an X or a circumflex.

Note that the ictus and word accent usually co[...] n t[...]e fifth and sixth [...]
vary between coincidence and conflic[...] n[...]g on what effect Virgil w[...]
usually conflict in feet 2–3. Th[...] [...]xameter line starts smoothly, brea[...]
feet, then reverts to c[...] [...] n the last two feet. So, the hexameter lin[...]
or conflict[...] [...]t and ictus. This conflict is used to great advant[...]
describes [...] n trying to disentangle himself from the serpents' coils:

X   / \ / \ / \   X   X
| ille sim |ul mani | bus tend | it di |vellere nodos |

Where coincidence occurs in the fourth foot, it usually gives an added em[...]
204, where Virgil describes the snakes with their huge coils.

X   X   X
im | mensis | orbibus | angues.

The Style of Virgil

Features of Virgil's style are best seen in context, and many examples can
Style notes; all technical terms mentioned are included, with examples, in

A good acronym by which to remember features of Virgil's style is J S Bac
J – juxtaposition
S – sibilance, similes, synecdoche, synonyms
B – balance
A – abstract nouns, alliteration, anaphora, anastrophe, assonance and asyr
C – chiasmus, choice of words, connecting relative c   st
H – hendiadys, historic infinitive, historic pre en   homoioteleuton

This could be applied to m   oth r Latin authors, particularly Tacitus an

These rhet   o ts will be dealt with as they occur in the text. For expla
you are unf   ar, see the glossary of stylistic points at the end of the guide
these points. There are some points, however, which occur quite frequently,

Balance and chiasmus
Perhaps the most common feature of Roman poetry was the way poets va
phrases, particularly those involving two pairs of adjective and noun, or t

NB To avoid lengthy explanations, the following abbreviations will be us
the second adjective, A = the noun agreeing with the first adjective, B = the
second adjective; thus 'adjective a, adjective b, noun A, noun B' becomes '
is abbreviated as 'vovo' or 'ovvo'.

Sometimes, they used balance, as in line 47, *inspectura domos venturaque…*
chiasmus, as in line 121, *cui fata parent, quem poscat Apollo* (ovvo).

Coincidence and conflict of ictus and word accent
See above, under 'The Metre of the *Aeneid*'. There are numerous example
pointed out in the notes.

Enclosing order
Roman poets, especially Ovid, were keen on en l   w rds inside other
noun will enclose the verb, or another pl   e.   *primis huc misit ab anni*

Similar to enclosing or   arrangement of prepositional phrases, in
tucked bet   th   ive and noun, e.g. line 41, *summa… ab arce*; the a
first and th   last, but there are exceptions, e.g. line 67, *conspectu in m*

Enjambment
Enjambment occurs when a sentence is carried over into the next line. Th
the sense of the sentence is already complete and an extra word is added a
line, emphasising that particular word, e.g. line 119, *Argolica*, emphasising
for the sacrifice. (As enjambment is obvious when the sentence runs on in
only commented on particularly noteworthy examples.)

Although earlier poets had used this device, they used it somewhat sparin
common in Virgil, who uses it to throw emphasis onto the first word in th
adjective or a participle tacked onto the rest of the sentence, e.g. *tantorum*
verb to the beginning of the next line, e.g. *contorsit* (52).

Juxtaposition

Virgil is fond of putting two words or phrases next to each other to empha
two, e.g. Priam and Sinon, *ipse viro* (146).

Use of words

Virgil sometimes uses words with two meanings which are appro

Judging by the frequency of ex Virgil seems to be very fond of the
the frequent use of dep s, *fatebor* (77), *fateor* (134), *testor* (155), no
in -*tor* or -*t* g. (58), *ultorem* (96) and other nouns and adjective
abstract n g. *error* (48), *tremor* (121), *sudor* (174); there are also many
or, e.g. *formidine* (76), *moror* (102), *pectore* (107), *oras* (117). He also likes wo
especially *ingens* and negative words beginning with *in-*, e.g. *insontem infa*

Another noticeable feature is the way Virgil uses material from other auth
regarded as plagiarism, but it was encouraged in the ancient world, possib
would enjoy recognising the earlier quotation. At all events, it was expect
quote or adapt previous works. So, Virgil adapts Catullus's humorous lin
the rape of the lock, *invita, o regina, tuo de vertice cessi*, 'Unwillingly, o quee
part of Aeneas's defence for leaving Dido, *invitus, regina, tuo de litore cessi* (
echoes or adapts previous words or situations from his own works, as in l
word of Virgil's) echoes *infandum* in line 3. Virgil has a particular purpose
quotations, because the adaptation of an earlier quotation reminds the list
thus enriching the later one.

Many other features are also best seen in context, as they occur only once

Lines 40–56 – Laocoon warns the Trojans about th[e]

primus ibi ante omnes, magna comitante caterva,	40
Laocoon ardens summa decurrit ab arce,	
et procul: 'o miseri, quae tanta insania, cives?	
creditis avectos hostes? aut ulla putatis	
dona carere dolis Danaum? sic notus Ulixes?	
aut hoc inclusi ligno occultantur Achivi,	45
aut haec in nostros fabricata est ... a muros,	
inspectura domos v... ... aesuper urbi,	
aut a... la ...r: equo ne credite, Teucri.	
quid... est, timeo Danaos et dona ferentes.'	
sic fatus validis ingentem viribus hastam	50
in latus inque feri curvam compagibus alvum	
contorsit. stetit illa tremens, uteroque recusso	
insonuere cavae gemitumque dedere cavernae.	
et, si fata deum, si mens non laeva fuisset,	
impulerat ferro Argolicas foedare latebras	55
Troiaque nunc staret, Priamique arx alta maneres.	

Translation

First there, before everyone, with a large crowd accompanying him, Laoc[o] top of the citadel, and from far away (shouted), 'O wretched citizens, wha[t] Do you believe the enemy have sailed away? Or do you think that any gi[ft] deceit? Is this what you know about Ulysses? Either Greeks are concealed or this machine has been designed (for use) against our walls, to look into upon the city from above, or some deception lies hidden: don't trust the h[orse,] fear the Greeks, even when they bring gifts.' Having spoken thus, with m[ighty] huge spear into the side and into the monster's belly, cu[r]ving with its join[ts] and as the womb recoiled, the hollow recesses re[sou]ded and gave forth a gods, if our judgement had not been u[n]f[avourab]le, he would have driven Greek hiding places with the s[word,] [and] Troy would now be standing, an[d] would (still) be remai[ning ...]

Grammar and Translation notes

NB Grammatical terms and constructions which are listed in the specifica[...]

40   *magna... caterva*: ablative absolute*.

42   *procul*: understand a verb of saying, e.g. *clamavit*.

    quae tanta insania: understand *est haec*.

43   *avectos*: understand *esse* to complete the indirect statement*.

44   *dolis*: ablative after *carere*, a verb which takes a direct object in the abl[...]

45   *ligno*: ablative of place where; in prose, a prep[...] would be used, [...]
    prepositions. See, also, the note on *urbi* i[...]

46   *in* means 'against', here.

47   *inspectura... ve[...]*: [...]ture participles expressing purpose.

    urbi: [...] of motion: the dative alone is often used by Virgil instead [...]
accusa[...], possibly because he felt that a preposition slowed down t[...]

48   *equo*: dative after *credite*, a verb which takes a direct object in the dativ[...]

    ne credite: a prohibition, sometimes used in poetry as an alternative to[...]
noli + infinitive*.

49   *et dona ferentes* means 'even when bearing gifts'.

50   *validis... viribus*: ablative of means, or description.

52   *illa* refers to the spear (*hastam*) from line 50.

    uteroque recusso: ablative absolute*.

53   *insonuere*: a shortened form of *insonuerunt*; poets frequently used -*ere* [...]
probably because it was a more convenient metrical form; cf. *dedere* la[...]

54   *fata* and *mens* are both subjects of the singular *fuisset*; the singular wa[...]
subject by attraction to the nearer subject. There is some doubt as to w[...]
here, the gods' or the Trojans'? Most of the gods and goddesses favo[...]
feelings would naturally be unfavourable to the Trojans, which is wh[...]
serpents to kill Laocoon, to convince the Trojans that Laocoon was wr[...]
the other hand, most commentators, including Servius, an early comm[...]
to refer to the Trojans, i.e. their judgement about the Horse was wron[...]

55   *impulerat*: the indicative shows how near [...] action Laocoon's wa[...]

    ferro: instrumental ablative*.

56   *staret... maneres*: th[...] tense from the pluperfect *impulerat* to t[...]
preser[...] the past unfulfilled condition, 'if the fates... had r[...]
would[...] be standing now. The change from third to second pers[...]
resulted in various versions of this line, where scribes, unhappy with[...]
have changed *staret* to *stares* or *maneres* to *maneret*, but the OCT preser[...]
principle that the more difficult reading is preferable because an easy[...]
second person) would not be changed to different persons, whereas t[...]

Context and style notes

41   *Laocoon*: traditionally, a priest of Apollo, but Virgil tells us in line 201 [...]
as priest to Neptune. Austin has a long note on this. The story of Lao[...]
invented by Virgil, but there is so much literature which has been los[...]

    ardens: a word which Virgil uses four times in this selection: here, 105, [...]
Book 2, he uses it 11 times. Most of the time, the use of the word impli[...]
doing something wrong in the **heat** of the moment, as here, where he v[...]
Thus, the serpents' eyes were *ardentes* (201) as they made their way to [...]
Virgil frequently uses fire and flames as metaphors to describe anger a[...]

    summa decurrit ab arce: enclosing order; see the [...]oduction, page 8; p[...]
standing on the roof, looking down [...]th [...]ant; hence, Virgil's use o[...]
historic present, *decurrit*, v[...] [...]s the scene more vivid, as we pi[...]
stop the Trojans d[...] [...]ning stupid, but in vain, as we shall see [...]

42–43   *o... p[...]*: p[...]rophe, addressing someone directly in the second pe[...]
feeble [...]an, as priests are often depicted. He runs down (*decurrit*)
angry questions at the crowd and then hurls a spear at the Horse. No[...]
words at the beginning of the questions, *creditis* – 'Do you (**really**) bel[...]
think that **any** gifts?'; *sic* – 'Is **this** what you think Ulysses is like?'. Al[...]
of *d* and assonance of *a* in *dona carere dolis Danaum*, which emphasise [...]
addition, the two verbs, *creditis* and *putatis*, frame the line, stressing t[...]
metre also brings out the angry tone, viz.

    X   X   X

  | tant(a) in | sania, | cives | as it contains coincidence of ictus and word a[...]
line. This is followed by groups of spondees and dactyls: three spond[...]
successive dactyls at the start of line 44, a spondaic line 45, made heavi[...]
occultantur, continuing into the start of line 46, as he mixes anger with [...]

44–45   *Danaum... Achivi*: *variatio*, using a different word for the same thing f[...]
Argolicas is another word for 'Greek'.

44   *Ulixes*: the Roman form of the Greek hero, Odysseus; according to so[...]
of the Wooden Horse, but see the note on line 100. With Diomedes, h[...]
Palladium, an image of Pallas Athene (see lines 164 foll.).

45–48   *aut... aut... aut*: tricolon, three similar clauses, the last of which is non[...]
here. There is also anaphora, using the same word (*aut*) to introduce [...]
politicians are particularly fond of these two dev[...] – listen out for th[...]
Winston Churchill produced a famous, a[...] [...] ffective speech in 1[...]
beaches, we shall fight on the l[...] [...]rounds, we shall fight in the f[...]
we shall never surrend[...]'

45–46   *hoc... h[...]*: [...] using a different form of the same word.

45   *inclusi [...]ivi*: internal rhyme, as in line 46, *nostros... muros* and line[...]
word in the middle of the line and immediately before the caesura rh[...]
the line.

46   *haec... machina* and *in nostros... muros*: note the balance (abAB) and in[...]
a device which Virgil uses sparingly in the rest of the *Aeneid*, althoug[...]
this section. The poet Ovid uses internal rhyme much more frequentl[...]
alliteration of *m* in *machina muros*, so this is a good example to memor[...]

47   *inspectura... ventura*que*: homoioteleuton, words close to each other wi[...]

49 *et dona ferentes*: see the grammar note; the term 'Greek gift' became pr⬛
contained a hidden threat. Also, gifts from an enemy were regarded ⬛
committed suicide with the sword given to him by the Trojan Hector,⬛
the sword given her by Aeneas, whom she regarded as an enemy by t⬛

50 *validis ingentem viribus hastam*: the same balanced order as line 46. Th⬛
the juxtaposition of *validis ingentem* to emphasise the strength with w⬛
ingens is a favourite word of Virgil; the bull slain by Laocoon is *ingent*⬛
encircle Laocoon with huge coils *ingentibus* (217). Altogether, Virgil u⬛

51 *in… inque*: anaphora.

51–52 *curvam compagibus… contorsit*: various points⬛ ⬛ ⬛teration of *c* (ech⬛
hitting the horse?) and assonance of *com*/*on* ⬛ both words are comp⬛
of *contorsit*, delayed until the ⬛ ⬛ ⬛ line. The long syllables and co⬛
on |còntórs|it emph⬛ ⬛ ⬛ort involved in hurling the spear.

52 *contor⬛ ⬛it ⬛mens uteroque*: the alliteration of *t* imitates the quiv⬛
it settl⬛ the side of the Horse.

53 *cavae… cavernae*: assonance and enclosing order, which is apt, here, as⬛
Horse contain the groan (*gemitum*); there is also internal rhyme.

54 *si… si*: anaphora and asyndeton.

non laeva: litotes, two words with a negative connotation, 'not unfavo⬛
'favourable'; cf. the English 'not bad'. *laeva*: in Roman times, any unu⬛
the left side was regarded as unlucky, while an event occurring on th⬛
propitious; so *laeva* and *sinister*, which also means 'left', came to mea⬛
course, it all depended which way one was facing! The tradition pers⬛
time, as *sinister* came to mean 'menacing, ominous'.

55 *ferro… foedare*: the alliteration emphasises the sacrilege of attacking a ⬛
an interesting story that the Trojans hurled spears at the Horse, argui⬛
it was sent by the gods.

56 *maneres*: as Aeneas describes the fall of Troy, he clearly visualises the ⬛
directly; this is called apostrophe.

Activity

See the note on lines 44–45 on *variatio*: excluding *dona*, find three differ⬛
describe the Horse in this section.

ecce, manus iuvenem interea post terga revinctum

pastores magno ad regem clamore trahebant

Dardanidae, qui se ignotum venientibus ultro,

hoc ipsum ut strueret Troiamque aperiret Achivis,   60

obtulerat, fidens animi atque in utrumque paratus,

seu versare dolos seu certae occumbere morti.

undique visendi studio Troiana iuventus

circumfusa ruit certantque inludere capto

accipe nunc Danaum insidias et ... ab uno   65

disce omnes.

nam ... cc ... in medio turbatus, inermis

const ... que oculis Phrygia agmina circumspexit,

'heu, quae nunc tellus,' inquit, 'quae me aequora possunt

accipere? aut quid iam misero mihi denique restat,   70

cui neque apud Danaos usquam locus, et super ipsi

Dardanidae infensi poenas cum sanguine poscunt?'

