A Level OCR Latin Set Texts Guide

Latin: Virgil, *Aeneid* 2, 268–317, 370–558

English: Virgil, *Aeneid* 2 (the rest)

A Level: Verse Literature (Group 4) for 2025–2026

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Introduction for Teachers

One of the prescribed Latin texts for H443/04 Verse Literature in 2025–2026 is Virgil, *Aeneid* Book 2, 268–317, 370–558 to be read in Latin; the rest of the book is to be read in English. The text used in the examination and in this Guide will be the Bloomsbury edition Virgil, *Aeneid* Book II: A Selection with introduction, commentary notes and vocabulary by Dominic Jones, ISBN: 978-1-3501-5647-0. There are other editions of Book 2; Austin's edition, which I recommend, or Gould and Whiteley's edition, (cheap editions on Amazon), which is useful for translation and understanding.

> **Remember!**
> Always check the exam board website for new information, including changes to the specification and sample assessment material.

The new examination papers contain more short text-based questions than the previous ones. These are covered by the translation provided. They also include references to mythology and questions on style, which are covered by the Context and style notes.

The main aim of this booklet is to complement, rather than replace, the prescribed edition. I have, therefore, divided the text into short sections with a translation, Grammar and translation notes, and Context and style notes on each section. The grammar notes should also help learners to answer the grammar questions in Component 02 of the A Level by seeing similar examples in Virgil.

In the A Level examination, there are three sections on which to answer questions: Section A will comprise one question on each of the Group 3 texts, on which there will be a question on the style and content (15 marks), a passage for translation (5 marks) and context questions (7 or 8 marks), making a total of 27 or 28 marks; Section B will comprise one question from *Aeneid* 2, lines 268–317, 370–558, and follow the same pattern as Section A, making a total of 27 or 28 marks; Section C will comprise an essay for 20 marks, covering the sections of Book 2 to be read in Latin and the rest of Book 2 to be read in English. Thus, the total for the paper is 75 marks (25% of the overall mark for the subject). Students are advised to look at the OCR sample assessment materials and recent examination papers to see the layout and type of questions set.

At the end of the Guide, there are exam-style questions, with a mark scheme, based on the prescription, and an appendix of grammatical and stylistic terms with references to examples from the Group 3 (Style only) and Group 4 texts.

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 and not 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.
* Learners should be advised to take note of the number of marks allotted to each sub-question and answer accordingly.

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 over free translation, which would be unacceptable to 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. Learners should also check their answers carefully to ensure that <u>all</u> the words in the passage are translated, particularly adverbs.

NB I have used Roman, rather than Greek, names for gods and goddesses, though occasionally I have referred to the Greek name also, where it is more relevant.

I am greatly indebted to my wife, Heather, for most of the English translation and her very helpful suggestions in the notes.
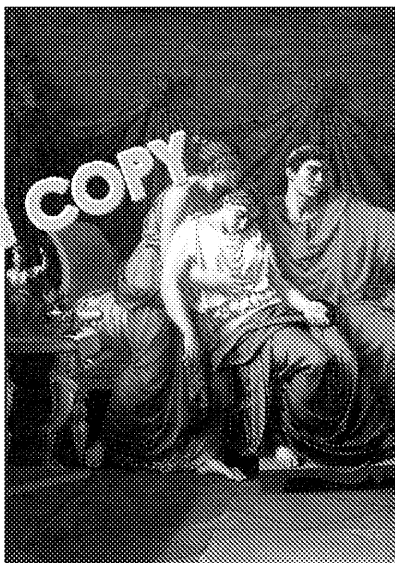
February 2024

Publius Virgilius Maro was born in 70 BC
at Andes near Mantua in North Italy on
a small farm. After being educated at
Cremona and Mediolanum (Milan), he
went to Rome to study rhetoric, evidence
of which can be seen in the speeches i
Book 2.

Virgil live ug probably the most
violent of ds 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 strongly
emphasised by the deaths of young men:

Virgil Reading the 'Aeneid' to
by Jean-Baptiste Wicar,

Marcellus in Book 6, Euryalus ('the most handsome of the Trojans') in Boo
beauty') in Book 10 and Pallas in Books 10–11.

Virgil's first work, composed when he was a student, was a collection of s
Catalepton. At some time after his education in Rom returned home t
the assassination of Julius Caesar in 44 BC, hi n as confiscated in ord
retired veterans in Octavian's army n he refers in *Eclogue* 1, 70–71
governor of Cisalpine Gaul to ately befriended him and introdu
restored Virgil's far m Virgil's gratitude to Pollio and Octavian wa
Eclogues, of astoral poems, published in 37 BC. His next work wa
farming in ooks, written between 37 and 30 BC at the suggestion of N
chief ministers, and dedicated to him when it was published in 29 BC. Ma
of the arts, supporting many young poets in Rome, including Horace, wh
Maecenas by Virgil. Maecenas gave Horace his Sabine farm, for, like Virg
ancestral farm in the confiscations after the final defeat of Brutus and Cass

The *Georgics* have been greatly admired, and the poet Dryden preferred th
because the *Georgics* were a finished product compared with the *Aeneid*. C
the *Aeneid* to be destroyed, because he felt it was unfinished and needed r
number of half-lines, and his overuse of certain words, e.g. *ingens* and *mis*
generations, Virgil's executors ignored Virgil's instructions and published

The *Aeneid* is an epic poem (in both sens a d s e Roman equivalent c
combined. There are many par een the two works, e.g. Homeri
reworked, but this sho ract from his work, as Roman authors w
literature, a authors who imitate or copy other authors' wor

Virgil reveals his intention to produce a Roman epic on a par with Homer
first line of the *Aeneid*, when he states:

> *arma virumque cano*, 'I sing of arms and the m

In other words, Virgil is going to write a Roman *Iliad* (*arma*) and *Odyssey* ([cut off]
inverts the Homeric order, putting the journey of Aeneas from Troy to Ita[cut off]
him and Turnus second. There are obvious parallels with Homer, as the *I*[cut off]
the Greek hero, Achilles, killing the Trojan champion, Hector, who had sl[cut off]
and the *Aeneid* ends with Aeneas killing Turnus, who had killed Pallas, so[cut off]
tells of Odysseus' 10-year journey home from Troy, and the *Aeneid* tells of[cut off]
Troy to establish a new home in Italy.

Another parallel with Homer's [obscured] in the structure of the *Aeneid*, as b[cut off]
technique. At the end [obscured] of the *Odyssey*, Odysseus lands on the isl[cut off]
to King Al[obscured]'s request in Book 8, Odysseus tells him of his wandering[cut off]
which mak[obscured] ooks 9–10. Then Homer resumes the story in Book 11. S[cut off]
Aeneid, Aeneas lands in Carthage, and, in response to Queen Dido's reque[cut off]
destruction of Troy and his wanderings over the Mediterranean. These m[cut off]
Book 4, Virgil picks up the story again from where he had left it in Book 1[cut off]
the *Aeneid* is Book 2, the destruction of Troy, Book 3, the wanderings acro[cut off]
the storm which drives Aeneas onto the shores of Africa, Book 4, the resu[cut off]
Virgil had left in Book 1. The remaining books are in chronological order[cut off]

In many cases, Virgil improves on his Homeric parallels. Homer describe[cut off]
Underworld and sees Trojan and Greek heroes who died at Troy. Virgil g[cut off]
not only heroes who have died, but also the future kings and heroes waiti[cut off]
Evander wishing for the return of his youth in Book 8, lines 560–583, is rer[cut off]
his lost youth in the *Iliad*, Book 7, but the reasons for [obscured] wo speeches are[cut off]

Similes which are generally quite sho[obscured] [obscured], and have only one poin[cut off]
enlarged by Virgil to includ[obscured] [obscured] of similarity.

(a) The [obscured] of the Trojan War

The position of Troy was very important, as it was situated at the entranc[cut off]
strait dividing Europe from Asia. Thus, Troy controlled entry to the Black[cut off]
the Trojans exacted tolls from ships entering or leaving the Hellespont, an[cut off]
objected to the high fees demanded by the Trojans, which led to war. Arc[cut off]
that the city was destroyed on at least seven occasions, the last by fire.

The mythological story is quite different. Eris, the Greek goddess of Disc[cut off]
wedding of Peleus and Thetis, to which all the other gods and goddesses [cut off]
therefore threw a golden apple, inscribed 'To the fairest', into the middle [cut off]
then broke out as to who was the fairest, and the contest was whittled dov[cut off]
Hera (Juno), wife of Zeus (Jupiter), Athene (Mine[obscured] an[obscured] Aphrodite (Ven[cut off]
judge the contest, so they chose Paris, so[obscured] [obscured], King of Troy, to be the[cut off]
offered a bribe to Paris, who ac[obscured] Aphrodite's promise to give him the[cut off]
world as his wife. Slig[obscured] She was already married to Menelaus,[cut off]
Sparta, and[obscured] [obscured]us was away, persuaded Helen to come back wi[cut off]
Menelaus [obscured] ious and called on his brother, Agamemnon, to lead an [cut off]
wife. So, the expedition set sail and encamped on the plain of Troy, besie[cut off]
the Greeks had not succeeded in capturing the city, so they built a huge w[cut off]
warriors. The problem, now, was how to get the Horse inside the city. Be[cut off]
how they solved the problem.

(b) The story so far (in chronological order, not

When Troy was destroyed by the Greeks – in revenge for the abduction of
King of Troy – a small band of Trojans escaped (Book 2). They sailed acro
Italy, where Aeneas is told in Book 3 that it is his destiny to found a new T
destination, Juno, wife of Jupiter and an implacable en~~~~y of Troy, bribes
raise a storm, which wrecks some of Aeneas's ~~~~~, ~~~~ving the rest onto th
Carthage. Dido, queen of Carthage, ~~~~~ ~~~~~ Trojans – *fati nescia*, 'ign
line 299). Venus, the mother ~~~~~~~~, sends Cupid to make Dido fall in
Dido asks Aeneas to ~~~~~ ~~~~~ the treachery of the Greeks and his war
response t~~~~~ ~~~~~'s request, Aeneas tells her about the destruction o
over the M~~~~~anean.

(c) The metre of the *Aeneid*

NB All line references are to *Aeneid* 2, unless otherwise stated.

Knowledge of scansion is required for the Unseen Translation paper at A
impossible to discuss literary techniques without reference to rhythm. In
appreciate Latin poetry unless you understand how it is scanned, and how
Scansion can also help when you translate, as you can tell from the metre w
long, particularly *a* and *e* at the end of words.

The scansion of English poetry depends on th~~~~~ ~~~~~ accent or stress, e.g.

The A~~~~~ ~~~~~ came dówn like the wólf on the f

Latin poetr~~~~~ ~~~~~ ~~~~~pended primarily on the length of the syllable, t
the word a~~~~~ lso affects the way the line would have been read. Some
e.g. *ōdī*, others are naturally short, e.g. *pătěr*; however, if a short syllable is
x, it is normally scanned as a long syllable. There are exceptions to this ru
syllable is *r* or *l*, the preceding vowel can still be short. (For a full discussi
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*, *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 syllabl~~~~~owed by two sho
after the Greek for 'finger', and if you look at ~~~~~ ~~~~~n fingers, they usua
to two shorter sections. The spond~~~~~ ~~~~~ o long syllables (– –). In the h
feet can be either dactyls or ~~~~~ ind ~~~~~, but the last two feet are nearly alwa
spondee or troche~~~~~ ~~~~~ occasionally, Virgil uses a spondee in the fi

So, when you scan the hexameter line, always start at the end, count back
dactyl + spondee or trochee. Then go back to the beginning and mark the
Because the line must start with either – ˘ ˘ or – –. If the length of the last s
mark the syllable with a cross (*anceps*); (I have usually retained the origina

To complicate matters further, words ending in a vowel or *m* are elided i[n]
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[e]
which is then elided into *umbra*.

Finally, there is a break in the middle of the lin[e], [and] th[e] first syllable of t[he]
caesura, which is marked with a doub[le] [ver]ti[cal] [l]ine (‖).

Now we are ready to [sc]an a [line.] Let's take line 279, *accepit patrios. ultro fl[ens*
First of all, [mark the] [la]st syllable of the line, which has to be long, and the[n]
to be either | – – | or | – ˘ ˘ | – X |:

<div align="center">

1   5   6

| āccepit patrios. ultro flens | īpsĕ vĭd | ēbăr |

</div>

I have inserted the number of the feet, but that is not necessary when scan[ning.]

Now mark any syllable followed by two consonants or *x*.

<div align="center">

1   5   6

| āccepīt patrios. ūltro flēns | īpsĕ vĭd | ēbăr |

</div>

īt is long, so *cep-* must also be long. Why? Because you cannot have – ˘ – [it, you can]
only have – – –; therefore, the missing syllable must be l[o]ng; similarly, *ūltr*[o]
must be long. As *ūltr-* is at the end of the third f[oot, it] [m]ust also be long. [*Patri-*]
has three syllables, so it must be a dacty[l.] [Th]e [fin]a[l l]ine is:

<div align="center">

1   4   5   6

| āc[cēp] [ĭt pătr]ĭ ŏs ‖ ūltr | ō flēns | īpsĕ vĭd | ēbăr |

</div>

Note that a[lthou]gh the first syllable of *patrios* ends in two consonants, the [first]
second consonant is *r* (see above).

Now, a more difficult line, *armorum facie et Graiarum errore iubarum* (line 41[2]).

First of all, look for elisions. There are two: *faci(e) et Graiar(um) errore*

Mark the two elisions, the first and last five syllables and we have:

<div align="center">

| ārmorum faci(e) et Graiar(um) err | ōrĕ iŭb | ārŭm |

</div>

Note that the *i* of *iubarum* is a consonant, not a vowel.

Now mark the long vowels before a d[ouble] [c]o[n]sonant:

<div align="center">

| ārmorūm faci(e) e[t] [G]r[ai]ar err | ōrĕ iŭb | ārŭm |

</div>

As before, [in arm]or[u]m, *arm-* is long, and *-um* is long, so the intervening vo[wel]
is long and [at] [th]e end of the foot, so the preceding vowel *ar(um)* must be l[ong, must]
also be long. The line is almost complete now:

<div align="center">

1   2   3   4   5   6

| ārmō | rūm faci(e) | ēt Graī | ār(um) ērr | ōrĕ iŭb | ārŭm |

</div>

Foot 2 has three syllables, so that must be a dactyl. The completed line, th

1	2	3	4	5	6
ǀ ārmō ǀ	rīum făcǐ(e) ǀ	ēt Graī ǀ	ār(um) ērr	ǀōrě iǔb ǀ	ārīum ǀ

The caesura normally is in the middle of the third or ╴ th foot, but that ╴

Sometimes, we must have recourse ╴ n ╴ ematics if there are no double ╴ syllables in the first four f╴ ╴ ╴ ng elisions) and divide by four. How is a fraction left ov╴ ╴ ╴ s ╴ e number of dactyls in the line; thus, 8/4 = 2 9/4 = 2¼, s ╴ i╴ ╴ne dactyl; 10/4 = 2²/₄, so there are two dactyls; 11/4 = ╴ 12/4 = 3, so ╴ e feet are dactyls. 13 syllables, something has gone wrong

Now it is your turn. Scan the following two lines: (410–411)

> *hic primum ex alto delubri culmine telis*
>
> *nostrorum obruimur oriturque miserrima caedes*

The answer is on the next page.

Answer:

	1	2	3	4	5	6
	hīc prīm	(um) ēx ālt	ō ‖ dē	lūbrī	cūlmĭnĕ	tēlīs

	1	2	3	4	5	6
	nōstrŏr(um)	ŏbrŭĭm	ūr ‖ ŏrĭt	ūrquĕ mĭs	ērrĭmă	caēdēs

In the first four feet, then, the hexameter line can be ⬚⬚ a mixture of da⬚
composed wholly of dactyls or spondees. Lir⬚s ⬚h⬚ have spondees in a⬚
called spondaic, while lines contai⬚⬚ ⬚⬚ ⬚ls in all of the first four feet a⬚

Dactyls, contai⬚⬚⬚ ⬚ ⬚ ⬚lables, can be used to describe rapid motion o⬚
tend to de⬚⬚⬚⬚ deliberation or movement, as in line 498, where Virg⬚
to describe ⬚⬚orrent rushing onto the fields:

| fertur in | arva fur | ens cumul | o ‖ camp | osque per | omnes |

(The caesura goes more naturally into the fourth foot, as there is a natural⬚

Contrast that line with the spondaic line 416, which describes opposing w⬚

advers | i rupt | o ‖ ceu | quondam | turbine | venti

As can be seen, all the feet are spondees, apart from the compulsory fifth f⬚

Undoubtedly the slowest line in the *Aeneid* is Book 3, line 658, where Virg⬚
one-eyed Cyclops in another totally spondaic line:

| mōnstr(um) hŏrr | ēnd(um), īn | fōrm(e ⬚⬚⬚ ⬚ ⬚s, cuī | lūmĕn ăd | ē⬚
'An awesome monster, shap⬚⬚ ⬚⬚ge, whose eye had been remo⬚

Read the line aloud ⬚⬚ ⬚u will see the tremendous effect created by the⬚
reinforced ⬚⬚⬚ a⬚⬚nance of *in* and alliteration of *m*. Note how the three⬚
slow the li⬚⬚⬚n even further. Note, also, the insertion of the favourite⬚

In the *Aeneid* as a 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⬚
the least common are two spondees, which, with the compulsory long firs⬚
making five long syllables, give a very ponderous or gloomy start to the li⬚
spondees occur, the purpose is usually to emphasise the meaning.

The following section is not essential for A Level, and can be omitted; how⬚
understanding of the way Virgil writes poetry.

Finally, we come to word accent (or stress) and ic⬚⬚ ⬚v⬚ry Latin word is⬚
syllables are stressed on the first syllab⬚⬚ ⬚ ⬚o⬚ ⬚⬚ three syllables are stre⬚
syllable if it is a long syllable: ⬚⬚⬚ ⬚⬚ ⬚⬚nultimate vowel is short, the str⬚
Thus, *amo* would be str⬚⬚⬚ ⬚⬚ ⬚e first syllable, but *amāmus* would be st⬚
hŏmines w⬚⬚⬚⬚e ⬚ ⬚⬚d on the first syllable, because the penultimate v⬚
would be s⬚⬚⬚d 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 syllable is marked with a X.

Note that the ictus and word accent usually coincide in the fifth and sixth [...] vary between coincidence and conflict, depending what effect Virgil want[...] usually conflict in feet 2–3. Thus, the hexameter [...] ends to start smooth[...] and third feet, then reverts to coincide[...] the last two feet. There are ve[...] where there is conflict in the fi[...] and these usually involve Greek w[...] a combination of conflict[...] word accent and ictus.

The most s[...] ing example of conflict is in Book 8, line 452, where Virgil d[...] alternate blows on the anvil:

    X   / \ / \ /   \ /   X   X
    | ill(i) int |er se | se mult | a vi | bracchia | tollunt |.

Read the line accentuating the first syllable of each foot (the ictus), then re[...] word accent, and you will get the idea.

Where coincidence occurs in the fourth foot, it usually gives an added emp[...] 416, where the first three feet emphasise the opposite winds struggling wi[...] coincidence in feet 4, 5 and 6 to show their strength:

    \ / \ /   \ /   X   X   X
    advers | i rupt | o ceu | quondam | turbin[...]

(d) Key words in the *Aeneid*

There are [...] key words or ideas in the *Aeneid*. Two are opposites: 'm[...] occurs freq[...]tly in the root *fur-*, which is seen in the verb *furio* and the n[...] Virgil's use of *amens*, 'out of one's mind, mad', *insanus*, 'mad', and *nefas*, 's[...] Virgil to emphasise that people are doing what they should not be doing, [...] doing the right thing, which Virgil symbolises in the words *pius*, *pietas* and[...]

So, although warned both by the ghost of Hector and by Panthus to flee, A[...] them and goes out to fight the Greeks, which Virgil criticises in lines 314, [...] up arms') and 316–317, *furor iraque mentem praecipitat* ('madness and anger[...] line 355, Virgil again uses *furor* (*sic animis iuvenum furor additus*, 'thus was [...] men's minds'). In line 407, Coroebus, whose love for Cassandra is describ[...] to save her *furiata mente*, 'with maddened mind'. In line 498, the Greeks p[...] likened to a raging river, *furens*, flooding the f[...]s, which Virgil repeats i[...] description of the Greek Neoptolemu[...] re[...]m. Again, when he sees H[...] reaction is anger, and he is de[...] being borne along *furiata mente* (li[...]

(e) The Style of Virgil

Features of Virgil's style are best seen in context, and many examples can [...]
style notes; all technical terms are included, with examples, in the Append[...]

A good acronym by which to remember features of Virgil's style is J S Bac[...]

J   juxtaposition
S   sibilance, similes, synecdoche [...]
B   balance
A   abstract noun[...], anaphora, anastrophe, assonance and [...]
C   chi[...], [...]e of words, connecting relative, contrast
H   hen[...]s, historic infinitive, historic present, homoioteleuton

This could be applied to many other Latin authors, particularly Tacitus an[...]

These rhetorical points will be dealt with as they occur in the text. For exp[...]
which you are unfamiliar, see the glossary of stylistic points at the end of [...]
examples of these points. There are some points, however, which occur qu[...]
listed below.

Balance and chiasmus

NB To avoid lengthy explanations, the following abbreviations will somet[...]
adjective, b = the second adjective, A = the noun agreeing with the first adj[...]
with the second adjective; thus 'adjective a, adjective [...] noun A, noun B' b[...]

Perhaps the most common feature of [...] poetry was the way poets va[...]
phrases, particularly those in[...] pairs of adjective and noun, or t[...]
Sometimes, they use[...] as in line 306, *sternit agros, sternit sata*, some[...]
attollentem [...] *c[...] amentem* (A, a, b, B).

Coincidence and conflict of ictus and word accent

See page 8, under 'The metre of the *Aeneid*'. There are numerous example[...]
pointed out in the notes.

Enclosing order

Roman poets, especially Ovid, were keen on enclosing words inside other[...]
a noun will enclose the verb, or another word or phrase.

Similar to enclosing order is the arrangement of prepositional phrases, in [...]
tucked between the adjective and noun, e.g. line 282, *quibus... ab oris*; the [...]
first and the noun last, but there are exceptions, e[...]e 198, *camposque pe*[...]

Enjambment

Enjambment occurs wh[...] [...]ce is carried over into the next line. Th[...]
the sense of [...]se [...] already complete and an extra word is added [...]
line, emph[...] that particular word, e.g. line 372, *inscius*. (As enjambm[...]
sentence runs on into the next line, I have only commented on particularl[...]

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. *debita*, lin[...]

Pyrrhus pays the penalty which he <u>deserves</u>. Sometimes, Virgil delays th
that the reader is left in suspense, wondering what is coming.

Juxtaposition
Virgil is very fond of putting two words or phrases next to each other to e
the two, e.g. line 276, where he emphasises Hector's b̶ ̶ding of the Greek
means of a double juxtaposition, *Danaum Phr̶ ̶g̶ ̶(.. ̶ ̶ppibus ignes.*

Similes
While some of Virg̶ ̶ ̶ ̶ ̶are drawn from his own experience as a far
of them ar̶ ̶ ̶ ̶d ̶ ̶similes in Homer's *Iliad* and *Odyssey*. However, whe
have only ̶ ̶ ̶int of comparison with extraneous details added, Virgil'
closer resemblance between the two things being compared.

Use of words
The problem with interpreting Virgil's use of words is that he chooses and
that one sometimes credits him with something which is possibly uninten

A common arrangement of noun + adjective is to put the adjective at the e
i.e. ending at the caesura, with the noun at the end of the line, e.g. line 383
inruimus <u>densis</u> et circumfundimur <u>armis</u>. Occasionally, as here, this creates

Judging by the frequency of examples, Virgil seems to be very fond of the
his frequent use of nouns describing persons and anim̶ ̶ ̶ ending in *-tor* o
other nouns and adjectives ending in *-or*, espe̶ ̶ ̶ ̶y ̶ ̶st̶ ̶ct nouns, e.g. *ho*
clangorque (313); there are also many ̶ ̶ ̶ ̶c̶ ̶ining the sound *or*, e.g. *o*
words beginning with *in*, *ig* ̶r ̶ ̶, ̶ ̶ ̶scius* (307) and especially *ingens*, v
Aeneid 2; another fav̶ ̶ ̶ ̶ ̶ ̶ ̶is of words beginning with *prae*, especial
praecipitat ̶ ̶ ̶ ̶n ̶ ̶ ̶cipites* (516).

The beginning and end of the hexameter line are important positions, and
nouns, verbs and conjunctions. In the first 50 lines of the specification, on
line are adjectives.

Another noticeable feature is the way Virgil uses material from other auth
be regarded as plagiarism, but it was encouraged in the ancient world, po
Romans would enjoy recognising the earlier quotation. At all events, it w
they would quote or adapt previous works.

Virgil frequently echoes or adapts previous words or situations from his o
purpose in referring to earlier quotations, because the adaptation of an ear
listener of that earlier situation, thus enriching th̶ ̶ ̶ ̶ ̶ne. Thus, the sin
man who steps unwittingly on a snake (̶ ̶ ̶s ̶7̶ ̶ ̶d.) uses words and phr
the Georgics and the Laocoon ̶ ̶ ̶ ̶ ̶ ̶ ̶ ̶ the note on lines 381–382.

