The Fates

Clotho colum retinet, Lachesis net, et Atropos occat.
VERGIL'S AENEID,
BOOK II.

EDITED
WITH INTRODUCTORY NOTICES, NOTES, COMPLETE VOCABULARY AND ILLUSTRATIONS,

BY
JOHN HENDERSON, M.A.

AND
E. W. HAGARTY, B.A.

TORONTO:
THE COPP, CLARK COMPANY, LIMITED,
Entered according to Act of the Parliament of Canada, in the year one thousand eight hundred and ninety-eight, by The Copp, Clark Company, Limited, Toronto, Ontario, in the Office of the Minister of Agriculture.
PREFACE.

It is hoped that the present edition will fulfill the dual object of the editors, namely: first, to assist the pupil to study with intelligence and appreciation the text prescribed for examination, and secondly, to arouse an interest in, and a taste for, classical literature. While it is the duty of an examiner to ascertain whether the student understands the text prescribed, it ought to be the duty of the intelligent teacher to see that the student appreciates the work he is reading.

The editors have sought to aid the teacher in his work by furnishing the materials in an attractive form.

John Henderson.

E. W. Hagarty.
LIST OF ILLUSTRATIONS.

The Fates . . . . . . . . Frontispiece

Vergil, Horace and Maecenas at the Court of Maecenas . . . . . . opp. p. i, Introduction

Paris . . . . . . . . . . opp. p. xvii, Introduction

Aeneas at the Court of Dido . . . . opp. p. 1, Text

Minerva Bellica . . . . . . opp. p. 7, Text

Laocoon . . . . . . . . . . opp. p. 9, Text

Helen of Troy . . . . . . . opp. p. 21, Text

Flight of Aeneas . . . . . . . opp. p. 26, Text

Funeral of Hector . . . . . . . foot of p. 30
LIFE OF VERGIL.

Publius Vergilius Maro was born on the fifteenth of Birth, October, B.C. 70, in the first consulate of M. Licinius Crassus and Cn. Pompeius, at Andes (now Pietola), a small village near Mantua. Since the full franchise was not given to this part of Gaul (Gallia Transpadana) till some years afterwards, the poet, like many of his predecessors and contemporaries in literature, was not a Roman, but an Italian provincial.

The parents of Vergil, like those of Horace, were of obscure birth. Some authorities say that the poet's father was a potter, others, that he was a brickmaker, while others again assert that he was the servant of a travelling merchant, Magius, whose daughter, Magia Polla, he afterwards married. Whatever may have been his occupation, certain it is, that he was at the time of the poet's birth, the steward, factor, or possessor of an estate near Mantua. The childhood of Vergil was passed amid the hills and woods that fringed the verdant banks of the Mincius, and the early association of the poet with the lovely scenery of the neighbourhood of his native town may account for the exquisite touches of pastoral life which appear in the Eclogues and the Georgics.

1 The English equivalent of Vergilius is often spelt Virgil. Indeed the poet is best known by the name thus spelt. However, it is better to adopt the spelling that harmonizes with what is undoubtedly the correct Latin form. The form Virgilius was not common till the middle ages. Every Roman citizen had regularly three names—denoting the individual, the gens or clan, and the familia. Thus in Publius Vergilius Maro, Publius is the praenomen, marking the individual; Vergilius is the nomen, denoting the gens or clan; while Maro is the cognomen, or family name. Sometimes an agnomen was added for military distinction, as Africanus to Scipio, Numidicus to Metellus.

2 B.C. 49.
Studies and Early Life.

Vergil began his studies at Cremona, where, we are told, he assumed the toga virilis on the same day on which Lucretius died. The town itself had already been noted, having been the birthplace of Furius Bibaculus, and of the critic, Quinctilius Varro.

After a brief stay at Cremona, and subsequently at Mediolanum (Milan), the poet went to Rome. In the capital, Vergil, after the fashion of the day, attended the lectures of rhetoricians and philosophers. Under Epidius, the rhetorician, the teacher of Marc Antony and afterwards of Octavius, and under the Epicurean philosopher, Siron, the poet became acquainted with the outlines of rhetoric and philosophy. It is quite probable that his father intended him for the bar, but a weak voice and a diffident manner were insuperable barriers in the way of obtaining distinction in public speaking. Vergil soon gave up rhetoric, and, in fact, renounced poetry for the more congenial study of philosophy. Under Siron, he seems to have made considerable progress in Epicurean philosophy, and the love he retained for this branch of learning is plainly observable in many of his extant writings. In a minor poem, generally supposed to be genuine, he welcomes the exchange of poetry and rhetoric for more useful studies:

"Away with you, empty coloured flagons of the rhetoricians, words swollen, but not with the dews of Greece; and, away with you, Stilo, Tagitius, and Varro, you, nation of pedants, soaking with fat; you, empty cymbals of the classroom. Farewell, too, Sabinus, friend of all my friends: now, farewell, all my beautiful companions, we are setting our sails for a haven of bliss, going to hear the learned words of the great Siron, and we mean to redeem our life from all distraction. Farewell, too, sweet Muses; for, to tell the truth, I have found how sweet you were: and yet, I pray you, look on my pages again, but with modesty and at rare intervals."

After a short stay at Rome Vergil probably went to Naples, where, we are told, Parthenius, another Epicurean, was his instructor. The great Epic of Lucretius, added to the

---

4 Eclogue vi; Georg. iv, 219; Aen. i, 743; vi, 724; Georg. ii, 475-492.
5 Catalept. viii.
6 De Rerum Natura.
teachings of his instructors, gave, no doubt, his mind a strong bent towards the doctrines of Epicurus. It is probable that the poet returned to his father's farm before the outbreak of the war between Pompey and Caesar, B.C. 49. It is also likely that he remained there till after the battle of Philippi (B.C. 42), and that he employed his time in gaining by observation materials which he afterwards employed in his great didactic poem, the Georgics.

Acquaintance with Augustus and Maecenas.

Unlike Horace, Vergil sympathized with the party of Caesar. The formation of the Second Triumvirate threw the Roman world into the broils of a civil war. In the division of the provinces, the Gauls (except Gallia Narbonensis) fell to Antony. The lands of eighteen cities were given up to reward the legions of the unscrupulous Antony, and among the lands were those of Cremona. The district around this city failing to satisfy the greedy rapacity of the legionaries of the Triumvir, the farms of the neighbouring Mantua were seized, and among the lands confiscated were those of the poet's father. C. Asinius Pollio, the prefect of Gallia Transpadana, unable to restrain the lawlessness of the soldiers of Antony, sent Vergil to Rome with a recommendation to Augustus to allow the poet to retain his paternal estate. It is quite probable that congenial tastes and a recognition of the genius of Vergil may have influenced Pollio to take this course. At the close of the same year (41 B.C.), however, war broke out anew between Octavius and L. Antonius. Pollio was deposed from office, and Alfenus Varus appointed in his stead. Another division of lands followed, and the poet is said to have been deprived of his estate the second time.\(^7\) His friends, Gallus, Pollio, and Varus, however, interposed and saved his farm. By them he was introduced to Maecenas, the patron of literary men—afterwards the prime minister of Augustus. This year marks the beginning of the rising fortunes of the poet. With his friend and patron, Pollio, as Consul, Vergil became the honoured member of a literary coterie which graced the table of Maecenas. The intimacy that Vergil enjoyed at court, is shewn by his being one of those who

\(^7\) Eclogues i and ix.
went to Brundisium along with Maecenas, when the latter was negotiating a treaty between Augustus and Antony.  

Through the munificent kindness of his patrons he was raised to luxury and affluence. He had a magnificent house in Rome on the Esquiline, near the residences of Horace and Maecenas, estates in Sicily, and in Campania, near Naples. The mild climate and clear skies of Southern Italy suited his delicate constitution, and till his death, his Campanian residence was his favourite abode. From the date of his early Eclogues till his death, little need be said of his life except that he devoted himself to study and to the completion of his immortal works.

Death and Character.

In the year B.C. 19, he went to Greece, possibly with a view to restore his health, and to give a finish to his great work, the Aeneid. At Athens he met Augustus, who had just returned from Samos. Vergil returned to Italy in company with the emperor, but died at Brundisium three days after he landed, 22nd September, 19 B.C. He was buried near Naples on the road leading to Puteoli (Puzzuoli). His epitaph, said to have been dictated by himself in his last moments, was as follows:

Mantua me genuit; Calabri rapuere; tenet nunc
Parthenope. Cecini pascua, rura, duces.