Translation

Behold, Trojan shepherds, meanwhile, with great shouting, were dragging
hands tied behind his back, who had offered himself, a stranger, voluntari
to achieve this very purpose, and to open Troy for the Greeks, confident in
either (eventuality), either to practise his wiles or to meet certain death. F
rushed, pouring around in their desire to see and vied (with each other) to
Hear, now, the treachery of the Greeks and from one (man's) crime, learn
in the midst of their sight, confused, unarmed, and with his eyes looked at
said, 'Alas, what land, what seas can take me now? Or what, in short, now
wretched plight, for whom there is no place among the Greeks anywhere,
Trojans themselves seek punishment accompanied by blood?'

Grammar and translation notes

57   *manus… revinctum*: *manus* is an accusativ ... spect; literally, it mean
     hands'. The accusative cas ... ing case; thus, the direct object li
     its particular object ... ative of time how long limits the length
     action ... ur three hours, *tres horas ambulabam*.

     terga: ... plural, as only one back is involved; poets liked to use the
     particular, because the short syllable ending was easier to fit into the l

59–61 The thread of the sentence is *qui obtulerat se venientibus, ut strueret hoc*

59   *ultro*: the nearest English word for this is 'voluntarily'; see the note on

     venientibus: dative after *se obtulerat*, 'had offered himself to them, as th
     pastoribus with *venientibus*.

60   *ut strueret… aperiret*: purpose clauses*; take *hoc ipsum* inside the *ut str*

61 *animi*: either genitive after *fidens* or locative case; it means either 'conf
his courage'.

utrumque: 'for either (eventuality)'; it is a signpost to the alternatives f

62 *morti*: dative after a compound verb; see the note on line 64.

63 *studio*: ablative of cause; the Trojans come from everywhere <u>because</u> t

64 *capto*: dative after *inludere*, which can take either accusative or dative,
marked preference for the dative case over a preposition with the acc
compound verbs; cf. *urbi* (line 47) and *morti* (line 62).

65 *accipe*: this is addressed to Dido, who asked Aer... n Book 1 to tell h
Greeks *insidias… Danaum*: note the rever... two words here.

Danaum = Danaorum: see th... ...ne 44.

67 *ut*, here followed... ...icatives, means 'when'.

71 *cui…* ...ui is dative of possession*, understanding *est*; *neque* is a li
followi... *neque*.

Context and style notes

57 The line begins with three dactyls to express the bustle and excitemer
the shepherds and their prisoner.

58 Contrasting with the previous line, this line is spondaic and includes
loud shouting of the excited crowd. The *or* sound, of which Virgil wa
word accent falling on the *or* syllable, *pastóres… clamóre*.

regem: Priam, King of Troy; he was slaughtered later by Neoptolemus

59 *Dardanidae*: 'descendants of Dardanus'; this is an example of *doctrina*,
person or place by a name associated with that person or place. The r
who founded Troy. It is also an example of enjambment and *variatio*,
in line 48.

62 A heavy-sounding line, in keeping with the importance of the line; the
there is coincidence of ictus and word accent in every foot except the

63 *undique* at the beginning of the line and the sentence emphasises how
sides to see the captive.

Troiana: *variatio*, the third word for 'Trojan'.

64 The repeated *c*/*q* sound probably imit... ...ocking cackle of the cr

65 *uno*: Aeneas is saying th... ...ple is enough to know what the r
that adjectives ar... ...aced at the end of a line unless they are er
prop... ...ending with an adjective in lines 40–142 is under 1
impor... n that position.

66 *disce omnes*: Austin tells us there are 10 incomplete lines in Book 2. So
lack of revision (Virgil died before he had time to look over the comp
Introduction, page 2). Other lines, as this one, are very effective, as th
reader time for reflection on what has been written.

67 *conspectu in medio*: note the order of words; see the Introduction, page

67 *inermis*: asyndeton, the lack of a coordinating particle. Note the prefi[x]
is very fond of using adjectives beginning with *in-*; see the Introducti[o]
72 and *improba*, line 80.

68 *Phrygia*: another word for Trojan (*variatio*).

agmina: *agmen* originally meant a column of troops on the march, cf. l[i]
came to mean a large group of men.

|*cīrcŭm*|*spēxĭt*: a very rare example of a spondee in the fifth foot; it is [...]
lone, frightened Greek captive slowly looks around at the hostile (*infe*[...]
line aloud, slowly, to see the effect of the fifth foot spondee. The pref[...]
circumfusa, so here, Sinon looks <u>around</u> at the [...] pouring <u>around</u> [...]

69 *heŭ, quaé nŭnc téllus*|: the three m[...] ll[...] at the beginning of the [...]
successive word accents [...] spondees emphasise Sinon's (fe[...]
may have had in [...]us's four monosyllables in Poem 3, line [...]
dead [...]r. [...]ts way to the Underworld, *qui nunc it per iter te*[...]
fancif[...]e does adapt Catullus elsewhere, notably in Book 6, lin[...]

quae... quae: anaphora and asyndeton.

69–70 *quae... quid*: polyptoton; see the note on lines 45–46.

70 *iam misero mihi*: alliteration; *m* was often used to denote grief, as here.

71 *et super ipsi*: each word adds to Sinon's plight; the Greeks want to sac[r]
that were not enough, <u>on top of that</u>, the Trojans <u>themselves</u> (*ipsi* is e[...]
are after his blood.

72 *infensi*: see the note on line 67.

poenas cum sanguine poscunt: the alliteration of *p*, a menacing letter, th[...]
emphasise Sinon's plight.

quo gemitu conversi animi compressus et omnis

impetus. hortamur fari quo sanguine cretus,

quidve ferat; memoret quae sit fiducia capto.   75

[ille haec deposita tandem formidine fatur:]

'cuncta equidem tibi, rex, fuerit quodcumque, fatebor

vera,' inquit; 'neque me Argolica de gente negabo.

hoc primum. nec, si miserum Fortuna Sinonem

finxit, vanum etiam mendacemque impro[...] [...]   80

fando aliquod si forte tuas per[...] [...]ures

Belidae nomen Pal[...] [...]ncluta fama

glori[...]n [...] sub proditione Pelasgi

inson[...]fando indicio, quia bella vetabat,

demisere neci, nunc cassum lumine lugent   85

illi me comitem et consanguinitate propinquum

pauper in arma pater primis huc misit ab annis.

dum stabat regno incolumis regumque vigebat

conciliis, et nos aliquod nomenque decusque

gessimus.'   90

Translation

By this groan our feelings were changed and every hostile feeling was che[...]
from what race he was sprung, or what (news) he brought; he should stat[...]
captive. [Having laid aside his fear, he finally spoke these words:] He sai[...]
confess to you the whole truth whatever will be, and I will not deny that I[...]
first; if Fortune has made Sinon wretched, it will not, in its perversity, mak[...]
a liar. If, by chance, in conversation, some (mention of the) name of Palan[...]
and his renown, celebrated in story, has reached your ears, whom the Gre[...]
with abominable evidence, consigned to death though he was innocent, b[...]
(but) now they mourn him deprived of life: it was as companion and close[...]
that my poor father sent me here to war from my e[...]y y[...]ars. While he re[...]
kingdom and flourished in the councils [...] i[...] [...] too, had some reputati[...]

Grammar and Trans[...] [...]tes

73   *quo*: c[...]n[...] relative pronoun; translate it as 'this'.

      convers[...] understand *sunt*, and *est* with *compressus*.

74   *fari*: *hortor* normally takes *ut* + subjunctive, as it is an indirect comman[...]
      used the infinitive, as in Greek.

      quo... cretus: understand *sit*, as it is an indirect question*; *cretus* is fro[...]
      origin, 'from what race he was sprung'.

75   *quidve ferat* is an indirect question*; *ferat* means 'relate, report', so 'wh[...]
      Bloomsbury edition wrongly prints *quid-ve*.

75 *memoret*: indirect command* with *ut* omitted.

quae sit: another indirect question*.

capto: dative of possession*.

77 Line 76 is bracketed as it is the same as Book 3, line 612, and is not rega

77–78 *cuncta… vera*: literally, 'everything true', so, 'the whole truth'.

77 *fuerit*: future perfect. Translate as a simple future.

78 *neque… negabo*: understand *esse* to complete the indirect statement*.

81 *fando*: ablative of the gerund, 'in speaking', i.e. in conversation.

aliquod… nomen: it would appear to mean 'some name', but it is likely
accusative, 'in some way, at all'. However, I have translated it as 'any
is surely the meaning intended.

pēr | vē... | a... scansion tells us that the tense is perfect, not prese

82 *Belidae... ...* father of Palamedes was Nauplius, so this must mean 'des

82–83 *| inclŭtă | fāma | glōriă |*: although it is impossible to determine the length
scansion makes it clear that *incluta* agrees with *gloria*, so *fama* must be
famous) in story'.

85 *demisere* = *demiserunt*: see the note on line 53.

neci: '(sent down) to death', dative of motion; see the note on line 47.

lumine: ablative of separation, as Palamedes was separated from the li

86 *illi*: i.e. Palamedes.

consanguinitate: ablative of respect.

87 *primis ab annis*: literally 'from the first years'; first years of what? Sino
certainly the former, but Virgil often had two meanings in mind whe
appropriate here. Against the former meaning is the fact that Sinon n
line 138, but that is yet another lie to gain the Trojans' sympathy, and
notice the inconsistency (*si mens non laeva fuisset*).

88 *dum stabat*: if the actions of the *dum* clause and of the main verb are ha
imperfect tense is used; if something happens which interrupts the ac
present tense is used with *dum*, e.g. *dum per urbem ambulabam, amicum*

88–89 *regno… conciliis* are both ablatives of place: see the note on line 45.

89 *et* means 'too', here.

90 *gessimus*: poetic plural; only refers to Sinon. One might have exp
used to have', ...perfect was often used to describe something w
any longer... here. As Panthus warns Aeneas in line 325, '*fuimus Tro
they were Trojans once, but are Trojans no more and Troy is no more

Context and style notes

73 *conversi... compressus*: the use of the prefix *con/com* = 'together' empha
Trojans in changing from hostility to sympathy. The rare position of
of the line reinforces this unanimity; see the note on line 65.

74 *hortamur*: historic present, making the scene more vivid.

75 *quid... quae*: polyptoton; see the note on lines 45–46.

Activity

Scan lines 77–84: what do you notice? See the end of these notes.

77 *equidem tibi*: the juxtaposition emph... es the difference between the
king Priam. *equidem* is me... phatic form of *ego*.

78 *vera*: enjambm... forcing Sinon's claim to be telling the truth. Th
sente... plete at the end of the previous line.

neque... negabo: assonance and litotes: see the note on line 54.

Argolica: *variatio*, a different word for Greek; the word is formed from
whose capital was Mycenae, and whose king was Agamemnon, leade
inhabited by early inhabitants of Greece, Pelasgi, whom Virgil mentio
of *variatio*.

79 *Sinonem*: Sinon reveals his name. Ironically, the root *sin-* recurs at lin
where both are connected with something sinister.

79–80 There are six spondees and only two dactyls in the first four feet of th
alliteration of *m* and *n* and the two elisions in line 80, they reinforce S
is telling the truth.

80 *finxit... finget*: polyptoton, made more effective by their position at th
line. The irony is that the verb means 'invent', and Virgil is cleverly p
story is pure fiction.

improba: another compound adjective with the prefix *in-* (*im-* for purp
'not'; cf. *incluta* in line 82, though the prefix there is not negative, and

81 *tuas... aures*: enclosing order.

83 *gloria* enjambment, emphasising Palamedes' renown.

|prōditi|ōne Pel|āsgi|: see the note on line 7? ... th e alliteration of *p*
and is strengthened by the juxtapos... hese two words, linking t
this is further reinforced b... ..dence of ictus and word accent
first syllable, wher... also occurs.

84 |insōn... in, ...a(o)|indici|o: three very powerful words; note the fol

- the assonance of *in*, 'not guilty, **not** to be mentioned, a speech aga
innocence of Palamedes (see the note on line 67);
- the two elisions, which make the opening two spondees sound he
the fourth foot;
- the ictus falling on *in*, the first syllable of each foot, and the word
syllable of the foot, creating conflict of ictus and word accent in t
contrasts strongly with the coincidence in the previous line.

84 *indicio*: there are various accounts of this episode, of which the most c
    (Ulixes) hated Palamedes because he had foiled Odysseus's attempt t
    to Troy. Odysseus therefore bribed a slave to put a letter, allegedly fr
    Palamedes' bed. The Greeks invaded Palamedes' tent, found the lette
    He was found guilty and stoned to death. In revenge, Palamedes' fath
    dangerous promontory on the route the Greeks were taking to return
    several of their ships.

85 *nunc cassum lumine lugent*: the assonance of *u, lu* and the two successi
    mourning of the Greeks over Palamedes' death.

86 *illi me comitem*: the juxtaposition of *illi me* emphas   the closeness of
    the repetition of the prefix *com/con* = 'toge   v   h'. *comitem* is a com
    together with'. The caesura nor   ll   t the middle of the third d
    is a natural break, it com   , between the end of the second fo
    this is not unus   i   ji, see lines 96 and 104. In this line, the app
    intent   o   phasise the strong bond between Sinon and Palame

87 The po   n of *pauper*, emphasising the poverty of Sinon's father, con
    and *r* in an attempt to gain the sympathy of the Trojans.

88 *regno… regum*: polyptoton.

89 *aliquod nomenque decusque* is a recasting of lines 81–83, showing the re
    claims as a result of being Palamedes' companion, with the synonym

Answer to the activity: every line has a different rhythm. If two are the sar

'invidia postquam pellacis Ulixi   90
(haud ignota loquor) superis concessit ab oris,
adflictus vitam in tenebris luctuque trahebam
et casum insontis mecum indignabar amici.
nec tacui demens et me, fors si qua tulisset,
si patrios umquam remeassem victor ad Argos,   95
promisi ultorem et verbis odia aspera movi.
hinc mihi prima mali labes, hinc semper U[...]s
criminibus terrere novis, hin[...] voces
in vulgum ambigu[...]ere conscius arma.
nec [...]it [...] donec Calchante ministro—   100
sed q[...]o haec autem nequiquam ingrata revolvo,
quidve moror? si omnes uno ordine habetis Achivos,
idque audire sat est, iamdudum sumite poenas:
hoc Ithacus velit et magno mercentur Atridae.'

Translation

'When he departed from the shores of the upper world through the spite [...]
talking about matters which are not unknown), despondent, I dragged ou[...]
and was angry within myself at the fate of my innocent friend. Nor did I [...]
vowed that I would avenge (him), if some chance allowed, if I ever return[...]
victorious, and I aroused fierce hatred with my words. As a result of this [...]
for me, as a result Ulysses was always frightening me with new accusatio[...]
dubious words among the crowd and deliberately sought (to take up) arm[...]
until with Calchas as his accomplice – but why, indeed, do I vainly relate [...]
why do I delay? If you regard all Greeks in the same category, and hearin[...]
punishment which is long overdue: this is what the Ithacan would want, a[...]
pay a high price for.'