In the first ce̶ ̶ ̶ry ̶ ̶ ̶ ̶ ̶nte, there was a considerable amount of experi
words, an̶ ̶ ̶ ̶l ̶ ̶as no exception to this; there are variations in the patt
assonance, ̶ ̶ ̶as we have already seen, certain sounds and words recur

Virgil sometimes uses words with two meanings, both of which are appro

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

English translation

The translation in this resource is the work of the author and Heather Bartlett. T
mostly under copyright. The Penguin translation is adequate, the L

Lines 1-20: Aeneas begins his account of the T

All fell silent and held their gaze upon him Then from his high couc
O queen, you command me to r beyond all words, how the *Dana*
and its pitiable kingdom most miserable events I witnessed myself an
recounting which soldier of the *Myrmidons* or the Dolopes or o
from tears ow the moist night is falling from the sky and the setting s
have such great love to learn of our misfortunes and to hear in brief the final
shudders to remember and recoils because of my grief, I will begin.

Broken by war and repelled by the fates, the leaders of the Greeks, with so m
by the divine art of *Pallas*, a horse the size of a mountain and interwove its ri
pretended that it was an offering for their (safe) return; that was the rumour
its dark flanks, once they had chosen picked bodies of men by lot, they hid th
hollows and belly with armed soldiery.

Notes

Aeneas: Aeneas has been shipwrecked on the coast of Carthage; the 'queen
Carthage, who has welcomed Aeneas to Carthage ks him about the
word is *infandum*, 'unspeakable, beyond w s a compound of *in*; see

Danai: another word for Gre N ow Virgil refers to the Greeks by d

Myrmidons M s were a tribe led by Achilles. The Dolopes cam
North Gre

Ulysses (Odysseus) was king of Ithaca, an island off the west coast of Gree
Wooden Horse, but see the note on line 100. With Diomedes, he entered T
an image of Pallas Athene (see lines 164 foll.).

Pallas: i.e. Athene, a goddess who supported the Greeks. The majority of
the Greeks. The only significant goddess to help the Trojans was Venus (A

Lines 21–39: The Greeks sail away; the Trojans wonder w[...]

There is within sight (of Troy) the isle of Tenedos, most famous in renown a[...] domains of Priam remained. Now it is only a bay and treacherous anchorage[...] place, they hid themselves on the deserted shore. We thought (they) had go[...] *Mycenae* with the (help of) the wind. Therefore, all Troy released itself from[...] thrown open and it was a delight to go and see the [...] amp, the abando[...] shoreline: here, the band of the Dolopes and he [...] e *Achilles* used to pitch[...] place for the ships, here, they use[...] [...] battle line. Some gazed in asto[...] unmarried *Minerva* and [...] the mass of the horse. *Thymoetes* was t[...] brought wit[...] he[...] set in the citadel, whether by deceit or the fates[...] to tend tha[...] But *Capys*, and those who had a better opinion in mind, bid[...] and their su[...] gifts headlong into the sea, burn it with flames heaped up b[...] the hollow hiding places of its womb. The uncertain throng is split into oppo[...]

Notes

Mycenae: used, here, to represent Greece (*variatio*), as is Dorian, below.

Achilles: the best fighter on the Greek side; he slew Hector, champion of th[...] by Paris.

Minerva: the Roman counterpart of Athene and used here for variation.

Thymoetes and *Capys* were Trojans. Thymoetes may have been a traitor, b[...] persuade the Trojans to take the Horse inside the city.

Lines 40–56: Laocoon warns the Trojans about the

First there, before everyone, with a large crowd accompanying him, *Laocoon*
of the citadel, and from far away (shouted), 'O wretched citizens, what madne
believe the enemy have sailed away? Or do you think that any gifts of the Gre
what you know about Ulysses? Either Greeks are concealed, enclosed within
been designed (for use) against our walls, to look in*…* *…* omes and to com
above, or some deception lies hidden; don't *…* t*…* .orse, Trojans. Whatev
when they bring gifts.' Having sp*…* *…* *…* th mighty strength he hurled a
into the monster's belly *…* *…* ts joints, and as the womb recoiled, the
and gave fo*…* gr*…* *…* if the fates of the gods, if our judgement had not
have drive*…* rojans) on to defile the Greek hiding places with the sword
standing, an*…you*, *high citadel of Priam, would (still) be remaining.*

Notes

Laocoon… citadel: traditionally, he was a priest of Apollo, but Virgil tells us
chosen by lot as priest to Neptune. Presumably, Laocoon had been standi
on the plain; hence, Virgil's use of 'the top of'. Laocoon is no feeble old m
depicted. He **runs** down from the citadel, fires four angry questions at the
at the Horse. The story of Laocoon appears to have been invented by Virg
literature which has been lost, that we cannot assume this.

I fear the Greeks, even when they bring gifts: the term 'Greek gift' became pro
contained a hidden threat. Also, gifts from an enemy w*…*e regarded as un
committed suicide with the sword given him *…* *…* *…* n Hector, and D
sword given her by Aeneas, whom she r*…* r*…* an enemy by that time

you, high citadel of Priam, wo…*d (sti*…) *…* remaining*: Priam was king of Troy.
of Troy, he clearly *…* *…* *…* e citadel at Troy and addresses it directly; t

Behold, Trojan shepherds, meanwhile, with great shouting, were dragging to[...]
hands tied behind his back, who had offered himself, a stranger, voluntarily, [...]
achieve this very purpose, and to open Troy for the Greeks, confident in his n[...]
(eventuality), either to practise his wiles or to meet certain death. From all s[...]
pouring around in their desire to see and vied (with [...] [...] her) to make spo[...]
treachery of the Greeks and *from one (man's c. m[...] arn* all of them. For wh[...]
sight, confused, unarmed, and with [...] ev *looked around at the Trojan hosts*[...]
seas can take me now? Or [...] in short, now remains for me in my wretche[...]
place among [...] G[...] where, and, on top of that, *the hostile Trojans the*[...]
accompan[...] lood?'

Notes

from one (man's) crime: Aeneas is saying that one example is enough to kno[...]
Greeks are like.

looked around at the Trojan hosts: the Latin line ends with | *cĭrcŭm* | *spēxĭt* |, [...]
spondee in the fifth foot; it is very appropriate here, as the lone, frightened[...]
at the hostile Trojans. The following line is spondaic, beginning with thre[...]
imitated in the translation.

the hostile Trojans themselves seek punishment: each word adds to Sinon's pli[...]
sacrifice him, <u>and</u>, as if that were not enough, <u>on top of that</u>, the Trojans th[...]

By this groan our feelings were changed and every hostile feeling was checke
what race he was sprung, or what (news) he brought; he should state what c
He said, 'O king, I for my part will confess to you the whole truth whatever w
am from the Greek race. This first; if Fortune has made Sinon wretched, it wi
him unreliable as well, and a liar. If, by chance, in c̶o̶n̶v̶e̶r̶s̶a̶tion, some (menti
descendant of Belus, and his renown, cele̶b̶r̶ate in story, has reached your e
*false charge and with abominable e̶v̶i̶d̶e̶n̶c̶e̶ consigned to death though he wa
the war, (but) now they m̶o̶u̶r̶n̶ ̶h̶i̶m̶ deprived of life: it was as companion and
him that *my ̶p̶o̶o̶r̶ ̶f̶a̶t̶h̶e̶r* me here to war from my early years. While he r
kingdom a̶n̶d̶ ̶f̶l̶o̶u̶rished in the councils of kings, we, too, had some reputatio

When he departed from the shores of the upper world through the spite of d
about matters which are not unknown), despondent, I dragged out my life in
angry within myself at the fate of my innocent friend. Nor did I keep quiet, m
would avenge (him), if some chance allowed, if I ever returned to my native A
fierce hatred *with my words*. *As a result* of this arose the first slip towards ev
always frightening me with new accusations, as a result he spread dubious w
deliberately sought (to take up) arms. And, in fact, he did not rest, until with
but why, indeed, do I vainly relate these unpleasant events, or why do I delay
same category, and hearing this is enough, take the punishment which is lon
Ithacan would want, and *the sons of Atreus* would pay a high price for.

Notes

O king: apparently Priam has joine̶d̶ ̶t̶h̶e̶ ̶s̶c̶ene, but despite Sinon revealing
later, in line 148 Priam sa̶y̶s̶ ̶t̶o̶ him, 'Whoever you are', which looks like a
part, unless V̶i̶r̶g̶i̶l̶ ̶i̶s̶ ̶s̶a̶ying that the king has never heard the name Sin
really is.

under a false charge and with abominable evidence: there are various accounts
most common one is that Odysseus (Ulixes) hated Palamedes, because he
to avoid joining the expedition to Troy; he therefore bribed a slave to put
King of Troy, under Palamedes' bed. The Greeks invaded Palamedes' ten
him of treason. He was found guilty and stoned to death. In revenge, Pal
fires on a dangerous promontory on the route the Greeks were taking to r
wreck several of their ships.

Note how Sinon rouses pity for Palamedes – 'false charge… abominable e
successive words in the Latin beginning with *in*; see Introduction **(e)**. By
whom the Trojans would pity, Sinon hopes to transfer this pity onto hims

my poor father: Sinon alludes to his father's p̶o̶v̶e̶r̶t̶y̶ ̶i̶n̶ an attempt to gain t

deceitful Ulysses: the insertion of 'd̶e̶c̶e̶i̶t̶f̶u̶l̶' is another calculated attempt b
sympathy, as they, too, w̶o̶u̶l̶d̶ ̶h̶a̶v̶e̶ hated Ulysses, who had stolen the sac
temple in T̶r̶o̶y̶ ̶(s̶e̶e̶ ̶l̶i̶n̶e̶ ̶1̶63 foll.).

with my wo̶r̶d̶s̶: in the Latin, *voces* is in an emphatic position, emphasising S
and thus aroused hatred.

As a result: note the triple use of this phrase (*hinc* in the Latin) which is tri

Calchas: a very wise soothsayer, who foretold the length of the Trojan War [...] build the Wooden Horse.

the Ithacan: Ulysses (Odysseus) was king of Ithaca – see earlier note.

the sons of Atreus: Agamemnon and Menelaus. Another sly attempt by Sin[...] reference to their father, Atreus, who killed the sons of his brother Thyest[...] as a meal.

Then indeed, we burn to find out and seek the reasons, ignorant of such grea
continues, fearful, and with feigned heart he speaks: 'Often the Greeks wante
and, weary, to depart from the long war; and would that they had done! Ofte
and the south wind frightened them as they tried to go. Especially when this
of maple, was already standing here, thunder cloud⸱⸱⸱⸱⸱⸱ ⸱u ⸱ded in the whole
Eurypylus to enquire of the oracle of Apollo, an ⸱ h⸱⸱⸱⸱ought back from the sa
"With blood and a slaughtered mai⸱⸱⸱⸱ ⸱ou ⸱ppeased the winds, when first, o G
shores; with blood must ⸱⸱ ⸱⸱⸱⸱ ⸱⸱⸱⸱⸱s be sought, and atonement must be mad

When this ⸱⸱⸱⸱ce came to the ears of the crowd (of Greeks), their minds w
shudder ran through the deepest part of their bones, (as they wondered) for
(death), (and) whom Apollo was demanding. At this point, the Ithacan *dragg*
mighty hullabaloo into the midst (of the crowd). He demands to know what
already many were prophesying the cruel wickedness of *the schemer* against
to come. For twice five days that man was silent, and, concealed (within his t
with his voice or expose him to death. Finally, with difficulty, driven by the n
agreement, he burst into speech and marked me down for the altar. *All agree*
for himself, they directed onto the destruction of one wretched person and b

Notes

With blood and a slaughtered maiden you appeased the winds: when the Greek
way to Troy, they could not get a favourable wind ⸱⸱ ⸱⸱ to Troy; when as
that because Agamemnon had offended the g⸱⸱d⸱⸱⸱ Artemis (Diana), he n
youngest daughter, in order to ge⸱ ⸱⸱ ⸱ ⸱⸱ ⸱winds. Agamemnon sent a m
Clytaemnestra, at Mycen⸱⸱ ⸱ ⸱ ⸱ir⸱ ⸱ ⸱r to bring Iphigeneia to Aulis in ord⸱
Iphigeneia c⸱⸱⸱ t ⸱⸱ ⸱⸱ ⸱ut when she was about to be slain, Artemis sui
Iphigenei⸱ ⸱⸱⸱ th⸱ ⸱and of the Tauri in the Black Sea. When Agamemno
the war, th⸱⸱⸱⸱raged Clytaemnestra slew him in the bath.

dragged forth the seer Calchas: dragging the seer out in this way was sacrileg
were supposed to be treated with great respect. Virgil uses assonance to e
and the crowd's reaction.

the schemer: having mentioned Ulysses twice by name, Sinon now refers to
and here, as 'the schemer'. It was quite usual among ancient writers, part
nasty person by name; in *pro Cluentio* Cicero repeatedly refers to Sassia as
mother!), rather than by name.

All agreed: Virgil would have made a great psychologist, as his knowledge
to none. He is at his sardonic best here, expressing th⸱⸱ ⸱lief of the crowd,
not the one chosen, rapidly agree with the ch⸱⸱⸱ (V⸱⸱ gil puts *adsensere*, 'ag
'put up with it' (*tulere*), just the oppo⸱⸱⸱ ⸱⸱⸱⸱⸱n to 'I can't bear it' – they

'And now the *abominable* day was here; the sacred rites were being prepare[
garlands around my forehead. I snatched myself away from death, I confess [
muddy lake throughout the night unseen I lay hidden in the sedge until they [
did. And now I had no hope of seeing either my former homeland, or *my swe[*
father, from whom, perchance, they will even dema[...] [...]hment for my es[
with the death of these poor people. *Where[...]re [...] gods above and the di[*
true, by any undefiled faith that st[...] [...]ts [...] [...]where among mortals, I beg you,[
soul which is bearing un[...] [...] [...]ment.' To these tears we granted life, an[

Priam him[...] [...]e first to order the handcuffs and tight chains to be release[
him as follo[...] *with friendly words*: 'Whoever you are, henceforth forget, now[
(you will be one of us), and explain these things truly to me when I ask: *For w[*
this massive structure of a huge horse? Who was the architect? Or what are th[
duty? Or is it some engine of war?'

Notes

abominable: Virgil uses the word *infanda*, 'abominable / not to be spoken of[
account of the sacrifice from which he escaped. This is probably intention[
same word at the beginning of Aeneas's account of the fall of Troy (line 3,[
Sinon's **lying** tale of his escape from the sacrifice with Aeneas's **truthful** t[

my sweet children: in line 87, Sinon states that his father s[...]nt him to Troy 'f[
he was married, he would not have had childre[...] [...]s [...]s pure fiction, bu[
discrepancy. It is just another lie to ob[...] [...]y [...]au[...]y, as is the reference t[
people', i.e. his father and chil[...] [...] [...]nt victims.

Wherefore... treatme[...] [...] [...]ti[...] anaphora (the same word at the start of co[
as Virgil s[...] [...]e [...] two clauses with *per*, 'by', and the second pair wit[
with the p[...] [...]'I don't deserve all this'.

Priam himself is the first: the insertion of 'first' is important; clearly, the oth[
the same as Priam, but he takes the lead, as king.

with friendly words: Virgil stresses the kindness of Priam in treating Sinon [
(*amicis*) at the end of the line and sentence.

For... war: Priam shows his eagerness (or impatience?) to find out the pur[
questions. Austin has an interesting note on this. Servius, an ancient com[
fragment of Livy in which Livy states that these words are the regular for[
commander of a Roman army, so this is an anachronism. In the ancient, p[
first questions asked of a stranger was 'Who are you? T[...]ll me your name'[
Odysseus, when he arrived at Phaeacia. The [...] [...]n [...]n[...]d of identificatio[
broke and gave half to a guest to pro[...] [...]e [...]t time they met to prove[

He finished speaking. Sinon, well versed in tricks and Greek cunning, raised
stripped of their chains and said, '*I call you to witness*, eternal fires, and your
violated, you altars and unspeakable swords, which I escaped, and the gods'
sacrificial victim: *it is right* (and proper) for me to break the sacred laws of th
men and bring everything to light, if any are hidden   an I bound by any l
Troy, just abide by your promises and, since   h   been saved, keep faith,
repay you greatly.

'Every hope   their confidence in the war which they had beg
help of Pal   in fact, since the time when the *ungodly son of Tydeus* and
undertook to tear the fateful *Palladium* from its blessed temple, having slain
snatched the sacred image and *with bloodstained hands* dared to touch the m
from that time the hopes of the Greeks ebbed, and sinking, were carried back
broken, the mind of the goddess turned away (from them). And with no dou
signs of this. Scarcely had the image been placed in the camp: glittering flam
a salty sweat flowed over her limbs and *three times* she herself leapt from the
bearing a shield and *quivering spear*. Immediately, Calchas prophesied that t
flight and that *Pergamum* could not be destroyed completely by Greek weap
omens at Argos and brought back the divine being which they carried away w
curved ships.

'And now, regarding the fact that they have sought their native *Mycenae* with
preparing arms and gods as their companions, and   etraced their way
unforeseen; thus Calchas interprets the or   s.   ving been warned, they ha
the Palladium, instead of the inj   power, to atone for their miserab
ordered (them) to erect   structure with interwoven timbers and to
could not   iv   the gates or led inside the walls, nor guard the p
sanctity. F   ur hand violates the *gifts to Minerva*, then there will be a m
gods turn this omen on (Calchas) himself before (that happens) — for Priam
it climbs into your city by your hands, then *Asia will even come to the walls of*
this fate awaits our descendants.'

Notes

I call you to witness: when praying to the gods, or uttering a curse, it was cu
world to use repetition, particularly triple, and alliteration, in the belief th
curse more effective. So Sinon uses repetition, 'you... you (*vos... vos*), whi
right... it is right (*fas... fas*) (anaphora), if... if (*si... si*)'.

it is right: since Priam has told Sinon to forget the Gr   and that he is no
morally right to betray his original country.

ungodly son of Tydeus: i.e. Diome   n   Tydeus, an example of *doctrina*,
person or place by a na   with that person or place. A further e
Virgil refer   lii   *Tritonia* (see below). Diomedes was the second k
both Aphr   d Ares in battle. His exploit with Ulysses is described in

Palladium: according to one legend, Athene had the Palladium built in me
accidentally slew. The reason for stealing the Palladium was because ther
that Troy could not be taken as long as the Palladium remained in Troy, s
undertook to steal it by night.

with bloodstained hands: touching sacred images with bloodstained hands was wrong; so Sinon goes on to say that the Horse is a gift to Minerva to atone for this sacrilege (*nefas*, line 184); similarly, in line 717, Aeneas asks his father to take the Penates, because Aeneas's hands were stained with recent slaughter.

three times: three was a significant number for the Romans. See the first note on this section.

quivering spear: Virgil uses *tremit* 'quivering', before in line 52 to describe Laocoon's spear, but Minerva is more powerful than Laocoon.

Pergamum: the citadel of Troy, here standing for the whole of Troy, so this is another example of *doctrina*.

the omens: the Greeks and Romans were very superstitious and consulted the entrails of animals to see whether a proposed course of action, e.g. sailing or attacking the enemy, was

Diomedes st[...]

advisable. In addition, flights of birds, lightning, how chickens ate, were [...] unusual happening on the left was considered unlucky. The Latin for 'left[...] through into the English language. The system gradually became abused, [...] fellow consul kept announcing unfavourable omens in order to block Caes[...] him off the platform. Later, he was murdered[...]

Mycenae: Mycenae was the home of Agamemnon and is used here as anoth[...]

gifts to Minerva: another *doctrina*, which gives the passage an epic flavour: [...] was alleged gift to Minerva because of the theft of her image.

Asia will even come to the walls of Pelops: 'Asia' = Troy, as Troy was part of A[...] something to stand for the whole thing). This part of the prophecy was, in [...] since there were two great Persian invasions of Europe in 490 and 480 BC a[...] century BC; 'the walls of Pelops' refers to the cities of the Peloponnese, wh[...] Sparta, which Agamemnon and Menelaus, the grandsons of Pelops, ruled[...]

Lines 195–224: Sinon's story is apparently confirmed b

Because of such deceit and the skill of the lying Sinon the story was believed, guile and forced tears, (we) whom neither *the son of Tydeus, nor Achilles from* *nor a thousand ships.*

Hereupon something else greater and much more f̶ ̶n̶ g presented itse̶l̶ disturbed our unsuspecting hearts more. *L̶c̶c̶ ̶on̶, ̶s̶e̶n by lot as priest to N* bull at the customary altars. More̶ ̶ ̶b̶ ̶j̶ ̶d̶, *twin serpents* with huge coils *Tenedos* over the peaceful ̶ ̶ ̶ shudder as I relate this) and were aiming breasts upr̶a̶ ̶ ̶a̶ ̶ ̶r̶ waves and crests red as blood rise above the wave sweeps the̶ ̶ ̶ ̶ hind and bends their backs with a huge fold.

A noise occurs as the sea foams: and now they were reaching the fields, and, th blood and fire, they were licking their hissing mouths with flickering tongues. blood. In unswerving line, they make for Laocoon; and first of all, each serpen *of the two sons* clings to them and feeds on their wretched limbs with a bite; n̶e̶ he approaches from below to help and bringing weapons and bind him fast wi̶ having embraced him twice round the middle and put their scaly backs aroun̶d̶ (above him) with their head and tall necks. At the same time, he tries to tear a̶ the garlands steeped in blood and black poison, while at the same time he rais̶e̶ *bellowing as when a wounded bull* has fled from the altar and has shaken an ill-̶

Notes

the son of Tydeus, nor Achilles from Larissa: d̶c̶t̶ ̶n̶ ̶ ̶a̶n̶, as 'the son of Ty̶d̶ Achilles came from Larissa, which ̶ ̶ ̶ ̶ ̶ ̶ in Thessaly, in Northern Gr̶

nor ten years tamed: em̶ ̶ ̶ ̶ ̶ at the Trojans fought for 10 years, undef̶ by a trick.

nor a thous̶a̶ ̶ps: '1000 ships' became the legendary total for the Greek *Iliad*, Book 2, Homer gives a catalogue of ships amounting to 1186. Helen that launch'd a thousand ships' (Marlowe).

Laocoon, chosen by lot as priest to Neptune: see lines 41 foll. It was Laocoon's̶ the Horse, a gift to Minerva, which inspired Minerva's savage revenge he̶r̶ priest to Neptune, the god of the sea, but serpents come from the sea to ki̶

behold, twin serpents: 'behold' marks a new twist to the story. As if Sinon's s̶ to convince the Trojans, Virgil inserts the horrible death of the Horse's opp̶ matter. Note how Virgil uses adjectives and participial phrases to build up̶

from Tenedos: it is significant that the snakes come from Tenedos, as this is̶ (line 24) and from where, like the snakes, the f̶ ̶ ̶w̶ ̶ ̶ld̶ return, bringing

twining round the little bodies of the t̶ ̶s̶ Virgil continues the awful des̶c̶ including the killing of La̶ ̶ ̶ ̶'s̶ ̶le̶ sons. Virgil lived through several historical and ̶con̶ ̶ ̶ ̶y̶ wars, inevitably involved the death of innoc̶e̶ this is refl̶ ̶ ̶ ̶ the rest of the *Aeneid*, particularly the second half, whe̶r̶ description̶ ̶ ̶ the deaths of many innocent people.

such bellowing as when a wounded bull: the simile is apt because Laocoon is r̶ was sacrificing earlier.
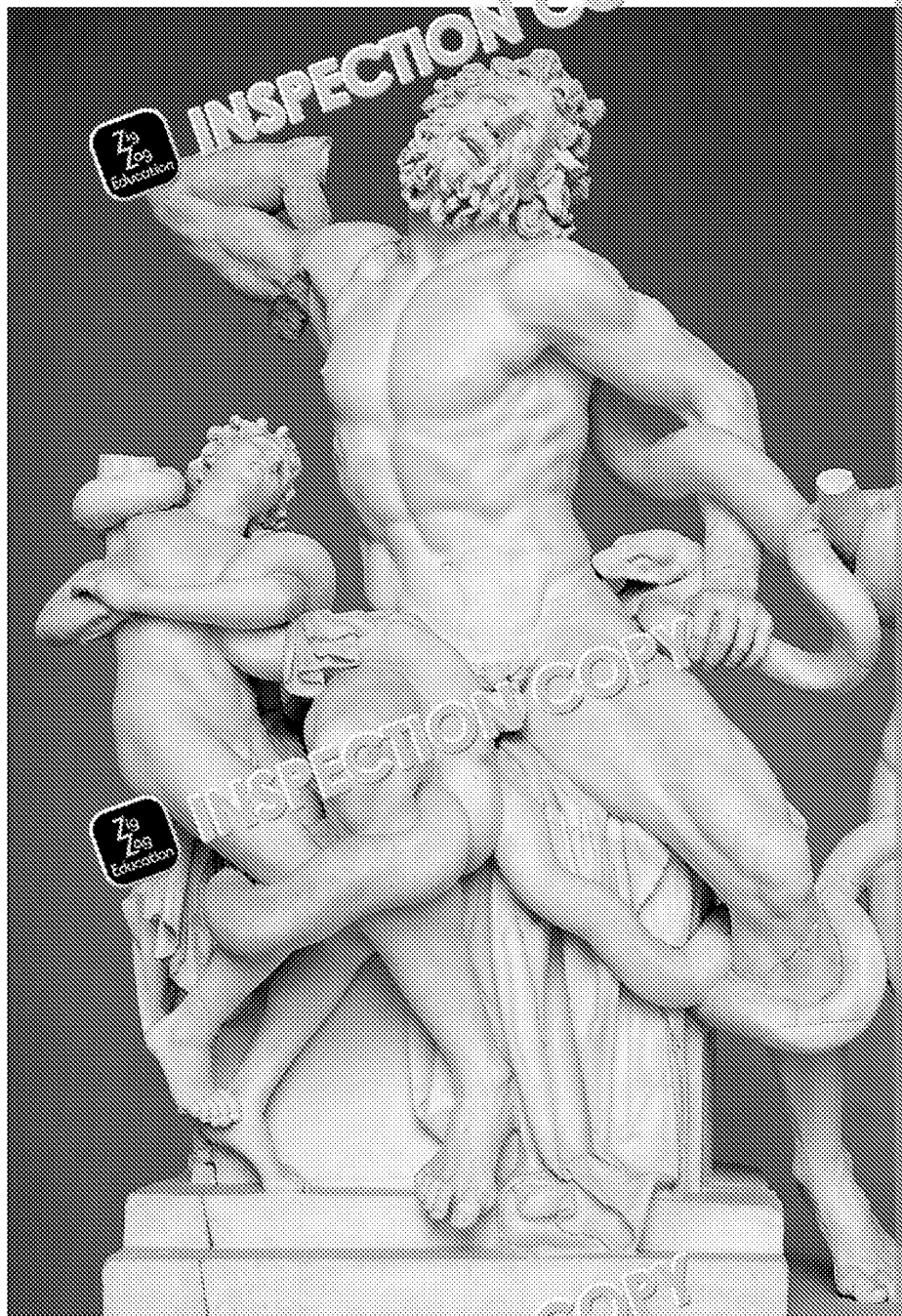
Activity 1

Only for those who have studied *Aeneid* 2 as their Group 3 option: reread lines 202–227, looking at the way Virgil uses alliteration, assonance, word make the scene more horrific, and see the exam-style questions and mark

Laocoön and his sons, also known as the Laocoön Group. Marble, copy after an Hellenistic o the Baths of Trajan, 1506.