It is said that shortly before his death Vergil wished to destroy the Aeneid rather than leave it in its unfinished state. His friends however dissuaded him, and the poem was afterwards edited and published by Varus and Tucca under the sanction of Augustus and Maecenas.

Vergil is generally described as of tall stature, delicate frame, homely features, and dark complexion, abstinent in the use of food, shy, and fond of retirement. Horace is said to have had Vergil in his mind’s eye when he wrote the lines thus rendered by Conington:

8 Horace Satires 1, 5 and 10.
9 Geo. iv, 563. Illo Vergilium me tempore dulcis alebat
Parthenope, studiis florentem ignobilis oti.
10 Some have taken the last line to refer to the Eclogues, the Georgics, and the Aeneid.
11 Hor. Sat. 1, 3, 29-34.
"The man is passionate, perhaps misplaced
In social circles of fastidious taste;
Ills ill-trimmed beard, his dress of uncouth style,
His shoes ill-fitting, may provoke a smile;
But he's the soul of virtue; but he's kind
But that coarse body hides a mighty mind."

He was so pure and chaste that the Neapolitans gave him the name of Parthenias, or the maiden. He is said to have been shy and even awkward in society, and these traits even the polished society of the Capital never succeeded in eradicating. He was distrustful of his own powers, which his high ideas of literary excellence led him to underrate.

In the midst of an irreligious age, he had the strongest religious sentiment; in the midst of vice he remained virtuous; and while licentiousness disfigures the writings of many of his brother poets, the pages of Vergil everywhere inculcate the highest truths of morality and virtue.

Works.

Vergil is said to have attempted in his youth an epic poem on the wars of Rome, but the difficulty of the task soon led him to abandon his design. His earlier poems, Culex, Moretum, Ciris, Copa, and those that pass under the name Catalepta, though they give little proof of great ability, still show the careful attention the poet bestowed on metre and diction.

1. The writings that first established the reputation of Vergil were the Eclogues, pastoral poems, ten in number, written between 43 B.C.-37 B.C. This class of poetry was as yet unknown in Italy, though it had already reached its perfection in the hands of the Sicilian Theocritus, whose influence may be traced in many writers from the days of Vergil to those of Tennyson. The Idyll of Theocritus exhibits a true picture of the shepherd's life, the joys and sorrows, character, sentiment and habits of the rural swains,

---

12 πάρθενος, a maiden.
13 Eclogue vi, 3.
14 These were called by the generic term Bucolica (βουκολικά, scil. ποιήματα, from βουκολέω, to attend cattle). The term Eclogue is from the Greek ἐκλογή, a choice collection, and may mean that the poems under that name were a collection from a large number. Spenser wrote the word Ἐγλογε and followed the derivation of Petrarch, aίγιγν λόγοι, "tales of poets" or "tales of goatherds."
15 εἰδύλλιον, a little picture.
the piny woods, the upland lawns and feeding flocks, the sea and sky of Sicily. Vergil’s Eclogues, on the other hand, can hardly be said to be true pictures of pastoral life. His shepherds and shepherdesses belong to the island of Sicily rather than to the district of Mantua. His characters are too conventional, his representation of life too artificial. Still the earlier poems of Vergil have beauties. Their melodious diction, their soft and easy flowing style, were admired by Horace, no mean judge of the poet’s art.

2. The **Georgics**, in four books, was written (between B.C. 37–B.C. 30) at the request of Maecenas, to whom the poem was dedicated. In this didactic Epic, Vergil copies largely from Hesiod, Nicander, and Aratus. While the Eclogues have justly been regarded as inferior to the Idylls of his Greek original, Theocritus, the Georgics, on the other hand, have been accounted superior to any other poem on the same subject that has ever appeared. The harmonious and graceful language, the pleasing descriptions of rural scenes, the apt and charming episodes, all combine to lend an interest to a subject, which in any other hands would have been intolerably dull. The time was ripe for such a poem. Agriculture had been the chief employment and the honored occupation of the Romans from the early days of the City. The long-continued wars had, however, desolated Italy. Even after war had ceased, the soldier, too long accustomed to camps and the excitement of a military life, cared little about the prosaic life of a farmer. To recall the

---

16 Sat. i, 10, 45.

17 *Georgica* γεωργικά, from γεά = γη, the earth and ἔργον, a work.

18 The chief historical events alluded to in the Georgics are: the death of Julius Caesar, 44 B.C. (B. i, 456); the civil wars ended by the battle of Philippi, 42 B.C. (B. i, 490); the wars waged (34 B.C.) in Parthia under Antony, and those on the Rhine under Agrippa (B. i, 509); the battle of Actium and the submission of the East, B.C. 30 (B. ii, 172; iii, 27-32; iv, 562); the insurrections of the Daci on the Danube, B.C. 30 (B. ii, 497).

19 See the opening lines of Georgics, i and iv.

20 Hesiod’s *Works and Days*; Aratus’s *Phaenomena*; Nicander’s *Georgics*

21 Civil wars, almost continuous, had been waged in Italy from 49-31 B.C.

non illus aratro

*Dignus honos, equalent abductis area colonis,
Et curvae rigidum falces constantur in ense.*
peaceful habits of rural industry, the poem, which Addison pronounces "the most complete, elaborate and finished piece of all antiquity," was written. The first book treats of tilling the fields, the second of orchards, the third of the care of horses and cattle, and the fourth of bees. The two most successful imitations in English of this poem are Philips’s Pastorals, and Thompson’s Seasons.

3. The Aeneid, in twelve books, written between 29 B.C.– Aeneid. 19 B.C., recounts the story of the escape of Aeneas from burning Troy, his wanderings over the deep in search of a home which the fates had promised, his final settlement in Italy as the founder of the Roman Empire destined in after ages to rule the world. No doubt, Vergil borrowed largely from the Greek and Roman writers who preceded him. The Romans were original in no department of literature, except perhaps in the departments of History and Jurisprudence. Vergil can hardly be called a borrower any more than the rest of his countrymen in other spheres of letters. The object of Vergil was to produce a national epic, by showing the various steps of the growth of the Empire, and in doing this, he had to give prominence to the influence of Greek literature as an important element in moulding Roman thought.

Style of the Aeneid.

Defects.—Vergil has been severely censured for (1) deficiency in the power of invention, (2) intermixture of Greek and Latin traditions, (3) anachronisms, (4) his mode of representing the character of Aeneas, (5) the sameness of the individual characters. These are the main charges brought by his detractors, and granting the full indictment brought against the poem, Vergil still has the proud claim of being one of the greatest of epic poets. No doubt his power of invention is less than Homer’s, no doubt he did intermingle the traditions of Greece and those of Rome (for

---

22 The first notice of the Aeneid that we have is in a letter of Vergil to Augustus, written probably B.C. 26, when the latter was on an expedition against the Cantabrians. De Aenea quidem meo, si mehercule iam dignum auribus haberem tuis, libenter mitterem: sed tanta inchoata res est, ut paene vitiis mentis tantum opus impressus mihi videar, cum praesertim, ut scio, alia quoque studia ad id opus multoque potiora impetrâr. Macrob. Sat. i, 24, 12.

23 Especially by the Emperor Caligula, Markland, and Niebuhr.
this, as we have remarked, could hardly be otherwise in his age), no doubt he did commit the heinous crime of anachronism, but he sins in this along with Shakespeare and Milton, and there is no doubt that his hero Aeneas is cold-blooded and uninteresting.

Excellencies.—These defects, however, are far more than counterbalanced by his many excellencies. "There is in Vergil a great tenderness of feeling, something better and more charming than mere Roman virtue or morality. That he excels in pathos, as Homer in sublimity, is an old opinion, and it is surely the right one. This pathos is given at times by a single epithet, by a slight touch, with graceful art by an indirect allusion; this tenderness is more striking as contrasted with the stern Roman character and with the stately majesty of the verse. The poet never becomes affected or sentimental; he hardly ever offends against good taste; he knows where to stop; he is excellent in his silence as well as in his speech; Vergil, as Wordsworth says, is a master of language, but no one can really be a master of language unless he be also a master of thought, of which language is the expression. To the above-named qualities may be added picturesqueness in description; variety and artistic taste in grouping incidents; also dramatic power, particularly in Books i and iv.