Grammar and translation notes

90   *invidia*: ablative of cause, 'because of / thro[...]gh [...] envy'; take it inside th[...]

92   *tenebris* means 'darkness', [...]; what Virgil is implying is eit[...]
     way of Ulysses, or [...] gloom', as a synonym for *luctu*, possibly [...]

94–96   *et me.* [...] the thread of this part of the sentence is *et promisi me* [...]
        indire[...]ment*. Austin takes *ultorem* as predicate, but an infinitiv[...]
        a proper indirect statement, in view of the following subjunctives.

        fors… tulisset: take *fors* inside the *si* clause (postposition). *tulisset* and *re*[...]
        original future perfects in the direct speech. Translate it as 'if any chan[...]

95   *Argos*: accusative plural, from *Argi, -orum* m., the more frequent alter[...]

97   *mihi*: either dative of disadvantage, or, possibly, dative of possession,[...]
     understanding *erat*.

97 *labes* has the same root as *labor*, 'slip', so, 'slip towards disaster' (Austi
Latin Dictionary, translate it as 'the first blow of misfortune'. Either w

98 *criminibus*: ablative of means, the means by which Ulysses terrified hi

98–99 *terrere… spargere… quaerere*: historic infinitives, an extension of the hi
scene more vivid. The historic infinitive is rare in poetry, more comm
particularly Sallust.

99 *conscius*: Latin authors often used adjectives as adverbs, as here, 'delil

100 *enim* means 'indeed / in fact', here; cf. line 164.

Calchante ministro: ablative absolute*, with 'bein⹂ ⹂ derstood; it is an
e.g. *me consule, Caesare duce*.

103 *iamdudum* was regularly u⹂⹂⹂ h ⹂ present tense to express somet
for some time, and ⹂⹂⹂ here, Sinon is implying that the Trojans
him s⹂⹂m⹂⹂⹂; I have used 'long overdue' to bring this out.

104 *velit…* ⹂⹂*tur*: potential subjunctives, understanding a conditional cla

magno: ablative of price: the genitive was used to express the value of
was used to express the price it cost.

Context and style notes

90 *postquam pellacis*: the alliteration of *p* emphasises Sinon's contempt of

91 *haud ignota*: litotes, 'not unknown', so, 'well known'; see the note on li

superis: *superi* means 'upper', i.e. the upper world as opposed to the lo
phrase is a dignified way of saying that he died – Austin has a good n

92–96 There are only five dactyls, but 15 spondees in the first four feet of the
which emphasise Sinon's grief and anger over the death of his friend.
insontis further emphasises his anger – his friend was innocent, an ech

93 *insontis… indignabar*: the use of the prefix *in* and the repetition of *inso*
innocence of Palamedes; he was **not** guilty and Sinon considers his de
There is also considerable alliteration of *m* ar⹂⹂⹂ ⹂⹂⹂tating Sinon's an
of this chiastic alliteration is striking ⹂ n⹂ *in* ⹂⹂*hm*.

94 *nec tacui*: litotes; 'I did n⹂t ⹂⹂⹂ ⹂⹂et' = 'I was quite vociferous'.

demens: V⹂⹂gil ⹂⹂ ⹂⹂s *amens* and *furor* three times each and *furens* fiv
action⹂⹂⹂h were foolish. In most cases, but not here, these words i
concer⹂⹂⹂were acting against the interests of their country (244) or a

96 *promisi… movi*: Virgil is quite fond of beginning and ending the line w

The elision *ultor(em) et* means that the only break is in the second foot
caesura, as in lines 99 and 104.

96 *verbis* is in an emphatic position, emphasising Sinon's mistake – he spok

97–98 *hinc… hinc… hinc*: anaphora and tricolon, with the last clause the long

97–100	The pace quickens as Virgil uses historic infinitives and more dactyls each line.
99	*quaerere conscius*: the alliteration of *q/c* emphasises Sinon's condemnat
100	*Calchante*: a very wise soothsayer, who foretold the length of the Troja to build the Wooden Horse.
101	*sed… haec*: this phrase was regularly used by Plautus, a Roman writer narrative. Virgil sometimes adapted a phrase from comedy to a more the Introduction, page 9.
101–103	The pace slows down again with a preponderance of spondees and fi self-pity.
102	Note the juxtaposition of *omnes* and phasising that the Trojans pro the same category.
	Achivo Virgil has used three other words to describe the (used
104	*Ithacus*: *variatio* from *Ulixes* in line 97; Ulysses was King of Ithaca, an e common practice in Roman literature not to use a person's name whe contemptuously; learners who have chosen to study Cicero's *pro Caeli* Cicero rarely refers to the infamous Clodia by name, calling her *mulie* *Ithacus* was probably used contemptuously, as Ovid later uses it in *M*
	magno mercentur Atridae: Sinon's contempt for and hatred of Agamem out by the alliteration of *m* and *n*, letters often used in contempt, and Atreus, who killed the sons of Thyestes and served them up to him as

Answer to the Activity: there are eight, viz. *superis… ab oris, insontis … an labes, criminibus… novis, voces ambiguas, haec… ingrata, omnes… Achivos.*

'tum vero ardemus scitari et quaerere causas,   105

ignari scelerum tantorum artisque Pelasgae.

prosequitur pavitans et ficto pectore fatur:

'saepe fugam Danai Troia cupiere relicta

moliri et longo fessi discedere bello;

fecissentque utinam! saepe illos aspera ponti   110

interclusit hiems et terruit Auster euntes.

praecipue cum iam hic trabibus contextu acernis

staret equus, toto sonuerunt aethere nimbi.

suspensi Eurypylum scitatum oracula Phoebi

mittimus, isque adytis haec tristia dicta reportat: 115

"sanguine placastis ventos et virgine caesa,

cum primum Iliacas, Danai, venistis ad oras;

sanguine quaerendi reditus animaque litandum

Argolica.'''

Translation

'Then indeed, we burn to find out and seek the reasons, ignorant of such g
He continues, fearful, and with feigned heart he speaks: 'Often the Greeks
undertake flight and, weary, to depart from the long war; and would that
rough storm of the ocean and the south wind frightened them as they trie
horse, constructed with beams of maple, was already standing here, thund
whole sky. In doubt, we sent Eurypylus to enquire of the oracle of Apollo
sanctuary these gloomy words: "With blood and a slaughtered maiden yo
first, o Greeks, you came to the Trojan shores; with blood must your retur
must be made with a Greek life."''

Grammar and translation notes

105 *ardemus*: its basic meaning is 'burn', and here it is used metaphorical
eager'. Ironically, 'burn' is what the Greeks are going intend to do, litera

106 *scelerum... artisque*: genitive after *ignari*; certain adjectives, particular
or ignorance, take the genitive case; cf. *conscia veri* in line 141.

107 *ficto pectore*: ablative of description.

108 *Troia relicta*: ablative absolute*.

cupiere = cupierunt; see the note on line 53.

110 *fecissent*: the pluperfect subjunctive denotes a wish for the past whic

110–111 *aspera ponti... hiems*: I have translated this literally, but a more stylish
weather at sea'.

111 *euntes*: the present participle represents an original conative imperfe
They were not 'going', because they did not start.

112   *hic* is the adjective, 'this', agreeing with *equus*, not the adverb 'here'. implies that Sinon was pointing to the Horse as he said 'this'.

     trabibus… acernis: ablative of description.

113   *toto… aethere*: ablative of place; the preposition is usually omitted w noun; see the note on line 45.

114   *scitatum*: supine, used to express purpose, here; Horace has an amus viz. *'lusum it Maecenas, dormitum ego Virgiliusque.'*, 'Maecenas goes o sleep.'

115   *adytis*: 'from the sanctuary'; ablative of place whe e: see the note o

116   *sanguine et virgine caesa* is a hendiadys f it he blood of a slaugh *anima* are ablatives of means.

     placastis = placavis

118   *quae* l *ium*: understand *sunt* and *est* respectively. *quaerendi* geru of obligation; *quaerendi* agrees with *reditus*, 'must be sou impersonally, 'atonement must be made'. Gould and Whiteley state but Virgil probably had in mind all the individual Greek returns to

Context and style notes

105–107   *ardemus… prosequitur… fatur*: historic presents, making the scene m the two verbs frame line 107; see the note on line 96 and cf. line 115.

105–106   The spondees, conflict of ictus and word accent and elisions emphas to find out the reason for the Horse and their unawareness of the de

106   Note the balance of noun + adjective, N, A, N, A (or AaBb).

107   The alliteration of *p*, *t* and *f* emphasises Aeneas's disgust at the lyin alliteration, *p,t,p,t, (t,) f,t,p,t,f,t*.

     The rhythm is interesting; the first two feet are dactyls, with conflict emphasising Sinon's outward fear, while there is coincidence in the growing inner confidence, viz.

$$\backslash \ / \quad \backslash \ / \quad \backslash \ / \quad X \quad X \quad X$$
$$| prōsĕquĭ | tūr păvĭt | āns || ĕt | fīctō | pēctŏrĕ | fātūr |$$

108   *Danai Troia*: the juxtaposition emphasises the clo proximity of the *Danai* emphasises their wish to get away

108–109   There are quite a few points nes

     • The rhythm of th o l s is very different: in line 108, there a the Gree e to get away from Troy as quickly as possible, s line 109, there are five spondees, emphasising the G war;

     • the enclosing order *longo… bello*, enclosing *discedere*, the desire t

     • the assonance of *re* in *cupiere relicta*; as *re* can mean 'back', this e back home;

     • the juxtaposition of *longo fessi*, emphasising their weariness cau

     • assonance of *o* and a rare example of internal rhyme, *longo… bel*

     • enjambment of *moliri*, as the sentence could have ended at *relict* of *cupiere*).

110 The repetition of *saepe* from line 108 is anaphora and emphasises the number of times the Greeks had wanted to leave, only to be thwarted each time by bad weather and contrary winds (see the map).

Clearly, the Greeks would want a wind blowing from the north-east, not the Auster, which blows from the south.

110–111 The word order is interesting: the two subjects and verbs are balanced, *interclusit hiems* (m) in *Auster*, but the verb (et) form a chiasmus, (…) *erclusit*, *terru(…)ntes*.

112–113 Note the order of the four-word phrase *trabibus contextus acernis equu* agree are balanced, but the parts of speech form a chiasmus (noun, a

112 *acernis*: 'made of maple wood' is at variance with line 16, *abiete*, 'mad consider this a mistake, but Austin suggests that it is 'a brilliant Virg inaccuracy of Sinon's story, which is surely the right interpretation, of the adjective *acernis* at the end of the line; cf. line 73.

113 The coincidence of ictus and word accent in the last three feet adds v storm clouds – I have used a circumflex accent to denote the coincid The coincidence continues in the next two lines, emphasising the se

toto sonuerunt aethere: a good example of enclosing order, as the who

114 *oracula Phoebi*: i.e. the temple of Apollo at Delphi, where people went priestess of Apollo gave, usually in very ambiguous terms. King Cro invade the neighbouring kingdom, was told that if he crossed the riv kingdom), he would destroy a great kingdom. He did so, and destroy

115 Note the switch to the historic present, as the description becomes n

116–118 *sanguine… sanguine*: the anaphora, epanalepsis (repetition of the sam position at the beginning of the sentence and the line emphasise the sacrifice as the only way to secure the Greeks' return.

116 *virgine*: when the Greeks gathered at Aulis (…) ay to Troy, they c and the priest Calchas said that becau se A(…)mnon had offended th must slay Iphigenia, his yo(…) t (…)ghter, in order to get the right w message back to hi(…) C(…)aemnestra, at Mycenae, asking her to br to be ma(…)ie(…) (…)lles. Iphigenia came to Aulis, but when she was subs(…) a deer and whisked Iphigenia off to the land of the Tauri i Agan(…)on returned to Mycenae after the war, Clytaemnestra slew

ventos… virgine: the alliteration emphasises the gravity of the messa

117 *Iliacas… oras*: internal rhyme.

118 Note the balance of *sanguine quaerendi… animaque litandum*.

119 *Argolica*: a very effective example of enjambment; 'atonement must t reaction 'OK, we'll just sacrifice a Trojan captive' – (NO), 'a Greek o ran through the bones of the Greeks (line 120).

'vulgi quae vox ut venit ad aures,

obstipuere animi gelidusque per ima cucurrit   120

ossa tremor, cui fata parent, quem poscat Apollo.

hic Ithacus vatem magno Calchanta tumultu

protrahit in medios; quae sint ea numina divum

flagitat. et mihi iam multi crudele canebant

artificis scelus, et taciti ventura videbant.   125

bis quinos silet ille dies tectusque recusat

prodere voce sua quemquam ... o ... ere morti.

vix tandem, magn... ... ...oribus actus,

com... ...ru... ...vocem et me destinat arae.

adser... ...mnes et, quae sibi quisque timebat,   130

unius in miseri exitium conversa tulere.'

Translation

'When this utterance came to the ears of the crowd (of Greeks), their mind
shudder ran through the deepest part of their bones, (as they wondered) f
preparing (death), (and) whom Apollo was demanding. At this point, the
Calchas with a mighty hullabaloo into the midst (of the crowd). He dema
of the gods. And already many were prophesying the cruel wickedness o
silently saw what was to come. For twice five days that man was silent, a
refused to betray anyone with his voice or expose him to death. Finally, w
mighty shouts of the Ithacan, by agreement, he burst into speech and mar
All agreed and what each person feared for himself, they directed onto th
person and bore it.'

Grammar and translation notes

119   The order for translation is *ut* ('when') *quae* ('this') *vox venit ad aures*
      relative pronoun; cf. line 73.

120   *obstipuere = obstipuerunt*; cf. lines 130 and 131.

121   *cui... parent, quem poscat* are indirect qu...sti... dependent upon an
      they wondered/asked/dis... ...he tense of the subjunctive is str
      historic. Possibly t... ...c... is used as the verbs relate to the prese

123   *quae* ... ...n... ...indirect question*.

124   *mihi*: ...ative is frequently used to denote a person and his reactio
      disadvantage.

125   *taciti*: Latin often used adjectives as adverbs, as here, 'silently'.

126   *bis quinos*: poets, partly because of metrical constraints, often used th
      five times) to express the normal number. Here, the reason was alm
      epic flavour, as Virgil could easily have used *decem*.

      quinos... dies: accusative expressing length of time* ('time how long'

127   *voce sua*: instrumental ablative*.

    opponere morti: Virgil was fond of using the dative case after compou
    preposition with the accusative, e.g. *ad mortem*. Learners who opt to
    prose author will find the same preference in Tacitus, who frequentl

129   *rumpit vocem*: the Latin expression differs from English, where the n
    silence', though English has 'burst into song', so I have translated it

Context and style notes

119   Note the alliteration of *v* on alternate words, possibly to emphasise

120   Note the position of the verbs, framing the l̶ ̶ ̶ ̶ emphasising the
    dactyls in all but the last foot empha iss th speed of the icy tremor

120–121   Note the chiastic arrange of t two adjective + noun phrases g
    (abBA). The end of *gelidus... tremor* and the position of
    com shudder spreads all over the bodies of the crowd

121   *cui...* polyptoton; see the note on lines 45–46.