Lines 224–249: The serpents escape and the Trojans take

But the two snakes with a gliding motion escape to *the highest shrine*, make fo
and hide themselves beneath the feet of the goddess and the rim of her shiel
worms its way into the trembling chests of all, and (people) say Laocoon had
because he damaged the sacred oak with a lance and hurled a profane spear
together that the image should be led to the abode of the goddess and *her div*
We divide the walls and open up the city's forti ca

All gird themselves to the and place *gliding wheels* under the feet and p
neck; the fat en bs *the walls*, full of armed men. *Boys and unmarr*
around (it) light in touching the rope with their hand; the contrivance g
and glides threateningly into the middle of the city. O my native land, o Ilium
fortifications of the Trojans renowned in war! *Four times it stuck on the very*
times the arms gave forth a sound from the belly; however, we press on *rega*
place the unlucky monster in the consecrated citadel. Then, indeed, *Cassand*
future destinies, (lips) never believed by the Trojans *on the order of the god.*
that day was to be the last, veil the shrines of the gods throughout the city wi

Notes

But the two snakes: as Austin points out, the end of the episode is signposte
the two snakes (*gemini* from line 203), the start of the snakes episode.

the highest shrine: an echo of line 41, where Laocoon comes down from the
the same word there, as here for 'highest' (*summ* e, he snakes return
episode is over. The fact that the snakes a the safety of Minerva's
that they had been sent by Min r ish Laocoon for throwing a spe
Sinon's story must be t ey take the Horse inside the city.

They shout r t... her divine power: this is an unfinished line in the L
incomplete f the line creates a pause, which makes one reflect on the
made up their minds about the Horse, which will have fatal consequence
'We divide the walls and open up the fortifications of the city' – end of sto

gliding wheels: whether the Horse had wheels originally, as in some accoun
after Sinon's story is uncertain. As Austin points out, the Trojans might h
wheels had been already on the Horse, but if they were not, it would have
the Horse in order to put the wheels underneath. Perhaps not, however, v
building of the pyramids and Stonehenge.

climbs the walls: an odd choice, as the engine climbs the hill, not the walls, w

Boys... rope: they touched the rope for good luck. This h nely touch makes
the children are doomed to captivity or worse, ae r's son, Astyanax, is

Four times it stuck on the very thresh d ate: it was bad luck to stumble
Virgil's insertion of 'very' st ng on the threshold four times was al
insertion of *in* th h eshold) and the repetition of 'four times'; on
warning a ta ng the Horse inside, but four times?

regardless and, blind in our madness: Aeneas's condemnation of the decision
three consecutive words (*immemores caecique furore*): the Trojans are not us
of their madness. So, although Aeneas has twice been told to flee from th
fight, which Virgil describes as *furor iraque* in line 316.

Virgil frequently uses various words for 'madness' (*insanus*, *demens*, *amens*). In most cases these words imply that the persons concerned were acting a... country, as here, or against the gods.

Cassandra: another warning the Trojans ignored. Cassandra was Priam's d... fell in love. He promised her the gift of prophecy, provided she slept with... gift, but did not keep her part of the bargain, wherei... Apollo ensured... believed' again. When Troy was captured, A... ...on took her back to... was slain, along with Agamemnon, ...emnestra, his wife; see the no... *slaughtered maiden*', line 11...
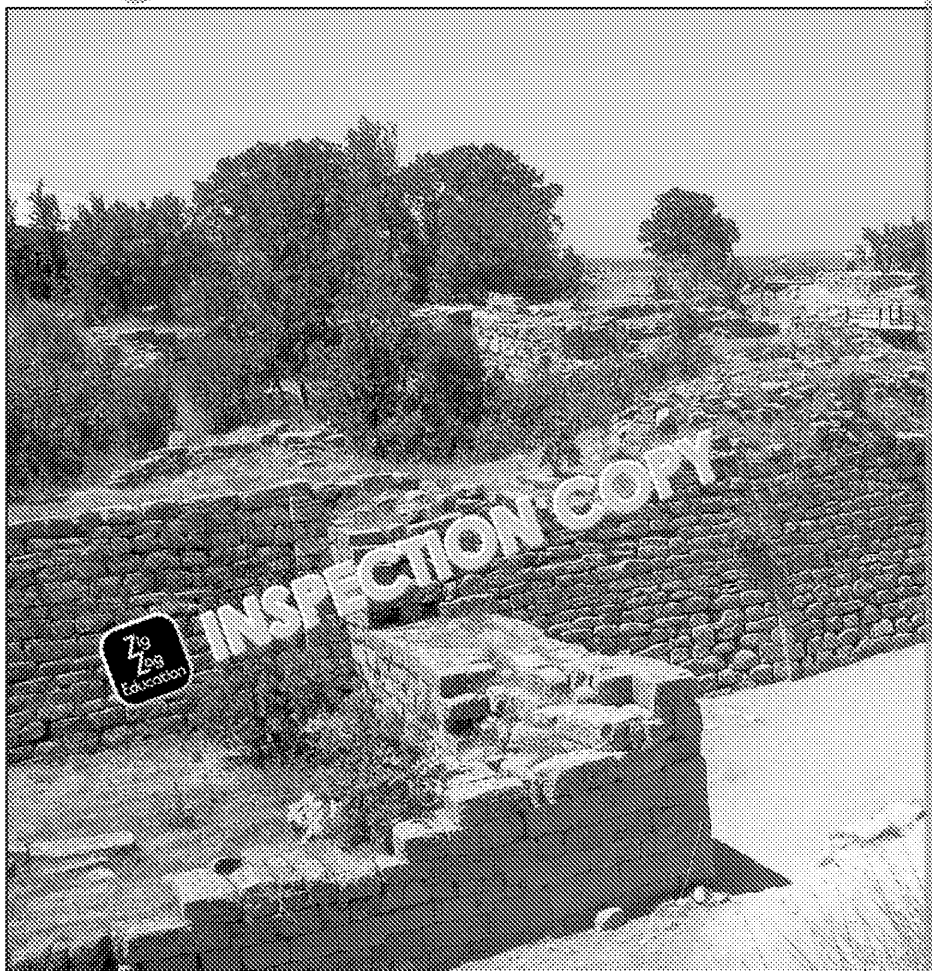
on the order ... ... Apollo.

The walls of Troy

Meanwhile, the heaven was turned, and the night rushed from the ocean, wra
and the stratagems of the *Myrmidons* in great shadow. Spread throughout th
silent. Sleep embraces their weary limbs. And already the Greek host with it
starting to sail from Tenedos, seeking out the known shores through the ami
when *the royal ship* had raised a fire signal, and Sin   ded by the unjus
Greeks shut within the womb.

Once opened up, the hors   hem to the open air and forth from the h
the leaders, T   sa   henelus and dreadful Ulysses, slipping down the
Acamas an   s, and Neoptolemus, *grandson of Peleus*, and distinguished
builder of th   deception, Epeos himself. They invade the city, buried in sleep
cut down, and once the gates were open, they welcomed all their allies and j

Notes

Myrmidons: i.e. Greeks; see the note on line 7.

the royal ship: i.e. Agamemnon's.

the leaders: Virgil gives nine names here, but the number varies from five (

grandson of Peleus: Neoptolemus, son of Achilles, who was the son of Peleu
Neoptolemus will feature later, in the death of Priam, where he is called P

tempus erat quo prima quies mortalibus aegris

incipit et dono divum gratissima serpit.

in somnis, ecce, ante oculos maestissimus Hector   2

visus adesse mihi largosque effundere fletus,

raptatus bigis, ut quondam, aterque cre

pulvere perque pedes tra ctu tumentes.

ei mihi qualis al tantum mutatus ab illo

Hect redit exuvias indutus Achilli   2

vel Danaum Phrygios iaculatus puppibus ignes!

squalentem barbam et concretos sanguine crines

vulneraque illa gerens, quae circum plurima muros

accepit patrios. ultro flens ipse videbar

compellare virum et maestas expromere voces: 28

'o lux Dardaniae, spes o fidissima Teucrum,

quae tantae tenuere morae? quibus Hector ab oris

exspectate venis? ut te post multa tuorum

funera, post varios hominumque urbisque labores

defessi aspicimus! quae causa indigna ser   28

foedavit vultus? aut cur haec vulne cerno?'

Translation

It was the t which the first sleep begins for weary mortals and creep
the gift of the gods. In my dreams, behold, before my eyes most sorrowful
to me and pour copious tears, whirled along in his chariot, as in former tin
bloodstained dust, pierced through his swelling feet with thongs. Woe's m
much changed from that Hector who returned clad in the spoils of Achilles
fires at the ships of the Greeks! (He was) wearing a filthy beard, hair matte
many wounds which he received around his native walls. Of my own acc
to address the hero and utter sad words: 'O light of Troy, o most trusted he
so great have detained (you)? From what shores do you come, long-expec
weary men see you after the many deaths of your companions, after the va
What undeserved reason has defiled your calm features? Or why do I per

Grammar and translation notes

Constructions which are in the OCR DVL are marked with an asterisk.

268 *quo*: ablative expressing time when*.

mortalibus aegris: 'for weary mortals'. Dative of advantage.

269 *divum = divorum*.

gratissima: Latin often uses an adjective where English would use an [adverb,] 'most pleasingly'.

271 *visus ... er...*: Parts of *esse* are often omitted in verse.

mihi: [comp]ounds of *esse* take an object in the dative case.

272 *bigis*: instrumental ablative* (see the context note on this).

272–273 *cruento pulvere*: ablative of description.

273 *perque pedes traiectus lora*: literally, 'pierced through his feet as to tho[ngs] through his feet'; in Latin poetry, the accusative of respect was used [... you] would have expected *traiectus pedes loris*, but, as Austin comments, V[irgil takes the] construction one stage further.

274 *quantum*: accusative of extent, showing how far he was changed.

275 *redit*: the present tense is strange as this is not what he was doing in [...] Aeneas is remembering him.

exuvias indutus: this is not a retained accusa[tive (of clo]thes), but an imita[tion] which is used with an active, refle[xive] m[eani]ng, 'having put onto hi[mself ...] this construction quite oft[en ...] es 510–511, where Priam puts o[n ...] *ferrum cingitur*.

276 *Dan[aum =] D[ana]rum*, a contraction which Virgil uses 15 times in Boo[k 2 ...] the n[umber] of alternatives for 'Greeks'. Perhaps this was one of the [... of the] *Aeneid* burned, as he was unable to make any revisions.

puppibus is dative: Virgil often used the dative case, rather than a pr[eposition] or ablative, but more usually with compound verbs.

278 *plurima*: take this with *vulnera*. See the Context and style note on lin[e ...]

279 *ultro* (a favourite word of Virgil's) is a difficult word to translate as t[here is no] parallel. What it means is 'going the extra mile', going beyond wha[t ...] 'Of one's own accord, voluntarily' is probably as near as you can ge[t ... In the] Group 3 prescription, Virgil uses *ultro* twice, in line 59, where he me[ntions ...] putting himself in the path of the Trojan shepher[ds,] and in line 145, [of] Sinon; this was not unexpected, given hi[s ... fu]l appeal, but to g[o ... how] stupid can you get?

280 *virum* means 'hero' h[ere, as i]n [t]he opening of the *Aeneid*, *arma virum[que* 'arms and the] hero'; it is us[ed in Engli]sh in the same way, e.g. 'This was a man' (Sh[akespeare ...])

281 *Teuc[rum =] Teucrorum*; cf. *Danaum* in line 276.

282 *tenuere = tenuerunt*; Roman historians and poets often used *-ere* inste[ad ...] or the passive *-eris*.

Context and style notes

268 *prima quies mortalibus aegris*: chiasmus (adjective, noun, noun, adjecti[...]

269 *gratissima*: Virgil uses the superlative quite often; cf. *maestissimus* in [...]
line 278. Here, combined with *serpit*, it creates a sibilance reminisce[...]
sleep, like the serpents, aids the Greek cause.

270 *Hector*: eldest son of Priam, he was the [...]rior of the Trojans. [...]
Agamemnon, Achilles refus[...], and Patroclus, his companio[...]
Hector, who slew P[...] stripped his body of Achilles' armo[...]
Enrage[...] Ac[...]enged Hector to a duel and slew him; he the[...]
(*bigi[...]* [...]on thongs (*traiectus... lora*, line 273) and dragged the b[...]
of Tr[...]*circum... muros*, line 278); hence the dirty beard and hair ma[...]

270–271 *somnis... adesse*: sibilance again, emphasised by the superlative *maes*[...]

273 *púlvere pérque pédes*: the alliteration of *p* combines with the word acc[...]
of each word to imitate the bumping of the corpse being dragged al[...]

[...] *traiectus... tumentes*: alliteration of *t* continues the effect of the previo[...]
still swelling implies that he was alive when he was attached to Ach[...]
detail' (Austin). There is also internal rhyme, where the last syllabl[...]
ending as the syllable before the caesura, *pedes... tumentes*; cf. line 2[...]

275 *exuvias indutus Achilli*: see the note on line 270.

276 *Danaum Phrygios iaculatus puppibus ignes*: the double juxtaposition o[...]
fires' with the verb *iaculatus* separating the[...]ently emphasises[...]
fire to the Greek ships which were [...] near Troy.

[...] *puppibus*: an example of [...]e, using a part of something, 'the[...]
thing, 'ships'.

277 *squa[...]ba[...]am*: the assonance of *a* and the alliteration of *c, cr*, a sp[...]
adject[...] noun repeated and the elision over the caesura all combi[...]
picture of Hector.

[...] Virgil rarely starts or ends the line with an adjective or an adverb, s[...]
usually to emphasise the word, as here.

[...] *crines*: Hector was noted for his flowing hair.

280 *maestas*: polyptoton (repetition of the same word in a different form)[...]
even his voice is emphasising his sorry plight.

281 *o lux*: apostrophe, where the speaker addresses a person in the secor[...]
metaphorically, as in English, 'a light to lighten the Gentiles' (the M[...]
attention to the chiastic *o lux... spes o*, which [...]r noticeable and w[...]
remember, as it also contains apost[...].

[...] *fidissima*: the fourth su[...]at [...] this section. Virgil does tend to e[...]
ingens, 'huge' [...]es 13 times in Book 2 alone. Still, it *is* epi[...]

281–282 *Teu[...]ta[...]ae tenuere*: the alliteration of *t* emphasises Aeneas's e[...]
excite[...]ent continues in the rapid questions up to line 286.

282 *quae... quibus*: polyptoton again, as is *te... tuorum* (line 283). Austin [...]
assonance of *or* at the end of lines 282–284. It is a sound of which Vi[...]
Introduction (e).

284 *varios hominumque urbisque labores*: enclosing order, which is effectiv[e] men and the city; it is also a chiasmus (accusative, genitive, genitive[)]

285 *defessi... serenos*: the position of these adjectives at the beginning an[d] present weariness of the Trojans with the previously normal calmne[ss]

285–286 *causa... vultus*: another chiasmus (noun, adjective, adjective, noun); i[ts] rhetorical features the drowsy Aeneas man[...] [ro]use, although he [has] died and has to ask him (281–282)!

286 *vultus... vulnera*: the a[llit]erat[ion of] *vul-* emphasises Hector's unworth[y] bodily wounds.

cur...[...]?: a rather strange question for Aeneas to ask, when he m[ust] fight [with] Achilles and the dragging of Hector's body round the wa[lls] often defy logic.

Activity 2

Write down the adjectives in lines 268–277 and discuss their effectivenes[s]

---

ille nihil, nec me quaerentem vana moratur,

sed graviter gemitus imo de pectore ducens,

'heu fuge, nate dea, teque his' ait 'eripe flammis.

hostis habet muros; ruit alto a culmine Troia.   2

sat patriae Priamoque datum: si Pergama dextra

defendi possent, etiam hac ue fuissent.

sacra suosque amendat Troia penates;

hos cum orum comites, his moenia quaere

magna pererrato statues quae denique ponto.'   2

sic ait et manibus vittas Vestamque potentem

aeternumque adytis effert penetralibus ignem.

diverso interea miscentur moenia luctu,

et magis atque magis, quamquam secreta parentis

Anchisae domus arboribusque obtecta recessit,   3

clarescunt sonitus armorumque ingruit horror.

Translation

Hector (said) nothing, nor did he heed me as I was questions, but pro
the bottom of his chest, said, 'Alas, fle, dess born, and rescue yoursel
enemy hold the walls; Troy alling from its lofty summit. Enough has b
and Priam: If Perga a be defended by a right hand, it would have b
Troy entru yo its sacred vessels and its Penates; take these as comp
these seek a ghty city which you will eventually found when you have i
ocean.' Thus he spoke and with his hands brought forth from the innerm
powerful Vesta and the eternal flame.

Meanwhile, the city is in a state of confusion with differing cries of grief, a
the house of my father Anchises was set back, secluded and overshadowe
clear, and the shivering terror of arms was menacing.

Grammar and translation notes

287 *ille nihil*: a verb must be supplied, e.g. *dixit* or *respondit*.

quaerentem vana: literally, 'seeking vain things' asking futile que

moratur: here, means 'heed, pay an tt nt to'.

289 *dea*: ablative of origin, 'b rn goddess'.

flammis pu ablative of separation, but more likely it is dativ
(Jone s mpossible to tell which.

291 *datum*: understand *est*.

Pergama: the citadel of Troy; Roman poets tended to use the plural f
original Greek.

292 *hac*: is ablative, understanding *dextra*.

294   *comites*: this is used predicatively, 'Take these **as** companions'.

      moenia: normally means 'walls, fortifications', but it came to mean a ⋮ meaning here and in line 298.

295   Take *pererrato statues* inside the relative clause introduced by *quae* (p⋮

297   *adytis*: ablative of place whence.

298   *diverso*: an adjective agreeing with *lu tu* ⋮ ng the line, but it is di⋮ Virgil means; the sense is ⋮ th ⋮ ae overriding picture is one of ⋮ to use is another ⋮ ⋮ writes 'i.e. everywhere', Gould and ⋮ Jones ⋮ ⋮ ormal meaning is 'different', which is probably cries ⋮ ⋮ Examiners would be lenient on the various interpretat⋮

301   *horror*: the original meaning of the word was 'stand on end, bristle', ⋮ where Aeneas's hair stands on end after the warning of Mercury (*ar*⋮ came to mean 'terror, horror', the result of what causes one's hair to ⋮ a favourite of Virgil and occurs six times in Book 2, twice in the sea ⋮

Context and style notes

287   *moratur*: Virgil reverts to the historic present, as Aeneas remembers ⋮

288   *graviter gemitus imo ducens*: *gemitus* is probably a poetic plural; the ef⋮ message is emphasised by the alliteration of *g*, the juxtaposition of *g*⋮ **draws up** a **heavy** groan from the **bottom** of his chest. The use of th⋮

289   *heú fúge | nate dea*: the opening two consecu⋮ ⋮ d accents and d⋮ of flight.

      nate dea: Aeneas was the ⋮ as, goddess of love.

      flammis: Virgi⋮ ⋮ to be obsessed with fire, for, according to Aust⋮ men⋮ ⋮ f ⋮ by burning, although, traditionally, Troy was not set ⋮ left. ⋮ also used metaphorically of Dido's love in Book 4. The i⋮ flames is, of course, a much more graphic image than describing the ⋮ streets, which Aeneas would not have been able to describe unless t⋮ night-time.

290   *hóstis háb | et múr | os; rúit |*: the word accent falling on the first sylla⋮ rhythm in keeping with the urgency of the message, which is furthe⋮ of *ruit*, stressing that it is all over.

291–292   *sat patriae Priamoque… si Pergama… possent*: the three opening dactyl⋮ of *sppspp* contrasting with the chiastic *pddp* of *Pergama dextra defendi* ⋮ urgency. Hector assures Aeneas that he has done all he can, so that ⋮ in fleeing.

291   *Pergama*: an example of synecd⋮ ⋮ ⋮ citadel is used for the wh⋮ in the previous line: se⋮ ⋮ line 276.

293   *penates*: ⋮ er ⋮ ⋮ o sets of two gods who protected the househol⋮ state ⋮ o which Hector is referring, contrasting with the penates ⋮ line 5⋮

294   *hos… his*: anaphora, asyndeton (the lack of a connecting word) and ⋮

295   *magna*: a good example of enjambment, as the sentence could have e⋮ previous line.

pererrato… ponto: enclosing order, internal rhyme and alliteration. T[...]
prefix *per-*, 'through to the end' and of *denique*, 'eventually, finally', [...]
journey Aeneas will have to complete before reaching Italy.

296   *vittas Vestamque*: it is probably a sign of lack of revision that these ele[...]
again. Aeneas had enough to carry anyway, with his father on his s[...]
holding his son's hand!

Vesta was the goddess of the heart[...] [...]re. There was a templ[...]
sacrifice was made by co[...] [...] beginning of their period of offi[...]
disaster would b[...] [...] the fire went out, so six Vestal virgins[...]
aged [...] to [...] keep the fire alight. Corporal punishment wa[...]
who [...] fire go out.

Augustus had an altar to Vesta constructed in his house, and the inc[...]
may be intended as a veiled compliment to the emperor.

297   *aeternumque adytis effert penetralibus ignem*: note the order of words, a[...]
two adjectives and two nouns with a verb in the middle is usually c[...]
some scholars would regard it only as a silver line, as the words are[...]
not balanced. Be that as it may, it is very neat, as the chiasmus creat[...]
rhythm consists of a three units of a spondee followed by a dactyl.

298   *diverso… luctu*: enclosing order again, but here it is appropriate, as t[...]
city. There is also alliteration of *m* and assonance of *u*, combining w[...]
mournful picture.

299–300   *secreta… domus*: another chiasmus.

300   *arboribusque obtecta*: note the ad[...] [...] the description of Anch[...]
lover of nature, and wo[...] [...] to have liked trees, as he mention[...]
(line 513–514) [...] [...]ting an altar.

301   Ano[...] [...]ily spondaic line, appropriate to the gradually increasi[...]
lines [...] section open with a spondee followed by a dactyl, the re[...]
dactyl + spondee, thus setting the scene for the sad destruction of Tr[...]
emphasising the grim situation, particularly the last word *horror*, wh[...]
and is another word which Virgil likes to use frequently, as in the d[...]
Introduction **(c)**.

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Zig Zag Education

excutior somno et summi fastigia tecti

ascensu supero atque arrectis auribus asto:

in segetem veluti cum flamma furentibus Austris

incidit, aut rapidus montano flumine torrens   3|

sternit agros, sternit sata laeta b| |e | |es

praecipitesque trahit s| |s, s | |nscius alto

accipie| |o| | |i de vertice pastor.

tum | |anifesta fides, Danaumque patescunt

insidiae. iam Deiphobi dedit ampla ruinam   3|

Volcano superante domus, iam proximus ardet

Ucalegon; Sigea igni freta lata relucent.

exoritur clamorque virum clangorque tubarum.

arma amens capio; nec sat rationis in armis,

sed glomerare manum bello et concurrere in arcem   3|

cum sociis ardent animi; furor iraque mentem

praecipitat, pulchrumque mori succurrit in armis.

Translation

I shake myself out of sleep and by cli| | |reach the gable of the highest |
pricked: just as when a flar| |lls | |on the cornfield (driven) by the ragir|
whirling alon| |wit| | | |n| |nous river, lays low the fields, lays low the |
oxen, and | |th| |woods headlong; the bewildered shepherd is stupefie|
the high su| |of a rock. Then indeed the 'trust' becomes clear, and the|
revealed. Now the magnificent house of Deiphobus has fallen in ruin as t|
neighbouring Ucalegon is burning; the broad straits of Sigeum gleam wit|
and the braying of trumpets arise. Madly I take up arms; yet there is no s|
my passionate feelings blaze to gather a band for war and run together wi|
citadel. Madness and anger rush my mind along, and (the thought) of dy|
springs to my mind.

Grammar and translation notes

302   *excutior*: the reflexive use of the verb seen previously in line 275, 'I s|

303   *ascensu supero*: 'by climbing I reach'; a rathe| | |d about way of say|
      ascensu is the ablative of the supin| |c |h| |oun *ascensus* is imposs|
      meaning is the same.

      arrectis auribus| | |v |r description.