Crutwell thus defends Vergil in regard to the main charge: "The Aeneid was meant to be, above all things, a national poem, carrying on the lines of thought, the style of speech, which national progress had chosen; and it was not meant to eclipse, so much as to do honour to, early literature. Thus those bards who, like Ennius and Naevius, had done good service to Rome by singing, however rudely, her history, find their imagines ranged in the gallery of the Aeneid. Thus they met with the flamen and pontiffs, who drew up the ritual formularies; with the antiquarians and pious scholars, who had sought to find a meaning in the immemorial names, whether of place or custom or person; with the magistrates, novelists and philosophers, who had striven to ennoble and enlighten Roman virtue, with the Greek singers and sages, for they, too, had helped to rear the towering fabric of Roman greatness. All these meet together in the Aeneid, as in
solemn conclave, to review their joint work, to acknowledge its final completion, and to predict its impending downfall. This is beyond question the explanation of the wholesale appropriation of others' thoughts and language, which would otherwise be sheer plagiarism."

The object that Vergil had in writing the Aeneid is variously stated by writers. Spence, Holdsworth and Warton say that the poem was written with a political object to reconcile the Romans to the new order of things. This view is also held by Pope, who says that the poem had as much a political object as Dryden's Absalom and Achitophel; that its primary object was to praise Augustus, and the secondary one was to flatter the Romans by dwelling on the splendour of their origin. "Augustus is evidently typified under the character of Aeneas, both are cautious and wise in counsel; both are free from the perturbations of passion; they were cold, unfeeling, and uninteresting; their wisdom and policy were worldly-minded and calculating. Augustus was conscious that he was acting a part, as his last words show; and the contrast between the sentiment and conduct of Aeneas, whenever the warm impulses of affection might be supposed to have sway, likewise created an impression of insincerity. The characteristic virtue which adorns the hero of the Aeneid as the epithet pius, so constantly applied to him shows, was filial piety, and there was no virtue which Augustus more ostentatiously put forward than dutiful affection to Julius Caesar who adopted him."—Browne.

METRE.

The Aeneid is written in the heroic metre of the Romans; viz.: the dactylic hexameter. This was the most ancient as well as the most dignified form of verse among the Greeks and Romans. It was cultivated at an early period, far beyond the beginnings of authentic history, as we find it in its most perfect shape in the poems of Homer and Hesiod, and the responses of the Delphic oracle. Ennius is said to have discarded the rude Saturnian metre of his predecessors, and to have introduced the hexameter among the Romans. Vergil is generally considered as the model of this kind of verse among the Latins.
The dactylic hexameter consists, as its name implies, of six feet, the first four of which may be dactyls or spondees; the fifth is usually dactyl, and the sixth invariably a spondee. The following is the scheme:

\[
\begin{array}{ccccccc}
\ \ & \ & \ & \ \ & \ & \ \\
\ | & \ | & \ | & \ | & \ | & \\
\ | & \ | & \ | & \ | & \ \\
\ | & \ | & \ | & \ | & \ |
\end{array}
\]

Rules for Quantity.

In scanning, the pupil should understand that his general knowledge of quantity must be constantly brought into use. For example, from the outset of his studies he has learnt that -is of the dat. and abl. plur. is long, and -is of the gen. sing. is short. So -a of the nom. is short, and -a of the abl. is long. He knows also that a vowel before a final t is short. The following special rules may be helpful; in fact to make scanning easy they must be continually referred to.

1. A vowel before a vowel in the same word is short. Exceptions Aenēas and many other proper names, illius, etc.

2. A vowel before two consonants (not a mute and liquid) is long by position.

3. Before a mute and liquid (e.g., pl. tr) a vowel is common.

4. The prefix re- (back or again) and the enclitic -que are naturally short. They may of course be long by position.

5. Both for quantity and for elision (see sec. 5 below) the letter h does not count as a consonant. For instance, as in hic Dictō|pām mānu|sic hic, B. ii, 29, the us is short as if before one consonant; and in meminiss(e) horret, B. ii, 12, e is elided as before a vowel.

Peculiarities of Metre.

1. For the comparative number of dactyls and spondees in the first four places no definite rule can be given. Generally speaking, the line is more smooth when the arrangement is varied to avoid monotony. A succession of dactyls may be used for various reasons, e.g.:

\begin{itemize}
\item a sudden feeling, B. ii, 120:
\item obstipuere animis, gelidusque per ima cucurrit
\item ossa tremor.
\end{itemize}
a sudden act: B. ii, 553:

*Extraque coruscum
extulit ac lateri capulo tenus addidit ensem.*

agitated feeling: B. ii, 735:

*hic mihi nescio quod trepido male numen amicum
confusam eripuit mentem.*

On the other hand a succession of spondees may be employed
to describe a laboured effort: B. ii, 561.

*ut regem aequaeum crudeli vulnere vidi
vitam exhalentem;*

Where the death of king Priam is described.

So also, B. ii, 416:

*adversi rupto ceu quondam turbine venti
confligunt,*

When warring winds engage in strife.

2. Rarely the fifth foot is a spondee, in which case the verse is called a spondaic line: e.g., B. ii, 68.

*constitit, atyque oculis Phrygia agmina circumspexit:*

The measured look of Sinon slowly scanning his audience is well brought out by the last word.

3. When the last syllable of a word remains over, after the completion of a foot, that syllable is called a caesural syllable, in consequence of its being separated, or cut off, as it were, from the rest of the word in scanning the verse. The term caesura is also applied to a pause or stress of the voice, which naturally rests on the caesural syllable. The melody of the verse depends in a great measure on the position of the caesura. The chief verse caesuras in the dactylic hexameter are:

(a) Penthemimeral Caesura at the end of the first syllable of the third foot: B. ii, 8.

Tēmpěrīt | à lācrī|mīs? | ēt| iām nāx| āmidā| Caeelo.

(b) Hepthemimeral Caesura, at the end of the first syllable of the fourth foot: B. ii, 2.

Hepthē-

Caesura.

25In Vergil we have 28 spondaic lines: 17 of these end in a quadrisyllable, 9 in a trisyllable, 2 in a monosyllable.

26Called by the Greeks τομή, a cutting.

27From πέντε, five; ἡμί, half; μῆπος, a part, or foot: hence the fifth-half-foot caesura. This is also called the strong or masculine caesura.

28From εἶτα, seven; ἡμί, half; μῆπος a part or foot; hence the seventh-half-foot caesura.
METRE OF THE AENEID.

Trochaic Caesura.

Trochaic Caesura, after the trochee of the third foot: B. II, 3.

Infam|dūm, rē|ginā", iū|bēs rēnō|vārē dō|lōrēm.

Bucolic Caesura.

Bucolic Caesura, at the end of the dactyl of the fourth foot when this foot is a dactyl and ends the word: B. II, 99.

In vāl|g(um) āmbīgū|ās ēt| quācērē" |cūnsclūs|ārnā.

It may be observed, generally, that a verse may have one, two, or three caesuras; that verse, however, is best divided in which the sense pause and the caesural pause coincide as in each case given above.

4. The last word in a dactylic hexameter line is for the most part a dissyllable, or a trisyllable. A quadrisyllable is rarely allowed, except in the case of a proper name. Sometimes, but rarely, a monosyllable is employed at the end of a line, and generally in the case of est, and then usually with an elision: See B. II, 68, 163, 250.

5. Metrical figures:

(a) Elision occurs when a word ends in a vowel or diphthong, or with the letter -m preceded by a vowel and the following word begins with a vowel, diphthong, or the letter h. When such is the case the last syllable of the word so ending in a vowel, diphthong, or the letter -m preceded by a vowel is elided, i.e., struck out altogether in scansion, and is not regarded as a part of the verse, as B. II, 1,

Cntlacā|ēr(e) ōm|nēs īn|tēntā|qu(e) ērā tēn|ēbānt.

B. II, 62:

Sēu vēr|sārē dō|lōs sēn| cērt(ae) ōc|cūmbērē|mōrtī.

B. II, 57:

Ecē, mān|ās īnvēn|(em) īntērē|ā pōst| tērgā vēr|īnctūm.

In the first the e final is elided both in conticuere and in intentique before omnes and ora.

In the second the diphthong -ae in certae is elided before occumere.

In the third final -em in iuvenem is elided before interea.