122   *Ithacus vatem*: the juxtaposition emphasises the contrast between the
    (*protrahit*) the seer out (presumably from his tent), and the seer, who
    (back in his tent, *tectus*) for 10 days. The contrast is also brought out
    name Ulysses, while naming Calchas in the same line.

    magno Calchanta tumultu: the enclosing order is very apt, here, as Calc
    crowd and the noise, which probably included his own protests at be
    Ulysses. Dragging the seer out in this way was sacrilege, as priests an
    to be treated with great respect. Note the assonance of the consecutiv
    the noise, *a* representing Calchas's outrage and *u* the crowd's reaction

123   Note the switch to the historic present from the three past tenses in l
    takes over from the hypothesising.

124   *flagitat*: the enjambment emphasises the continuing violence. Ulysse
    'demands' to know.

    Note the pattern of alliteration, *m, m, c, c*; *m* imitates the murmuring
    Ulysses.

124–125   The repetition of the same rhyming ending of the lines, *-ebant... -eban*
    Note, also, another example of alliteration, *ventura videbant* to close th
    taciti, first word in its clause, emphasising the importance of keeping

125   *artificis*: again, Sinon refuses to mention ss by name; cf. *Ithaci* i
    and the beginning of *scelus* (*cis* la ell denote Sinon's hatred
    spluttering of the crowd situation.

128   *vix tandem,* the opening monosyllable and disyllable echo lin
    expl y kept quiet for 10 days – the decision was difficult. H
    by th ing five long syllables and the use of synonyms (*taciti...*

129   *composito*: the emphatic placement of this word at the beginning of i
    that Calchas's reluctance (*vix tandem*) is merely a show; he was in ca

130–131   Virgil would have made a great psychologist, as his knowledge of h
    none. He is at his sardonic best here, expressing the relief of the cro
    were not the one chosen, rapidly agree with the choice (which is wh
    and ends with 'put up with it' (*tulere*), just the opposite reaction to 'I
    too glad to do so.

'iamque dies infanda aderat; mihi sacra parari

et salsae fruges et circum tempora vittae.

eripui, fateor, leto me et vincula rupi,

limosoque lacu per noctem obscurus in ulva   135

delitui dum vela darent, si forte dedissent.

nec mihi iam patriam antiquam spes ulla videndi

nec dulces natos exoptatumque parentem,

quos illi fors et poenas ob nostra reposce̶

effugia, et culpam hanc miser̶a̶ ̶n̶ ̶ ̶ ̶e̶ piabunt.   140

quod te per super̶a̶s̶ ̶ ̶ ̶ ̶a̶ numina veri,

per ̶ ̶ ̶ ̶si̶ ̶ ̶ ̶ restet adhuc mortalibus usquam

inter̶ ̶ ̶ ̶fides, oro, miserere laborum

tantorum, miserere animi non digna ferentis.'

his lacrimis vitam damus et miserescimus ultro.   145

Translation

'And now the abominable day was here; the sacred rites were being prep̶
garlands around my forehead. I snatched myself away from death, I conf̶
in a muddy lake throughout the night unseen I lay hidden in the sedge u̶
perchance they did. And now I had no hope of seeing either my former h̶
and longed for father, from whom, perchance, they will even demand pu̶
atone for this fault with the death of these poor people. Wherefore, by th̶
powers that know what is true, by any undefiled faith that may still exist̶
beg you, pity such great troubles, pity a soul which is bearing unworthy t̶
granted life, and went further, pitying him.

Grammar and translation notes

132   *mihi*: definitely a dative of disadvantage, here!

    parari: historic infinitive, see the note on line 98.

133   *tempora* means 'temples, forehead', here

136   *dum... darent*: *dum* is followed̶ ̶ ̶ ̶ ̶ubjunctive when there is an id̶
    here, when Sinon is ̶ ̶ ̶ ̶ng̶ ̶ ̶ the Greeks to sail; *dedissent* represen̶
    which b̶ecom̶ ̶ ̶ ̶er̶ect subjunctive in *oratio obliqua* because a ver̶

137   *antiq̶ ̶ ̶ ̶ ̶eans* 'former', here, rather than 'ancient', as Sinon states t̶
    land a̶gain. It is in the past, as far as he is concerned.

    spes: understand *erat*, which makes *mihi* a dative of possession* = 'I h̶

139   *quos... poenas... reposcent*: *posco* and its compounds, can be used wit̶
    both what is demanded and the person from whom it is demanded;̶
    quos as 'from whom'.

    fors et: *fors* means 'perhaps' and *et* means 'even', or, less effectively, '̶

140   *effugia*: poetic plural for metrical reasons; *effugium* would have fitted
     have caused problems.

141   *quod*, a connecting relative pronoun, means 'wherefore', here.

     veri: genitive after *conscia*; see the note on line 106.

142   *per* governs *fides*, which is attracted into the conditional clause and *q*

     restet is a generic subjunctive, frequently used after an indefinite sub

143   *miserere* is the imperative of *misereri*, 'pity', which takes an object in t

145   *his lacrimis*: dative, 'to these tears' or ablative, 'because of these tears

     ultro (another favourite word of Virgil's) is a ficult word to transl
     parallel. What it means is 'going the extra mile', going beyond what
     pardon Sinon was not expected, given his powerful appeal, but to
     well! I have therefore translated it somewhat freely as 'went further

Context and style notes

132   *iamque*: Virgil often uses this to introduce a new phase in an event, a

     infanda: literally, 'not to be spoken of'; Virgil seems to be quite fond
     seven times in Book 2, *fando* in lines 6, 81 and 361, *infandus* (3, 84 and
     indeed, Aeneas starts his tale to Dido with *infandum* (line 3). Also, he
     infandi (Book 3, line 644). Virgil is also fond of words beginning with
     note on line 67, and cf. line 84.

133   *salsae fruges et… vittae*: *salsae fruges* were cakes sprinkled over the he
     were garlands tied around his forehead.

134   Note the position of the verbs and the assonance of *eripui… rupi*. Al
     describing his sudden escape and the spondaic feet 3–4 with an elisi
     from which he had escaped.

135   The combination of *l, o, u* and *s* in *limosoque lacu… obscurus in ulva* b
     Sinon's hiding place. The assonance of *u* and alliteration of *l* continu
     way to alliteration of *d, delitui dum vela darent… dedissent*. *ulva* is virt
     remembers that *v* was a semi consonant, in effect, a consonantal *u*, s
     uluua, conjuring up the slimy sedge. The assonance of *ul* in *ulva* recu
     and *culpam*, but this may be accidental. The Loeb edition translates
     as 'muddy mere', preserving the alliteration.

136   *darent… dedissent*: homoioteleuton; see the note on lines 124–5. Ther
     caesura comes after *darent*. As Austin points out, Sinon does not ex
     without making the necessary sacrifice, but the Trojans do not notice

137   *mihi* is in an emphatic position, as in line 132. In both examples, Sino
     involvement and danger in this lying tale. The alliteration of *m* in th
     arouse pity.

138   A spondaic line; note the balance of *dulces natos exoptatumque parente*
     states that his father sent him to Troy 'from his early years', so, even
     not have had children, so this is pure fiction, but, again, the Trojans

139   Although *illi*, as subject, is in its normal position, I can't help feeling

140 The alliteration of *m* returns, combining with assonance of *or* and the word accent in *mĭsĕr|ōrŭm| mōrtĕ*, as Sinon repeats the reference to h (*miserorum*). What a rogue!

142 *usquam* is emphatic, because adjectives and adverbs are only placed intended to emphasise something; here, Sinon is doubting the existe This denial is intended to rouse the Trojans into saying, 'But we resp

143 *intemerata*: another adjective beginning with *in* = 'not'; cf. lines 67 an

143–144 *miserere... miserere*: the assonance of *er* (or *re*), anaphora and asyndet for pity.

144 *tantorum*: enjambment, emphasising the [...] of his troubles.

    non digna ferentis: Sinon ends w[...] thetic 'It's just not fair, I don't

145 *miserescimus*: pol[...] *miserere* was used in the previous lines.

ipse viro primus manicas atque arta levari

vincla iubet Priamus dictisque ita fatur amicis:

'quisquis es, amissos hinc iam obliviscere Graios

(noster eris) mihique haec edissere vera roganti:

quo molem hanc immanis equi statuere? quis auctor?   150

quidve petunt? quae religio? aut quae machina belli?'

dixerat. ille dolis instructus et arte Pelasga

sustulit exutas vinclis ad sidera palmas:

'vos, aeterni ignes, et non viol___ ___ um

testor numen,' ait '_____ _____sésque nefandi,   155

quos_____ it ____deum, quas hostia gessi:

fas m_____iorum sacrata resolvere iura,

fas odisse viros atque omnia ferre sub auras.

si qua tegunt, teneor patriae nec legibus ullis.

tu modo promissis maneas servataque serves   160

Troia fidem, si vera feram, si magna rependam.'

Translation

Priam himself is the first to order the handcuffs and tight chains to be rele
addresses him as follows with friendly words: 'Whoever you are, hencefo
lost the Greeks (you will be one of us), and explain these things truly to m
purpose have they set up this massive structure of a huge horse? Who wa
they seeking? Is it some religious duty? Or is it some engine of war?' He
versed in tricks and Greek cunning, raised to the stars his palms (now) str
'I call you to witness, eternal fires, and your divine power, which is not to
unspeakable swords, which I escaped, and the gods' garlands, which I wo
right (and proper) for me to break the sacred laws of the Greeks. It is right
everything to light, if any are hidden, nor am I bound by any laws of my
just abide by your promises and, since you have been saved, keep faith, if
repay you greatly.'

Grammar and translation notes

146   *viro*: either dative___ ____ion, 'the man's handcuffs', or, more like
the ____

*primi_____*lish idiom differs from the Latin; translate it as 'is the fir

148   *amissos… Graios*: understand *esse* to complete the indirect statement
which is an imperative; cf. *miserere*, line 143.

150   *quo* means 'for what purpose'.

statuere = statuerunt.

150–151   *est* must be supplied with *quis auctor? quae religio?* and *aut… belli?*

153	*vinclis* = *vinculis*, which cannot be fitted into a hexameter line. It is a
154–155	*vos* and *numen* are the objects of *testor*, 'I call (you) to witness'.
156	*deum* = *deorum*, a common contraction in verse.
	quos fugi: *fugi* means 'escaped from'; *effugi* would be the normal verb uses the simple verb instead of a compound.
158	The Bloomsbury edition has a full stop after '*auras*', but this is proba have a comma, as *qua* refers to *omnia*.
160	*maneas... serves*: jussive subjunctives, expressing a wish.
161	*feram... rependam*: future tenses, but transla͟ ͟m ͟s present tenses use of the future, 'if I shall tell the t͟r͟u͟h ͟r͟haps he will tell the trut at present!

Context and͟ ͟ty ͟ ͟ ͟us

147	*amici*: ͟ated earlier, adjectives placed at the end of lines are emp stressing the kindness of Priam in treating Sinon as a friend. The in͟ clearly, the other Trojans would have done the same as Priam, but h͟
148–149	*quisquis es... noster eris*: Austin has an interesting note on this. Serviu͟ Virgil, quotes a fragment of Livy in which Livy states that these wor͟ asked of a deserter by the commander of a Roman army, so this is a͟
	In the ancient, pre-passport world, one of the first questions asked o͟ Tell me your name', as King Alcinous asked Odysseus, when he arr͟ method of identification was a token, which a host broke and gave ͟ next time they met to prove their identity.
148	*Graios*: another synonym for 'Greeks' (*variatio*). Of the nine differen͟ in Book 2, *Danai* is by far the most common (33 times); of the other ͟ and *Grai* occur four times, *Pelasgus* and *Myrmidones* three times, *Arg*͟
	Austin tells us that Virgil never used *Graecus* (which is metrically eq͟ strange, given its frequency in other authors.
149	*edissere*: this is the only time Virgil uses this word in the *Aeneid*; he u͟ (line 204) – *variatio*.
150–151	The five short questions emphasise the eagerness of Priam to find ou͟ Note the long syllables at the beginning of li͟ne ͟ ͟ emphasising the͟ followed by three dactyls as he rushes t͟ ro͟ ͟ ͟ the question. Note a͟ *quid... quae*.
	immanis: another ͟a ͟ ͟ ͟word of Virgil; see the Introduction, page͟
152	*arte* ͟ ͟ ͟ ͟ ͟ ͟ line 106, *artisque Pelasgae* and see the note on line 148 *Graio*͟ ͟ ͟e 148.
153	*exutas... palmas*: enclosing order and internal rhyme. Note the three͟ 4, imitating the slow raising of the hands to the stars.
154 foll.	When praying to the gods, or uttering a curse, it was customary in t͟ repetition, particularly triple, and alliteration, in the belief that this ͟ effective. So Sinon uses repetition, *vos... vos*, *quos... quas* (polyptoton͟ important position), *si... si*: (alliteration and assonance), *violabile ves*͟

serves (polyptoton again), and *fidem… feram*; sibilance, *promissis man...* accomplished orator, young Sinon!

In addition, the rhythm is particularly solemn, as befits an oath; in th... the ratio of spondees to dactyls in the first four feet is 12:4; three of t... of ictus and word accent in the fourth foot as well as in the first two... Sinon tries to bolster up his lying tale.

154   *aeterni ignes* is *variatio* on *sidera*, though Austin thinks it refers to the...

violabile: Austin states that this is a Virgilian invention, but *inviolabili...* Lucretius, so *non violabile* is hardly an 'invention'. In any case, it cou... vast amount of lost Roman literature.

155   *vos arae* is an echo of *vos aeterni* in t... pr... ous line.

nefandi: see the note o... he 1...

157–158   *fas… ...s ... ...y* meant 'divine law', but came to mean 'right, p... Pria... ...old Sinon to forget the Greeks and that he is now a Troja... OK to betray his original country.

160–161   apostrophe, as he calls on Troy to keep faith with him.

161   *feram*: polyptoton with *ferre* in line 158.

'omnis spes Danaum et coepti fiducia belli

Palladis auxiliis semper stetit. impius ex quo

Tydides sed enim scelerumque inventor Ulixes,

fatale adgressi sacrato avellere templo   165

Palladium caesis summae custodibus arcis,

corripuere sacram effigiem manibusque cruentis

virgineas ausi divae contingere vittas,

ex illo fluere ac retro sublapsa referri

spes Danaum, fractae vires, aversa ... mens.   170

nec dubiis ea signa ... monstris.

vix p... c... simulacrum: arsere coruscae

lumin... flammae arrectis, salsusque per artus

sudor iit, terque ipsa solo (mirabile dictu)

emicuit parmamque ferens hastamque trementem.   175

extemplo temptanda fuga canit aequora Calchas,

nec posse Argolicis exscindi Pergama telis

omina ni repetant Argis numenque reducant

quod pelago et curvis secum avexere carinis.'