304   *in se*| |ak|this inside the *veluti* clause (postposition).

307   *praecipitesque*: take the adjective predicatively, 'drags the woods hea|

309   *fides*: I have put inverted commas round 'trust', as this is sarcastic. S|
      trust (line 143) for pity; this shows how much he could be trusted.

310   *dedit... ruinam*: literally, 'has given ruin', so 'has fallen in ruins'.

311   *Volcano superante*: ablative absolute*, 'as the fire overcame it'.

312   *Ucalegon*: Virgil uses the name of the owner of the house to stand for 'I'm going to Brian's' ('house' understood).

313   *virum = virorum*, as elsewhere.

314   *rationis*: partitive genitive*, expressing the v... ..e, 'reason', of which s

316   *animi*: not a poetic plural, as V... could have written *ardet mea men*... passionate feelings he was experiencing at the time: anger, fear, hoo... ...ed. ... I have therefore translated it as 'passionate feeling

316–317   *furor... ...cipitat*: the subject is plural (*furor iraque*), but the verb is s... nearer subject; cf. line 394.

317   Take *pulchrum* with *mori* as the subject of *succurrit*, 'dying nobly spr...

Context and style notes

303   *arrectis auribus*: see the Grammar note on line 301. Aeneas can see th... his ears to get a better impression of what is going on. The sibilance... noticeable, the former echoing the crackling of the flames, the latter... astonishment of Aeneas.

304–308   A very vivid simile; note the following:
- Virgil puts the effect of the fire first, before int...oducing the simi... himself, Virgil will have seen the dev...a... g ...fect of fire upon... the livelihood of the farmer...
- The preponderance ...a... ...over spondees in the first four fee... coincidence... ...d word accent in the last three feet emph... ...no... ...vastating destruction of a flood, dragging crops... ...e rhythmic pattern of line 304, in which the first three fee... repeated in line 307, illustrating the same destructive power.
- *flamma furentibus*: alliteration and the use of the root *fur*, which V... alone; see the note on line 244. Here, it emphasises that the win... were in Book 1, where they destroyed part of Aeneas's fleet.
- *incidit*: enjambment and repetition of *in* at the beginning of the l...
- *rapidus... torrens*: enclosing order, which is very effective, as it o... of *torrens* is also significant, as its original meaning is 'scorching... the previous simile, fire.
- *sternit... sternit*: anaphora and asyndeton.
- *sternit... sata*: sibilance echoing the sound of crackling fire.
- *sternit... laeta*: all the words have two sylla... ...with the word a... creating a tum ti tum ti rhythm.
- *praecipitesque*: its positio... ...rd in line, again emphasises d...
- *silvas*: hyperbo... ...could be some trees, but not whole woo...
- *stu...*: t... ...r of the word emphasises the effect of the sigh... ...tr..ck, like the crowd looking at the Horse in line 31, and... e...is continued in *inscius* – note the use of the prefix *in* – he h... he hears the noise.
- *alto*: the shepherd is on top of a high cliff, just as Aeneas is high...

310 *Deiphobi*: Deiphobus was one of Priam's many sons; when Paris, hu[s]
Helen was married off to Deiphobus. It may be significant that this
Greeks destroyed, to avenge Menelaus and recover his wife, Helen.
the Underworld in Book 6, he meets the soul of Deiphobus, who tell
by Helen and brutally murdered by the Greeks.

311 *Volcano*: metonymy; the use of a word, often a g.. ? to denote somethi
e.g. *Bacchus* for wine, so, here, the god of fire is used to denote the thi
There may be a touch of irony in using the god of fire for fire itself, as
destroying Troy, wh.. .. in line 296, Vesta, goddess of fire, is the pro

312 *Sige..* ..tr.. ..re named after Sigeum, the name of the NW prom

313 *clamo..irum clangorque tubarum*: balance, alliteration of *cl* and ass
of Virgil's. He evidently liked the sound of these phrases, as he use[s]
192, *it caelo clamorque virum clangorque tubarum*.

314 *arma… armis*: polyptoton; note how Virgil frames the sentence with
the futility of taking up arms. The same futility recurs in line 655, *ru*
Anchises, Aeneas's father, refuses to flee with him, and Aeneas reac
knows about, fighting.

arma amens: the assonance of *a* links the two words, emphasising the
up arms. *amens* is one of several words used by Virgil in this book t[o]
doing the very opposite of what he should be doing, escaping from
him to do. *furor* is used in the same way in line 316 (see the notes on

nec sat rationis: Aeneas recognises his folly as he ..tes the story to

316 *furor iraque*: see the note on line ...

317 *praecipitat*: an echo of .. *cip.. ..que* in line 307; like the woods, Aene[a]
fight by his .. .. and anger. Note the alliteration of *p* in *praecipi*
hast.. ..io.. of Aeneas to fight.

in armis: this repetition of 'arms', significantly placed at the end of th
that this is the only thing that Aeneas can think about, 'fighting'.

But behold, Panthus, having escaped the Greeks' weapons, Panthus, the son o
citadel and of *Phoebus*, (carrying) the sacred vessels and *the defeated gods* hi
with his hand and frantically makes for our door at a pelt. (I asked him) 'In w
Panthus? What stronghold are we occupying?'

I had hardly finished saying this when he replied as follows with a groan, 'Th
hour of Troy has come. We Trojans are finished, Ilium is finished and the hug
Jupiter has given all things over to Argos. The Greeks are masters in the burn
standing up above the middle of our defences, is pouring out armed men, and Sin
around, spreading fires. Some are at the open double gates, as many thousan
Mycenae; others have blocked *the narrow parts of the streets*, with weapons a
drawn up with flashing sword points; the first watchmen of the gates are atte
and are resisting in blind warfare.'

Notes

Phoebus: i.e. Apollo, god of prophecy.

the defeated gods: these must be the Penates which Hector had offered in a d
fulfilling the dream sequence.

the narrow parts of the streets: the Latin is *angusta viarum*, the use of the neut
genitive, stressing the 'narrowness' rather than the streets. This is a typica
Tacitus later adopted.

By such words of Othrys' son and by the divine power of the gods I am borne
whither the sad Fury, whither the din and the shouting raised to the sky sum
comrades, Rhipeus and Epitus, most mighty in arms, meeting by moonlight,
at our flanks, with young Coroebus, son of Mygdon: he happened to have con
love for *Cassandra*, and as his son-in-law, was bring... ...er for his father-in-
unfortunate man, as he did not listen to the ...rd rs, ...is *demented* betrothed
together, daring to go into battle ... ...n ... these words in addition: 'Youn
in vain – if you have a defi... ...si...e to follow me as I dare the worst, you see
All the gods ...h... ...mpire had stood firm, having abandoned their sh
away; you ... ...ning to the help of a city already burnt. Let us die and dash
only safety ...ated men have is to hope for no safety.' Thus, *fury* was added
Then, *like plundering wolves* in the dark mist, whom excessive madness of the
whom their abandoned cubs are waiting with dry jaws, we make our way thr
enemy, to no uncertain death and hold our course for the centre of the city.
its hollow shadow. Who could possibly unfold the massacre of that night, or
could equal the labours with their tears? After ruling for many years, the and
lifeless bodies are strewn everywhere throughout the streets and throughou
thresholds of the gods. Nor is it just Trojans who pay the penalty with their
returns to the hearts of the defeated as well, and Greek victors also fall. Grief
there is fear and the multiple aspect of death.

Notes

Cassandra: see the note on line 246; here, we learn ...h... ...Coroebus was so en
had come to Troy to fight on her ...h... ...r.

demented: the Latin is *fi...* ...the note on line 244.

fury: furor ...th...y should be fleeing, not fighting.

like plundering wolves: the only point of comparison of the wolves with the
is righteous anger, not pangs of hunger, which is inspiring the Trojans; the
not plundering for food for their young.

primus se Danaum magna comitante caterva 3

Androgeos offert nobis, socia agmina credens

inscius, atque ultro verbis compellat amicis:

'festinate, viri! nam quae tam sera moratur

segnities? alii rapiunt incensa feru... e

Pergama: vos celsis nu... ărin ... ă navibus itis?' 3

dixit, et ... te... ... que enim responsa dabantur

fida s... ...nsit medios delapsus in hostes.

obstipuit retroque pedem cum voce repressit.

improvisum aspris veluti qui sentibus anguem

pressit humi nitens trepidusque repente refugit 3

attollentem iras et caerula colla tumentem,

haud secus Androgeos visu tremefactus abibat.

inruimus densis et circumfundimur armis,

ignarosque loci passim et formidine captos

sternimus; adspirat primo fortuna labori. 3

Translation

Androgeos, with a large band acc... ... ... g him, is the first of the Greek
troops to be friendly, not ... ... (who we were), and voluntarily addres
'Hurry, men! But ... ... ggishness delayed you (making you) so late? (
burnt Per... ... nd carrying (the plunder) away: are you (just) coming no
first time?' ... ...nished speaking, and immediately (for the replies given
he perceived that he had fallen into the midst of the enemy. He was dum
back along with his voice, just like someone who, treading on a snake on
briars, has pressed heavily upon it, and in fear suddenly flees backwards
puffs up its dark blue neck; in the same way, Androgeos tried to depart, fr
make a charge, pouring around with closely packed arms, and lay them l
ignorance of the area and seized with terror. At first fortune favours our

Grammar and translation notes

370   *primus*: 'is the first to'.

     Danaum = Danaorum.

     magna... caterva: ablative abso... ... ... I have translated literally,
     better English.

370–371   *se... of... ...o* ... ...ally 'presents himself to', so 'encounters, meets'.
     Lati... ...ly used in the transitive form, unlike English, which use
     intran... ...vely, e.g. 'change, turn'. To express the intransitive form, I
     reflexive form, e.g. *je me lève*, 'I get up'. Latin uses mainly the passiv
     which has a middle voice as well as the passive voice. Here, howev...
     reflexive pronoun.

372   *ultro*: see the note on line 279. Here, Virgil is emphasising that Andr[...]
recognising the Trojans, goes further and without waiting for them [...]
<u>kindly</u> words.

373   *nam* is used here to introduce eager questions expressing surprise, '[...]

     tam sera: this should be translated predicatively, as Androgeos is rea[...]
are they so lazy and why are they so late in [...].

377   *sensit… delapsus*: Virgil uses a G[...] construction, here, by which ve[...]
are followed by a part[...] [...] than the infinitive. Another vari[...]
Greek indire[...], the nominative case is used for both the s[...]
the I[...] s[...]ement and that of the statement, if it refers to the sa[...]
perce[...] that he had fallen'.

379   *aspris*: a syncopated form of *asperis*, which makes the sibilance more[...]
where. Take *improvisum aspris* inside the *veluti* clause (postposition)[...]

     qui: the subject is indefinite; translate it as 'someone who'.

380   *humi*: locative case*, 'on the ground'. Names of towns, small island[...]
take a preposition to express motion to or from and place where.

     refugit is the perfect tense as the scansion tells us. If this is not a gno[...]
situation is a general one, true for all time), it indicates that the man[...]
whereas Androgeos does not.

381   *iras… colla*: poetic plurals; the singular ending *-um* is more awkwar[...]
picture, here, is of a cobra rearing up and puff[...] ut its neck. 'raisi[...]
translation, but 'rearing in anger' is a m[...]ral translation.

382   *abibat*: probably conative [...], 'tried to depart', as Androgeos [...]

383   *densis et: et* is [...] so take *densis* with *armis*.

     circu[...]ar is intransitive, so has to be put in the passive; see the[...]

384   *loci*: adjectives of fullness and knowledge take the genitive case.

     formidine: instrumental ablative*.

385   *adspirat… labori*: dative after the compound verb *ad* + *spirat*, 'breathe[...]

Context and style notes

370   *magna comitante caterva*: an exact repetition of Laocoon's followers in[...]
destined to be killed.

371   *offert*: Virgil continues with the historic present, which he has been u[...]
which makes the scene more vivid.

372   *inscius*: an excellent example of enj[...] as the sentence was co[...]
previous line. Here it is v[...]c, as it stresses his mistake in [...]
is also an exampl[...] beginning with the prefix *in*, a favourit[...]
Intro[...]or[...]

     amici [...]ctives are rarely used at the end of a line; see the note on[...]
in the sentence which emphasises Androgeos's mistake; he believes[...]
his ignorance, he addresses them with <u>friendly</u> words.

373   The question is introduced by three monosyllables, creating, with *se*
accents; these, combined with three spondees in the first four feet, e
the supposed Greeks.

374   *segnities*: enjambment again, but not as effective as in line 372; this is
this word.

      In contrast with the preponderance of spon___ __n the two previous
in the first three feet with contrast _f _ct _s ___ word accent to emph
which is going on, viz.   \   / \   /   \

             _gnitī | ēs? ălī | ī răpī | ūnt

375   *celsis*___ d___ ___is rather otiose and reminiscent of Homer's use o
Ody___ It may have been included to create internal rhyme with
Note that after the dactylic line 374, Virgil reverts to a mainly spond
the sluggish Trojans. After the first foot, there are three successive s
possibly intended to emphasise the slowness of the supposed Greek

376   *extemplo*: the position emphasises the immediate and horrific realisa
were Trojans, which is further emphasised by the enclosing order o
line, which is very effective, as the realisation that he had fallen (*dela*
by the words for the middle of the enemy *medios... hostes*.

377   The sibilance (*s* occurs nine times in the line) anticipates the hissing
simile. This may seem fanciful, but he does use the unusual form *de*
than the normal *delapsum* (see the Grammar note). The word accent
each of the first three feet, creating a jerky rhythm, emphasises the s
Androgeos experiences, viz. | *fida sát* | ___ __ __t __édi | ŏs.

Activity 3

Read thro___ __in___ ___ __82: how effective is the comparison of Androge
steps on ___ ___? You should refer to both the context and the language
Possible ___wers are at the end of the notes on this section.

381–382   there are various 'borrowings' in these lines (see Introduction page
taken from the Laocoon episode, so, like Laocoon, Androgeos is doo
of a line from the *Georgics*, in a passage where Virgil is warning shep
from snakes.

383   *densis... armis*: an excellent example of enclosing order, as the Greek
the Trojan arms, which is emphasised by the internal rhyme, *densis*.

384   *ignaros... captos*: chiasmus (adjective, noun, noun, adjective); also, Vi
prefix *in-* (*in* + *gnaros* becomes *ignaros* for reasons of euphony); cf. *in*
the Greeks, not knowing the area and seized w___ __error, is emphasi
adjectives at the beginning and end of t___ __ __ __aming it, with the f
stressing their bewilderment___

385   *sternimus*: enjamb___

Answers to Activity 3 (Other answers are possible.)

Position of *obstipuit*, picked up by *improvisum* in the same position in the n
dumbfounded as he had not recognised the Trojans as enemies; the man h

Both try to step back, emphasised by the double use of the prefix *re-* in bot
Androgeos to step back (*repressit*) is the result of the unsatisfactory respon

The hissing of the snake is marked by the sibi'... e ... *improvisum aspris...*
expresses the surprise of Androgeos ... g back his breath?).

improvisum (another use ... x -*in*) is an echo of *inscius* in line 372, a
originally d... t i... ealise what the danger is, but the two enclosing
improvisun ... *uem* make them realise the danger. The rapid reaction of
emphasise... the dactyls in feet 1, 3, 4 and 5.

The Trojans are angry; the snake puffs up in anger (Virgil was a countrym
of cobras when he wrote this).

The picture of the snake slowly puffing out its neck in line 381 is emphasi
successive spondees and elision, the coincidence of ictus and word accent
menacing homoioteleuton of *-entem* and the position of the two participle
alliteration of *t, l* and *c*. There is an interesting pattern of alliteration and a
la, c, lla, t, m, t, m.

Both men are scared stiff; the man is *trepidus*, Androgeos is *tremefactus* (as

There may be a play on words in *nitens*, as it is from *nitor*, here, but it also
Perhaps Virgil is comparing the shiny skin of the sn... ith the shining a
nitens refers to the man, not the snake.

However, the situations of bot... .. ..milar in that Androgeos is in the
is in the countryside. ... argue the opposite, of course, that neithe
due to the ... es ... ... thick smoke?) in the case of Androgeos, and the
the other.

Also, the comparison of Trojans to a 'snake in the grass' is hardly fair; it w
Greeks, as they are the nasty treacherous ones.

The tense of *refugit* 'has fled' (but see the grammar note) may indicate that
Androgeos does not.

atque hic successu exsultans animisque Coroebus

'o socii, qua prima' inquit 'fortuna salutis

monstrat iter, quaque ostendit se dextra, sequamur:

mutemus clipeos Danaumque insignia nobis

aptemus. dolus an virtus, quis in hoste requirat?   3?

arma dabunt ipsi.' sic fatus deinde comantem

Androgei galeam clipeique insigne decorum

induitur laterique Argivum accommodat ensem.

hoc Rhipheus, hoc ipse Dymas omnisque iuventus

laeta facit: spoliis se quisque recentibus armat.   3?

vadimus immixti Danais haud numine nostro

multaque per caecam congressi proelia noctem

conserimus, multos Danaum demittimus Orco.

diffugiunt alii ad naves et litora cursu

fida petunt; pars ingentem formidine turpi   4?

scandunt rursus equum et nota conduntur in alvo.

Translation

And at this point, Coroebus, revelling in success and high spirits, said, 'Cd
fortune first points out the way of safety, and where favourable (fortune) i
shields and fit onto ourselves the emblems of the Greeks. (Whether it be) i
would enquire in (dealing with) an enemy? They themselves will provide
thus, he put the crested helmet of Androgeos and the handsome devid
side the Greek sword. Rhipheus does this (also), as does Dymas himself a
man arms himself with the fresh spoils. We make our way mixed with the
our own and, engaging (with the enemy) through the dark night, we join i
many of the Greeks to Orcus. Some flee in different directions to the ship
the double; some in base fear, climb the huge horse again and bury thems

Grammar and translation notes

388   *dextra*: the basic meaning is 'right', but because events happening on
    as favourable, it came to mean 'favourable, propitious'. Most autho
    indirect statement with *esse* understood, but that would require *dexf*
    must mean 'favourable (fortune) reveals herself', i.e. where good lud

388   *sequamur*: 'let us follow', a direct command, as is *aptemus* in the next
    sentence with *sequar*:

389   *Danaumque Di*...*h*; as in line 276 and in line 398.

390   *dolus*...*rus*: understand *utrum sit*, 'whether it be', an indirect ques

    in hoste: *in* means 'in the case of' or 'in dealing with'. The idea is 'all
    irony of this is that whereas the Greek *dolus*, the Wooden Horse, sud
    dressing up as Greeks, ended up with them being killed by their ow
    event in warfare.

requirat: potential subjunctive, 'who would enquire?'.

392–393 *insigne... induitur*: the passive is used here in a reflexive sense as in l line 275.

394 *hoc Rhipheus*: take *facit* with both *Rhipheus* and *Dymas*. *facit* is singul singular; cf. lines 316–317.

396 *haud numine nostro*: ablative of attendan'... tances; see the cont

398 *Danaum*: partitive genitive; ... are the whole, of which 'man

Orco: either dat... or dative after a compound verb.

Context ... yle notes

386 The line starts with seven long syllables and two elisions, whereas o
dactyls to describe the eager young man. Sometimes poets are const
to use! What is noticeable is the sibilance of *successu exsultans animis*
c/q and the assonance of *u*. The sibilance and alliteration may indica
in his eagerness to express his idea, but that is rather fanciful.

387–388 *qua... quaque*: anaphora; see the note on line 294.

fortuna... monstrat... ostendit dextra: a rather loose chiasmus (nomina

389–390 *mutemus clipeos... insignia... aptemus*: another chiasmus (verb, object,
much better, as the change of word order matches the exchange of a

392 *clipeique insigne*: polyptoton and *variatio* as bot... rds are used in li

393 *Argivum*: *variatio* on *Danaum* in lin... 9.

394 *hoc... hoc*: anaphora and asyn...on.

395 *laeta*: ...e ... ine 375, this is not otiose; it is placed first word
'dev... care spirits' (Austin) of the young men, contrasting with
exper...ce as a result of this ill-conceived idea.

spoliis... recentibus: another good example of enclosing order, as the
each person.

396 *haud numine nostro*: commentators see difficulty with this phrase, bu
Trojans have put on Greek armour they are under the protection of (
conclusion. *haud... nostro* is litotes, the power is not theirs, it must b

397–398 *multaque... multos*: there was one tradition that Aeneas betrayed Tro
that the Greeks spared him because he always advised peace, so Vir
dispel these myths (because Aeneas was, after all, the founder of the
bravery of Aeneas by putting the adjectives *mu...* *multos* (polypto
respective clauses, and by emphasising ... he causes among t

397 *per caecam congressi proelia...* ...tive and chiastic arrangement o
further *c* in *conser...* imitates the clash of weapons. *caeca*
emph...ng ...kness of the night enveloping the battles and co
battl...h took place *per lunam* (line 340). As Jones suggests, the
caecique furore (line 244), reminding the reader of the blindness of th
inside the city – this is the result.

Orco: Orcus was a Roman god who carried people off to the Underw
words Virgil uses to describe death or the Underworld.

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399 *diffugiunt alii*: the two dactyls emphasising the chaotic flight of the G
position of *diffugiunt* aptly describe the effect of the bravery of Aene
Greeks <u>run</u> (*cursu*) in flight <u>all over the place</u> (*diffugiunt*), hiding on t
Horse, the only thing they can trust (*fida*) after the Trojans' deceptio
cowards, not Aeneas. Note the use of *ingentem*, the favourite adjecti
spondees in line 400, to describe the huge size of the Horse, which V
the use of enclosing order, *ingentem... ec____*, the Horse encloses
turpi is also emphatic, '<u>disgraceful</u> r', adjectives are normally o
emphasise them – the Greek cowards. Line 401 also has a prep
Greeks thankfully as the safety of the Horse, which Virgil also
asso____ of particularly as the last word would probably have b

399–400 *alii... ____ variatio* on the more normal *alii... alii* or *pars... pars*.

heu nihil invitis fas quemquam fidere divis!

ecce trahebatur passis Priameia virgo

crinibus a templo Cassandra adytisque Minervae

ad caelum tendens ardentia lumina frustra,   4[0]

lumina, nam teneras arcebant vincu[la] [p]a[lma]s.

non tulit hanc speciem fu[riat]a [men]te Coroebus

et sese [me]di[um] [inieci]t perîturus in agmen;

cons[equim]ur cuncti et densis incurrimus armis.

hic primum ex alto delubri culmine telis   4[1]

nostrorum obruimur oriturque miserrima caedes

armorum facie et Graiarum errore iubarum.

tum Danai gemitu atque ereptae virginis ira

undique collecti invadunt, acerrimus Aiax

et gemini Atridae Dolopumque exercitus omnis: 4[1]

adversi rupto ceu quondam turbine venti

confligunt, Zephyrusque Notusque et laetus Eois

Eurus equis; stridunt silvae saevitque tridenti

spumeus atque imo Nereus ciet aequora f[und]o.

Translation

Alas, it is r[ig]ht [for an]yone to trust gods who are unwilling in anything[!]
daughter o[f Pria]m with dishevelled hair, was being dragged from the tem[ple]
of Minerva, raising her blazing eyes in vain to heaven, (only) her eyes, for[...]
In his frenzied mind Coroebus did not bear this sight and threw himself i[nto]
destined to die. We all join in following him and rush into the thick of the[...]
we are overwhelmed by the weapons of our own men from the high sum[mit]
arises a most wretched slaughter due to the appearance of our arms and t[he]
crests. Then the Greeks with a groan and in anger over the maiden snatch[ed]
together attack us from all sides, most fierce Ajax, the twin Atridae, and t[he]
just as at times when a storm has burst and the winds dash together from [...]
wind, south wind and east wind rejoicing in the steeds of the dawn; the w[...]
rages with his trident and stirs up the seas from the very lowest bottom.

Grammar and translation notes

402   *nihil*: adverbial accusativ[e, ...], 'in nothing'.

      fas: und[er]st[and] [*est*].

      divis: [dative] after *fidere*.

407   *furiata mente*: ablative of manner, showing the way in which Coroeb[us ...]
      Cassandra being dragged away.

409 *densis... armis*: dative or ablative? The usual interpretation of this is 'with closely packed arms', as in line 383. However, as Coroebus ha the Greeks, and the Trojans do likewise (*consequimur*), it could mean arms', as Virgil is very fond of using the dative after compound verb *agmen* and *incurrimus armis* suggests that the second line was an alte did not have time to revise, hence its rejection by Ribbeck. Virgil pr mind, as he has elsewhere; is he playfully sug estir g 'take your pick

412 *facie et errore*: causal ablatives of the appearance and the m

413 *gemitu... ira*: the are different; the first is an ablative of desc Some it a argma, 'with a groan of anger', which is probably

416 *rupto ... bine*: ablative absolute*: *rumpere* is a transitive verb, so it h when used intransitively, 'when a storm has burst'.

419 *fundo*: ablative of place whence.

Context and style notes

402 *invitis... divis*: the line is mainly spondaic, in keeping with the religic internal rhyme, in which the syllable before the caesura has the sam the line. Ovid uses internal rhyme *ad nauseam*, but Virgil is sparing occurs three times in this section, here, and in lines 406 and 419. The in the 139 lines after the end of this section.

The line contains a personal comment by Virgil, which is very rare.

403–404 Note how Virgil paints a gradual picture of the hapless Cassandra: dragged along; *Priameia virgo* – it's one of Priam's daughters; *passis.* the place, it may also imply that she was being dragged by the hair; (sacrilege); *Cassandra* – (oh my god!) it's Cassandra.

Cassandra: see the note on the sections 224–249 and 336–369.