---

29 Also called the weak or feminine caesura.
30 So called because often employed by Vergil in his pastoral or Bucolic poetry. This caesura is common in the poems of Theocritus.
31 Leaving out the three unfinished lines in the first book of the Aeneid we have 420 dissyllabic; 323 trisyllabic; 8 monosyllabic; 2 quadrisyllabic endings.
Paris.
THE TROJAN WAR.

(b) The *non-elision* of a vowel or diphthong before an initial *Hiatus*.

"vowel or h, or diphthong is called *hiatus*": B. II, 16.

"Pósthābupported cōlāissē Sāmā. *Hic* ċillās| ārmā.

(c) *Synaeresis* is defined as the union of two vowels in *Synaerwis*. sound which should be properly pronounced separately: as B. II, 339:

\[ \underline{Addānt| sē sōcī|ōs Rīp|ēus ēt| māximū| ārmīṣ.} \]

B. II, 391:

\[ \underline{Ārmā dā|hānt īp|sī. Sīc| fātūs| deīndē cōm|āntēm.} \]

This is also called *synizesis*.

(d) *Synapheia* is the principle of continuous scansion. *It Synapheia*.
sometimes happens that a final vowel, diphthong, or -m pre-
ceded by a vowel at the end of a line is elided before an initial vowel, diphthong, or h at the beginning of the next line: B. II, 745.

\[ Quēm nōn| ċincū|sā̃vi ā|mēns hōmt|nūmquē dē,ōrūm|qu(e). \\
aut quid in eversa vidi crudelius urbe? \]

The -que is joined to the *aut* of the next line.

There are in Vergil altogether twenty-one such hyper-
metrical lines.

(e) *Ictus* is the beat of the foot which corresponds with

the elevation of the voice (ārhoς). This naturally falls on the

first syllable of a foot, and we, therefore, find cases occurring

in which a syllable naturally short is lengthened, simply from

its occupying the ordinary place of a long syllable: B. II, 563.

\[ ēt dī|rēptā dōm|ās, ēt| pārvi| cāsūs Ī|ālī. \]

See also B. II, 411.

\[ Nōstrōrūm| ōbrūl|mār, ōrīl|ūrquē mūs|ērrūmā| cādēs. \]

Note that -us in *domus* (Nom.) is long, and -ur in *obruimur*.

This happens when the caesural pause and the pause in the

sense are coincident.

THE TROJAN WAR.

Like Homer's Iliad and Odyssey, the Aeneid is based upon

events supposed to have happened in that legendary and

romantic episode known as the Trojan War. These events,

as depicted in literature, are almost entirely poetic and not in

the strict sense historical. The legend is that once there was

a wealthy and powerful city named Ilium or Troja on the
coast of Asia Minor. In a contest between the three goddesses, Venus, Juno and Minerva for the Apple of Discord, Venus was awarded the prize by the young Trojan prince Paris (or Alexander), son of King Priam. Paris, who at the time was being brought up as a shepherd boy on Mt. Ida and had been chosen judge for the contest, was bribed by Venus with the promise that she would give him the most beautiful woman in the world for wife. This woman proved to be Helen, wife of Menelaus, king of Sparta.

Paris, on a visit to the court of Menelaus during the absence of the latter, enticed Helen to elope with him to Troy. Menelaus, to recover his wife and punish the Trojans for harboring her, assembled a large army of Greeks, led by various petty Grecian kings and commanded by Menelaus' brother, Agamemnon, king of Argos and Mycenae. This army laid siege to Troy. After the siege had lasted ten years, by the stratagem of a huge wooden horse filled with soldiery the city was captured and burnt, and all but a remnant of the inhabitants put to the sword. This remnant scattered to different localities around the coast of the Mediterranean. According to the Roman legend, Aeneas, led by the Fates, conducted a party of Trojans to the west coast of Italy and there founded the colony from which afterwards grew the "Eternal City," Rome.

Aeneas was the son of Anchises and Venus, and thus connected with the royal family of Troy. In the earlier stages of the war he did not take any part, and not till his flocks were driven from Mount Ida by Achilles did he lead his followers against the Greeks. When the Greeks, after a siege of ten years, took the city, according to Vergil, Aeneas carries off on his shoulders the aged Anchises, takes young Ascanius by the hand while Creusa follows behind, and escapes to Mount Ida. His wife Creusa, in the confusion of the siege, is lost in the darkness. He appears to have left the burning city at the end of the war, when, with a fleet of twenty vessels and a number of followers, he set sail from Troy in quest of lands destined by the fates. He first lands in Thrace, and begins to build a city, but is deterred by the
ghost of the murdered Polydorus. Next he sails to Delos, then to Crete, where the Penates appear to Aeneas, and declare his destined home to be in Italy, the native land of Dardanus. Again he sets sail and is driven by a storm to Strophades, Leucadia, and Chaonia, where he finds Helenus, a seer, son of Priam, and king of that country, who tells Aeneas to sail round Sicily. The ships of Aeneas land in the country of the Cyclops Polyphemus, near Actna, when Achaemenides, whom Ulysses had left behind in the cave of the Cyclops, advises them to flee from the land of Polyphemus. Guided by Achaemenides, Aeneas passes Scylla and Charybdis and lands at Drepanum, where Anchises dies. He then starts out for Italy, but stress of weather drives him on the coast of Africa, near Karthage. Juno, aware that Rome one day would conquer her beloved Karthage, had an unrelenting hatred against Aeneas, and instigated Aeolus to let loose the winds and wreck the Trojan fleet. Neptune, however, interferes in time and calms the troubled waves. The Trojans find a sheltered harbour for the seven remaining ships and soon they land. They afterwards discover that they are on the coast of Africa. Jupiter had meanwhile despatched Mercury to prepare Dido to give a kind welcome to the shipwrecked followers of Aeneas. Surrounded by a cloud, and invisible to all, Aeneas and Achates go to explore the country. They see the towers and walls of the youthful city, and are surprised to find their missing comrades holding audience with the queen. Under the guise of Ascanius, Cupid is sent by Venus to kindle love in the breast of Dido. Dido is married to Aeneas. Other fortunes the fates had in store for him. Mercury is sent to remonstrate with Aeneas. In spite of the love and entreaties of Dido, the order is given to sail, and once more the Trojans steer for Italy. Dido, through grief for her fickle lover, mounts the funereal pile and stabs herself, and then her attendants burn her body. He arrives a second time at Drepanum, and then for nine days celebrates the funeral games in honour of his dead father, Anchises. While the games were in progress, some of the Trojan women, despairing of ever having a settled home, fire the ships. Jupiter sends rain and puts out the fire, but not till after four ships are destroyed. Aeneas leaves in Sicily all the elderly people and all weary of roaming, where they
found Segesta. The rest sail for Italy and land at Cumae. Then he meets the Sibyl, under whose guidance he descends to the lower world and learns the full details of his future life. Latinus, king of the land on which Aeneas landed, had a daughter Lavinia, whose hand is sought for by Turnus, king of the Rutuli. The Latins summon allies from all sides to repel the foreigners, while Aeneas obtains the aid of Evander, and seeks the assistance of the Etrurians. While he is absent, the Trojan camp is attacked without success by Turnus and the Latins. Aeneas returns and displays his prowess in battle. He slays Mezentius, the Etruscan, and Turnus, and afterwards marries Lavinia.

The first book of the Aeneid relates how, when off the coast of Sicily, seven years after the fall of Troy, a great storm fell upon the fleet of Aeneas, and drove it upon the shores of Libya, where he and his comrades were hospitably received by Dido, queen of Carthage, in her newly-built capital. At the conclusion of a royal banquet given in their honor, Dido entreats Aeneas to tell the tale of Troy's destruction and his own wanderings. The second and third books of the Aeneid contain the narrative of these events.

Compare with this the narrative of Ulysses to Alcinous in the Odyssey, bks. 9-12.

1-13. Aeneas, amid breathless silence, thus begins: "Thou biddest me tell a tale of woe, O queen, and thus renew unutterable sorrow, but, though my mind shudders at the remembrance, I address myself to the task."

12-24. Baffled in all their attempts to capture Troy, the Greeks build a huge wooden horse, in which they conceal their most noted leaders. They pretend it is a votive offering to Minerva to ensure a safe return home. They then withdraw with all their ships to Tenedos, an island near Troy.