Translation

'Every hope of the Greeks and their confidence in the war which they had the help of Pallas. But in fact, since the time when the ungodly son of Tyd crimes, undertook to tear the fateful Palladium from its blessed temple, ha highest citadel, snatched the sacred image and with bloodstained hands d garlands of the goddess, from that time the hopes of the Greeks ebbed, an backwards, their strength was broken, the mind of the goddess turned aw doubtful portents Minerva gave signs of this. Scarcely had the image bee flames blazed from her uplifted eyes, a salty sweat flowed over her limbs leapt from the ground (wondrous to relate), bearing a shield and quiverin prophesied that the seas should be attempted in fl... an d that Pergamun completely by Greek weapons unless the... o... again the omens at Arg being which they carried away ... on the sea and in their curved s

Grammar and translation notes

162   *Danaum = Danaorum. Danaum* and *belli* are good examples of the sub[...]
respectively; this use of the genitive depends on the verbal idea in t[...]
depends, so *Danaum* is subjective, because the Danai are the subject [...]
objective because it is the object of the confidence.

163   *auxiliis* is not a poetic plural, as the singular would have fitted the m[...]
used to stress the number of occasions on which Pallas had helped t[...]
comparable English word used in the plural. Another reason for the[...]
s to the other four words containing *s*, thus creating a considerable a[...]
Sinon uses to express his hatred of the Greeks [...]

   ex quo: understand *tempore*, literally 'f[or] [whi]ch time' (connecting rel[...]

164   *scelerum* is an objecti[ve] [geni]t[ive], as it is the object invented.

165   *adgre[ssi] [su]n[t]* 'undertook', almost 'dared', rather than its nor[...]
temp[...] [ab]lative of separation or place whence.

166   *caesis... custodibus* is an ablative absolute*.

167   *corripuere = corripuerunt*; cf. *arsere* in line 172.

168   *ausi*: understand *sunt*.

169   *ex illo* ends the episode which started at *ex quo*.

   fluere... referri: historic infinitives; see the note on lines 98–99.

170   Understand *sunt* with *fractae*, and *est* with *aversa*.

171   *dubiis... monstris*: ablative of means*, the means by which Minerva s[...]

172   *positum*: understand *erat*.

   castris: ablative of place without a preposition; see the note on line 4[...]

174   *solo*: ablative of place whence.

   dictu: ablative of the supine; literally, 'in the telling', but the natural [...]

Activity

Scan line 176, *extemplo temptanda fuga canit aequora Calchas*, to see whi[...]
in a go together. The answer is at the end of these notes.

176   Understand *esse* with *temptanda... [ae]qu[ora] [to] [co]mplete the indirect st[...]

177   *Argolicis... telis*: instru[me]n[tal] [abl]at[i]ve*.

178   *omina n[isi]* [...] [i]c[i] introduces a negative conditional clause. T[...]
con[...] cl.ause (postposition).

   Argis: locative case, 'at Argos'.

   repetant... reducant: subordinate clauses which are part of an indirect st[...]

179   *pelago...carinis*: *pelago* is ablative of place where without a prepositio[...]
means, the means by which they were to carry the image.

   avexere = avexerunt: the indicative shows that this is a detail added b[y]
Calchas's prophecy; otherwise, it would have been in the subjunctiv[...]

Context and style notes

162   *omnis* is emphatic. *omnis* implies that Athene was the only divine be
Greeks, so when Ulysses and Diomedes stole her image (*Palladium*)
implies that there was no other god/goddess supporting them, whic
baloney. Indeed, the majority of the gods supported the Greeks, onl
Hephaestus (Vulcan), her husband, and Ares (Mars), who had an af
the Trojans.

     coepti is not superfluous; it is a subtle way of reminding the Trojans
fighting. ('He started it, miss!')

163   *Palladis*: i.e. Athene, who supported the Gr᷒᷒᷒ ᷒᷒᷒use the Trojan P
he judged the beauty contest betw᷒᷒᷒ th᷒᷒᷒᷒ three goddesses, Juno, Atl
chose Venus, as she prom᷒᷒᷒᷒ ᷒᷒᷒᷒e him the most beautiful girl in
surprisingly, Hel᷒᷒ ᷒᷒᷒᷒᷒ady married to Menelaus, King of Spart
Troy᷒᷒᷒᷒re ᷒᷒᷒᷒Menelaus asked his brother Agamemnon, King of
her, ᷒᷒᷒᷒ raised a huge army to attack Troy.

     impius: note how Virgil puts the epithets *impius* and *scelerum* first wo
describing Diomedes and Ulysses, emphasising the impiety of the fo
the latter.

164   *Tydides*: i.e. Diomedes, son of Tydeus, another example of *doctrina*, w
person or place by a name associated with that person or place. A fu
where Virgil refers to Minerva as *Tritonia* (see below). Diomedes wa
hero, wounding both Aphrodite and Ares in battle. His exploit with
following lines.

165   A spondaic line, in keeping with the description of the sacrilege. Th
preponderance of spondees.

166   *Palladium*: enjambment, delaying what was *fatale*. According to one l
Palladium built in memory of Pallas, whom she accidentally slew. I
whereupon Zeus threw it down from heaven and it landed on the si
and erected a temple for it. The reason for stealing the Palladium wa
which stated that Troy could not be taken as long as the Palladium r
and Diomedes undertook to steal it by night.

     caesis summae custodibus arcis: note the balance of the two-word phra
of *c*, a harsh letter which emphasises the brutality of the slaughter.

167   *corripuere sacram*: the alliteration of *c* and ᷒᷒᷒ ᷒᷒᷒ ᷒ues the emphasis o
The line has five successive dac᷒᷒᷒᷒ ᷒᷒᷒᷒᷒ng the speed with which th

     manibusque cruentis: ᷒᷒᷒᷒ in᷒᷒sacred images with bloodstained hand
emphas᷒᷒᷒s ᷒᷒ ᷒᷒᷒᷒g the adjective *cruentis* at the end of the line; so
Hor᷒᷒᷒᷒it to Minerva to atone for this sacrilege (*nefas*, line 184);
asks ᷒᷒᷒her to take the Penates, because Aeneas's hands were sta

168   *virgineas… vittas*: the sacrilege is further emphasised by framing the
the assonance of *vi*.

169   The hopes of the Greeks ebb, like the sea, accentuated by the allitera
'back', just like the sound which retreating waves make over pebble

170 Virgil rarely inserts a monosyllable at the end of the line; there is on[
210-line selection. The reason for its rare use is that the monosyllabl[
coincidence of ictus and word accent in the fifth and sixth foot. Con[
previous line,

     X   X   X / \ /

sub | lapsa re | ferri | with this line, *a | versa de | ae mens |*. The conflic[
obvious, and well suited to the context, as the change from the norm[
mirrors Athene's change of mind.

171 *dubiis… monstris*: enclosing order.

    Tritonia: doctrina; Athene (Minerva) was so call[...] cause (according[
near Lake Tritonis or born from a nymp[...] Tritonis.

172–173 Note the arrangement of *co[...] e [...] mibus flammae arrectis* – adjectiv[
2, which is balanc[...] mus of the parts of speech.

172–173 Fire [...] l[...] part in this book, literally and metaphorically; *arden[
(154) [...] (172), *flammae* (173) and *ardentes* (210), and all the actual fi[

173 *arrectis*: 'uplifted'; Virgil uses this word with other parts of the body[
serpents are *arrecta* (line 206), Aeneas, listening to the sounds of bur[
auribus, 'with his ears pricked' (303), and, when visited by Mercury,[
arrectaeque horrore comae (4.280). Clearly, Virgil liked this word, prob[
which is associated with scenes of terror, as here, *arsere coruscae… ar*[

173–174 *salsusque… sudor*: enclosing order, which is apt, here, as the sweat co[
sibilance in *salsusque… artus sudor*.

174 *terque*: three was a significant number for the Romans. See the note [
175 *hastamque trementem*: an echo of lines 50–52 *hastam… tremens*, but Mi[
than Laocoon.

177 *Argolicis… telis*: enclosing order.

    Pergama: the citadel of Troy, here standing for the whole of Troy, so [
of *doctrina* and synecdoche.

178 *omina*: the Romans were very superstitious and consulted the entrai[
proposed course of action, e.g. attacking the enemy, was advisable. [
lightning, how chickens ate, were all significant. Anything unusual[
considered unlucky. The Latin for 'left' is *sinist[...]* hich came throu[
The system gradually became abused, a[...] vl[...] Julius Caesar's fell[
unfavourable omens in order t[...] Caesar's legislation, Caesar th[
Later, he was murder[...] be [...]

    repet[...] re[...] [...] ne use of the prefix *re-* = 'back' emphasises that [
brin[...] the Palladium to Troy; cf. line 108. Note, also, the homoio[
whic[...] curs in the following line, also, *curvis… carinis*.

179 *carina* literally means 'the keel (of a ship)', but is used, here, to mean[
synecdoche, using part of something to represent the whole, as in th[
the keel row'.

Answer to the activity: *| extempl | ō temp | tandā fūg | ā || canit | aequora | Calch[*
So, *temptandā* agrees with *aequora* 'the seas must be attempted', and *fugā* i[

'et nunc quod patrias vento petiere Mycenas,   180

arma deosque parant comites pelagoque remenso

improvisi aderunt; ita digerit omina Calchas.

hanc pro Palladio moniti, pro numine laeso

effigiem statuere, nefas quae triste piaret.

hanc tamen immensam Calchas attollere molem   185

roboribus textis caeloque educere iussit,

ne recipi portis aut duci in moenia posset

neu populum antiqua sub reli___ __ __ d.

nam si vestra man__ __ __ ___t dona Minervae,

tum ___ ___ ___ __ (quod di prius omen in ipsum   190

conv__ ___) Priami imperio Phrygibusque futurum;

sin manibus vestris vestram ascendisset in urbem,

ultro Asiam magno Pelopea ad moenia bello

venturam, et nostros ea fata manere nepotes.'

Translation

'And now, regarding the fact that they have sought their native Mycenae __
they are preparing arms and gods as their companions, and having retrac__
will be here unforeseen; thus Calchas interprets the omens. Having been __
image instead of the Palladium, instead of the injured divine power, to at__
However, Calchas ordered (them) to erect this huge structure with interw__
to the sky, so that it could not be received inside the gates or led inside th__
under its previous sanctity. For if your hand violates the gifts to Minerva,__
destruction – may the gods turn this omen on (Calchas) himself before (th__
empire and the Trojans; but if it climbs into your city by your hands, then__
walls of Pelops with a mighty war, and this fate awaits our descendants.'

Grammar and translation notes

180   *quod* means 'regarding the fact that'.

      vento, literally 'with the wind' mea__ __ w__ __ __ help of the wind', or __

      petiere = petierunt: use __ __ pe__ __ __with 'have', as with *statuere* in line __

181   *comites* __ __ he __ __ ment, 'as companions'.

      pelag__ ___ __menso is an ablative absolute*; *remenso* (from *remetio*) lite__
      so, 'retrace'.

183   *pro* means 'instead of'; its real meaning is 'as an atonement for' as A__
      too free for an examiner.

184   *nefas quae... piaret*: purpose clause*, introduced by the relative prono__
      effigiem. Take *nefas* inside the purpose clause (postposition of *quae*).

186   *roboribus textis*: ablative of description.

    caeloque: dative of motion; in prose this would be *ad caelum*. In Book
    motion when he writes that the entrance to the Underworld is easy,
    problem), *facilis descensus Averno*. It is also an example of hyperbole

187   *ne... posset*: purpose clause*.

    portis: 'within the gates', ablative of place, rather than = *per portas*, as

189   *si... violasset*: the pluperfect subjunctive represents an original future
    violate (in the future, but as that would happen before the destructio
    tense), so the future perfect is used; see the note on line 136.

191   *futurum*: understand *esse* to complete the indirect statement*.

190–191   *quod... convertant*: a wish for the future, which is expressed in the pr
    connecting relative pronoun, agreeing with *omen*; translate it as 'this

192   *sin... b... r...*:

    manib... vestris: ablative of means.

    ascendisset: see the note on line 189. The subject is the Horse underst

193   *ultro*: see the note on line 145; 'even' gets somewhere near the meani

194   *venturam*: as in line 191, *esse* is needed to complete the indirect statem

Context and style notes

180   *patrias... Mycenas*: enclosing order and internal rhyme. Mycenae wa
    and is used here as another word for Greece (*variatio*).

181   A dactylic line, emphasising the Greeks' rush to get to Argos to fetch

    remenso: see the notes on lines 108 and 178. Here, *re-* can mean 'agai
    way, it emphasises the trouble and danger involved in going back a

182   *improvisi*: another compound of *in* = 'not'; see the note on line 67 and
    Being first word in the line, it stresses the likelihood of an unforesee

183–184   *hanc... effigiem* is in an important position; *hanc* may indicate that Sir

183   *pro... pro*: anaphora and asyndeton.

    Palladio... laeso: internal rhyme.

185   *tamen* is a little strange, as the sentence is not a contradiction of the p
    have been used instead. The sense can be as follows: Calchas i
    the Horse as advised by... but make sure it's a very big one'.

    immensam: see the note on line 67; Virgil is very fond of this word, w
    desc... of the snakes (lines 204 and 208). The opening dactyl is f
    spon... which, with the alliteration of *m* and *n* in *hanc tamen imme*
    huge bulk of the Horse (and, perhaps, the wondering amazement of

189   *vestra... violasset*: the alliteration stresses the possible violence.

189–193   Note the *doctrina*, which gives the passage an epic flavour: *dona Min*▨
allegedly a gift to Minerva because of the theft of her image; *Priami* ▨
city which he ruled; *Phrygibus* = Trojans, the Phryges originally bein▨
crossed the Hellespont and settled in the area around Troy; *Asiam* =▨
Pelopea moenia refers to the cities of the Peloponnese, which included▨
Agamemnon and Menelaus, the grandsons of Pelops, ruled.

191   *Priami imperio Phrygibusque*: the alliteration of *p* and *r* emphasises th▨

192   *vestris vestram*: the polyptoton and alliteration of *v* (as in line 189) en▨

192–194   The last three lines of Sinon's speech contain coincidence of ictus an▨
feet, adding weight and veracity to his words▨

193   *Asiam… venturam*: this part of th▨ ▨ ▨ was, in fact, fulfilled (as ▨
two great Persian invasi▨ ▨ ▨pe in 490 and 480 BC and by Mit▨
magno Pelope▨ ▨ ▨ bello: chiasmus (abBA).

194   *nostr▨ ▨ ▨potes*: enclosing order and, possibly, alliteration of *n*.