Minervae: the previous two references to Minerva have been in conn Virgil reminding us of the deceit of the Greeks and futility of trustin lines previously)? There may be a point, also, in the inclusion of the with the double reference to Minerva's temple, would remind Roma at Rome, and thus heighten the sacrilege ta n pl e here.

405–407 The sacrilege and its effect are empha ised by coincidence of ictus ai feet of each line, and c cia y the metaphorical *ardentia*, 'blazing (i the light of th a es around her? Line 405 is spondaic, and th of th en hasises the futility of Cassandra's appeal to heaven. Apol the note in the section 224–249), so heaven would disreg

406 *lumina*: epanalepsis, the repetition of the same word. The repetition sounds in lines 405–406, but this is probably not significant.

406 *nam... palmas*: an explanation more in the style of Ovid than of Virgi[l?]
that *palmas* is synecdoche, but this is unlikely, as supplication was u[sed?]
the open palms to the sky, as here.

vincula: this is a particularly Roman detail, as prisoners were led in c[hains?]

407 *furiata*: see the note on lines 224–249: here, Coroebus's natural but ill-[advised?]
is against his country's interests and results [in?] *ei ...ima caedes*, the lo[ss?]

408 The futility of Coroebus's atte[mpt to] [re]sc[u]e Cassandra is emphasise[d by?]
- the delay of the c[aes]ura [to?] [the] fourth foot
- the insert[ion] [of] [the] [p]athetic *periturus* (he is doomed)
- [the c]l[os]ing order of *medium... agmen*, which is effective here, [and?]
  [origin]ally meant 'army on the march', so a large number of me[n?]
- the conflict of ictus and word accent, viz.

$$X \ / \ \backslash \ / \qquad \backslash \ / \ \backslash \qquad / \qquad X \qquad X$$
| et se | se medi (um) | iniec | it ‖ perit | urus in | agmen |

409 The alliteration of *c/q* in *consequimur cuncti... incurrimus* imitates the
shields; note, also, the use of the prefix *in-*.

densis... armis: another example of enclosing order; see the grammar[?]

410 Another spondaic line with an elision and coincidence of ictus and [word?]
emphasise the height of the temple.

411 *nostrorum* first word emphasises the catastrophe; they are destroyed[?]
disguising as Greeks; 'friendly fire' is the moder[n] [te]rm.

miserrima: note the superlative, see th[e] [n]ot[e] [on] [l]ine 281 and cf. *acerri[mus?]*

411–412 There is considerable alli[terati]o[n] [?] [i]n the next two lines and triple[?]
Trojans rue the [un]s[uccessf]u[l] strategem.

412 *arm[orum] [fac]ie[?] [er]rore iubarum*: chiasmus and the use of a noun endi[ng?]
asso[nance] [o]f *-rum*, which is also homoioteleuton, as it occurs at the e[nd?]

414 *invadunt*: the third verb with the prefix *in-* within seven lines. As in[?]
to the fourth foot, which, with the three consecutive spondees in fee[t?]
sounding line in keeping with the description of the massed ranks o[f?]

acerrimus Aiax: this is the lesser Ajax, one of the best Greek warriors,[?]
the temple of Minerva. Because of this sacrilege, Athene (Minerva) [?]
survived and boasted of his escape, whereupon Athene impaled hi[m?]

415 *gemini Atridae*: Virgil uses the same phrase in line 500 to describe Ag[amemnon's?]
sons (or grandsons, according to some accounts) of Atreus. Agame[mnon?]
chief of the Greek army; Menelaus was married t[o] [H]elen, whom Pa[ris?]

Dolopumque: the Dolopes came from Th[es]s[al]y [i]n North Greece; they[?]
the word for Greeks.

Suggested answer to Activity 5

Comments on the simile

Although the description of the storm is very well written, I do not consid
as others.

Pro

The violence of the storm compares favourabl⸻ ⸻ ⸻e ⸻iolence of the G⸻
The winds come from different direct⸻⸻ ⸻s ⸻ ⸻he various Greek warrio⸻
Menelaus from Sparta, etc.).

Con

The Greek⸻ ⸻ foot, the winds are riding in horse-drawn chariots.
The Greeks are not fighting among themselves (*collecti*), unlike the winds⸻
The Greeks are in a town, the winds are in the countryside (*silvae*), Nereus⸻

Points of style:

416   *adversi… venti*: note how Virgil frames the line with the two words ⸻
      the ablative absolute between them, forming a chiasmus (adjective, ⸻
      spondaic, emphasising the struggle between the opposing winds. ⸻

417   *confligunt*: enjambment; cf. *spumeus* in line 419.

417–419   There is considerable sibilance in these lines, particularly *stridunt sil*⸻
      imitating the whistling of the winds. The section e⸻ds with internal⸻

419   *Nereus*: the old man of the sea, who had ⸻ ⸻a⸻⸻ters called Nereid⸻

Nereus. (Panofka, *Musée Blacas*, pl. 20.)

illi etiam, si quos obscura nocte per umbram   4[

fudimus insidiis totaque agitavimus urbe,

apparent; primi clipeos mentitaque tela

agnoscunt atque ora sono discordia signant.

ilicet obruimur numero, primusque C[...]o b[...]

Penelei dextra divae ar[...] ad aram   4[

procum[...]; c[...] hipheus, iustissimus unus

qui f[...] eucris et servantissimus aequi

(dis aliter visum); pereunt Hypanisque Dymasque

confixi a sociis; nec te tua plurima, Panthu,

labentem pietas nec Apollinis infula texit.   4[

Iliaci cineres et flamma extrema meorum,

testor, in occasu vestro nec tela nec ullas

vitavisse vices Danaum et — si fata fuissent

ut caderem — meruisse manu.

Translation

If there are any whom in the dark night we ro[...]ou[...] trickery throug[
the whole city, they too appear; they [...] to recognise our shields [
mark our speech as different in [...]. We are immediately overwhelmed
Coroebus is the first t[...] right hand of Peneleus near the altar of [
Rhipheus [...] among the Trojans was the one most just and mo[
(the gods t[...] otherwise); Hypanis and Dymas perish, pierced by thei[
your numerous examples of piety, nor the headband of Apollo protect yo[
Ashes of Troy and the last (funeral) flame of my friends, I call (you) to wit[
avoided neither the weapons nor any exchanges in battle with the Greeks,[
that I should fall – I earned it by my bravery.

Grammar and translation notes

420   *illi... si quos*: I have translated this literally, but the natural English i[

421   *fudimus*: the perfect tense of *fundere*, to rout.

      insidiis: ablative of means.

      totaque... urbe: 'over the whole of the cit[...] does not require a pr[
      place where.

422   *mentita*: the basic m[...] *mentior* is 'lie, deceive', so I have transl[

      prim[...] th[...] t to', cf. line 424 below and lines 146 and 370.

423   *ora*: th[...] asic meaning is 'mouth', but it must mean 'words', or 'spee[

425   *dextra*: 'by the right hand'; instrumental ablative*.

426   *unus*: intensifies *iustissimus*, 'the one most just'.

427   *aequi*: the genitive after adjectives is normally confined to adjectives knowledge, as in line 384 *ignarosque loci*, but Virgil extends the use t which is his own invention.

429   *plurima*: is impossible to translate literally, as it means 'very much, v can get is 'all your piety'; perhaps Virgil is thinking of all the examp shown, which is how I have translated it.

431   *meorum*: must mean 'my friends', ra...r ...r ...my family', as none of l

433   *vitavisse*: understand ...

    vices: th... ...ng is 'exchange', which I have kept, as it can m ener... ...re is no need to strain the meaning to mean 'dangers', a

    The OCT puts a comma after *vices*, so that *Danaum* goes with *manu*, the majority of editors take *Danaum* with *vices*, which is more natura this context.

Context and style notes

420   The long vowels in feet 2–4 and 6 emphasise the darkness of the nig Trojans lurking in the shade (*per umbram*). The moon appears to ha...

421   In contrast with the previous line, Virgil uses only one spondee (foo in all the other feet (including *urbĕ*) emphasise the routing of the Gre

422–423   The position of the verbs at the beginning of the two lines emphasis the Greeks had been routed, but they begin t... ...ear (*apparent*) b the Trojan ruse (*agnoscunt*). Whethe... th... lo... vowels indicate a slow recognition by the Greeks i... ...ei...

425   *Penelei*: he was ... ...any suitors of Helen and led the Boeotia

    dext...: t... alliteration of *d* emphasises the death blow.

    divae: Athene/Minerva. Athene was the goddess of wisdom, but als portrayed with a helmet and shield (*armipotentis*), as below.

    armipotentis: 'powerful in arms'; compound adjectives are a commor cf. *armiger* (line 477), *bipenni* (line 479), *longaevum* (line 525) and *omn*

426   *procumbit*: enjambment; another three long-syllabled word to start th

426–428   The names are unimportant. Rhipheus and Dymas were mentioned shadowy figures. In some cases, particularly in the later books of th invented names, using names of mountains (Rhipheus) and rivers (I from the *Iliad* (Dymas).

    Note the two superlatives, *iustissimus* a... ...*tissimus*, showing th Rhipeus; however, they do n... ...m from death, as the gods de (*est*). This looks like V... ...comment, as in line 402; if it is, it i to say that P... ...as not saved by his many acts of piety or by th whi... ...il ...phasises by polyptoton, *te tua*, and yet another supe

428   *Hypan...que Dymasque*: the double *-que* is an imitation of the Homeric gives another epic flavour to this passage, and, as Austin states, join Virgil uses a particularly gruesome description of their death, *confix* spear), and by their own friends.

429 Panthus had come to Aeneas's house in line 320 and told him that th[e] city, and there was no hope left. Note Virgil's use of apostrophe and what Austin calls 'the ultimate tragedy'.

430 *pietas*: has three basic meanings; firstly, devotion towards the gods, s[econdly,] one's family, thirdly, patriotism. It is the first aspect which is being [...] priest to Apollo.

431 *flamma extrema*: refers to the funera[l] [...] [Vir]gil uses apostrophe ag[ain] upon the ashes of the Tro[jans ...] [wit]ness that he did his best to save [...] of cowardice; see [...] [i]n line 397.

Attic red-figure kylix showing Athena slaying the Giant Enceladus (c. 550–500 BC)

divellimur inde,

Iphitus et Pelias mecum (quorum Iphitus aevo   43

iam gravior, Pelias et vulnere tardus Ulixi),

protinus ad sedes Priami clamore vocati.

hic vero ingentem pugnam, ceu cetera nusquam

bella forent, nulli tota morerentur in urbe,

sic Martem indomitum Danaosque ad tecta ruentes   44

cernimus obsessumque acta testudine limen.

haerent parietibus scalae postesque sub ipsos

nituntur gradibus clipeosque ad tela sinistris

protecti obiciunt, prensant fastigia dextris.

Dardanidae contra turres ac tota domorum   44

culmina convellunt; his se, quando ultima cernunt,

extrema iam in morte parant defendere telis,

auratasque trabes, veterum decora alta parentum,

devolvunt; alii strictis mucronibus imas

obsedere fores, has servant agmine denso.   45

Translation

We tear ourselves away [from there], Iphitus and Pelias along with me (of w
burdened because [of] age, while Pelias is slow because of a wound from
summoned [by] the shouting to the dwelling of Priam. Here, indeed, we se
the battles were to no purpose and none were dying in the whole city, so w
Greeks rushing towards the buildings and the threshold beset by the 'torto
cleave to the walls, and they press up to the door posts themselves by deg
with their left hands, they present their shields to the weapons, and grab t
On the other hand, the Trojans tear away the towers and the complete roo
weapons, since they perceive the end (is nigh), now in the extremities of d
themselves, and roll down golden beams, the lofty decorations of their and
bottom of the doors with drawn swords (and) guard these in a closely pac

Grammar and translation notes

434   *divellimur*: the passive is difficult because. as other commentators a
      am inclined to think that it is the middle use of the passive, as in line
      ourselves away', as they are enticed not at by their own side.

435–436   *aevo… vulnere*: both are causal ablatives, as they are the reasons for t

436   *grav.*: comparative, here, means 'too burdened'.
      Ulixi: a subjective genitive, as it is he who has inflicted the wound.

437   *sedes*: the plural is unusual, for the singular would have scanned. Pe
      large palaces of his time, particularly the palace of Augustus, which
      rooms and, possibly, separate buildings.

438 *pugnam*: the object of *cernimus* in line 441, which has to be taken with

439 *forent*: an alternative form of *essent*.

tota… in urbe: contrast line 421 *tota… urbe*, where Virgil omits the pr

440 *tecta*: literally, 'coverings' so 'roofs', but it can also mean the house i appears to be referring to the many buildings m… ng up Priam's pa word *regia*, which is difficult to fit into t… e… neter metre in the o *rēgiā*, unless elision is used.

444 *protecti*: probably th… v… rather than the passive, use, 'protecti

446–447 *his…* in … ental ablative*.

450 *obsed… obsederunt*: this is a strange use of the word, as it is normal the city from the outside, not of the defending side.

agmine: see the note on line 408.

Activity 6

How does Aeneas show his personal involvement in the action?

Context and style notes

435 *Iphitus et Pelias*: two more invented names; there are people with the the story of Jason and the Argonauts, but not with the fall of Troy. S Austin rightly asks what was a man *aevo … … r* loing among the

436–437 Note the balance of the two phr… *ph…s aevo… gravior, Pelias… v*

438 A spondaic line m… … … by the elision and the conflict of ictus four f… wl… … ates the alternate blows of the fighters. The fav see t… on line 281.

440 *Martem*: *variatio* on *pugnam* two lines above, and metonymy, the name of the god being used to describe the thing he was associated with; see the note on line 311. Note, also, the balance of *Martem indomitum, Danaosque… ruentes* (noun, participle, noun, participle).

441 *testudine*: this was a device formed by soldiers raising their shields above their heads and interlocking them to form … … when attacking … … … walls. Its sh… es … a tortoise shell… the name. As the device was a Roman invention, this is an anachronism.

From Trajan's Colum

441–442 Further examples of synecdoche: *limen* (threshold) and *postes* (doo stand for the whole, *porta* (gate); cf. *mucronibus* (sword edge) in line
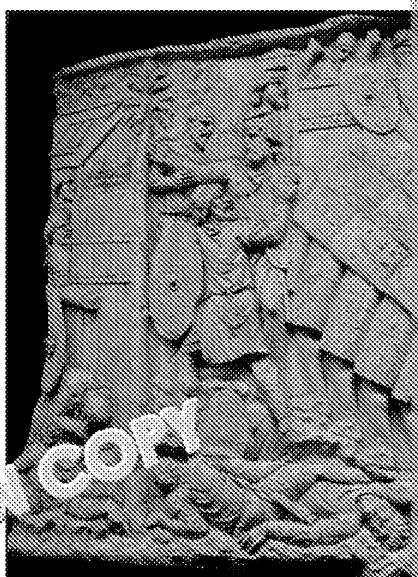
441–444 Virgil emphasises the heaviness of the fighting and slow advance of
predominance of spondees in the first four feet (11:5). The contrast
their self-defence is marked by the position at the end of consecutive
shield above their heads and *dextris* trying to get a grip on the roof.
emphasised by the chiasmus, *clipeosque... obiciunt, prensant fastigia* (

Virgil's use of *gradibus* (line 443) has led to conf   n, as he alternate
climbing the walls (Group A) and those   ng the doors, probab
the *testudo* (Group B); *scalae*   gest soldiers climbing up lad
soldiers advancing   gr   nd to ram the doors. So, the passage

440: G   A   441: Group B
442:        A   442–444 Group B (see th
444: Group A

Virgil was no military historian and had little or no experience of ac
to what he actually means is a waste of time. Enjoy the sound, not t

443 *nituntur*: the verb basically means 'strive', so Virgil is stressing the e
the gates.

gradibus: the problem is that this word has a variety of meaning. Th
which has led to much unnecessary discussion among authors, som
ladders (which, as Austin points out, would involve taking *postes* as
means steps leading up to the palace; however, it can also mean 'de
with *nituntur* (see previous note) that is surely its meaning here, 'the
by degrees', emphasising the slow progress of th Greeks against fie
who are tearing up everything to use as   si

446 *culmina convellunt*: the allite   mphasises the effort of pulling

446–447 *his... telis*: the e   rder may emphasise the only weapons the
defe   m
ultim   trema: the two superlatives stress the hopeless position of
end has come, so they decide to go down fighting.

447 *iam* is elided into *in*, which produces an ugly sound, but the elision
to worry Virgil, as there are several other instances in this book.

448 *veterum decora alta parentum*: chiasmus (aBbA).

449 *devolvunt*: enjambment; the position at the end of the sentence, the t
triple conflict of ictus and word accent on *tráb | es véter | um décor(a)*
the sad end of these beautiful, ancient and decorative beams.

449–450 *alii*: just as he split the attackers into two groups, Virgil has two grou
on the roof, others guarding the doors, a ne   ce. The two grou
identical rhythm of the two lines, | – – | – – | | – – | – ˇ ˇ | – –
spondees emphasising the h   v   ng taking place.

Answer t   it   e use of the first person, *divellimur, mecum, cernim*

instaurati animi regis succurrere tectis

auxilioque levare viros vimque addere victis.

limen erat caecaeque fores et pervius usus

tectorum inter se Priami postesque relicti

a tergo infelix qua se, dum regna manent,   45

saepius Andromache ferre incomitata solebat

ad soceros et avum puerum Astyanacta trahebat.

evado ad summi fastigia culminis, unde

tela manu miseri iactabant inrita Teucri.

turrim in praecipiti stantem summisque sub astra   46

eductam tectis, unde omnis Troia videri

et Danaum solitae naves et Achaica castra,

adgressi ferro circum, qua summa labantes

iuncturas tabulata dabant, convellimus altis

sedibus impulimusque; ea lapsa repente ruinam   46

cum sonitu trahit et Danaum super agmine late

incidit. ast alii subeunt, nec saxa nec ullum

telorum interea cessat genus.

Translation

Our spirits were renewed to go to the help of the king's palace, support the (our) strength, the conquered. There was a door and hidden entrance, a use of the dwellings of Priam and a door at the back overlooked (by the G) Andromache, while the kingdom flourished, quite often used to make her parents-in-law and dragged the boy Astyanax to his grandfather. I climb top, from which the wretched Trojans were hurling futile weapons with f standing on a sheer edge and raised from the top of the roof up to the star Troy, the ships of the Greeks and the Greek camp were accustomed to be s iron all around it, where the highest storeys offered unsteady joints, we to gave it a push; as it fell suddenly, it dragged along destruction with a roar host of Greeks. But others took their place, and in the meantime neither r ceased.

Grammar and translation notes

451 *instaurati*: understand *sunt*.

tectis: dative after the compound verb *succurrere*.

453 *caecaeque*: Austin, quoting Varro, states that it may mean 'without a ⬚ to mean 'hidden', which is why the Greeks d⬚⬚ ⬚ see it.

453–454 *pervius... Priami*: a rather compl⬚⬚ ⬚ w⬚ ⬚⬚ describing an intercon⬚ passageways were calle⬚ ⬚ ⬚ ⬚⬚ich may have inspired Virgil to ⬚ possibly as a pl⬚⬚⬚ ⬚ ⬚⬚⬚. The description explains why Virgil u⬚ pala⬚⬚ ⬚ri ⬚ ⬚⬚⬚s, line 437, and *tecta*, line 440); see the note on li⬚

454 *relict⬚* ⬚⬚e Context and style note on lines 453–457.

455 *qua*: 'where, by which' is postponed; take it before *infelix*.

455–457 A touch of nostalgia, emphasised by the imperfect tenses which den⬚ circumstances: *manebant* – the kingdom does not remain any longer;⬚ more make these frequent visits; *trahebat* – Astyanax is dead, as is Pr⬚

457 *Astyanacta*: with Greek names, Virgil often uses the Greek form of th⬚

avo: dative of motion, a variant on the previous *ad* with the accusativ⬚

460 *turrim*: a number of third declension nouns form their accusative en⬚ e.g. *Tiberim*, *vim*, etc. *turrim* is the object of *adgressi* three lines below⬚ up the sentence in the Translation.

462 *Danaum* = *Danaorum*.

solitae: understand *sunt*.

463 *ferro*: an obvious ⬚⬚ ⬚⬚ ⬚⬚ instrumental ablative*. It means 'with i⬚ here ⬚⬚ ⬚⬚o ⬚ ⬚⬚d not be much use.

463–464 *summ⬚ ⬚bulata*: this cannot mean the topmost storey, which woul⬚ on its meaning. My own view is that it means the whole top of the ⬚ would be weaker than the rest of the tower, but the plural is against⬚ poetic plural.

466 *super agmine*: the use of *super* with the ablative is very rare and main⬚ was a great friend of Virgil, Virgil may have used it here with the ab⬚ friend, but it is more likely to be a misprint, as the OCT does not qu⬚ no other editor to my knowledge has this reading. Whatever the re⬚

467 *subeunt*: Virgil uses the word in two senses, here, as it means both 'a⬚ place of'.

Context and style notes

452 The rhythm changes fr⬚⬚ ⬚⬚ ⬚⬚⬚⬚s to three successive dactyls as th⬚ palace, and the ⬚ ⬚⬚ ⬚⬚⬚vigour inspired in the besieged by the new⬚ allit⬚⬚⬚ o ⬚ ⬚⬚⬚d the assonance of *vi* in *levare viros vimque... victis* syllad⬚⬚⬚ginning with *v*, and the chiasmus *levare viros vimque adder⬚* the futility of resistance with the last word *victis*, 'conquered', as in l⬚

453–454 Virgil uses three separate words to describe the door (two of which ⬚ (threshold), *fores* (folding door) and *postes* (doorposts).

453–457	Virgil solves the problem of how Aeneas gets through the attacking door (*a tergo*), which the Greeks apparently do not know about (*caec*... (*relicti*). To this lengthy description, he adds further pathos by intro... scene. He emphasises her tragic story by putting *infelix* first word a... it belongs. She was already grief-stricken because of her husband H... Achilles, but, as Virgil's audience would know, sh... had also lost her... and was to lose her infant son Astyanax l... r, ... ne... the Greeks hurl... avoid having to fight a second H... ... ... er the war, she was given... but eventually had som... ... ... s by marrying Hector's brother H...
456–457	There is only ... ... in the first four feet of the two lines, so th... com... ... it... ... ... contents to evoke a charming picture of little Asty... the l... ... ... paces of his mother, who drags him along to see her pare... and Priam, Astyanax's grandfather (*avo*).
457	*trahebat*: another favourite word of Virgil, who uses it nine times in... and 466 below (polyptoton). Virgil also uses it in line 321 to describe... the sacred objects, the Penates and his little grandson. A similar pic... 456–457 is in line 724, where Iulus follows his father 'with unequal s...
458	A rather abrupt change, almost as if Aeneas is saying, 'enough of th... hear about this'. The change is marked by the spondees in the first t... scurrying Andromache with Aeneas's slow climb up to the rooftop i... the elision 'hastens his ascent... taking two steps at a time'; but Aen... would slow him down, and if Jones is correct, why has Virgil not us... *summi fastigia culminis* is an echo, with *variis* ... l... e 302, *summi fast...* Aeneas previously viewing the c... ... ... m the roof of Anchise...
459	A very cleverly constr... ... ... mphasising the wretched plight o... of *m*; *inrita* – th... ... ... prefix *in-*, in juxtaposition with *Teucri*, en... Troj... ... st... ... ..., the intricate pattern of alliteration in *tmniiit*, a chia... balar... ... There is also a comparatively rare internal rhyme, *miseri*.
460	There is sibilance in *stantem summisque sub*, but there does not appea... it, except, possibly, the wind whistling around the tower.
460–461	The rhythm of these two lines is identical with that of lines 526–527... in the first four feet. This time, the spondees are used to denote the... structure (*eductam*) of the tower.
462	*Danaum... Achaica*: double *variatio*: the different words meaning 'Gr... *Danaum*, contrasted with the adjective *Achaica*.
463–465	The effort of the Trojans to bring down the tower is emphasised, as b... give way to dactyls in lines 464–465, as the towe... ... ... gins to fall and ga... *-que* forming an elision over the caesura ... ... 5, which evokes a p... the tower before beginning it... ... s... ... ... ve fall, which the alliteration o...
464	*convellimus*: note ... ... tense, as Virgil brings us back to the a... *altis*... ... ... ove, Virgil rarely puts an adjective or an adverb at t... want... ... mphasise it, so, here, he is reminding his audience of the l...
465	*sedibus*: an effective position, first word in the line, and use of word,... position. The tower is being torn away from its normal position, wh...

465 *impulimusque*: see the note above. The switch of tense from historic [...] the end of the tower, as the perfect tense implies completed action.

466 The havoc caused by the fall of the tower is emphasised by the confl[...] the first four feet of the line, viz.

$$\text{| cum sonit | u trahit | et Dana | um sun[...]}$$
$$\backslash \quad / \quad \backslash \quad / \quad \backslash \quad / \quad \backslash \quad /$$

The effect is even more marked [...] word accent falling on the se[...] making the rhythm so[...] a [...]stic (˘ ˘ –) rather than a hexameter [...] effect). The all[...] in *sonitu trahit et* adds to the effect.

late: [...] note on line 464; here the position of *late* ('far and wide') [...] wides[pre]ad destruction.

467 *incidit*: the enjambment is very noticeable and effective, here; after t[...] tower, it finally falls; cf. *devolvunt* in line 449.

ast alii: the adversative *ast* (= *at*) marks the ineffectiveness of the tow[...] place of the slaughtered Greeks. As elsewhere, *ast* marks a change o[...]

467–468 *ullum... genus*: enclosing order, emphasising the constant shower of [...] enveloping the Greeks.