25-39. The Trojans, in joy at the departure of their enemies, sally forth and delight to inspect the deserted shore. Conflicting opinions prevail as to what should be done with the horse. Some advise to destroy it; others to bring it into the city.
40-56. Laocoon, priest of Neptune, distrusts the Greeks, "even when bearing gifts." To emphasize his fear of strategy, he hurls his mighty spear against the belly of the horse, which gives an ominously hollow sound.

57-76. Meanwhile a young Greek named Sinon has been captured, and is dragged before King Priam. He has purposely thrown himself in the way, with the object of deceiving the Trojans. He simulates fear, but is reassured by the Trojans, who bid him give an account of himself.

77-144. Protesting his own veracity, Sinon goes on to tell of the betrayal of his companion-in-arms, Palamedes, by Ulysses, his own grief and indignation, and the dire revenge of Ulysses. He tragically breaks off his story just as he reaches the most exciting part, and calls upon them to slay him at once and gratify the Grecian leaders. Burning with curiosity the Trojans bid him proceed, and he does so, feigning emotion. The Greeks had long desired to return home, and had been prevented only by adverse weather, particularly when they had erected this horse to propitiate Minerva. An oracle of Apollo informed them that, as they had appeased the winds, on leaving Greece, by the blood of a slain virgin, so now they must seek return by the sacrificing of a Grecian life. Calchas, the seer, after ten days' silence, named Sinon as the doomed one, and all acquiesce. As the day of sacrifice approaches he snatches himself from death by fleeing to a marsh and hiding till the Greeks have gone. Sinon concludes his tale by a most pathetic reference to the probable fate of his family at home, and breaks down in tears.

145-198. His tears have the desired effect. Priam orders his fetters to be removed, bids him forget the Greeks, become a Trojan, and tell them why the horse was built. After again "protesting too much" his pure intentions, Sinon proceeds to explain that the anger of Minerva was kindled against the Greeks by the stealing of the Palladium—the sacred image of Minerva, on the possession of which the safety of Troy depended. Calchas declared that they must return to Greece and seek fresh auspices. Meanwhile they must set up this horse as a propitiatory offering to Minerva, and build it huge and high to prevent the Trojans from bringing it into the city, and thus securing the divine protection it would
carry with it. Tricked by this perjured art the Trojans yield to the temptation so subtly put in their way, and "those whom neither Tydeus' son nor Larissaean Achilles, ten years nor a thousand ships could conquer," succumb to the wiles of Sinon.

199-233. And now, as if to abet the treacherous Sinon, Minerva sends from Tenedos two serpents to attack Laocoön, as he is sacrificing at the altar. Side by side they swim the channel, and with deadly aim make for the two sons of the priest. After strangling the two boys, they turn upon Laocoön himself as he comes to the rescue. His horrifying shrieks rend the air. At last the serpents, their deadly work over, seek the shelter of Minerva's statue, and nestle at her feet. This intimation is all the superstitious Trojans require. Laocoön's warning is now regarded as sacrilege, and his fate as a punishment from Heaven.

234-249. Deceived by Sinon and influenced by the omen, the Trojans make an opening in their walls, and, with the singing of boys and girls, draw the monster into the city. Four times it is halted, and four times the arms within give forth an ominous sound. But blinded and heedless the Trojans persist, and station the horse in the very citadel. Cassandra prophesies the dreadful result, but, as usual, is disbelieved. Ignorant of their pending fate the hapless Trojans deck themselves and celebrate the event.

250-267. Meanwhile night shrouds the city and "the wiles of the Greeks"; the Trojans rest in peaceful slumbers from the unwonted excitement and merry-making of the day; the fleet steals back from Tenedos; and Sinon, under cover of the darkness, releases the pent-up Grecian heroes. The night-watches are slain, and, admitting their comrades through the open gates, the Greeks set out on their work of murder and destruction.

268-297. The shade of Hector appears to Aeneas in his sleep, and, informing him of the true situation, bids him flee the city. Hector places the image of Vesta and the sacred fire in Aeneas' hands and tells him to build for the household gods of Troy a new city beyond the seas.

298-317. Aeneas awakes, rushes to the top of his father's house, and beholds the city in flames. He frantically seize
his arms, resolving to hasten to the citadel, and, if necessary, to die fighting.

318-369. As he rushes forth, he is met by Panthus, priest of Apollo, who has just escaped from the citadel. In response to enquiries, Panthus tells how the city has been captured. Aeneas hastens towards the scene of conflict and is joined by several Trojans, among whom is Coroebus, the betrothed of Cassandra. Exhorted by Aeneas, this band moves on like a pack of hungry wolves. Terrible is the slaughter, and manifold are the scenes of death.

370-434. Not all on one side is the carnage. Androgeos and a large band of Greeks are taken unawares, and slain. On the suggestion of Coroebus, the victorious Trojans don the armour of the fallen Greeks, and continue their deadly work in disguise. Dismay is spread among the Greeks. But, alas! it is useless to fight against the fates. Coroebus spies Cassandra dragged along in chains, and rushes to her rescue. Here weapons of their friends kill many of the Trojans, who are mistaken for Greeks; and the Greeks, suddenly discovering the deception, rally from all quarters and overwhelm the followers of Aeneas. Coroebus and others fall, the remainder are scattered.

434-505. Aeneas, with only two followers, now makes his way to the abode of Priam. Here the brunt of the battle rages, the Greeks assaulting and the Trojans stoutly defending. Aeneas enters by a secret door in the rear and goes out upon the roof. He pries up a turret and hurls it down upon the Greeks beneath. Many are crushed by the fall, but others press on.

Pyrrhus, in glittering armour, smashes in the door, and through the opening the terrified inmates can be seen. Meanwhile despair and confusion reign within. The Greeks, led by Pyrrhus, come pouring in like the resistless tide of a river. The household is slain and the palace wrecked.

506-558. The aged king, seeing his palace in the hands of the enemy, girds on his armour, resolved to die in arms. His wife, Hecuba, as she clings to the altar in the middle of the court sees him and calls upon him to take refuge with her. Polites, one of Priam’s sons, rushes in and is slain by Pyrrhus.
before his father’s eyes. The old man breaks forth into an angry denunciation of the murderer, but the latter turns on him, and with the words, “Take this message to my father in Hades, and be sure to tell him his son is degenerate,” he plunges his sword to the hilt in the old man’s side. The body of the once proud ruler of Asia now lies nameless and exposed on the shore.

559-633. Aeneas suddenly finds himself alone, when he espies Helen crouching in concealment by the temple of Vesta. Indignant at the thought of her returning home in triumph from the city which she has ruined, he is on the point of slaying her, but he is suddenly checked by his goddess mother, Venus. The latter bids him think of rescuing his family, leaving Helen to her fate. Not Helen, but the gods have brought about the downfall of Troy. The gods are then revealed to Aeneas assisting the Greeks in the destruction of the city. Aeneas’ eyes are opened to the futility of further resistance, and, protected by Venus, he passes to his home.

634-729. Aeneas endeavours to persuade his father to flee, but the latter refuses. In vain do all the household implore him to yield. Aeneas in despair calls for his arms, and is about to rush forth to his death, when Creusa beseeches him to remain and defend his home and family. Suddenly a supernatural light plays harmlessly about the head of the young Iulus. It is regarded as an omen by Anchises, who calls upon Jupiter to ratify it. A favourable response being given, Anchises consents to accompany Aeneas. The latter takes his father on his shoulders, and, with Iulus at his side and Creusa following at a distance, hastens out of the city.

730-770. Hurrying along, in terror at every sight and sound, Aeneas is suddenly alarmed by approaching foes, and in the excitement becomes separated from Creusa. Not till he reaches the temple of Ceres outside the walls, does he miss her. His anguish then is heart-rending.

Leaving father, son and companions, he returns in quest of Creusa. From place to place he goes. The Greeks hold everything; yet he fills the air with cries for the lost Creusa.
Suddenly the shade of Creusa confronts him. In affectionate terms she bids him grieve for her no longer, but bow to the will of Heaven. She then unfolds his future career, and vanishes.

Recovering from his astonishment, Aeneas returns to his companions. He finds a pitiable throng collected to accompany him into exile. And now as the morning star rises above Ida, he again takes his father on his shoulders and "flees to the mountains."