Activity

Throughout this passage Sinon makes various references to religion and d▨
bolster his rather weak account. List these words.
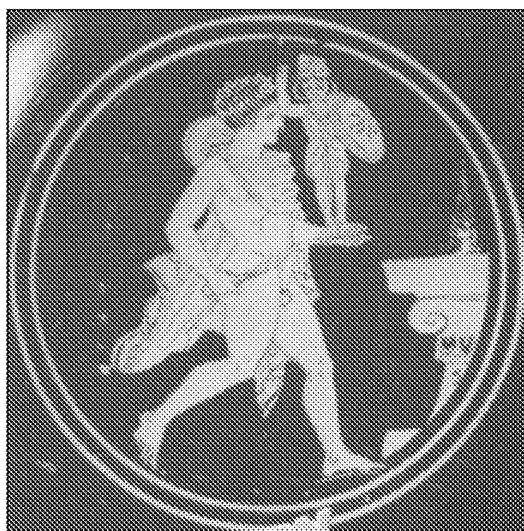
Diomed▨ ▨ ▨ the Palladium

talibus insidiis periurique arte Sinonis	195
credita res, captique dolis lacrimisque coactis	
quos neque Tydides nec Larisaeus Achilles,	
non anni domuere decem, non mille carinae.	
hic aliud maius miseris multoque tremendum	
obicitur magis atque improvida pectora turbat.	200
Laocoon, ductus Neptuno sorte sacerdos,	
sollemnes taurum ingentem mactabat ad aras.	
ecce autem gemini a Tenedo tranquilla per alta	
(horresco referens) immensis orbibus angues	
incumbunt pelago pariterque ad litora tendunt;	205
pectora quorum inter fluctus arrecta iubaeque	
sanguineae superant undas, pars cetera pontum	
pone legit sinuatque immensa volumine terga.	

Translation

Because of such deceit and the skill of the lying Sinon the story was believ[...] his guile and forced tears, (we) whom neither the son of Tydeus, nor Achi[...] tamed, nor a thousand ships.

Hereupon something else greater and more to be feared presented itself to[...] disturbed our unsuspecting hearts more. Laocoon, chosen by lot as priest[...] huge bull at the customary altars. Moreover, behold, twin serpents with h[...] sea from Tenedos over the peaceful depths (I shudder as I relate this) and[...] shores; their breasts upraised amid the waves and crests red as blood rise[...] remaining part sweeps the sea behind and bends its huge backs in a fold.

Grammar and translation notes

195   *insidiis… arte*: ablative of cause.

196   *credita*: understand *est*.

       dolis and *lacrimis* are ablative of me[...]s, '[...]eans by which the Troj[...]

       capti: understand *nos* [...] s[...]s, remember that it is Aeneas speakin[...]

       lacrimis[...] c[...]ars' to arouse the Trojans' sympathy, 'forced', b[...]

198   *domu[...] [...]muerunt*.

199   *miseris* is the indirect object after *obicitur*, which is used reflexively in th[...] verbs can be used both transitively, e.g. 'move house', and intransitive[...] French have to use the passive or insert a reflexive pronoun to use cert[...] intransitively; so here, *obicitur* literally means 'is exposed to' or 'expo[...] English is 'presents itself'.

199   *multoque*: ablative of the measure of difference, as it shows by how n
from another. It is usually found with a comparative, but the gerund
multoque with *tremendum… magis*, 'and much more to be feared'.

200   Take *magis* with *turbat*.

201   *Neptuno sorte sacerdos*: *sacerdos* is the complement, '(chosen) as priest

202   *ad* means 'at' here.

204   *immensis orbibus*: ablative of description.

205   *pelago*: dative after a compound verb; see the note on line 127.

206   *pectora quorum*: take *pectora* inside the relative ... (postposition of
relative pronoun).

Context and style not

195   *insic* ... a ... ance of *i* and the sibilance of *s* help to make this wo
almo ... matopoeic.

196   *coactis*: as stated elsewhere, adjectives placed at the end of the line ar
exception, as Aeneas is stressing the fact that the tears were unreal.

197–198   *neque… nec… non… non*: *variatio*.

197   *Tydides… Larisaeus*: *doctrina*, again; the 'son of Tydeus' is Diomedes,
because he came from Larissa, which is situated in Thessaly, in Nort

198   *anni… decem… mille… carinae* is another example of chiasmus (noun

domuere decem: the alliteration of *d* possibly emphasises the pride of
the Trojans fought for 10 years, undefeated, and were only overcom

mille carinae: '1000 ships' became the legendary total for the Greek fl
Iliad, Book 2, Homer gives a catalogue of ships amounting to 1186. H
face that launch'd a thousand ships' (Marlowe); *carinae* is synecdoch

199   *aliud maius miseris multoque tremendum*: the assonance of *u* and alliter
frightening atmosphere.

200   *improvida*: another adjective with the prefix *im* = *in*; cf. *improvisi* in lir

200–201   There is coincidence of ictus and word accent in the fourth foot of bo
the sibilance of <u>sorte sacerdos sollemnes</u> (hissing of the approaching se
coming horror.

201   *Laocoon*: see lines 41 foll. It was ... or ... impiety in throwing a spe
Minerva, with the imm ... *timeo Danaos et dona ferentes*, whi
revenge here.

Nept ... is ironic that Laocoon is priest to the god of the sea, but s
kill h

202   The solemnity of the sacrifice is emphasised by the combination of t
- The line is spondaic;
- The elision over the third foot, delaying the caesura until the fo
- The enclosing order of *sollemnes… aras*;
- The alliteration of *m* and *n*;
- The use of the favourite word <u>*ingentem*</u>;
  The chiasmus *sollemnes taurum ingentem… aras* (aBbA).

203   As in line 57, *ecce* marks a new twist to the story. Here, the transitio‖ combination often used by the comic poets, Plautus and Terence. V‖ other poets; see the Introduction, page 9, for a similar example of tak‖ Catullus and adapting it to a very serious situation.

     As if Sinon's story was not powerful enough to convince the Trojan‖ death of the Horse's opponent, Laocoon, to clinch the matter.

203–204   Note how Virgil delays the subject until the end of line 204, building‖ 'Behold, twin (twin what?) from Tenedos, over the sea (it's pretty h‖ it?) SNAKES'!! Note, also, the lengthy enclosing order *gemini... angu*‖

203   *a Tenedo*: it is significant that the snakes com‖ Tenedos, as this ‖ hiding (line 24) and from where, like th‖ sn‖ es, the fleet would sail‖

204   *horresco referens*: the long‖ with alliteration of *r* to denote ‖ Note the use of ‖ -*r*-; see the note on line 173.

     imm‖ e ‖ e note on line 185 and cf. line 208, *immensa*.

203–207   *alta*: the first of five different words for sea, *alta, pelago, fluctus, undas*‖

205   *pelago pariter(que)*: the alliteration and identical rhythm ($\smile \smile -$) accentu‖ snakes through the sea.

206   *arrecta*: see the note on line 173, where the word is used in connectio‖ supernatural scene.

207–208   The sibilance of *sanguineae superant undas, pars* (imitating the snakes‖ give way to alliteration of *p* and assonance of *pon*. Note, also, the op‖ feet imitating the snakes' steady progress through the sea, while the‖ accent in the last three feet of line 208 emphasises the huge size of th‖

208   *volumine* is *variatio* on *orbibus* in line 204.
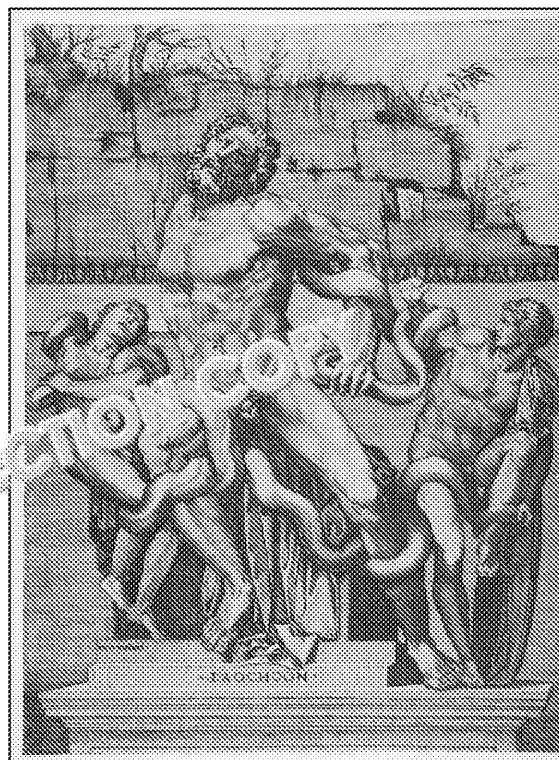
Laocoon and his sons

fit sonitus spumante salo; iamque arva tenebant

ardentesque oculos suffecti sanguine et igni   210

sibila lambebant linguis vibrantibus ora.

diffugimus visu exsangues. illi agmine certo

Laocoonta petunt; et primum parva duorum

corpora natorum serpens amplexus uterque

implicat et miseros morsu depascitur artus;   215

post ipsum auxilio subeuntem ac tela fere.. n

corripiunt spirisque ligant in... ib.. t iam

bis medium ample.... squamea circum

terg..... u.....capite et cervicibus altis.

ille si...anibus tendit divellere nodos   220

perfusus sanie vittas atroque veneno,

clamores simul horrendos ad sidera tollit:

quales mugitus, fugit cum saucius aram

taurus et incertam excussit cervice securim.

Translation

A noise occurs as the sea foams: and now they were reaching the fields, ar
with blood and fire, they were licking their hissing mouths with flickering
drained of blood. In unswerving line, they make for Laocoon; and first of
round the little bodies of the two sons clings to them and feeds on their w
they seize Laocoon himself as he approaches from below to help and brin
fast with their huge coils; and now, having embraced him twice round the
backs around his neck twice, they tower (above him) with their head and
tries to tear apart the knots with his hands, the garlands steeped in blood
same time he raises horrific cries to the stars: such bellowings as when a w
altar and has shaken an ill-aimed axe from its neck.

Grammar and translation notes

209   *spumante salo*: ablative absolute*, 'as the se.. .oamed'.

210   *oculos*: accusative of re... ...*suffecti*, literally, 'stained as to the e

211   *linguis*: ..tr... ...ablative*.

212   *visu*: ...e of the supine, used here in a causal sense, but best tran
      'because of'.

      illi refers to the snakes.

      agmine certo: ablative of description.

216   *post* is an adverb, here, meaning 'next'.

      ipsum = Laocoon.

      auxilio is a predicative dative, usually with an idea of purpose; litera

218–219 *circum… dati*: take the two words together, *circumdati*; this splitting ⟨of the⟩ verb is used reflexively, here, with a direct object, *terga*, 'putting thei⟨r⟩ imitation of the Greek middle voice, a mood extra to the normal acti⟨ve;⟩ Greek middle has the same forms as the passive in all tenses except ⟨…⟩ though its forms are passive, it has an active meaning, which Virgil ⟨…⟩ lines 510–511, where Priam girds on the useless sword, *inutile ferrun*⟨m⟩

219 *capite et cervicibus*: ablative of means*.

221 *vittas*: accusative of respect after *perfusus*; see the note on line 57.

223 Take *fugit* inside the *cum* clause (postposition). The tense is perfect, ⟨…⟩ a gnomic perfect, which is often used in simil⟨es to e⟩xpress somethin⟨g⟩ happened in the past and will go on ⟨hap⟩pe⟨nin⟩g.

224 *cervice*: ablative of separa⟨tion⟩

securim: accu⟨sative; a⟩ few other words have the same ending, e.g. *vi*⟨m⟩

Context a⟨nd st⟩yle notes

209 *salo*: the sixth word for sea; see the note on lines 204–207. Note the s⟨…⟩ *salo*, which continues into the next line. Although the sibilance is lin⟨ked⟩ bloodstained eyes, it is probably meant to imitate the hissing of the s⟨…⟩ describe in line 211.

210 *ardentesque… igni*: another reference to fire; see the notes on lines 41 ⟨…⟩

sanguine: cf. line 207, where the snakes' crests were red as blood.

211 *sibila… ora*: enclosing order, which is appropriate, here, as the mout⟨h⟩

lambebant linguis: the alliteration of *l* emphasises the licking of their ⟨…⟩ assonance of *ant* in *lambebant… vibrantibus*.

212 *diffugimus*: it is rare to start the sentence with the verb, so, here, it is ⟨…⟩ immediate effect on the Trojans – they flee in different directions, an⟨d⟩ also, the change of tense from imperfect to historic present, making ⟨…⟩ possible!).

212–213 There is a military sound to this line: *agmen* means a column of troo⟨ps⟩ mean 'attack'.

213–214 *parva duorum corpora natorum*: note the balance (abAB), the homoiote⟨leuton⟩ triple plaintive *-or* sound, rousing our symp⟨athy for⟩ the little childre⟨n⟩

215 *miseros morsu depascitur artus*: the all⟨iteration⟩ of *m* and assonance of ⟨…⟩ description of the snakes ⟨eatin⟩g ⟨th⟩e children. Virgil lived through s⟨…⟩ present Ukrain⟨e …⟩ ⟨…⟩ and many other wars, inevitably involv⟨ed⟩ peop⟨le …⟩s ⟨…⟩ted in the rest of the *Aeneid*, particularly the seco⟨nd⟩ grap⟨hic des⟩criptions of the deaths of many innocent people.

216 *subeuntem*: 'as he approaches'; the prefix *sub* means 'below', and the⟨…⟩ approaching the monster 'from below', as the serpents tower over h⟨im⟩

subeuntem… ferentem: homoioteleuton.

217 *corripiunt*: enjambment; in its position, first in the line, but last in its the double *r* adds to the horror of the scene.

spirisque… ingentibus: enclosing order, which is very effective, here, surrounding Laocoon. Note the use of the favourite word *ingens*. in this part of Book 2.

et iam: the ending of the line with two monosyllables is rare, because destroys the normal rhythm of the end of the line, cf. line 170. It is e

218 *bis… bis*: anaphora and asyndeton. The three successive spondees emphasise the horror, which is intensified by the slimy sound of *squ* in the last three words in the line, which is r͏͏ in the next line,

amplexi: a good choice of word, a ͏en used of persons embr affection; but Virgil give ͏ sinister meaning, as he is empha serpents' embr

219 *terg* ly backs', which is how I have translated it, but it proba mean the word. It is, in effect, an example of synecdoche, usin represent the whole.