468 An incomplete line. Virgil probably intended to complete the line, a[...] for leaving it unfinished, unlike some half-lines, e.g. Book 4, line 361[...]

vestibulum ante ipsum primoque in limine Pyrrhus

exsultat telis et luce coruscus aëna: 4[...]

qualis ubi in lucem coluber mala gramina pastus,

frigida sub terra tumidum quem bruma tege[...]

nunc, positis novus exuviis nitidus[...]u[...]a,

lubrica convolvit subl[...] [...]rga

arduus [...] so[...] [...]guis micat ore trisulcis.   4[...]

una [...]Periphas et equorum agitator Achillis,

armiger Automedon, una omnis Scyria pubes

succedunt tecto et flammas ad culmina iactant.

ipse inter primos correpta dura bipenni

limina perrumpit postesque a cardine vellit   4[...]

aeratos; iamque excisa trabe firma cavavit

robora et ingentem lato dedit ore fenestram.

apparet domus intus et atria longa patescunt;

apparent Priami et veterum penetralia regum,

armatosque videt stantes in limine primo.   4[...]

Translation

In front of the porch itsel[...] [...] [...]he beginning of the threshold Pyrrhus [...] weapons a[...] [...]e [...] [...]he bronze: as when a snake which has fed on ha[...] freezing w[...] [...]vers swelling up beneath the ground, now, renewed sin[...] and gleami[...] with youth, it coils together its slippery back, raising its bre[...] up to the sun, flashes from its mouth with three-pronged tongues. Toget[...] and armour-bearing Automedon, driver of Achilles' horses, and with him[...] youth approach the palace and hurl firebrands at the roofs. (Pyrrhus) him[...] snatched up a two-headed axe, breaks through the hard doors and tears t[...] hinges; and now, having cut out a beam, he hollowed out the strong oak a[...] with a wide mouth. Evident was the palace within and the long halls wer[...] the sanctuaries of Priam and the ancient kings, and (Pyrrhus) sees armed [...] very threshold.

Grammar and translation notes

Activity 7

Scan lines 471–472 [...] [...]–[...]80 and state the case and number of the [...] which wil[...] [...]in [...] [...]ting the lines.

470   *telis* and *luce* are ablatives of description. This is probably a hendiad[...] bronze', as some editors take it. So, the picture is one of Pyrrhus bra[...] javelin while his armour reflects the light of the fires.

471 The word order is complicated; the thread is as follows: *qualis ubi co*[
quem frigida bruma tegebat... nunc, novus positis... iuventa, sublato pect[
terga arduus ad solem, etc.

pastus: from *pasco*, 'feed'; Virgil uses the passive as a deponent with [
(something)'.

472 *tumidum*: 'swelling', possibly with indige[...]on[...]eating harmful [
swelling up like a cobra about to st[...]e (*[...]o pectore*). It is not ver[
describing a snake under[...] snakes become torpid in winte[
Probably he only[...]ink with the previous snake simile, whe[

478 *tecto*[...]e [...]r a compound verb or dative of motion.

482 *fenest*[...] normally means 'window', but here it must mean 'openin[
can see the inside of the palace, as if through a window, an excellen[

485 *videt*: note the singular, 'he sees'; other texts have *vident* '(The Greek[

Context and style notes

469 A neatly constructed line; the two phrases form a chiasmus, with th[
of both phrases, viz. NPA, APN. The second phrase is virtually a re[

470–471 *luce... lucem*: polyptoton (see the note on line 280).

Pyrrhus: son of Achilles, better known by his other name, Neoptolen[
Troy by Odysseus as it was prophesied that Troy could not be captu[
of Philoctetes). It is a Greek name, meaning '[...]ne', which proba[
but is appropriate, here, as fires wer[...]r[...]over Troy, and their[
shield (*luce coruscus*). See [...]th[...]ie on lines 453–457.

471 *qualis*: the simil[...]a[...]ation of one in Homer, which mentions [
Nica[...]w[...]entions casting off the old skin, while lines 474–4[
426 a[...] of Virgil's *Georgics*, Book 3, which illustrates the way Vi[
previous material; see Introduction (e).

The points of similarity are perhaps not as obvious as in the previou[
so I will list some points here:
*   the light (*lucem... luce*)
*   the newness; the snake has a new skin, having thrown off the ol[
    probably why Virgil uses the adjective *novus*, as the name *Neop*[
    reference to his late arrival at Troy); see the note on Pyrrhus ab[
*   *nunc novus* – see previous point. The snake has just emerged fron[
    Pyrrhus has only recently joined the Greeks – there are only two [
    the *Iliad*, one of which clearly implies that he is still at home (*Iliad*,[
*   *iuventa*: both the snake and Pyrrhus ar[...]ng[
*   Austin states that the snake'[...]y[...]ot escape, like Priam lat[
    the Latin. He also st[...]e convincingly, that the snake has[
    Pyrrhus's fir[...]p[...]ce since he left the darkness of the Hors[
The [...]is [...]hanced by:
*   a[...]tion of *n* in *nunc... novus... nitidusque iuventa*, emphasisi[
    (producing a shudder in the reader?).
*   assonance of *u* in lines 472–474, which could include *convolvit*, a[
    convoluit, *v* and *u* being the same sound in Latin (capital *u* is *V*).[

- rhythm: five successive dactyls in line 473 as the snake slithers [...]
  conflict of ictus and word accent in this line, with the word acce[...]
  syllable of each of the first four feet.
- sibilance: *s* occurs five times in line 475, imitating the hissing of [...]
- position of *lubrica* emphasising the slipperiness of the snake's sk[...]
  order with *terga* at the end.

474–476   *pectore... ore... agitator*: note the favourite so[...] which is in the fift[...]
in the same position in line 48[...] he fourth foot of line 476 (*equor*[...]

475   *trisulcis*: a comp[...] ve; see the note on line 425 and cf. *armig*[...]
(line [...] V[...] poetic preference for *tri* rather than *bi* overcomes[...]
for h[...]d have known that snakes have two-pronged tongues, n[...]
ancient authors write of 'three-pronged' tongues (Austin).

476–477   *una... una*: anaphora and asyndeton. The repetition and elision of b[...]
to show how closely packed together the attackers are.

ingens: the favourite word of Virgil, which recurs at line 482; see the[...]

477   *Scyria*: Scyros was the island where Pyrrhus was brought up. It was[...]
originally hid to avoid going to Troy, so this is not an otiose adjectiv[...]
reader that Pyrrhus was Achilles's son, so he is a 'second Achilles' ju[...]
Virgil states (*vi patria*, line 491), with a hint of the violence to come.[...]

478–479   Spondaic lines in keeping with the slow progress of the attackers. T[...]
(= *suc* for reasons of euphony) recalls *subeunt* in line 467, which, as n[...]
the place of', implying the constant flow of a[...] s. There is also a[...]
flammas... iactant (VOOV).

481   *aeratos*: an excellent exa[...] ambment, emphasising the solid [...]
Pyrrhus tears th[...] eir hinges – a difficult task in any circum[...]
of br[...]

cavav[...] e the change to the perfect tense to denote completion of [...]
impulimusque and *incidit* in lines 465 and 467.

482   Note the insertion of *ingentem*, which is the first word of a chiasmus[...]

483–484   *apparet... apparent*: anaphora; the three long syllables at the beginning[...]
way the inside is revealed to the Greeks, as they slowly peer though t[...]
which is emphasised by the position of *armatos* in line 485. Line 483 c[...]

483   Virgil reverts to the historic present, which continues down to line 4[...]

485   *in limine primo*: an echo of line 469, and in reverse order (*variatio*).

at domus interior gemitu miseroque tumultu

miscetur; penitusque cavae plangoribus aedes

femineis ululant; ferit aurea sidera clamor.

tum pavidae tectis matres ingentibus errant

amplexaeque tenent postes atque oscula figunt.   4

instat vi patria Pyrrhus; nec claustra nec ipsi

custodes sufferre valent; labat ariete crebro

ianua, et emoti procumbunt cardine postes.

fit via vi; rumpunt aditus primosque trucidant

immissi Danai et late loca milite complent.   4

non sic, aggeribus ruptis cum spumeus amnis

exiit oppositasque evicit gurgite moles,

fertur in arva furens cumulo camposque per omnes

cum stabulis armenta trahit. vidi ipse furentem

caede Neoptolemum geminosque in limine Atridas,   5

vidi Hecubam centumque nurus Priamumque per aras

sanguine foedantem quos ipse sacraverat ignes.

quinquaginta illi thalami, spes tanta nepotum,

barbarico postes auro spoliisque superbi

procubuere; tenent Danai qua deficit ignis.   5

Translation

But the inside of the palace is a mixture of groaning and wretched uproar;
within wails with female lamentations. The shouting strikes the golden st
wander throughout the huge house, and, embracing the doorposts they cl
upon them. Pyrrhus presses on with the violence of his father; neither bar
are strong enough to withstand (the onslaught); the door totters because o
battering ram and the doorposts removed from their hinge fall down. A v
Greeks, let in, break down the entrances and butcher the front ranks, fillin
soldiery. Not so, when a foaming river, having burst its banks, gushes for
overcomes the mounds set against it, out of control, it is borne into the fiel
cattle, stalls and all, over all the plains. I myself saw Neoptolemus raging
Atridae on the threshold, I saw Hecuba and her hundred daughters, and I
defiling with his blood the fires which he himself had consecrated. Those
hope of grandchildren, doorposts resplendent with their oriental gold and
Greeks possess where the fires fail.

Grammar and translation notes

489   *tectis*: a poetic use of the ablative of place* where without a prepositi

491   *vi patria*: ablative of description; *patria* is from the adjective *patrius*, '

493   *cardine*: 'from their hinge', ablative of separation.

494   *vi*: 'by force', ablative of means.

495   *milite*: the collective use of the singular instead of the plural.

497   *exiit... evicit*: probably gnomic perfects (indicating that the situation is

502   *sanguine*: ablative of means.

504   *auro spoliisque*: ablatives of description.

505   *procubuere = procubuerunt*.

Context and style n

486   *at m   e change from outside to within the palace, where there is a
noise   utside; cf. line 467. The dactylic rhythm emphasises the cha
of *u* echoes the howling of the women, which is picked up two lines la

    domus interior: a variation on *domus intus* three lines above.

    miseroque: a favourite word of Virgil, judged by the number of times
this book alone). Note the assonance *misero... miscetur*.

487   *penitus*: *variatio* on *interior* in the previous line.

    cavae: 'hollow' is a good choice of word, as the hollow recesses of th
the wails of the women. The chiastic rhythm of the first four feet, I
been designed to imitate the echo. The noise of the wails is emphasi
the onomatopoeic *ululant*. Note the use of an abstract noun ending i
and see Introduction **(e)**, Use of words.

488   The line is dactylic, as the wails fill the   nc   p lace, with the alliter
sound of the wails (on their w y u   stars!) echoing from the beam
then personalised.

    sidera   il   e word for 'stars' to exaggerate the noise of the v
uses   o exaggerate the height of the tower. Learners who studi
Group will remember Sinon raising his palms *ad sidera* (line 153) a
cries *ad sidera* (line 222).

489   *ingentibus*: it's that word again! See the note on line 281. Everything
is *ingens* (line 476), the opening in the door is *ingentem* (line 482), and

    The two phrases are neatly balanced (aBAb), with the parts of speec
pavidae... matres (enclosing order) seemingly occupy the whole pala
tectis... ingentibus confines the mothers within it – there is no escape

490   A very sad picture of the desperate women clinging to doorposts and
emphasises by placing verbs at either end of the line, with the main v
chiasmus (VOOV). But all in vain; Pyrrhus press   n, displaying the

491   *instat*: *instat* is a possible echo of *instan s (44); Pyrrhus impatie
palace is a direct result of th   T o   mpatiently pressing on with t

    vi patria: a refer   s   les brutally tying Hector's body to his c
time   d   ls of Troy. The violence is intensified by the alli
Pyrr   wever, we see the kinder side of Achilles in lines 541–54

491   *ariĕtĕ*: pronounced as three syllables, here, but it would normally be
editors regard the reference to a battering ram as an anachronism (a
'tortoise' in line 441) for Virgil was probably thinking of the Roman
were similar instruments at the time of the Trojan War?

491–492 | *claustra... custodes*: the alliteration of *c* takes over from *p* and *r*, with introducing line 492 and delayed caesura emphasising the stiff, but guards themselves, reinforced by the emphatic position of *ipsi*.

492 | *labat ariete crebro*: a striking pattern of assonance, *a, a, a, e, e, e,* surely repeated blows of the battering ram.

494 | *fit via vi*: the attack continues with alliterati... *v* nd the repetition

rumpunt... trucidant: as in line 4... p...ition of the verbs, forming action; the Greeks bur... a... ...tcher the Trojan vanguard. *trucid...* killing, for whi... ...seems a suitable translation. There is als...

Activity

How does Virgil bring out the similarity of the overflowing river to that of Possible answers are given at the end of these notes.

---

496 | *non sic*: the negative is intended to show that the violence of the Gre... than that of an overflowing river.

497 | The line starts with two dactyls as the river pours over its banks, the spondees and coincidence of ictus and word accent in the last three the torrent sweeping away anything in its path.

498–499 | The assonance of *cumulo... cum stabulis* emphasises the pile of anim... swept along by the raging torrent.

499–501 | *vidi... vidi*: anaphora and asyndeton, wi... se... mphasising again th... Aeneas; see the note on line 397.

500 | *geminosque... Atrid...* ...non and Menelaus, the twin sons of ... the li... ...e ... ...n keeping with the furious attack of Pyrrhus an...

501 | *Hecu...* ...e wife of Priam.

centumque nurus: *nurus* normally means 'daughter-in-law', though ... Virgil, uses it to mean 'married women'. Priam (allegedly!) had 50 s... the 100, only 50 would be daughters-in-law, the other 50 would be h... mention of both names foreshadows the interchange of Priam and H...

503 | In contrast with line 500, this line starts with five long syllables, as V... rooms of the palace.

spes tanta nepotum: a touch of pathos, as nearly all Hecuba's sons we... hope of any further grandchildren, and Astyanax, the heir to the kin... murdered by the Greeks.

504 | *barbarico*: a word invented by the Greek... ...an... ...g anyone or anythin... onomatopoeic as it imitates the... ...p...duced by non-Greek spea... then extended the use... ...to mean non-Roman, and it was ... to oriental pe... ...probably means that the gold was produc...

spoli... ...*perbi*: sibilance and alliteration of *s* and *p*.

505 | After the grand description of the doorposts, Virgil uses enjambmen... he amplifies by juxtaposition with *tenent*, the Greeks possess everyt... *ignis* being significantly placed at the end of this episode, echoing *ig...* that all the sacrifices of Laocoon and Priam were useless; the Greek...

Answers to Activity 8:

- the Greeks burst through the entrances, just as the river bursts its ban[k]
- the constant stream of Greeks is like a river: *ast alii subeunt* (line 467) [see the note)
- *evicit*: the river overcomes everything in its path, just as the Greeks b[u]
- *evicit*: constant reference to the Trojans being defe[at]ed (*fuimus Troes*, e[tc.]
- *furens*: the river is out of control, just as N[eopto]l[em]us is *furentem* in th[e]
- *camposque per omnes*: the destructi[on i]s [wi]despread, the Greeks occup[y]
- *cum stabulis*: the stalls are [destroyed], the doors are broken down (not [?]

Style

- polypt[oton o]f *rumpunt... ruptis* (and *perrumpit* in line 480) and of *furer*[?]
- sibilance of line 496 imitates the hissing river; assonance of *u* imitates[?]
- alliteration of *f* and *r* in *fertur... furens*
- first three feet of line 498 are all dactyls, imitating the rapid course of [?]
- alliteration of *c* in *cumulo camposque* matches that of *claustra... custode*[s]
- juxtaposition of *stabulis armenta* emphasises the extreme destruction; [swept]
  away, the stalls go with them emphasised by the assonance of *cum*

forsitan et Priami fuerint quae fata requiras.

urbis uti captae casum convulsaque vidit

limina tectorum et medium in penetralibus hostem,

arma diu senior desueta trementibus aevo

circumdat nequiquam umeris et i̶n̶u̶.̶.̶ ̶f̶e̶r̶.̶.̶.̶ 5[

cingitur, ac densos fer.̶.̶.̶ ̶.̶.̶.̶ ̶.̶.̶.̶ in hostes.

aedibu.̶.̶ ̶i̶n̶ ̶m̶.̶.̶.̶ ̶.̶o̶que sub aetheris axe

inge.̶.̶.̶u̶i̶t iuxtaque veterrima laurus

incumbens arae atque umbra complexa penates.

hic Hecuba et natae nequiquam altaria circum, 5[

praecipites atra ceu tempestate columbae,

condensae et divum amplexae simulacra sedebant.

ipsum autem sumptis Priamum iuvenalibus armis

ut vidit, 'quae mens tam dira, miserrime coniunx,

impulit his cingi telis? aut quo ruis?' inquit. 5[

'non tali auxilio nec defensoribus istis

tempus eget; non, si ipse meus nunc adforet Hector.

huc tandem concede; haec ara tuebitur o̶m̶.̶.̶.̶.̶,̶

aut moriere simul.' sic ore eff̶.̶.̶.̶.̶ ̶.̶.̶t̶

ad sese et sacra lon̶.̶.̶.̶.̶ ̶.̶.̶ ̶.̶sede locavit. 5[

Translati[on]

Perhaps you may also ask what the fate of Priam was. When he saw the f[
entrances of the houses torn apart and the enemy in their midst in the inn[
vainly puts on his shoulders trembling with age weapons to which he had
girds on his useless sword and, doomed to die, rushes into the closely pac[
the palace and beneath the open vault of heaven, was a huge altar and, ne[
overhanging the altar and embracing the household gods with its shade. [
daughters sat, pressed closely together in vain around the altar and embra[
like doves driven headlong by a black storm. However, when (Hecuba) s[
youthful arms, she said, 'What purpose so dreadful, most wretched husba[
yourself with these weapons? Or where are you rushing off to? The circu[
nor that sort of defenders; no, (not even) if my̶.̶.̶ ̶e̶t̶.̶.̶.̶ himself were now p[
altar will guard everyone, or you wil̶.̶.̶ ̶.̶.̶ ̶g̶.̶.̶.̶er (with me).' Having utt[
drew the aged man to herself.̶.̶ ̶.̶.̶ ̶.̶.̶.̶d̶ him on the sacred throne.

Gramma[r and] t̶.̶.̶.̶.̶ation notes

506 *forsita[n]* originally three words, *fors sit an,* 'there may be a chance tha[

et, here, means 'also', not 'and'.

fata is a poetic plural. The verb *fuerint* is therefore in the plural. The[
used with a singular meaning as it is a more convenient metrical for[

506 *fuerint* is the perfect subjunctive in an indirect question*.

requiras: the subjunctive is potential, with the main clause of an unr[e]
may ask (if you were so inclined)'. 'You' (apostrophe) probably ref[e]
Aeneas to tell her about the fall of Troy, though it may be addressed

507 *uti*: an alternative form of *ut*, which means 'when'* here, as it is foll[

510 *umeris*: dative after the compound verb [...] *in* [...].

511 *cingitur*: see the note on lin[e] [...] So, *inutile ferrum cingitur* mea[
sword', rather tha[n ...] [...]nded as to the useless sword'; cf. line 5[

512 *aedib*[us ...] [singu]lar, it usually means 'temple'; in the plural, as h[e]
a po[...]ral.

514 *arae*: dative after the compound verb *incumbens*; *umbra* is instrument[

515 *altaria circum*: in poetry, the preposition is sometimes placed after th[e]
altaria is clearly a poetic plural here (see the note on *fata*, previous p[
singular in the two previous lines (*ara... arae*).

517 *divum* is an alternative form of the genitive plural *divorum*.

518 *sumptis... armis*: ablative absolute*.

519 *ut vidit*: see the note on line 507.

520 *cingi*: see the note on line 511. Similarly, *cingi*, literally, 'to be surrou[
means 'to put on these weapons'.

521–524 For some unknown reason, the prescrib[ed ...] changes to doubl[e
lines, but I have kept to single o[...].

auxilio... defensoribus: [...] by *egeo*, which takes an object in the [

522 *adfor*[et ...] [alternativ]e form of *adesset*, the imperfect subjunctive in a [
the p[...] 'If Hector were present (but he isn't)'.

523 *tandem*, which normally means 'at length' (like the bike!), here mean[

524 *moriere*: an alternative form of *morieris*, the second person singular o[
ore, 'from/with her mouth' is redundant.

Context and style notes

Aeneas now describes the cruel deaths of Polites and Priam at the hands o[
Achilles. Virgil tends to use the variant Pyrrhus, possibly because this is a[
form than Neoptolemus, but more likely because of the connection of the [
πύρ, which means 'fire' and comes through into Engl[ish a]s 'pyre, pyroma[
words derived from Greek change 'u' to 'y', a[nd ...] [...].) Another reas[
inflicted heavy defeats upon the Rom[ans ...] th[e thi]rd century BC.

The section is very tragic [...] the brutality of Pyrrhus, which Austi[n
painful and b[ru]tal [...] painting'.

507 *capta*[...] *convulsaque*: the harsh sound of the successive 'c's and *q*[
emphasise the destruction of the city.

508 *medium* is a transferred epithet, as it goes more naturally with *penetr*[
parts of the house; contrast the order of line 512, *aedibus in mediis*.
Virgil presumably makes *medium* agree with *hostem* to emphasise th[

of everything, controlling events, and the fact that the enemy had re
extensive the Greek control of the city was. By making *medium* agre
enclosing order, which is appropriate here, as the enemy are surrou
position of *hostem* is also emphatic, as the object of *vidit* is delayed u
keeping the reader in suspense as to what or whom Hecuba saw. A
first five feet are all dactyls, emphasising the spe? at which everyth
pattern continues in the next line, which ? es the trembling sho

509–511 Note how Virgil emphasises ? ? futility of Priam's decision to
different words: *diu* ? *de* ? *tur* emphasises the fact that the arms
he was old, ? ? *senior* is simply a variant for *senex*, it does in
ever ? *desueta*, effectively placed in juxtaposition with *senior*,
had ? orn the armour for years – since his youth, in fact, as Virgi
iuvenalibus armis; *trementibus*, his upper arms are quivering with age
nequiquam (frequently repeated in Book 2) and *inutile* both emphasis
there is assonance of *u*, a letter often associated with grief, which occ
and *tur*, which occurs three times in line 511; *densos*, the enemy are
therefore numerous; finally, *moriturus*, he is destined to die.

511 *densos... hostes*: enclosing order, which is again appropriate, as the er

512 Note the way Virgil puts the unimportant prepositions between the
each governs, *aedibus in mediis* and *nudoque sub aetheris axe*, balancin
arranging the nouns and adjectives to form a chiasmus, in fact, a do
medium in penetralibus in line 508, viz.
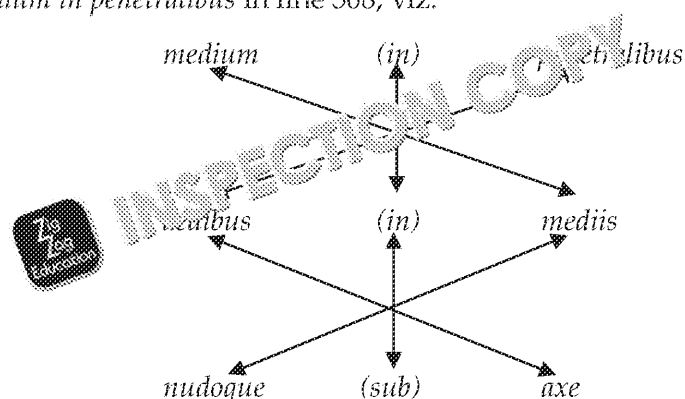
513 *ingens... veterrima*: see the note on line 281.

laurus: the bay-tree or laurel was supposed to have magical powers
put laurels in their houses to protect them. Augustus had one in his
probably seen. In fact, there are several features of Priam's palace r
the altar, household gods, open roof (*impluvium*) and the laurel bush

514 *penates*: see the note on line 293. Here, it is the household gods, but
which Anchises, Aeneas's father, takes w? ? a? he flees with Aer
Virgil uses spondees and two e? ? ir ? first four feet to emphas

515 *nequiquam*: note the re? ? rom line 510 and its juxtaposition wit
even th? alt? ? ? ? protect the women, who are likened to doves
The ? ? eing from the raging Greeks huddle together, clutchi
are d? to seek the sanctuary of the altars as the doves are by the

515–517 Note the conflict of ictus and word accent in the first half of these li
the women, viz.

$$\backslash \quad / \quad \backslash \quad / \quad \backslash$$
hic Hecub(a) | *et nat* | *ae*

$$\backslash \quad / \quad \backslash \quad / \quad \backslash$$
praecipit | *es atr* | *a*

$$\backslash \quad / \quad \backslash \quad / \quad \backslash$$
condens(ae) r... iv ... um]

518 *ipsum*: its position as first word in ... line and in the sentence is emp
denotes a change of ... fr ... the women back to Priam, although
common sens... ... the subject. The futility of Priam's attempt at
the i... n ... *iuvenalibus* – Priam is taking up weapons only suitab

sumptis... armis: internal rhyme; see the note on line 402. There is on
rhyme (line 534) in lines 506–558.

519 The insertion of direct speech by Virgil makes the scene more vivid,
apart from the first one, are quite short, emphasising the message.
and Roman literature for the author to invent what the characters sa
'How did Aeneas hear what Hecuba said when he was on the top of
Virgil know what Aeneas said?'.

miserrime: another superlative.