If the Aeneid is to be read at all, it ought to be read as a work of art. Were mere facility in translating Latin aimed at, the pupil should be kept at prose authors until he graduates from the High School. Our curriculum, however, is based upon the theory that while the young student is acquiring technical familiarity with the process of translation, he can to some degree be brought face to face with the fact that the material he is working with is literature,—literature with a living, breathing soul, and a more or less attractive body; that the two great divisions of literature—prose and poetry—existed in Latin as they do in English; and that the distinction between the two was as keenly felt in the days of Horace and Vergil, as it is in the days of Tennyson and Browning.

That the pupil can be brought face to face with this fact, without conscious effort on his own part, or even that of the teacher, is a matter to be thankful for. Still what would be thought of our methods of teaching English literature, were they founded upon the principle that unconscious absorption of the beauties of poetry is all that our school programme requires? A knowledge, however limited, of the technicalities of art, increases the taste for art itself. If then our university matriculants can with profit study the technique of a Tennyson or a Wordsworth, there appears to be no good reason why those same students should not, while turning Vergil into English, examine in some simple and easy manner the devices by which that poet sought to render his message attractive.

The following brief notes, framed along this line, are inserted here with the hope that they may prove to some small degree suggestive, but suggestive merely, to the enthusiastic teacher of Latin.
Studies in Vividness.

Examine the following word-pictures:—

The Deserted Plain, 27-39.
The Death of Laocoon, 199-227.
Hector, 270-229.
The city in flames as seen from Anchises' house-top, 298-312.
Scenes of carnage amid the darkness, 360-369.
Storming of Priam's Palace; 438-505.

Note the different points of view:—

(a) from a distance: the fight in front of the palace, 438-450.
(b) a closer outside view: the door battered in, and the household seen through the opening, 469-485.
(c) from within: the terror of the inmates at the approach of Pyrrhus, 486-495.

Death of Priam, 506-558.
The gods at work in the destruction of the city, 607-618.
Aeneas leaving the city, 721-734.

THE DEATH OF LAOCOON.

The Method:—the site of the tragedy,—the altar on the shore; the serpents leaving Tenedos; they swim the channel; the tragedy itself, (a) death of the sons; (b) of the father; the sequel—the serpents retire to the shrine of Minerva.

Vividness of Detail:—in the description of the serpents:—

inmensis orbibus;
pariter ad litora tendunt;
pectora inter fluctus arrecta;
lobaeque sanguineae superant undas;
pars cetera pontum pone legit.

(Other details may be found by the pupil).

Concrete for abstract; particular for general; epithet for thing signified: pectora, alta, pelago, litora, fluctus, undas, salo, arva, aymine, paroa corpora, artus, etc.

Simile:—"qualis mugitus," etc. Show the aptness of the comparison. Is the simile to be pressed in all its details?
Imitative Harmony (prevalence of liquids).—At gemini lapsu delubra ad summa dracones; (of sibilants), fit sonitus spumante salo.

Pathos—parva corpora natorum; post ipsum auxilio subeuntem; manibus tendit divellere nodos.

Horror—heightened by contrast; tranquilla per alta—inmensis orbibus angues; perfusus sanie vittas atroque veneno.

(show the contrast in each case).

Redemption of Pain—by the beauty of the concluding picture.

(wherenin does the beauty consist?)

Studies in Pathos.

Illi me comitem. . . . ab annis, 86-87.
nec mihi. . . . ferentis, 137-144.
Death of Laocoon, 215-224.
Appearance of Hector, 270-279.
Sacra manu victosque deos parvumque nepotem, 320.
Fuimus Troes, fuit Ilium, 325.
Cassandra, 403-406.
At domus interior. . . . 486-490.
Hecuba and Priam, 515-525.
   hic Hecuba. . . . sedebant;
   si ipse mens nunc adforet Hector;
   haec ara tuebitur omnes;
   longaeum in sede locavit.
Death of Priam, 533-558.

   subiit deserta Creusa
et direpta domus et parvi casus Iuli, 562.
606-607, tu nequa parentis
iussa time neu praeeptis parere recusa.
673-678, cui parvus Iulus,
Cui pater et coniunx quondam tua dicta relinquent.
Inplicuit sequiturque patrem non passibus aequis, 724.
Grief of Aeneas in seeking for Creusa, 763-765.
The four concluding lines of this book. "iamque iugis. . . .
petivi."

(Notice here the veil of tender sadness thrown over the scenes of that terrible night. "A tale of woe" indeed it is; but the light burns low, and the lurid glare of the burning city is softened into the dawning
light of that desolate morning on which, with hope faintly struggling into their breasts, the exiles are to face the world in quest of a new and distant home. And the central figure of it all is Aeneas, with the wound of Creusa's loss still aching. What a hush would fall upon the listening throng in Dido's banquet-hall as Aeneas thus sadly draws to a close this terrible chapter of his life!)

"This having said, she left me all in tears,
And minding much to speak; but she was gone,
And subtly fled into the weightless air.
Thrice rought I with mine arms to accoll her neck;
Thrice did my hands' vain hold the image escape,
Like nimble winds, and like the flying dream.
So, night spent out, return I to my feres:
And there, wondering, I find together swarmed
A new number of mates, mothers, and men;
A rout exiled, a wretched multitude,
From each-where flock together, prest to pass
With heart and goods to whatsoever land
By sliding seas me listed them to lead.
And now rose Lucifer above the ridge
Of lusty Ida, and brought the dawning light.
The Greeks held the entries of the gates beset,
Of help there was no hope. Then gave I place,
Took up my sire, and hasted to the hill." —Surrey.

CREUSA'S FAREWELL.
768—795.

Analysis for Pathos.
I.—The Effective Prelude.

(a) The intense grief of Aeneas: "implevi clamore vias maestus-que Creusam nequiquam ingeminans iterumque iterumque vocavi." Observe, by the way, the endearing use of the name Creusa all through; particularly in v. 784.

(b) The fright and terror of Aeneas on the appearance of the Spectre.

II.—The Farewell.

"O dulcis coniunx."
The tenderness of the argument used to assuage his grief:—

(a) Her loss decreed by Heaven.

(b) A happy future awaits him. (Note the unselfishness in "regia coniunx parta tibi.")
QUESTIONS.

(c) She is saved by death from the dreaded life of a captive slave; (note the force in the contrast between "Graiis servitum matribus ibo" and "divae Veneris nurus.")

(d) The little son Iulus lives, as a seal of their love and a bond between the living and the dead.

Observe the tenderness in "lacrimas dilectae pelle Creusae" (the third person "Creusae" for "mei"); and in "Nati serva communis amorem."

III.—The Sequel.

The grief of Aeneas at the vanishing of Creusa—his frantic efforts to embrace the empty shadow.

Deseruit—"Observe the tender reproach contained in this word; observe, also, that it is spoken, not of Creusa (on whom the exquisite judgment of the poet is careful not to throw even the shadow of an imputation), but of the apparition, against which it falls harmless, while at the same time it expresses the bereavement of Aeneas, and his affection towards his wife."—Henry.

QUESTIONS.

1. Discuss the attitude of Vergil towards:

   (a) Womanhood, e.g., Cassandra, Hecuba, and Creusa.
   (b) Old age, e.g., Laocoon, Priam, Anchises.
   (c) A young and lusty warrior, e.g., Aeneas, Pyrrhus.

2. Make a synopsis of the episode of Sinon, noting Vergil's aim and method in developing the story.

3. Write a note on the introduction of the supernatural in Book II. How far is this subjective?

4. Make a list of the similes in Book II. In each distinguish the essential from the non-essential or ornamental. N.B.—The similes are italicized in the text.

5. In discussing Vergil's use of simile, Mr. Sidgwick says: "The art is shown in the workmanship rather than in the choice of the comparison; in its vividness, beauty, and truth of detail. . . . This is what we may call the primitive use of the simile. . . . There is however a modern use of the simile which is quite different. If we open Shelley we read:
The golden gates of sleep unbar
Where strength, and beauty, met together,
Kindle their image like a star
In a sea of glassy weather.

Here there is nothing obvious in the comparison." . . . Examine the aptness of Mr. Sidgwick's criticism with reference to each of the similes in the book.

6. Point out the beauty of "workmanship" in the simile that compares the fall of Troy to the fall of a stately ash, 626-631.

7. Point out instances of Poetic Grammar as used by Vergil. See explanatory notes, and a list of grammatical peculiarities.

EXTRACTS AND COMMENTS.