221 The sibilance in the first three words combines with alliteration of *v* emphasise the horror.

222 *clamores… horrendos*: the two words, each with three long syllables, alliteration of *r* combine to imitate the noise Laocoon makes. Virgil here, as in line 204. The root *horr-* occurs six times in Book 2. In add foot, delaying the caesura to the fourth foot. This has the effect of th

223–224 The simile is apt, because Laocoon is now the victim, like the bull he

Line 223 is spondaic, imitating the long bellows of the bull, and line spondees in feet 2–4; note the use of the word *mugitus*, an onomatop sounding like 'moo'; the assonance of *u* continues in the next three

224 *taurus*: enjambment. Note the assonance of *taurus* and *saucius* in the

incertam… securim: enclosing order. The alliteration of *c* is well suite shake out the axe from its neck. *incertam* is emphatic, as it means th

at gemini lapsu delubra ad summa dracones	225
effugiunt saevaeque petunt Tritonidis arcem,	
sub pedibusque deae clipeique sub orbe teguntur.	
tum vero tremefacta novus per pectora cunctis	
insinuat pavor, et scelus expendisse merentem	
Laocoonta ferunt, sacrum qui cuspide robur	230
laeserit et tergo sceleratam intorserit hastam.	
ducendum ad sedes simulacrum orandaq[ue ...] [v...]	
numina conclamant.	
dividimus muros et [...] [...]ndimus urbis.	

Translati[on]

But the two snakes with a gliding motion escape to the highest shrine, ma[...]
Minerva, and hide themselves beneath the feet of the goddess and the rim[...]
new fear worms its way into the trembling chests of all, and (people) say [...]
for his crime because he damaged the sacred oak with a lance and hurled [...]
They shout together that the image should be led to the abode of the godd[...]
should be entreated. We divide the walls and open up the city's fortificati[on...]

Grammar and translation notes

225   *lapsu*: ablative of manner, expressing the way the snakes reached th[e]

227   *teguntur* has a reflexive meaning, here; see the note on line 199.

228   *cunctis*: dative of possession* with *pectora*.

229   *merentem*: the participle is used as an adverb, here, as in lines 99 and[...]

230   Take *sacrum* with *robur* inside the causal clause (postposition).

        cuspide: instrumental ablative*.

231   *laeserit… intorserit*: the perfect subjunctive shows that these are caus[...]

        tergo: dative after a compound verb, or dative of mo[t]ion, instead of *in*[...]

232   *ducendum… orandaque*: gerundives of ob[...] [...] cf. line 118. Unders[...]
        gerundives, in order to comple[te the] [...]a[...]ect statement.

234   *moenia* can mean 'w[...]' [o]r '[fo]rtifications', but as 'walls' have alread[y]
        is mor[e] [li]kel[y ...]

Write down examples of enclosing order in this section and discuss wheth[er]
or not. Examples are at the end of the notes.

225 *at* introduces a change, either of characters in the story or of events. the snakes leave the scene and the Trojans make the fatal decision to As Austin points out, the end of the episode is further signposted by line 203, the start of the snakes episode.

gemini... dracones: the words form the outer part of a chiasmus, *gemi* (aBbA). Note, also, the assonance of *u* in *lapsu delubra ad summa*, em of the snakes.

delubra ad summa: an echo of line 41, where Laocoon comes down *su* return to the same place. The episode is over

dracones: a variant on the earlier (204) and *serpens* (214).

226 *effugiunt*: the enjam and historic present emphasise the snakes

*saev it, enclosing order, which is pointed here, as the ten

Trito see the note on line 171. *Tritonidis arcem* is an explanation that the snakes escape to the safety of Minerva's temple convinces th sent by Minerva to punish Laocoon for throwing a spear at the Hors must be true, and they take the Horse inside the city.

227 The line is dactylic, emphasising the swift and smooth escape of the

228–229 *per pectora... pavor*: the alliteration of *p* emphasises the new fear whic (quickening the heartbeats?). Note the balance of *tremefacta novus...*

229 *scelus expendisse*: the sibilance reminds the reader of the hissing snak penalty for the crime.

231 *sceleratam*: polyptoton, as the same root occurs in line 229, *scelus*; not from Laocoon to his spear. The elision after this word and coincider the last three feet make a heavy-sounding line, in keeping with the e the spear, echoing lines 50–52, where Virgil uses *hastam* and *contorsi intorserit*, here.

232 *ducendum... orandaque*: the position of the gerundives at the beginnin their importance – the image **must be taken** to the temple and the d **entreated**. Note, also, the balance of the gerundive phrases (gerund

233 See the note on line 66. Whether Virgil intended to complete this is of the line creates a pause, which makes on on the fact that t minds about the Horse, which will have fatal consequences. Aeneas the walls and open up the cisions of the city' – end of story.

234 Note the chiasm e object, object, verb, and the alliteration of *n* disa d sion.

Answers to the activity: *gemini... dracones, saevaeque... Tritonidis, tremefact pavor, sacrum... robur, sceleratam... hastam* and *orandaque... numina.*

accingunt omnes operi pedibusque rotarum   235

subiciunt lapsus, et stuppea vincula collo

intendunt; scandit fatalis machina muros

feta armis. pueri circum innuptaeque puellae

sacra canunt funemque manu contingere gaudent;

illa subit mediaeque minans inlabitur urbi.   240

o patria, o divum domus Ilium et incluta bello

moenia Dardanidum! quater ipso in limin͟e ͟p͟ort͟a

substitit atque utero sonitum ͟q͟u͟a͟te͟r ͟a͟r͟ma dedere;

instamus tamen i͟m͟m͟e͟m͟o͟r͟e͟s caecique furore

et m͟o͟n͟st͟r͟u͟m ͟i͟n͟f͟e͟l͟i͟x sacrata sistimus arce.   245

tunc e͟t͟i͟a͟m ͟f͟atis aperit Cassandra futuris

ora dei iussu non umquam credita Teucris.

nos delubra deum miseri, quibus ultimus esset

ille dies, festa velamus fronde per urbem.

Translation

All gird themselves to the work and place gliding wheels under the feet a͟t
the neck; the fateful engine climbs the walls, full of armed men. Boys and ͟g͟irls
(songs) around (it) and delight in touching the rope with their hand; the m͟achine (the
fortifications) and glides threateningly into the middle of the city. O my n͟ative land, O
gods and fortifications of the Trojans renowned in war! Four times it stuc͟k at the
gate, and four times the arms gave forth a sound from the belly; however, ͟w͟e,
blind in our madness, place the unlucky monster in the consecrated citade͟l. Then also
opened her lips to reveal future destinies, (lips) never believed by the Troj͟ans.
We pitiable souls, for whom that day was to be the last, veil the shrines of͟ ͟the gods
with festive foliage.

Grammar and translation notes

235   *accingunt*: normally a transitive verb, but here ͟s͟e understood, as it ͟is

pedibusque: dative after a compoun͟d ͟v͟erb ͟a͟s ͟is *collo* in line 236; *pedib͟us*
understanding *sub*, as the ͟e͟x͟a͟m͟ples with *sub* in Lewis and Sho͟rt
the accusative, s͟in͟c͟e ͟n͟o ͟motion is involved.

235–236   *rota͟r͟u͟m ͟l͟ap͟s͟u͟s*, 'gliding of wheels'; the use of a noun + dependent ͟g͟enitive
way ͟o͟f ͟e͟xpressing an adjective + noun, 'gliding wheels'. The usage i͟s
plural adjective + noun. In either case, the usage throws stress onto ͟t͟he
genitive, so, here, Virgil is stressing the fact that the wheels glide alo͟ng

238   *feta armis*: in view of line 20, where the Greeks *uterumque armato mili͟te*
armed soldiers', *feta* is clearly an echo of *uterum* and *armis* an echo o͟f
probably means 'soldiers' a possible, though rarer, meaning.

239   *manu* is instrumental ablative*.

240   *illa* refers to *machina* in line 237.

minans: the participle is used as an adverb; see the note on line 99 an|

urbi; dative after the compound verb; cf. lines 235 and 236.

241   *divum = divorum*.

243   *utero*: ablative of place whence, 'from the belly'.

dedere = dederunt.

244   *furore*: ablative of cause, as their blindness was caused by their madr|

245   *sacrata... arce*: ablative of place where without a position; see the | and 179.

246   *fatis... futuris*: G + W take it at for the fates to be', Austin stat| Either way, Cassan the future fates.

247   *iussi* iv supine; cf. lines 174 and 212.

credit ris: dative of the agent, sometimes found in poetry instea|

248   *deum = deorum*.

esset: the subjunctive is hard to explain; G + W take it as concessive, | explaining why Aeneas calls the Trojans '*miseri*', but that seems far-| explanation seems the most likely though potential is another possib| something prevented it).

249   *festa... fronde*: ablative of means.

Context and style notes

235   *accingunt omnes*: the two opening spondees are in stark contrast to t| may be intentional to show the initial problem of getting the Horse | enthusiasm when the solution is found.

rotarum: whether the Horse had wheels originally, as in some accour| after Sinon's story is uncertain. As Austin points out, the Trojans m| suspicious if the wheels had been already on the Horse, but if they v| mammoth task to lift the Horse in order to put the wheels undernea| when one considers the building of the pyramids and Stonehenge.

237   A spondaic line, well suited to the slow movement of the Horse clim| the alliteration of *m* in the last two words ar jambment at the|

scandit: an odd choice, as the en in the hill, not the walls, wl| demolished. Is this a play o ds, as *scindit*, 'splits' would be mo| *dividimus muros* ne 4?

238   In t ury BC, there was much experimentation in sound, w| poem and Virgil is no exception to this. Look at the combination| *innuptaeque puellae* and *ri... ir* in *pueri circum*. Surely this double rev| showing boys and girls dancing alternately?

239   *manu contingere*: they touched the rope for good luck.

241   *o patria*: apostrophe: see the note on lines 42–43.

Ilium: another name for Troy (*variatio*); it was named after Ilos, great| founder of Troy. See the note on line 163.

241–242 *divum domus… Dardanidum*: the alliteration of *d* is quite noticeable, a

243 A dactylic line, with conflict of ictus and word accent feet 2–4, imita
banging against each other, viz.   X   X   /

| *substitit* | *at(que)* | *uter* |

substitit: enjambment; it was bad luck to stumble over the threshold,
the very (threshold) and the repetition of *quater*; once should have b
taking the Horse inside, but 'four times'?

sonitum… arma dedere: another warning, but the Trojans are deaf, as

244 *immemores*: another adjective with the prefix *im* (= *in*); see the Introd
that the postponement of the caesura to the fourth foot (because *imm*
indicates the hurry of the Trojans … the … condemnation of the de
the three consecutive words, *immemores caecique furore*: the Trojans a
sight because of … ess.

furor … the note on line 94. *furor* in Virgil usually describes action
inter … the state or against the will of the gods. So, although Aer
from the city, he madly rushes out to fight, which Virgil describes as

245 A spondaic line, with an elision and sibilance (*sacrata sistimus*), empl
consequences of bringing the Horse into the city.

monstrum: another favourite word of Virgil, and another instance of
two different meanings, as it also means 'sign of bad omen', as in lin
emphasising the huge size of the Horse, he is also implying that it w
a variant for the Horse, described elsewhere in the specified lines as
237), *equo* (48, 113 and 150), *feri* (51), *Argolicas… latebras* (55), *molem* (
dona Minervae (189), *robur* (230), *simulacrum* (232) and *monstrum* (245

246 *fatis… futuris*: internal rhyme.

Cassandra was Priam's daughter, with whom Apollo fell in love. H
prophecy, provided she slept with him. Cassandra accepted the gift
the bargain, whereupon Apollo ensured that she would never be be
credita). When Troy was captured, Agamemnon took her back to My
slain, along with Agamemnon, by Clytaemnestra, his wife; see the n

247 *dei*: i.e. Apollo; G + W wrongly state, 'no particular god is meant'.

248 *delubra deum*: alliteration of *d*, but not assonance of *de*, as the length o

248 *miseri*: an odd choice of word, as the Trojans were happy, not misera
saying is that the Trojans were … it … because they were bring
destruction (*ultimus… ill* …

249 *festa fronde*: all … in, emphasising the Trojans' happiness.

There are two papers set in this resource, one on lines 1–144, so that thes
early on in the year, if the teacher wishes; the other is on lines 145–247, t
teacher could take one passage from each paper.

Paper A

NB Quality of extended response will be tested in the question marked

1. Read the following passages and answer the quest ons.

> primus ibi ante omnes magna c   it   caterva,
>
> Laocoon ardens sum ma   e   it ab arce,
>
> et procu   r quae tanta insania, cives?
>
>   avectos hostes? aut ulla putatis
>
> dona carere dolis Danaum? sic notus Ulixes?   5
>
> aut hoc inclusi ligno occultantur Achivi,
>
> aut haec in nostros fabricata est machina muros,
>
> inspectura domos venturaque desuper urbi,
>
> aut aliquis latet error; equo ne credite, Teucri.
>
> quidquid id est, timeo Danaos et dona ferentes.'   10
>
> sic fatus validis ingentem viribus hastam
>
> in latus inque feri curvam compagibus alvum
>
> contorsit. stetit illa tremens, uteroque recusso
>
> insonuere cavae gemitumque dedere cavernae.
>
> et, si fata deum, si mens non laeva fuisset,   15
>
> impulerat ferro Argolicas foedare latebras.
>
> Virgil, *Aeneid* 2, 40–55

(a) *primus… procul* (lines 1–3): how does Virgil show that Laocoon
Make **three** points, referring to the Latin.

(b) *creditis… Ulixes* (lines 4–5): wh   re   s does Laocoon give, he
the Horse?

(c) T   al   6–9 (*aut hoc… Teucri*).

(d) *sic fatus… latebras* (lines 11–16): how does Virgil makes this pass
Make **four** points and support your answer with reference to th

'bis quinos silet ille dies tectusque recusat

prodere voce sua quemquam aut opponere morti.

vix tandem, magnis Ithaci clamoribus actus,

composito rumpit vocem et me destinat arae.

adsensere omnes et, quae sibi quisque timebat,   5

unius in miseri exitium conversa tulere.

iamque dies infanda aderat; mihi sacra parari

et salsae fruges et circum tempora vittae.

eripui, fateor, leto me et vincula rupi,

limosoque lacu per noctem obscurus in ulva   10

delitui dum vela darent, si forte dedissent.

nec mihi iam patriam antiquam spes ulla videndi

nec dulces natos exoptatumque parentem.'

Virgil, *Aeneid* 2, 126–138

(e)   Name *ille* (line 1).

(f)   *adsensere... tulere* (lines 5–6): what was the Greeks' reaction to the
          sacrificial victim?

(g)   *iamque... parentem* (lines 7–13): how does Sinon arouse the Trojan
          Make **four** points and support your answer with reference to the

(h)*   'The prescribed section of Book 2 is a story of deception.' How
          this statement? Support your answer with examples from the pr
          text, which may be in English or Latin.