519–522 Hecuba is calm, as opposed to Priam's hotheadedness, which she e
mens tam dira – Priam must be out of his mind to think that he can d
However, she is not a nagging wife; she loves h... usband, as the su
locavit show. She pities her husband, ta... to her bosom and g
The futility is further emphasi... n ... 21 by the double negative
tali... istis (adjective + ... n. ... + adjective). Finally, she states th
the Trojans, ... powerless to stop the Greeks.

520 *cing...* ... petition of this verb from line 511, where it is used with
emph... ses the futility of Priam's resistance. Note the enclosing ord
the way in which these arms (by now too large for Priam) envelop h

521 *defensoribus*: note the noun ending in *-or*; see Introduction **(e)**.

istis: *iste* usually has a contemptuous sense, as in Cicero's speeches,
the defendant as *iste*, 'that (disgusting) character'. Adjectives are ra
hexameter line, so, here, its position is used to emphasise yet again
used more in pity than contempt. In this 20-line section, there is onl
at the end of the line (*omnes* in line 523).

522 *Hector*: the son of Priam and Hecuba. He was the leading Trojan wa
Achilles, to which reference is made in lines 54... 3. See the note t

525 *sacra... sede*: enclosing order, appro... a ... the seat enfolds the o
adjective *longaevum* (see t... line 475), which echoes *aevo* in l
emphasises the e... of Priam.

Activity

Pick out the adjectives in this passage and discuss how they make the scen
and effective.

ecce autem elapsus Pyrrhi de caede Polites,

unus natorum Priami, per tela, per hostes

porticibus longis fugit et vacua atria lustrat

saucius. illum ardens infesto vulnere Pyrrhus

insequitur, iam iamque manu tenet et premit hasta.   5

ut tandem ante oculos evasit et ora parentum,

concidit ac multo vitam cum sanguine fudit.

hic Priamus, quamquam in media iam morte tenetur,

non tamen abstinuit nec voci iraeque pepercit:

'at tibi pro scelere,' exclamat, 'pro talibus ausis   5

di, si qua est caelo pietas quae talia curet,

persolvant grates dignas et praemia reddant

debita*, qui nati coram me cernere letum

fecisti et patrios foedasti funere vultus.

at non ille, satum quo te mentiris, Achilles   54

talis in hoste fuit Priamo; sed iura fidemque

supplicis erubuit corpusque exsangue sepulcro

reddidit Hectoreum meque in mea regna remisit.'

* *debita*: in the Bloomsbury edition, *debita* is erroneously printed on the pre
this, for they would not have scanned as they are printed in that editio

Translation

However, behold, Polites, one of the sons of Priam, having escaped from t
along the long porticos through the weapons, through the enemy and trav
wounded. Pyrrhus, fired up, pursues him with a threatening wound, now
hand and presses upon him with his spear. Finally, when he came out bef
parents, he fell down and poured out his life with a great deal of blood. H
was now held in the midst of death, did not hold back, however, nor did h
'Well, then,' he shouted, 'in return for your wickedness, in return for such
righteousness in heaven to care for such things, may the gods render you
rewards due (to you), who have made me behold the death of my son in m
father's countenance with death. But he, Achilles, from whom you falsely
such a person (as you) in the case of his, my Priam; but he respected the
suppliant, gave back the lifeless body of Hector for burial and sent me bac

Grammar and translation notes

526 *Pyrrhi* is a subjective genitive, as he is the person committing the sla[...]

528 *porticibus*: ablative of place where*. In prose, a preposition would b[...] omitted the preposition.

    fugit: scansion shows that this is the present [...] ot the perfect, w[...]

529 *infesto vulnere*: ablative of descri[...] Austin states, the phrase i[...] substituting *vulnere* for t[...] *telo* ('weapon'), which is *variatio,*[...]

530 *manu* and *hos[...]* instrumental ablatives*.

534 *voci [...] parco* is one of the verbs which take the dative*.

535 *ausis*: poetic plural; see the note on line 506.

536 *qua*: an alternative form of the nominative feminine *quae*.

    caelo is probably ablative of place where*; cf. *porticibus* in line 528. [...] possession* with *est*, 'if heaven has any righteousness'.

    curet is subjunctive in a purpose clause* introduced by the relative p[...] previous *pietas*, instead of *ut*. This is good prose style for those choo[...] Latin option.

537 *persolvant* is present subjunctive expressing a wish for the future.

538 *qui*: it is tempting to translate this as 'since', but 'since' would requir[...] as 'who'.

539 *foedasti*: a contracted form of *foedav[...]*

540 *quo* is ablative of origi[...] 'from whom you falsely claim y[...]

    mentiri[...]er[...] nally means 'lie', but here, it must mean 'falsely[...] an [...] statement* *te satum* (*esse*).

542 *erubuit*: the root of the word is *rub-*, 'red', so *erubesco* normally mean[...] blush', but here, it has the meaning 'respect' and is used metaphoric[...]

    sepulchro is dative of purpose, 'for burial'.

Context and style notes

In the first eight lines of this section, Virgil cleverly switches from one cha[...] shows the part each plays in the scene, Polites fleeing, Pyrrhus pursuing, [...]

526–529 There are several points to note in these lines: firstly, the way Virgil [...] first two lines (seven out of a possible eight in the first four feet and [...] with two successive elisions in the first line [...] *aut(em) elapsus –* [...] progress made by the wounded Po[...]es, as [...] flees along the 'long p[...] the insertion of *longis* – the [...] eem endless to the wounded m[...] that there is no on[...] [...]). Then the rhythm quickens in line [...] dactyl[...] fe[...] ssibly indicating Polites' breathlessness, which [...] first [...] es) reinforces. Secondly, the repetition of *per* (in asyndet[...] surro[...] ng Polites. Thirdly, the use of *elapsus*; its main meaning is [...] means 'slipping away'. Is Polites slipping, tottering from his wound[...] line 531, *evasit*, emphasising that he has finally (*tandem*) escaped. Th[...] appears to come to a close at the end of line 528, Virgil adds *saucius* [...] excellent example of enjambment.

526 *Pyrrhi*: i.e. Neoptolemus; see the opening Style and context note on t

527 *natorum Priami*: Priam allegedly had 50 sons and 50 daughters by di
Hecuba, including Hector. Among her daughters was Creusa, the w
the later part of the book.

528 *porticibus longis fugit et vacua atria lustrat*: note the word order; noun
noun, verb. So, the verbs are balanced, but ... ou n phrases are arr

529 The spotlight now switches ont... ...us, whose awesome nature is
ardens, 'ablaze', which ... ... as the name Pyrrhus is connected
previous sect... ... *festo*, he is threatening to wound Polites at a
repe... ... *iamque* emphasises.

There is coincidence of ictus and word accent at the end of the line, e
death blow, viz.   X   X   X
in | festo | vulnere | Pyrrhus.

530 The repetition of *iam iamque* emphasises the imminence of the death
unusual conflict of ictus and word accent in the fifth foot, viz. | *et pr*
emphasis onto the verb, 'presses upon'. Note, also, how the pace qu
first five feet emphasising the speed of the pursuing Pyrrhus, as he

531 The spotlight turns back onto Polites, *tandem*, which emphasises that
parents, though not without great effort, as *ēvāsit* and the two succe
contrast of *evasit* and *concidit* is pathos – Polites has escaped, only to

ēvāsit: see the earlier comment on *elapsus* (lines 5? 529).

532 After the opening dactyl describing Pol... ..., there is an unusual
foot, and the line continues ... ... long syllables, forming three
the fifth foot, which ... de... ...be the slow pouring out of Polites' b
positio... an... ... losing order of *multo... sanguine* emphasises the
allit... ... o...n and *n* and the assonance of *u* evoke our sympathy f

533 The alliteration of *m* (six instances) continues here, which, with the r
links the dying Polites with the imminent death of Priam, too. Note
preposition phrase *in media... morte*, a variation on the earlier word o

534 The line starts with two dactyls, but continues with two spondees a
swelling anger of Priam.

535–536 The repetition of *pro* in asyndeton and of *talibus... talia* (polyptoton)
probably intentional to link with *per tela, per hostes* in line 527.

535–539 After Priam's initial outburst, emphasised by the two successive 't's
rhythm slows down in keeping with Priam's solemn curse, and, afte
are only three dactyls, but 15 spondees, out of ... ...sible 18 in the fir

Curses were often introduced b... ... i...ido's curse in Book 4, lin

536 *qua... quae*: polyptot... ...ter...ive forms of the same root).

537 *pietas*... Ir... ...ion (d) and the note on line 430; here, it means 'r
From... onwards, there is an interesting pattern of *d... t* thrice repe
reddant/debita. One may argue that this is accidental, but see Introducti
Roman poets liked to experiment with the sound and arrangement of l
arrangement of *c... m, m... c* in *coram me cernere* immediately follows, s
Austin (p. 206) points out another pattern, *p... d, p... d*, in *persolvant... d*

538 *debita*: enjambment as the sentence had come to a logical end in the ▐ curse more emphatic by adding 'it's only what is due to you'.

coram, 'in my presence', is very emphatic. The death of a son was ba▐ father see it was horrendous. Dido would have been very affected b▐ had seen the scene depicted on the walls of Juno's temple in her hon▐ line 483–484).

539 Note the alliteration of *f* and asson▐ *fecisti... foedasti funer*▐ disgust of Priam at Pyrrh▐. There is also enclosing order i▐ the fact that a fath▐ watch the defilement and death of his so▐

540 The ▐ or ▐ syllables *at non ill(e)*), referring to Achilles, contrast w▐ addr▐ o Pyrrhus; the difference is amplified in *non... talis in ho*▐

Achilles: Achilles is the central figure of the *Iliad*; he was the best figh▐ slain Hector in single combat. Although Achilles showed great kind▐ Priam in restoring Hector's body (*corpusque... reddidit Hectoreum*) aft▐ courage in going alone through the Greek lines, by night, to plead w▐ Achilles was just as ruthless as his son Pyrrhus, because, after slayin▐ Hector's corpse to his chariot, and dragged it three times round the ▐

541 *talis* contrasts with *talibus* and *talia* in lines 535–536 (polyptoton) and▐ considers that Achilles was not like his son (but see the previous not▐

542–543 *corpusque... Hectoreum*: enclosing order.

543 The assonance of *re* is noticeable in this line, which begins and ends ▐ prefix *re-*, emphasising that Achilles gav▐ e▐ dy back and sent Pr▐ kingdom (*regna*). It also has pol▐ n▐ *ne... mea*.

Activity 1▐

Scan line▐ 530 and discuss the effectiveness of the metre.

---

sic fatus senior telumque imbelle sine ictu

coniecit, rauco quod protinus aere repulsum,   5

et summo clipei nequiquam umbone pependit.

cui Pyrrhus: 'referes ergo haec et nuntius ibis

Pelidae genitori. illi mea tristia fact,

degeneremque Neoptolemum narrare memento.

nunc morere.' hoc dicens altaria ad ipsa trementem   55

traxit et in multo lapsantem sanguine nati,

implicuitque comam laeva, dextraque coruscum

extulit ac lateri capulo tenus abdidit ensem.

haec finis Priami fatorum, hic exitus illum

sorte tulit Troiam incensam et prolapsa videntem   5

Pergama, tot quondam populis terrisque superbum

regnatorem Asiae. iacet ingens litore truncus,

avulsumque umeris caput et sine nomine corpus.

Translation

The old man spoke thus and threw a feeble spear without any force (behind
repelled by the harsh-sounding bronze and hung futilely from the surface
Pyrrhus (said) to him, 'You will refer these events, then, and will go as a
son of Peleus. Remember to tell him about my cruel deeds and about Neo
parentage. And while he was saying this, he dragged to the very al
slipping in the copious blood of his son, grasped his hair with his left hand
lifted up his flashing sword and buried it up to the hilt in (Priam's) side.
fate, this death carried him off in accordance with destiny, as he saw Troy
fallen down, (a man who was) once the proud ruler of so many races and
shore, a huge trunk, his head torn from his shoulders and a corpse without

Grammar and translation notes

544   *fatus* is a main verb, understanding *est*; it cannot be a participle, as -

544–545   *imbelle sine ictu/coniecit*: *imbelle* literally means 'unwarlike', but Virgil i
old for fighting, so the spear he throws is unsuitable and, taken with s
any force behind it', so it hangs loosely from the centre of the shield (

545   *repulsum*: understand *est*, as with *fatus* in the previous line.

546   *summo... umbone* is difficult. Virgil, who was no military expert, app
stuck in a leather covering of the shield, but the boss, or stud, protru
shield would have been metal. *summus* can mean 'the surface of', w
mean the.

        umbone is ablative of place where; see the note on line 528.

547   *cui* is a connecting relative. Translate it as 'to him', not 'to whom'; u

547 *referes… ibis*: the future ('you will relate'), rather than subjunctive ('y
certainty of Priam's impending death and the brutality of Pyrrhus.
English, which would use 'You can tell this, then…'.

ergo normally means 'therefore', but here means 'then/well'.

549 *memento* is the imperative of *memini*, which is followed by another i

552 *laeva, dextraque*: instrumental ablatives*

553 *lateri* is dative after the com... ... *abdidit*, rather than the norm
poets and later pr... ...ften used the dative instead of a prep

554 *haec* ...h...this is the subject of *tulit*, or *fuit* has to be underst
was ... masculine in prose, but in poetry, the feminine gender
Virgil probably used the feminine to avoid repetition of *hic finis… h*

fatorum is a poetic plural instead of the singular; cf. line 506.

557 *litore*: ablative of place where without a preposition.

558 *umeris*: '(torn) from his shoulders' is definitely ablative of separation

Context and style notes

544–546 Spondees dominate in these lines (nine in the first four feet and only
combined with three elisions, emphasise the tremendous effort Pria

545 *coniecit*: there is a strong pause after this word, which, being in enja
effort Priam puts into throwing the spear.

rauco: a strange word to insert her... ...t... ...ar barely reaches the s
have made a harsh soun... ...it... ...oss of the shield. This use is
uses traditional e... ...etimes when they are not apt, as here.

546 *nequ...* ...re... ...s the reader of line 510, where it is used to describe
armo... useless sword, and line 515, where Hecuba and her daug
vainly seeking protection. However, resistance is futile, as Virgil emp
for the third time here, neatly sandwiched inside the enclosing order

There is an interesting balanced use of alliteration (*q, q, p, p*) in *nequi*
tempted to include the repetition of *ne*, but the length of the vowels

547–550 Pyrrhus's three-line response is in sharp contrast with Priam's nine-
wants to get on with it.

548 *Pelidae*: i.e. Achilles, who was the son of Peleus. Achilles was now i
been killed by Paris with an arrow shot into his heel, the only morta

genitori: note Virgil's use of a noun ending in -... ...d cf. *regnatorem* i

549 *memento*: Austin calls the imperativ... ...er... ...r 'a gibe; as we might

550 *nunc morere*: another i... ...ra... ...arks the abrupt and brutal end to
Hecuba's *aut m...* ...i... ...r in line 524. However, Priam does not die

altar... ...ltar was normally regarded as a sacred sanctuary for su
Pyrrh... ...brutality in killing Priam, he shows his impiety also. In li
describes Pyrrhus as *furentem caede*, 'raging with slaughter'. Ironical
which offers him no protection, any more than it offered Laocoon in

550–551 Virgil evokes our sympathy for Priam in the following ways:

- by placing *trementem* in an emphatic position at the end of the li[ne]
  for nouns and verbs. (In this section there are only two other ad[jectives in]
  the line and none in the previous section.)
- *in multo… sanguine nati* is a deliberate echo of line 532, *multo cum*[…]
  links the death of father and son, which is emphasised by the e[…]
- three successive spondees in line 551 *j[…] t l[…]o laps | antem |,* [and the]
  slithering in his own son's bl[ood…] Interestingly, Virgil invents a[…]
  presumably to get th[…] ive effect of *lapsantem sanguine*, ra[…]
  labentem, wh[…] have fitted the metre just the same.

552–553 Afte[r…] spon[d]ees in line 551, Virgil switches to dactyls – two in th[e]
five i[n the] first five feet of line 553 – as the action switches from the [… to]
Pyrrhus's swift dispatch of him.

552 *coruscum*: normally, adjectives are not placed at the end of the line (s[…]
position at the end of this line emphasises how the sword flashes as [… .]
The juxtaposition of *laeva, dextraque* is also neat, as is the enclosing o[…]
end of successive lines.

554 *haec… hic*: polyptoton.

Priami fatorum: this phrase echoes line 506, *Priami… fata* and rounds [off the]
arrangement, including the word *finis*, for those Romans too dumb t[…]

555–556 *tulit Troiam, prolapsa… Pergama* and *tot… terrisque*: the triple alliterat[ion…]
Priam's emotion over the fall of Troy, is too int[…] e to be accidenta[l.]

556 *superbum*: the emphatic position of th[e adjec]tive at the end of the lin[e…]
between Priam's former (*a[…] m*) pride and his wretched end.

557 The end of this li[ne is…] dramatic. The last three feet are compose[d…]
mak[ing] a [… s]ound, as the ictus and word accent combine, viz.

$$X \quad\quad X \quad\quad X$$
$$| \text{ ingens } | \text{ litore } | \text{ truncus} |.$$

truncus means both 'tree trunk' and 'body' and is very emphatic, her[e…]
means 'maimed, mutilated', so the picture is of Priam's mutilated b[ody…]
tree trunk, shorn of its branches. Virgil's use of *truncus* leads neatly [… and]
explains why Priam's body is *truncus*; his head has been torn off!

ingens: the favourite word of Virgil, who imagines Priam to have bee[n…]
though that is not in keeping with the pathetic figure of Priam hurli[ng…]
have still been huge, however, but without his former strength.

558 The line is full of assonance, *-u* and *-ine*, and alliteration of *q* and *c*, e[…]
end, viz. *vulsumque umeris caput et sine nomi[ne …] p[…]s*.

Page (p. 252) states that Virgil [… probably ha]d in mind the fate of Po[mpey.]
When Pompey was fin[ally d]e[feat]ed by Julius Caesar in the Civil Wa[r…]
but was treach[erously b]eheaded on the shores of Egypt by Ptolemy'[s…]

Activity

Discuss how Virgil brings out the brutality of Pyrrhus in this section.

But then, for the first time, fierce horror beset me. I stood amazed; the image
mind, when I saw the king, who was the same age, breathing out his life beca
came to my mind deserted Creusa, my house torn asunder and the fate of litt
the force around me. Everyone, tired out, has deserted me and sent their bo
leap or consigned their bodies to the fires.

And now, I was the only survivor. *I saw the daughter of Tyndareus* keep
Vesta, and silently lurking in a remote abode. The fires provide a bright lig
my eyes everywhere. everything. She, fearing the Trojans who were hos
overthrow y and the punishment of the Greeks and the anger of *her de*
Fury of Troy and her native land had hidden herself and was sitting at the alt
blazed in my mind; *anger came upon me* to avenge the falling native land and
wickedness. 'Of course, this woman unharmed will gaze upon Sparta and he
queen in the triumph she has gained and will see her husband, the home of h
accompanied by a crowd of Trojan women and Trojan servants? Will Priam
Troy have burned in the fire? Will the shore of Troy have sweated with bloo
even if there is no noteworthy glory in punishing a woman, such victory has
wiped out a wicked object, however, and to have taken the punishment that i
mind with an avenging flame and satisfied the ashes of my friends.'

Notes

The authenticity of this passage has been questioned; it is only in later
a very long note on this. Servius, an ancient critic, states that Virgil would
discredited Aeneas by describing him in against a woman, and that in
Deiphobus's house. However, as Austin states, it is 'too brilliantly imagin
by Virgil, a very p point. In any case, this passage was probably in
be the first pancy in the *Aeneid*.

Iulus: the son of Aeneas, elsewhere called Ascanius, but Virgil prefers to c
with the Roman Julian family.

the daughter of Tyndareus: i.e. Helen; in the *Odyssey*, Book 4, Homer describ
Odysseus when he entered Troy to steal the Palladium (see lines 164 foll.)
the Horse, speaking to the Greeks within.

her deserted husband: Menelaus; see Introduction **(a)**.

anger came upon me: the Latin is *exarsere ignes animo, subit ira*. Once again, v
divine mission and Hector's direct orders to flee, which Virgil emphasises
'anger', which is contrary to *pietas*.

Lines 588–607: Venus appears and speaks t[...]

I was hurling out such words and being borne along *with maddened mind* wh[...]
herself to be seen by me, not as clear previously to my eyes, and shone in the[...]
darkness, acknowledging her divinity and of such a kind and size as she is w[...]
dwellers; grasping me with her right hand, she restrained me and in addition[...]
rosy mouth. 'Son, what grief so great is rousing (th[...] [...]med outbursts o[...]
Or where has your care for me disappeared [...]o? W[...]ou not look first to see[...]
your parent, weary with age and [...] [...]er[...]ur wife Creusa survives and the[...]
the Greek battle lines su[...] [...][...]a sides, and *unless my love prevents it*, the[...]
carried off [...] h[...] [...]ord will have drained of blood. It is not the hatef[...]
*of Tyndare[...]*aris who are to blame, *but the unkindness of the gods*, the go[...]
resources a[...]aid low Troy from its pinnacle. Look, (for I will take away all [...]
over your gaze, blunts your mortal vision and surrounds you with its moist d[...]
of your mother or refuse to obey her instructions.)'

Notes

with maddened mind: *mente furiata*: the *fur-* root, which implies that Aeneas[...]
should. See Introduction **(d)**.

Why are you so mad?: *quid furis*? See the above note.

unless my love prevents it: this is not the first time Venus has intervened to [...]
she had carried him off the battlefield when he was wounded by Diomed[...]
further help in getting Aeneas safely to his home, sta[...] that she will nev[...]
Aeneas lands in Carthage (Book 1), Venus ap[...]ea[...] [...]in to him disguised[...]
Aeneas when he discovers her real id[...] [...]for he asks her why she mock[...]
line 407) with false images[...]

*the Spartan d[...]*ht[...] [...]areus: i.e. Helen. Note the *doctrina*, stating her [...]

but the unk[...] of the gods: a reference to the beauty contest, which was [...]
War; see Introduction **(a)**.

'Here, where you see the scattered mounds and rocks torn from rocks and sn
mixed in, *Neptune* is shaking the walls and the foundations dislodged by his g
whole city from its footings. Here, most savage *Juno* is the first to occupy the
her allied band from the ships, having girded herself with the sword. Now, l
planted herself on the top of the citadel, raging from the cloud and with th
himself supplies the Greeks with spirit and favourable strength. He himself
Trojan arms. Hasten t h, my son, put an end to your toil. I shall not go
safely on y he s threshold.' She finished speaking and hid herself in th
Grim shape ar and the mighty powers of gods hostile to Troy.

Notes

The various gods and goddesses mentioned by Venus, other than Jupiter,
hating Troy.

Neptune: when Laomedon was building Troy, Apollo and Poseidon (Nept
him for an agreed price. When the work was complete, Laomedon refuse
flooded the land and sent a sea monster to ravage Troy. When Aeneas ap
Aeolus to let out the winds and wreck Aeneas's fleet, but Neptune calms
and lifts two of his ships off the rocks with his trident (line 145); here, how
destruction of Troy.

Juno: wife of Jupiter; see sections **(a)** and **(b)** of th 1 oc action. Virgil use
she constantly tries to prevent Aeneas from fulfilling his mission.

Tritonian Pallas: i.e. Athene, who, according to one legend, was born at Lak
she was hostile to T as s had spurned her in the beauty contest; see
shield, the a presentation of a Gorgon's head, recalling her fight a
against the s. Anyone who looked at the Gorgon's head was immed

The Father himself: Jupiter, King of the gods. He had no especial reason for

Lines 624–649: Aeneas returns home, but his father Anc

Then, indeed, the whole of Troy seemed to me to sink into the fires and Nept
from its lowest depth. And just as farmers eagerly strive to overthrow an an
the mountains, having cut around it with iron and frequent blows of the axe.
threatens to fall, and, as its crown is struck, nods its foliage until gradually o
groans its last and, torn from the ridges, drags dow   ction. *I climb dow
make my way between the flames and the   er v.   apons give way, and th
when I had reached the threshold   f   r's dwelling and the ancient ho
above all to carry to the   ains and I looked for first, refused to pro
that Troy had   en   d. He said, 'O you, whose youthful vigour is unin
firm with i   vitality, hasten your flight. *If the heaven dwellers had want
would have   served this dwelling for me. It is enough and more that I hav
survived a captured city. Depart, when you have addressed my body placed i
my own hand. The enemy will pity me and seek plunder. The loss of a tomb
now, I have been hated by the gods and eked out the years, uselessly, from th
and king of men breathed upon me with the winds of his thunderbolt and tou

Notes

I climb down: Aeneas now comes down from the palace roof, and some go

with some god leading: the manuscripts vary between *deo* and *dea*; the latter
has promised not to leave him (line 620); it also supports the theory that th
interpolation. However, it can be a normal expression, like 'God willing',

If the heaven dwellers had wanted me to protract r   e   eneas was the result
had with Venus, who warned Anchi   to mention it. However, he b
consequently struck by Zeus   (lines 648–649), incapacitating hi

have surviv   p,   *: this refers to the capture of Troy by Heracles,
punishme   healing Poseidon and Apollo.

He persisted in relating these things and remained obstinate. We, on the oth
my wife and Ascanius and the whole house begged that my father should not
himself and wish to accelerate the fate that was pressing upon us. But my fat
in his resolve and the same dwelling place. *Again, I take up arms* and utterly
what plan or what fortune now presented itself? (I ..., ather, did you im
go out, did *such a monstrous thought* fall from your ...? If it pleases the gods
from such a great city and this det... ha... n is fixed in your mind, and it ple
your family to Troy, which ... ed to perish, the door is open for that kind
from the co... b ... riam, Pyrrhus will be here, *who slays a son before*
father at th...s. Was this the reason, dear mother, that you rescued me th
the fires, in order to see an enemy in the midst of our innermost rooms, and t
Creusa in like manner, slaughtered, one in the blood of the other? Bring arm
summons the conquered. Surrender me to the Greeks. Let me renew and re
will die unavenged today.'