"Vergil is the first of Latin poets, and one of the first poets of the world: and the Aeneid is his greatest work. Propertius announced the forthcoming poem in the well-known line, "Nescio quid maior nascitur Iliade": and from the day of its publication it was a classic and no Roman refers to it except to praise. No poet has been more deeply loved and revered by the best in all ages: and to two of the greatest he was one main source of inspiration. Milton's Paradise Lost is filled with memories of Vergil: and Dante calls him his guide and his master.

It is obvious that the sort of merit that is implied by facts like these cannot be explained to the learner in a few pages of preface to a school-book. To appreciate Vergil thoroughly requires a fine natural sensibility to poetry, a real and intimate knowledge of Latin and perhaps some experience of life: and even then it cannot be taught, it must come from within. Much, however, can be done even by beginners, if the poet himself be read with care, and with desire to appreciate. Some help, too, can be gained by reading the best poetic translations (e.g., Conington and Bowen), and the best criticisms on the poet's work (e.g., Prof. Nettleship's "Suggestions Introductory to a study of the Aeneid," Prof. Sellar's treatise and an essay by Mr. F.W.H. Myers)."—Sidgwick.

Further, in characterizing the Second Book as one of "the three great books," viz., ii, iv, and vi, which justify our admiration of the Aeneid, Mr. Sidgwick remarks:—
"In the first of these, the Tragedy of Troy, we find perhaps the best specimen of the truly epic quality of Virgil: the stately and pathetic narrative given in poetry at once powerful, picturesque and melodious. The subject also affords full scope for other special characteristics of the poet; his reverence for the gods, his feeling of the power of fate, and his deep sense of the sadness of human life. All these are shown in relating the struggle of the doomed city, with the very gods against it: the "dramatic irony" of the Greek fraud beguiling the Trojans to assist in their own destruction; the disregarded prophecies and tragic fates of Laocoon and Cassandra; the fall of the royal greatness, and the cruel death of Priam and his house."

"Of the metre it must suffice to say broadly that Virgil truly created it, and that it died with him. . . . Virgil alone unfolded and commanded its full resources. In one word his superiority consists, on the more technical side, in a far greater variety of rhythm, by his use of elision, pause, caesura, and arrangement of feet; and on the higher side in an infinitely more subtle sense both of sound and of the power of language."

"Lastly, there is the more peculiar quality, closely connected with those referred to, but more profound, which only the greatest poets possess: the art whereby the words that seem the simplest, and are naturally spoken of the incidents and actors in the drama, have somehow a wider significance and touch deeper springs in our nature; words which haunt the memory with a charm and a force which we cannot ever fully explain. . . . Dr. Newman speaks of Virgil's "single words and phrases, his pathetic half lines giving utterance as the voice of nature herself to that pain and weariness yet hope of better things which is the experience of her children in every time."—Sidgwick.

In connection with the above it would be a fruitful exercise for the student to cultivate the habit of discerning and noting these "single words and phrases" that "haunt the memory." For example take "Dis aliter visum," "quorum pars magna fui," and "adsensere omnes, et, quae sibi quisque timebat, unius in miseri exitium conversa tulere."
Aeneid ii.

3-12 the wanderer's tale told to the royal company. .......... Od. ix 2 sqq.
8 "the night will fail ere I finish." ................................ xi 330
36 deliberations about the wooden horse. ....................... viii 506
290-603 Troy falls from its height. .............................. II. xiii 772
307 shepherd hearing the noise afar. ............................ iv 455
342 lover of Cassandra promised aid to Priam. ................. xiii 364
361 who can count the woes? ....................................... Od. iii 113
379 as a traveller starts back from a snake .................. II. iii 33
416 the conflict of the winds. ..................................... ix 5
428 dis aliter visum .................................................. Od. i 234
471 snake fed on poisonous herbs. ................................. II. xxii 93
601 "not you, the gods are to blame" .............................. iii 164
605 she took the mist from his eyes ............................... v 127
610 the earth-shaker upheaving the foundations ................ xii 27
626 the felling of an oak ........................................... xiii 389
774 hair stood on end, voice was choked. ......................... xxiv 59
792 thrice strove to embrace; thrice it fled away .......... Od. xi 206

[From Ribbeck, _per_ Sidgwick.]
Facsimile of Codex Romanus (4th or 5th Century) of Vergil, Geo. III., 145-149, illustrating the earliest approach extant to Vergilian handwriting. For purposes of printing reduced almost one half.

SPVLVNCÆ·QVÆ·TEGANTEM·SAXEA·PROCUBET·UMBRA
EST·LVCVS·SILARI·CIRCAILI·CIBVS·QVE·VIRENTIEM
PLVRI·MVS·ALBURNVM·VOLITANS·CVI·NOMEN·ASILO
ROMANVM·STOEOESTRUM·GRAII·VERTERE·VOCANTES
ASPÆR·ACERBA·SONANS·QVOTO·TOTA·EX·TERRITASILVIS

Reprint in Modern Capitals:—

SPVLVNCÆ·QVÆ·TEGANTEM·SAXEA·PROCUBET·UMBRA
EST·LVCVS·SILARI·CIRCAILI·CIBVS·QVE·VIRENTIEM
PLVRI·MVS·ALBURNVM·VOLITANS·CVI·NOMEN·ASILO
ROMANVM·STOEOESTRUM·GRAII·VERTERE·VOCANTES
ASPÆR·ACERBA·SONANS·QVOTO·TOTA·EX·TERRITASILVIS

Representation in a modern text:—

speluncaeque tegant et saxea procubet umbra.
est lucos (ms lucus) Silari circa icibusque virentem
plurimus Alburnum volitans, cui nomen asilo
Romanum est, oestrum Grai vertere vocantes,
asper, acerba sonans, quo tota exterrita silvis
P. VERGILI MARONIS AENEIDOS

LIBER II.

SCENE—Dido’s Court, Karthage.

Aeneas Begins His Story of the Fall of Troy.

Conticuere omnes, intentique ora tenebant.
inde toro Pater Aeneas sic orsus ab alto:
“infandum, regina, iubes renovare dolorem,
Troianos ut opes et lamentabile regnum
eruerint Danai, quaeque ipse miserrima vidi,
et quorum pars magna fui. quis talia fando
Myrmidonum Dolopumve aut duri miles Ulixi
temperet a lacrimis? et iam nox umida caelo
praecipitat, suadentque cadentia sidera somnos,

[1]
sed si tantus amor casus cognoscere nostros,
et breviter Troiae supremum audire laborem,
quamquam animus meminisse horret luctuque refugit incipiam.

**THE WOODEN HORSE.**

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

**THE GREEKS RETIRE TO TENEDOS.**

*Joy of the Trojans.—Conflicting opinions as to the disposal of the horse.*

est in conspectu Tenedos, notissima fama
insula, dives opum, Priami dum regna manebant,
nunc tantum sinus et statio male fida carinis:
huc se proiecti deserto in litore condunt.
nos abiisse rati et vento petisse Mycenas.

ergo omnis longo solvit se Teucria luctu:
panduntur portae; iuvat ire et Dorica castra
desertosque videre locos litusque relictum.
hic Dolopum manus, hic saevus tendebat Achilles;
classibus hic locus, hic acie certare solebant.

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

**LAOCOON'S WARNING.**

"*Timeo Danaos et dona ferentes*"—*He hurls his spear at the horse.*

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

**SINON'S PERFIDY.**

*Sinon appears on the scene—His pitiful appeal.*

ecc, manus iuvenem interea post terga revinctum
pastores magno ad regem clamore trahebant
Dardanidae, qui se ignotum venientibus ultro,
hoc ipsum ut strueret Troiamque aperiret Achivis,
obtulerat, fidens animi, atque in utrumque paratus,
seu versare dolos, seu certae occumbere morti.
undique visendi studio Troiana iuventus
circumfusa ruit, certantque inludere capto.
accipe nunc Danaum insidias, et crimine ab uno
disce omnes.
namque ut conspectu in medio turbatus inermis
constitit, atque oculis Phrygia agmina circumspexit:
‘heu, quae nunc tellus,’ inquit, ‘quae me aequora possunt
accipere? aut quid iam misero mihi denique restat
 cui neque apud Danaos usquam locus, et super ipsi
Dardanidae infensi poenas cum sanguine poscunt?’
quo gemitu conversi animi, compressus et omnis
impetus. hortamur fari; quo sanguine cretus,
quidve ferat, memoret, quae sit fiducia capto.
ille haec, deposita tandem formidine, fatur:

Sinon's story of persecution by Ulysses.