**NB Teachers may restrict this to lines 1–144 or relate it to the whole boo
is taken.**

NB Quality of extended response will be tested in the question marked

1. Read the following passages and answer the questions.

'fatale adgressi sacrato avellere templo

Palladium caesis summae custodibus arcis,

corripuere sacram effigiem manibusque cruentis

virgineas ausi divae contingere vittas,

ex illo fluere ac retro sublapsa referri   5

spes Danaum, fractae vires, aversa deae mens.

nec dubiis ea signa dedit Tritonia monstris.

vix positum castris simulacrum: arsere coruscae

luminibus flammae arrectis, salsusque per artus

sudor iit, terque ipsa solo (mirabile dictu)   10

emicuit parmamque ferens hastamque trementem.

extemplo temptanda fuga canit aequora Calchas,

nec posse Argolicis exscindi Pergama telis

omina ni repetant Argis numenque reducant

quod pelago et curvis secum avexere carinis.'   15

Virgil, *Aeneid* 2, 165–179

(a) *caesis… vittas* (lines 2–4): what **three** crimes does Sinon mention

(b) *ex illo… trementem* (lines 5–11): show how Virgil makes the resul
Make **four** points and support your answer with reference to th

(c) Translate lines 12–15 (*extemplo… carinis*).

(d) To what does *numen* (line 14) refer?

diffugimus visu exsangues. illi agmine certo

Laocoonta petunt; et primum parva duorum

corpora natorum serpens amplexus uterque

implicat et miseros morsu depascitur artus;

post ipsum auxilio subeuntem ac tela ferentem   5

corripiunt spirisque ligant ingentibus; et iam

bis medium amplexi, bis collo squamea circum

terga dati superant capite et cervicibus altis.

ille simul manibus tendit divellere nodos

perfusus sanie vittas atroque ven... no;   10

clamores simul h...ndr... sidera tollit:

qu... m... git cum saucius aram

... et incertam excussit cervice securim.

Virgil, *Aeneid* 2, 212–224

(e) *diffugimus… petunt* (lines 1–2): how does Virgil emphasise the d
Trojans and the snakes?

(f) *et iam… securim* (lines 6–13): how does Virgil make this scene vi
Make **four** points and support your answer with reference to th

(g) *qualis… securim* (lines 12–13): how appropriate is this simile? M

(h)* How realistic are the emotions and qualities which the characte
of Book 2 which you have read? Support your answer with exa
text, which may be in English or Latin.

Indicative Answers

Teachers should refer to the OCR marking grids for the 5, 6, 8 and 10 mark

NB The answers are in note form; Latin references would need to be in full
comment in the Introduction).

Paper A

(a) *primus* or *ante omnes*, he gets there first.
ardens, he is 'fired up'.
decurrit, he runs down.
procul, he shouts from far away.
Award 1 mark per point up to a maximum of 3 marks.

(b) Greek gifts are treated to... (1) Don't they know Ulysses better than tha

(c) Refer to the OCR 5 mark grid.
Translation:
'Either Greeks are concealed, enclosed within this wood, or this machin
against our walls, to look into our homes and to come down upon the c
deception lies hidden; don't trust the horse, Trojans.'

(d) Refer to the OCR 8 mark grid. Any four points supported by the Lat

Content	
Mighty strength, huge spear	Juxtaposition of *validis i* *ingens*, balance of line 1
Hurled the spear	Enjambment of *contorsit*
into the curved belly	Anaphora of *in*, alliterat
The quivering spear	Alliteration of *t*, positio
Noise from within the Horse	Assonance of *cavae... ca*
Aeneas's comment about gods' hostility	Anaphora and asyndeto
	variatio of *Argolicas/Dan*

(e) Calchas.

(f) All agreed (1), put up with it (1) because someone else was chosen and i

(g) Refer to the OCR 8 mark grid. Any four points supported by the Lat

Content	
'The unspeakable...'	*infanda: fand-* favourite v
Sacrifice... prepared for him	*parari*, historic infinitive
Details... fruit and garlands	Spondees
The escape	*eripui*, first word in the s (assonance?) at end, frar
Hiding in muddy lake	alliteration of *l*, assonan
Reference to Greeks setting sail	alliteration of *d*
No hope of seeing family again, or country	assonance of *am*, balanc *parentem*, spondees

(h) Refer to the OCR 10 mark grid. Plenty of examples needed.
NB I have only included references to the first half (apart from 145–6
Deception
The Horse – Ulysses and Calchas.
Sinon's story – 'poor father'; friendship with Palamedes, his murder; De
for sacrifice; details of escape, hiding in muddy lake arouses sympathy, n
(too young to have had children).
Not all deception: Laocoon's anger (*ardens*), physical attack on the Horse
not taken in, 'Don't trust the Horse', Greek gifts, etc. Trojans' sympath
about the Horse.
Comment about the gods being against Troy (54–56)
Attack of the sea serpents; no deception he
Youths making fun of Sinon (64).
Trojans completely taken in by Sinon (145).

(If wh   sc   included, add snake episode and taking Horse int

Paper B

(a) Slew guards (1) seized sacred image (1) defiled the garlands of the godd[...]

(b) **Refer to the OCR 8 mark grid. Any four points supported by the Lat[...]**

Content	
Hopes of the Greeks ebbed	Historic infinitives; alliteration of *r*
Strength broken, goddess turned against them	Balance of *fractae...*
Clear signs of goddess's disapproval	*nec dubiis*, litotes; d[...]
Almost immediate reaction	Position of *vix*
Eyes blazing with flames	Balance of *coruscae.*
Salty sweat	Enclosing order of [...]
Description of spear	*trementem* last word

(c) Refer [...] C[...] mark grid.
Transl[...]
Immediately Calchas prophesied that the seas should be attempted in fl[...]
could not be destroyed completely by Greek weapons unless they sough[...]
and brought back the divine being which they carried away with them o[...]
curved ships.

(d) The Palladium.

(e) The Trojans fled in different directions (*diffugimus*) (1). The snakes atta[...]
(*agmine certo*) (1).

(f) **Refer to the OCR 8 mark grid. Any four points supported by the Lat[...]**

Content	
Snakes wind round Priam's middle	*amplexus*, 'embraced[...] snakes' grip
Twice	Anaphora of *bis*
They surround his neck	Tmesis of *circum... [...]*
They tower above Priam	Position of *superant[...]*
Efforts to undo the knots	Opening dactyls sh[...] spondees show tigh[...]
Description of gore and poison	[a]lliteration of *v*
Horrific shouts	Assonance of *or*; sp[...]
Bellowing of the bull	Onomatopoeia of r[...]

(g) Award 1 mark [...] up to a maximum of 3:
The b[...]g of the bull is similar to Priam's shouts;
Priam i[...]w the victim, just as the bull is;
Priam had been sacrificing a bull at the altars (*aras*);
BUT the bull has escaped, there is no escape for Priam;
The bull has shaken off the axe, Priam cannot undo the snakes' coils;
The axe missed its mark (*incertam*), the snakes' hold is inescapable.

(h) Very realistic usually:

Anger: Laocoon (*ardens*) throws spear at the horse; chides Trojans for n

Bravery: Laocoon attacks the Horse; Sinon daring to give himself up in
Trojans; Diomedes and Ulysses entering Troy and seizing the Palladiun
his sons.

Distrust: Laocoon clearly distrusts the Horse (*equo ne credite, Teucri*).

Trust: Priam's acceptance of Sinon's story and the Trojans also believe

Deception and guile: Sinon's tale (*periuri*, 195); Ulysses also described a

Sacrilege: D + U's touching the Palladium with bloodstained hands (16

Religious belief: consultation of Delphic oracle: slaughter of Iphigenia
bull (202).

Happiness: reaction of the Trojans to Sinon's story (288-9).

Compassion: *miserescimus ultro* (145)

Naivety: Trojan acceptance of Sinon's story (*caecique furore*, 244).

Accept any other

Appendix

Glossary of Grammatical and Stylistic Terms with

NB References to grammatical terms are to be found under the heading 'C notes', stylistic terms under the heading 'Context and style notes'. Where reference has an asterisk, it means that the reference is to be found under s as the point has more relevance to that section. If there are many example are listed, with *passim* following.

Grammatical terms

NB Simple uses of the cases, e.g. direct and indirect object, possessive genitive an

	Cases	
The Accusative Case	accusative a... v...	passive verbs are sometimes used in a refle Greek middle voice, which can take a direc
	a...ve of respect	the accusative limits the action of a verb or a 210, 221)
	accusative of time	the accusative is used to express length of t
The Genitive Case	genitive after adjectives or verbs	certain adjectives and verbs of filling and e ignorance take an object in the genitive case
	objective genitive	used to express the **object** of the verbal ide 'hatred of work' (162, 164)
	subjective genitive	used to express the **subject** of the verbal id (= Deus amat), 'the love of God' (162)
The Dative Case	dative after verbs	a. **compound verbs**: the dative is sometim to complete the meaning of the verb. T than in prose. (62, 64, 127, 205, 231, 235, b. **simple verbs**: certain verbs take an obje and *persuadeo* (48)
	dative of advantage or disadvantage	the dative expresses the person to whom so disadvantage (96, 124, 131)
	dative of motion	the dative is occasionally used instead of *a* motion, e.g. *facilis descensus Averno*, 'the des (47, 85, 186, 231)
	dative of possession	the dative is used to express the person to usually found with the verb 'to be', express 75, 96, 137, 146, 228)
	dative of the agent	used instead of + lative to denote the p do... re...arly found after the gerund ...ually after the perfect passive (247)
The Ablative Case	ablative ...	use of a participle and noun instead of a su 181, 209)
	... after verbs	certain verbs take the ablative case, e.g. *uto*
	ablative of cause	the ablative expresses the reason for an acti 'because of hatred of Nero' (63, 90, 195, 244
	ablative of description	the ablative is used to describe an external characteristic (50, 107, 112, 186, 204, 212)
	ablative of manner	the ablative is used to express the way som
	ablative of means	this expresses the means by which somethi instrumental ablative (50, 98, 116, 118, 171,

Cases		
The Ablative Case (continued)	ablative of origin	the ablative is used to express the origin of goddess' (74)
	ablative of place	the ablative is used to express the place wh usually with a preposition, apart from *dom* small islands and towns (45, 88–89, 113, 11
	ablative of price	the ablative is used to express the price pai
	ablative of respect	this is similar to the accusative of respect (8
	ablative of separation	the ablative expresses the separation of one 165, 224)
	ablative of the measure of difference	this expresses by how much one thing is di usually found with comparative, e.g. *mul*
	instrumental ablative	this expresses the instrument or means by found after passive verbs, e.g. *gladi* sword' (55, 127, 177, 211, 230, 239)
The Locative Case		a special ending to denote the place where 'at Rome' (61, 178)
Adjectives		adjectives and participles are sometimes us
Connecting Relative		use of the relative pronoun rather than the to the previous one (73, 119, 141, 163, 190, 2
Tmesis		occasionally, compound verbs are split (21

Verbs		
Gerund + Gerundive	ablative of the gerund	sometimes found after adjectives (81, 174)
	gerundive of obligation	the gerundive may be used in all cases to e (118, 232)
Supine		a verbal noun, which is only used in the ac instead of ut + subjunctive (114) and in the

Tenses		
Indicative + Infinitive	historic present	a. the present indicative is frequently used in past tense to make the passage more vivid 226*) b. the infinitive is also used in the same way (
	indirect statement (*oratio obliqua*)	a statement which becomes indirect as it is de saying, thinking, knowing (that), etc. is expres infinitive (43, 78, 94–96, 148, 176, 191, 194, *pass*
Subjunctive	causal clauses	the subjunctive is used in relative clauses and alleged (231)
	conditional clauses	the subjunctive is in ideal conditions rela con ... ating to the present and past (14
	generic subjunctive	the subjunctive is used, normally in a relative person or thing is involved (142)
	indirect command	a command or petition which becomes indirec previous verb of ordering, asking (to), etc. (75)
	indirect question	a question which becomes indirect as it is depe asking (why), knowing (who), etc. (74, 75, 121,
	jussive subjunctive	the use of the subjunctive to express a comman 190–191)
	potential subjunctive	the subjunctive represents the apodosis of a co being understood, e.g. 'I wouldn't do that (if I
	purpose clause	a clause which expresses the purpose behind an
	subordinate clauses in *oratio obliqua*	subordinate clauses which are part of the origi subjunctive (178)

Stylistic terms

alliteration	the repetition of the same **letter or consonantal sound** or closely connected words (44, 46, 50, 51, 52, 55, 63, p
anaphora	the repetition of the same word at the beginning of su (45–48, 51, 54, 69, 97–98, 108–110, 116–118, *passim*)
apostrophe	the use of the second person in appeals, etc. (42–43, 56
assonance	the repetition of the same **vowel** sound in nearby or c 53, 72, 78, 84, 85, *passim*)
asyndeton	two or more clauses or ph... s ...d without any con subordinated to ... he. 54, 67, 69, 143–144, 183, 21
balance	two ... ..rases placed in the same order, e.g. no ...posite of chiasmus (46, 50, 106, 111–112, 118, 13
caesura	a natural break in a line, usually in the third foot (84,
chiasmus	inversion in the second of two parallel phrases of the noun + verb, verb + noun – the opposite of balance (93 172–173, 193, 198, *passim*)
dactyl	a foot composed of one long and two short syllables (107, 108, *passim*)
doctrina	learned references to people or places (59, 104, 164, 17
enclosing order	where two words which agree with each other, e.g. n beginning and the end of a longer phrase or sentence, words. Enclosing order often consists of four words, a balanced way (41, 53, 81, 109, 113, 120–121, 153, 171,
enjambment	where a sentence, often complete in itself, has an extr beginning of the next line (52, 59, 78, 83, 109, 119, 124,
epanalepsis	repetition of the same word (116, 118)
homoioteleuton	the use of two words with the same ending (47, 124–1
ictus	the beat of the line, which always falls on the first syll coincide or conflict with the **word accent**. a. **coincidence of ictus and** ... ...ent: where the i on the first syllab... of ... f... (42, 62, 83, 107, 113, 14 b. **conflic**... ...nd **word accent**: where the ictus ... ...syllables within the foot (52, 84, 105–106,
internal	...where the last syllable of a word before the caesura rh the line (45, 46, 53, 109, 117, 136, 153, *passim*)
juxtaposition	two words placed next to each other for emphasis, oft (50, 83, 86, 93, 102, 108, 109, *passim*)
litotes	the use of two negative words to form a positive wor bad' = 'pretty good' (54, 78, 91, 94)
metaphor	a word used not in its original sense, but resembling i (41, 105, 154, 172, 173, 210)

onomatopoeia	where the sound of a word imitates the meaning, e.g.
polyptoton	the repetition of a word with the same root, but in a d of speech (45–46, 69–70, 75, 80, 88, 121, 144, *passim*)
postposition	placing a conjunction after one or more words which introduced by that conjunction (90, 94, 178, 184, 200, 2
sibilance	use of the letter *s*, making a hissing sound expressing 163*, 173–174, 195, 201, 207, 209, *passim*)
simile	comparing an action or person with another, e.g. 'The the wolf on the fold.' (223–224)
spondee	a foot containing two long syllables (43, 45–46, 58, 62,
synecdoche	the use of part of something to stand for the whole thi (177, 179, 198, 219)
tricolon	three successive phrases, the last of which is usually t crescendo (45–48, 97–98)
variatio	variation in the way two or more parallel ideas are ex synonyms (44–45, 55, 59, 63, 68, 78, 83, *passim*)