Note

Again, I take up arms: rursus in arma feror, literally, 'I am borne into arms'.
the problem is to go out and fight. Is *feror* an echo of *furor*?

such a monstrous thought: the Latin is *nefas*, which is committing an act whi
the law of the gods. One of the duties of *pietas* was to look after one's fam
and to abandon one's father would be *nefas*, the opposite of *pietas*; see Intr
Virgil puts virtually the same words into the m... L...do, who later ac
deserting her (Book 4, line 305).

who slays a son before the face ... is f...r and the father at the altars: two mon
in front of his own f...n... committing impiety by slaying someone at t

will die un...: moriemur inulti: as above, Dido repeats Aeneas's words
change of gender) in Book 4, line 659. Note the use of a word containing t

Lines 671–704: Aeneas is restrained by his
A miracle makes Anchises change his

Hereupon I gird on the sword again and was inserting my left hand into the s
make my way outside the house. Behold, however, my wife, embracing me,
threshold and stretched out little Iulus to his father (saying): 'If you are going
with you into every event. But if, from experience 's some hope in th
protect this house first. For whom are litt al our father and I, who was
abandoned?' Shouting such wor s filling the whole house with groa
occurred, remarkable t and the hands and faces of his sad parents
was seen t f from the top of Iulus's head, and a gentle flame h
lick his hai aze around his temples. We fearfully began to panic in our
burning hair and extinguish the holy fires with *fountain water*. But my father
eyes to the stars and stretched out his hands along with his voice to the sky, (
you are swayed by any prayers, look upon us, this alone I ask, and if we deser
a sign, father, and affirm this omen.'

Hardly had the older man said these things when, with a sudden crash, it thu
falling from the sky through the shades, leaving a trail, ran along with much l
roofs, we see it bury itself, shining *in the wood of Ida*, showing the way. Then
provides light, and the area round about smokes with sulphur far and wide.
defeated, raises himself to the breezes, addresses the gods and worships the
there is no delay; I follow and I am present wherever you lead. Gods of my n
my grandson. This sign is yours and Troy is under your d ine power. I, for
to go as your companion, son.'

Notes

once called u vi regards Aeneas as dead already, and herself a

a little tong me: the insertion of this episode is probably based on Liv
settling on the head of Servius Tullius, marking him out as the next king,
Virgil to dispel the view that Aeneas was a coward in leaving Troy, so he
that the gods were ordering Aeneas to leave.

fountain water: Virgil probably had in mind the Roman atrium, which ofte
Apparently, there are more fountains in Rome than any other city! So, he
variation on the normal word for water, *aqua*, imagining the family rushin
water, the fountain, in order to extinguish the flames.

in the wood of Ida: the sign shows the way to Aeneas; they are to gather at t

Lines 705–740: Aeneas and his family begin to leave Troy, bu

(Anchises) finished speaking, and now the fire was heard more loudly through
fires rolled the heat nearer. (Aeneas said,) 'Come then, dear father, place your
take (you) up on my shoulders, and that task will not burden me; however thin
one and the same shared danger, and the same deliverance. Let little Iulus be
observe my footmarks at a distance. You, my attenda   what I am going
leave the city, there is a mound and an old temp of serted Ceres, and near
for many years by the religious fee   f   athers; it is to this same place th
directions. You, father, tak   vessels and our fathers' household god
to touch (the   ha   e away from such a great war and recent slaughter
running w   aving spoken these (words), I cover my broad shoulders and
garment on   p, the skin of a tawny lion, and take up the burden; little Iulus en
and followed his father *with unequal steps*; my wife followed behind. We are b
and I, who not long ago was unmoved by any weapons thrown (at me) or by th
opposing throng, was now terrified by every breeze, scared by every noise, wa
companion and burden alike. And now I was approaching the gates and seeme
route, when suddenly the frequent sound of feet seemed to come to my ears, a
through the shade, shouted, 'Son, flee, son; they are approaching. I perceive gl
bronze.' Thereupon, some unfriendly divine power snatched away my confuse
stricken state. For while I followed the byways at a run, and left the known are
wife Creusa, snatched away from me in my misery by destiny, stopped, or wan
down, is unknown; she was not restored afterwards to my sight.

Notes

observe my footmarks at a distance: A   in   s, The arrangement for Creu
I find this decision by Aer   er   range. How could Creusa see his foo
could have m   de   uch a dry area. Could not Creusa have held Iu
relieved A   fr   the task of hurrying on his little son in addition to c
However, i   ecessary that Creusa is somehow eliminated from the plot
Lavinia when he arrives in Italy. It also makes the Dido episode more poi
her would have seemed sordid with a wife in tow!

with unequal steps: a homely touch, as any parent who has tried to hurry al

Nor did I cast *a look back for my lost wife or bring my thoughts back to her* un
ancient Ceres and her sacred dwelling. Here, when all had finally gathered t
and had escaped the notice of her comrades, her son and her husband. Who
blame in my madness, or what did I see more cruel in the overthrown city? T
Ascanius, my father Anchises and the Trojan house̶̶ and hide them i
the city again and surround myself with my de m̶ arms. I am determined
return through the whole of Troy̶ se my head again to dangers. F
and the dark thresholds ̶ ̶ by which I had made my way out, and I fo
the night a̶ n ̶ h my eye. Everywhere there is horror in my min
frightening̶ I make my way home, to see if by chance she had guided h
had burst in̶ occupied the whole house. At once a consuming fire is rolle
top of the gable end; the flames rise up, the heat rages towards the skies. I ca
of Priam and the citadel. And now, in the empty colonnades and the sanctua
Phoenix and relentless Ulysses were guarding the booty. Here from all sides
sanctuaries, Trojan treasures, tables of the gods, mixing vessels solid with go
up. *Boys and fearful mothers in a long line stand around.*

Notes

a look… to her: here, Virgil uses two words beginning with *re-* meaning 'ba
homoioteleuton of *-exi* to emphasise that Aeneas makes no further attemp
about Creusa. The use of *-re* recalls Androgeos stepping back from the sn
repente refugit.

Ascanius: i.e. Iulus; Virgil uses both nam̶ without any seeming
though he does not use the nam̶ in this book until line 598.

Boys and fearful moth̶ ̶ ̶ line stand around: a pathetic picture made
*stant circu̶ ̶ criti̶*cise the short lines, stating that they were u
would hav̶ ̶leted them. But the pause created by these 'unfinished'
What more is there to say? One is left to imagine their fate, as portrayed i

Lines 768–794: Aeneas looks for his wife, but m[...]

Nay, having dared even to hurl cries through the shadow(s), I filled the roads
repeating (the name) Creusa in vain, I called her again and again. As I was se[...]
endlessly through the dwellings of the city, the unhappy ghost and shade of C[...]
before my eyes, and her form was larger than her well-known one. I was ast[...]
and my voice stuck in my throat. Then she addresse[...] [...] follows and remo[...]
words: 'How does it help to indulge so much in [...] [...]ef, o sweet husband? [...]
without the will of the gods; nor is [...] [...] [...] for you to take Creusa from her[...]
the great ruler of high Oly[...] [...] [...] it. You will have a long exile, and must [...]
sea; you will [...] [...] [...]d of the West, where the Lydian Thybris flows w[...]
the rich pl[...] [...]fields of men. There, joyful circumstances, a kingdom and [...]
for you; ban[...] tears for your beloved Creusa. I shall not look upon the prou[...]
of the Dolopes or go in order to be a slave to Greek matrons, (I), a descendant[...]
in-law of divine Venus; but the great mother of the gods keeps me in these sh[...]
preserve the love for the son we have in common.' When she had related the[...]
and wanting to say many things, and withdrew into the slender breezes. *Thr[...]*
arms round her neck; three times the ghost which I grasped in vain escaped my[...]
most similar to winged sleep.

Notes

my hairs stood on end and my voice stuck in my throat: most of these words re[...]
where Aeneas is alarmed by Mercury's warning.

a royal wife: Lavinia; this prophecy explains the d[...] [...] [...]ecessity of rem[...]
that Aeneas can marry an Italian princes[...]

Myrmidons or of the Dolopes: [...] tw[...] [...]es are paired together at line 7, so [...]
cyclical structure.

Three times [...]: these three lines are repeated word for word in Book 6,[...]
tries to grasp [...]e ghost of his father in the Underworld.

Lines 795–804: Aeneas gathers his companions and pr[...]

And here, I find, to my astonishment, that a huge number of new companions[...]
mothers and men, youth gathered for exile, a pitiable crowd. They came toge[...]
minds and resources for whatever lands I would be willing to escort them. A[...]
rising on the ridges of the top of Ida and bringing the daylight while the Gree[...]
of the gates and there was no hope of help given. I g[...] [...], and, lifting up my[...]

Note

morning star: Lucifer, '[...] [...] [...]ringer'.

NB In the A Level examination, Section A will contain one question on ea⸝
B will contain one question on each of the Group 4 texts; Section C wi⸝
each of the Group 4 texts, including the sections to be read in English⸝
Teachers for a detailed breakdown of the marks f⸝ Section A and Sec⸝

However, because learners will have stu⸝ied ⸝ferent Group 3 texts, ⸝
questions on the Group 3 se⸝⸝ ⸝ ⸝gil, *Aeneid* 2 in the AS / A Leve⸝
I have set two Sectio⸝ ⸝ ⸝e⸝⸝ons on the Group 4 specification rather ⸝

Que⸝ ⸝m ⸝ ⸝ith an asterisk (*) will be assessed for quality of ⸝

Section B (Answer questions 1 and 2)

1. **Read through the following passage and answer the questions.**

   'festinate, viri! nam quae tam sera moratur

   segnities? alii rapiunt incensa feruntque

   Pergama: vos celsis nunc primum a navibus itis?'

   dixit, et extemplo (neque enim responsa dabantur

   fida satis) sensit medios delapsus in hostes.

   obstipuit retroque pedem cum voce repressit.

   improvisum aspris veluti qui sentibus anguem

   pressit humi nitens trepidusque repente ⸝⸝⸝⸝⸝

   attollentem iras et caerula ⸝⸝⸝ ⸝r⸝⸝⸝em,

   haud secus And⸝⸝⸝⸝ ⸝⸝⸝remefactus abibat.

   inru⸝⸝en ⸝⸝ et circumfundimur armis,

   ignar⸝⸝⸝e loci passim et formidine captos

   sternimus; adspirat primo fortuna labori.

   atque hic successu exsultans animisque Coroebus

   'o socii, qua prima' inquit 'fortuna salutis

   monstrat iter, quaque ostendit se dextra, sequamur:

   mutemus clipeos Danaumque insignia nobis

   aptemus. dolus an virtus, quis in hoste requirat?

   arma dabunt ipsi.'

   Virgil, *Aeneid* 2 ⸝⸝⸝ ⸝9⸝⸝

   (a) Translate *festinate…h⸝⸝⸝* (⸝n⸝⸝⸝–5).

   (b)* *obstipuit. ⸝⸝⸝⸝⸝* (lines 6–18): how does Virgil make these line⸝
   ⸝⸝⸝⸝⸝o ⸝⸝⸝er **both** to the content **and** to the language of the ⸝

   (c) (i⸝ *mutemus… aptemus* (lines 17–18): what was Coroebus's pl⸝
   (ii) Why did the plan fail?

   (d) *dolus… requirat* (line 18): explain what Coroebus means here.

   (e) What sight later caused Coroebus to rush into the midst of the ⸝

2. Read through the following passage and answer the questions.

'non tali auxilio nec defensoribus istis

tempus eget; non, si ipse meus nunc adforet Hector.

huc tandem concede; haec ara tuebitur omnes,

aut moriere simul.' sic ore effata recepit

ad sese et sacra longaevum in sede locavit.

ecce autem elapsus Pyrrhi de caede Polites,

unus natorum Priami, per tela, per hostes

porticibus longis fugit et vacua atria lustrat

saucius. illum ardens infesto vulnere Pyrrhus

insequitur, iam iamque manu tenet et premit hasta.

ut tandem ante oculos evasit et ora parentum,

concidit ac multo vitam cum sanguine fudit.

hic Priamus, quamquam in media iam morte tenetur,

non tamen abstinuit nec voci iraeque pepercit:

'at tibi pro scelere,' exclamat, 'pro talibus ausis

di, si qua est caelo pietas quae talia curet,

persolvant grates dignas et praemia reddant

debita, qui nati coram me cernere letum

fecisti et patrios foedasti funere vultus.

at non ille, satum quo te mentiris, Achilles

talis in hoste fuit Priamo.'

Virgil, *Aeneid* 2, 521–54

(a) *tali auxilio* (line 1): to what does this refer?

(b) Translate *"non tali... locavit'* (lines 1–5).

(c)* *ecce... vultus* (lines 6–19): how does Virgil make the slaughter of Poli| reaction vivid?

You should refer **both** to the content **and** to the language of the pass|

(d) *non ille... talis in hoste fuit Priamo* (lines 20–21): to what does this refe|

(e) What does Priam do after the end of this speech?

Section C*

'A tale of deceit and brutality.' To what extent do you agree with this stat|

Mark Scheme

Refer to the OCR grids for the 5-, 15- and 20-mark questions.

1. (a) Refer to the OCR 5-mark grid.
        Translation:
        'Hurry, men! But what sluggishness delayed you (making you) so la
        burnt Pergama and carrying (the plunder) ... e you (just) comi
        the first time?' He finished speaking, ... immediately (for the repl
        enough) he perceived that ... fallen into the midst of the enem

    (b) R... the 15-mark grid.

Content	
Androgeos steps back in astonishment, just as the man who treads on the snake	Repetition of th
Androgeos is taken unawares, like the man who steps on the snake	Sibilance of *impr* *improvisum* use o
The rapid reaction of the man	Dactyls in feet 1
The snake's anger	*attollentem iras et* emphasise the sl *caerula colla tume* m, t, m and posit The menacing h position of the t
Both men are scared stiff, th... is *tepidus*, Androgeos is *treme...* ...es to escape T... ...ro...	Assonance of *tre* Conative use of
	Historic present *armis*, enclosing
Greeks don't know where they are and are afraid	The adjectives *ig* forming a chiasm nouns
Initial success of the Trojans	*primo* hints at th
Enthusiasm of Coroebus	Sibilance of line
Brilliant plan	*mutemus... aptem* homoioteleuton of the verbs first
Direct speech	Use of apostropl

    (c) (i) To use the G... sh...ds (1) and the badges (which identified
         (ii) They ... ...c...ed by their own side.

    (d) In ... it does not matter (1) whether you use guile or courage (1)

    (e) Cassandra (1) whom he loved (1) being dragged from the temple (1

2. (a) Priam arming himself (1) and going out to fight the Greeks (1).

(b) Refer to the OCR 5-mark grid.
   Translation
   'The circumstances do not need such aid nor that sort of defender[s]
   himself were now present. Please come here; thi[s] altar will guard e[?]
   (with me).' Having uttered this from h[er ?], [s]he drew the age[d]
   on the sacred throne.

(c) Refer to the O[CR ? mar]k grid.

Content	
'[?], *ecce* draws attention to a new event	Spondees in the first tw[o] eight in the first four fe[et] successive elisions in th[e] *elapsus* emphasise the sl[ow] wounded Polites
Polites flees through the weapons and the enemy	Repetition of *per* (in asy[?])
The porticos seem endless to the wounded man and the halls are empty, so that there is no one to help him	Insertion of the adjectiv[e] and adjectives form a ch[?]
Polites is wounded (*saucius*)	Enjambment
Pyrrhus is fired up (*ardens*) and threatening (*infesto*)	[sp]on[d]ees and coincide[?] [t]he end of the line, emp[?] blow, X X X[?] *in | festo | vulnere | Py[?]*
[?] a[?] caught Polites	Repetition of *iam*; four [?] line 10
who finally reaches the apparent safety of his parents,	Position of *tandem*
only to fall down	Enjambment of *concidit*[?]
dead	Position of *multo*, emph[?] blood; spondees, assona[?]
Priam in imminent danger of death himself	Alliteration of *m* (six in[?] from line 10, links the [?] imminent death of Pria[m]
Priam's solemn curse; appeal to gods	[?]ndees in the first [?][?]ae: polyptoton; chiasn[?] *debita*: enjambment; alli[?] *sti* in *fecisti... foedasti*, ex[?] of Priam

(d) When Priam went by night to the Greek camp (1) to beg for Hecto[r?]
   the request (1) and ensured Priam's safe return (1).

(e) Hurls a spear at Pyrrhus.

Section C
Refer to the OCR 20-mark grid. There must be plenty of examples to ach[...]
Brutality
* Murder of Priam and Polites.
* Trojan slaughter of the Greeks and vice versa.
* Innocent people killed or affected by war. More aff[...]ed by war, e.g. C[...]
  Panthus, Creusa, Laocoon and his sons. W[...] captives in a long
* Mode of deaths, e.g. sea serpents, H[...]ged round the walls of Tr[...]

Deceit
Wooden H[...]th [...]tale of Sinon, Coroebus's plan.

Contra
* Bravery of the Trojans, e.g. Coroebus.
* Discussion of what to do with the Horse and gullibility of taking it into
* Interesting details, e.g. boys and girls touching on the rope pulling the [...]
  Andromache's visits to her parents-in-law.
* Vivid similes, effects of fire and water (violence but not brutality).
* Direct speech (ghosts of Hector and Creusa), Panthus, Priam, Hecuba, [...]
* Pathetic picture of aged people involved in the war, e.g. Priam putting [...]
  ineffectual spear, Hecuba's sensible advice and her evident loving care, [...]
  dead (*spes tanta nepotum*, 503), Anchises' invalidity.
* Intervention of the gods, e.g. sea serpents, two omens involving Iulus.
* Events alluded to by the mention of the names, e.g. Andromache, Asty[...]
* Excellent characterisation, e.g. Sinon, Pria[...]a, Aeneas, Anchise[...]
  direct speech.
* Rhetorical devices, balance[...]mus, anaphora, etc. (not necessary[...]

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 'Style and context notes'. Where reference has an asterisk, it means that the refer___ __ __ contains a **stylist** point has more relevance to that section. __ __ __ __ many examples of a __ listed, followed by 'etc.'. Styli___ __ __ __ __ from the Group 3 Virgil prescript as Section A of the exa___ __ __ __ aper will include a passage from that sel

Gramma___ __rms

NB Simple uses of the cases, e.g. direct and indirect object, possessive ger are excluded.

	Cases	
The Accusative Case	accusative after a passive verb	passive verbs are sometimes used in a refle Greek middle voice, which can take a direc
	accusative of extent	the accusative shows the particular extent of
	accusative of respect	the accusative limits the action of a verb or a
	adverbial accusative	the neuter accusative of an adjective is use 'in other ways' (402)
The Genitive Case	genitive after adjectives or verbs	certain adjectives and verbs of knowing, fil in the genitive case (384, 427)
	partitive genitive	used to denote t__ __ __ of which somethi 'some of the sol___ __ s (314)
	subjective genitive	__ __ __press the **subject** of the verbal id__ __ __is amat), 'the love of God' (436, 526)
The Dative Case	d__ __fter verbs	a. **compound verbs (excluding** *esse*): the of a preposition to complete its meanin poetry than in prose (289, 385, 398, 409, b. **simple verbs**: compounds of *esse* and o *persuadeo*, take an object in the dative ca
	dative of advantage or disadvantage	the dative expresses the person to whom so disadvantage (268)
	dative of motion	the dative is occasionally used instead of a__ motion, e.g. *facilis descensus Averno*, 'the des (276, 398, 457*)
	dative of possession	the dative is used to express the person to usually found with the verb 'to be', express
	dative of purpose	the dative is sometimes used to express pu gerund (542)
The Ablative Case	ablative absolute	use of a par___ __ __ noun instead of a su 51__
	ablative of cause	__ __ __ative expresses the reason for an acti 'because of hatred of Nero' (412, 413, 435–4
	__ __ __ __ description	the ablative is used to describe an external characteristic (272–273, 303, 409, 413, 470, 4
	ab__ __ive of manner	the ablative is used to express the way som
	ablative of means	this expresses the means by which somethi instrumental ablative (421, 494, 502)
	ablative of origin	the ablative is used to express the origin of goddess' (289, 540)

Cases		
The Ablative Case (continued)	ablative of place	the ablative is used to express the place whⁱ usually with a preposition, apart from *dom*ⁱ small islands and towns: (a) place where (421, 489, 528, 536, 546, 557)
	ablative of separation	the ablative expresses the separation of oneⁱ 558)
	ablative of time	the ablative is uⁱⁱ to express the time whⁱ
	after verbs	ⁱⁱ verbs take the ablative case, e.g. *uto*ⁱ
	instⁱⁱmeⁱⁱ ⁱⁱⁱ ⁱve	ⁱⁱⁱs expresses the instrument or means by ⁱ usually found after passive verbs, e.g. *gladi*ⁱ a sword' (272, 384, 425, 447, 463, 514, 530, eⁱ
The Locative Case		a special ending to denote the place where ⁱ 'at Rome' (380)
Connecting Relative		use of the relative pronoun rather than the ⁱ to the previous one (547)

Tenses		
Infinitive	indirect statement (*oratio obliqua*)	a statement which becomes indirect as it is depⁱ saying, thinking, knowing (that), etc. (377, 540)
Subjunctive	conditional clauses	the subjunctive is used in ideal conditions relaⁱ conditions relating to the present and past (522)
	indirect question	a question which becoⁱⁱⁱ ⁱ indirect as it is depⁱ asking (why), l ⁱⁱⁱ irⁱ who), etc. (390, 506)
	jussive subjunctive	the uⁱⁱⁱ ⁱ subjunctive to express a commaⁱ
	potential subjunⁱⁱ	ⁱⁱⁱ ⁱ ⁱⁱⁱⁱnctive represents the apodosis of a coⁱ ⁱⁱⁱng understood, e.g. 'I wouldn't do that (if Iⁱ
	pⁱⁱⁱ cⁱ	a clause which expresses the purpose behind aⁱ

Stylistic terms

alliteration	the repetition of the same **letter or consonantal sound** or closely connected words (44, 46, 50, 51, 52, 55, 63, 2 298, etc.)
anaphora	the repetition of the same word beginning of su (45–48, 51, 54, 69, 97–9?, ?8–?1, 116–118, 294, 346, 38 499–501)
apostrophe	th? 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, 277, 282–284, 286, 298, 303, 313, 314, ?
asyndeton	two or more clauses or phrases used without any conn subordinated to each other (67, 69, 143–144, 183, 218, 29
balance	two or more phrases placed in the same order, e.g. no the opposite of chiasmus (46, 50, 106, 111–112, 118, 13? 489, 528)
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 (9? 172–173, 193, 198, 268, 281, 284, ??? 86, 291, 297, 299–
compound adjectives	a feature of epic poe?? (4?5–4?3, 477, 479, 525)
dactyl	? composed of one long and two short syllables (? ?07, 108, 289, 291, 380, 399, 452, 456–457, 473, etc.)
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, 383, etc.)
enjambment	where a sentence, often complete in itself, has an extr? beginning of the next line (52, 59, 78, 83, 109, 119, 124, 419, etc.)
epanalepsis	repetition of the same word (?? ?? ? 406)
historic present	the present indic?? o?? used instead of a past t? more vi??? (2?? ??, 464, 483)
golden lin?	?? ?onsisting of two pairs of adjective + noun with ? either chiasticly – ABCBA – or balanced – ABCAB (29
homoioteleuton	the use of two words with the same ending (47, 124–12
hyperbole	exaggeration (307)

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 word accent**: where the[...] fall on the first syllable of a foot (*42, 62, 83, 107, 1[...]* *405–407, 410, 497, 529, 557*) b. **conflict of ictus and word acc[...]t**: where the ictu[...] different syllables wi[...] [...] foo[...] (*52, 84, 105–106[...]* *466, 473, 515[...]* [...]c.)
internal rhyme	wher[...] [...] [...]yllable of a word before the caesura rh[...] [...] (*45, 46, 53, 109, 117, 136, 153, 273, 292, 295, 375*[...]
juxtaposi[...]	two words placed next to each other for emphasis, oft[...] (*50, 83, 86, 93, 102, 108, 109, 276, 288, 429, 459, 499, 505*[...]
litotes	the use of two negative words to form a positive word[...] bad' = 'pretty good' (*54, 78, 91, 94, 396*)
metaphor	a word used not in its original sense, but resembling i[...] (*41, 105, 154, 172, 173, 210, 405, 482*, 542**)
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, 280, 282, 2*[...]
postposition	placing a conjunction after one or more words which [...] introduced by that conjuncti[...] [...] 4, 178, 184, 200, 2*[...]
sibilance	use of the letter *s* [...]g [...]issing sound expressing [...] *163*, 17[...] [...], [...], [...]01, 207, 209, 269, 270–271, 303, 30*[...]
simile	[...]ring an action or a person with another, e.g. 'Th[...] **the wolf on the fold.'** (*223–224, 304–307, 379–381, 416*[...]
spondee	a foot containing two long syllables (*43, 45–46, 58, 62,*[...] *373, 375, 381, 384, etc.*)
synecdoche	the use of part of something to stand for the whole thi[...] 'house' (*179, 198, 219, 276, 291, 440*, 441–442, 449, 453*[...]
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 exp[...] synonyms (*44–45, 55, 59, 63, 68, 78, 83, 291, 392, 393, 39*[...]