‘cuncta equidem tibi, rex, fuerit quodcumque, fatebor
vera,’ inquit: ‘neque me Argolica de gente negabo:
hoc primum; nec, si miserum fortuna Sinonem
finxit, vanum etiam mendacemque improba finget.
fando aliquod si forte tuas pervenit ad aures
Belidae nomen Palamedis et incluta fama
gloria, quem falsa sub proditione Pelasgi
insontem infando indicio, quia bella vetabat,
demisere neci, nunc cassum lumine lugent;
illi me comitem et consanguinitate propinquum
pauper in arma pater primis huc misit ab annis.
dum stabat regno incolmis, regumque vigebat
consiliis, et nos aliquod nomenque decusque
gessimus. invidia postquam pellacis Ulixi—
haud ignota loquor—superis concessit ab oris, 
adflictus vitam in tenebris luctuque trahebam, 
et casum insontis mecum indignabar amici.
nec tacui demens; et me, fors si qua tulisset, 
si patrios unquam remeassem victor ad Argos, 
promisi ultorem, et verbis odia aspera movi. 
hinc mihi prima mali labes; hinc semper Ulixes 
crminibus terrere novis; hinc spargere voces 
in vulgum ambiguas, et quaerere conscians arma. 
nec requievit enim, donec Calchante ministro—
sed quid ego haec autem nequiquam ingrata revolvo? 
quidve moror, si omnes uno ordine habetis Achivos, 
idque audire sat est? iamdudum sumite poenas: 
hoc Ithacus velit, et magno mercentur Atridae.' 
  tum vero ardemus scitari et quaerere causas, 
  ignari scelerum tantorum artisque Pelasgae.’
prosequitur pavitans, et ficto pectore fatur:

After feigning hesitation, Sinon renews his story—Instigated by 
Ulysses, Calchas the seer dooms him to death.

"saepe fugam Danai Troia cupiere relictा 
moliri et longo fessi discedere bello;—
fecissentque utinam!—saepe illos aspera ponti 
interclusit hiemps, et terruit Auster euntes. 
praecipue, cum iam hic trabibus contextus acernis 
staret equus, toto sonuerunt aethere nimbi. 
suspensi Eurypylum scitantem oracula Phoebi 
mittimus; isque adytis haec tristia dicta reportat: 
‘sanguine placastis ventos et virgine caesa, 
cum primum Iliacas, Danai, venistis ad oras: 
sanguine quaerendi reditus, animaque litandum
Argolica. vulgi quae vox ut venit ad aures, obstipuere animis, gelidusque per ima cucurrit ossa tremor, cui fata parent, quem poscat Apollo. hic Ithacus vatem magno Calchanta tumultu protrahit in medios; quae sint ea numina divom, flagitat. et mihi iam multi crudele canebant artificis scelus, et taciti ventura videbant. bis quinos silet ille dies, tectusque recusat prodere voce sua quemquam aut opponere morti. vix tandem, magnis Ithaci clamoribus actus, composito rumpit vocem, et me destinat arae. adsensere omnes, et, quae sibi quisque timebat, unius in miser exitium conversa tulere. iamque dies infanda aderat; mihi sacra parari, et salsae fruges, et circum tempora vitae.

Sinon tells of his escape from the Greeks—King Priam takes pity on him, welcomes him as a citizen of Troy, and bids him explain the object of the horse.

eripui, fateor, leto. me, et vincula rupi; limosque lacu per noctem obscurus in ulva delitui, dum vela darent, si forte dedissent. nec mihi iam patriam antiquam spes ulla videndi, nec dulces natos exoptatumque parentem; quos illi fors et poenas ob nostra reposcent effugia, et culpam hanc miserorum morte piabunt. quod te per superos et conscia numina veri, per, si qua est, quae restet adhuc mortalibus usquam intemerata fides, oro, miserere laborum tantorum, miserere animi non digna ferentis.”

his lacrimis vitam damus, et miserescimus ultru. ipse viro primus manicas atque arta levari
Minerva Bellica.
vincla iubet Priamus, dictisque ita fatur amicis:
“quisquis es, amissos hinc iam obliviscere Graios:
noster eris; mihique haec edissere vera roganti.
quo molem hanc inmanis equi statuere? quis auctor?
quidve petunt? quae religio aut quae machina belli?”

_Sinon resumes—The horse was erected to atone to Minerva for the theft of the Palladium._

...
emicuit, parmamque ferens hastamque trementem. 175
extemplo temptanda fuga canit aequora Calchas ;
nec posse Argolicis excindi Pergama telis,
omina ni repetant Argis, numenque reducant,
quod pelago et curvis secum avexere carinis.
et nunc, quod patrias vento petiere Mycenas,
arma deosque parant comites, pelagoque remenso
inprovisi aderunt. ita digerit omina Calchas.
hanc pro Palladio moniti, pro numine laeso
effigiem statuere, nefas quae triste piaret :

Sinon's master-stroke—The Trojans tempted to bring the horse
into the city.

hanc tamen inmensam Calchas attollere molem 185
roboribus textis, caeloque educere iussit,
ne recipi portis, aut duci in moenia possit,
neu populum antiqua sub religione tueri.
nam si vestra manus violasset dona Minervae,
tum magnum exitium—quod di prius omen in ipsum 190
convertant !—Priami imperio Phrygibusque futurum :
sin manibus vestris vestram ascendisset in urbem,
ultro Asiam magno Peleopea ad moenia bello
venturam, et nostros ea fata manere nepotes.'
talibus insidiis periurique arte Sinonis 195
credita res, captique dolis lacrimisque coactis
quos neque Tydides, nec Larissaeus Achilles,
non anni domuere decem, non mille carinae.

The Fate of Laocoon.

hic aliud maius miseris multoque tremendum obicitur magis, atque improvida pectora turbat. 200
Laocoon, ductus Neptuno sorte sacerdos,
sollemnes taurum ingentem mactabat ad aras.
ecce autem gemini a Tenedo tranquilla per alta—
horresco referens—inmensis orbibus angues
incumbunt pelago, pariterque ad litora tendunt;
pectora quorum inter fluctus arrecta iubaeque
sanguineae superant undas; pars cetera pontum
pone legit, sinuantque immensa volumine terga;
fit sonitus spumante salo. iamque arva tenebant,
ardentesque oculos suffecti sanguine et igni
sibila lambebant linguis vibrantibus ora.
diffugimus visu exsangues: illi agmine certo
Laocoonta petunt; et primum parva duorum
corpora natorum serpens amplexus uterque
implicat, et miseris morsu depascitur artus;
post ipsum, auxilio subeuntem ac tela ferentem,
corripiunt, spirisque ligant ingentibus; et iam
bis medium amplexi, bis collo squarea circum
terga dati, superant capite et cervicibus altis.
ille simul manibus tendit divellere nodos,
perfusus sanie vittas atroque veneno;
clamores simul horrendos ad sidera tollit:
qualis mugitus, fugit cum saucius aram
taurus et incertam excussit servite securum.
at Gemini lapsu delubra ad summa dracones
effugient, saevaeque petunt Tritonidis arcem,
sub pedibusque deae, clipeique sub’ orbe teguntur.
tum vero tremefacta novus per pectora cunctis
insinuat pavor; et scelus expendisse merentem
Laocoonta ferunt, sacrum qui cuspide robur
laeserit, tergo sceleratam intorserit hastam.
ducendum ad sedes simulacrum, orandaque divae
numina conclamant.
The Horse Enters the City.

dividimus muros et moenia pandimus urbis.
accingunt omnes operi, pedibusque rotarum
subiciunt lapsus, et stuppea vincula collo
intendunt. scandit fatalis machina muros,
feta armis: pueri circum innuptaeque puellae
sacra canunt, funemque manu contingere gaudent.
illa subit, mediaeque minans inlabitur urbi.
o patria, o divom domus Ilium, et incluta bello
moenia Dardanidum! quater ipso in limine portae
substitit, atque utero sonitum quater arma dedere.
instamus tamen inmemores caecique furore.
et monstrum infelix sacrata sistimus arce.
tunc etiam fatis aperit Cassandra futuris
ora, dei iussù non unquam credita Teucris.
nos delubra deum miserì, quibus ultimus esset
ille dies, festa velamus fronde per urbem.

Night falls—The fleet returns from Tenedos—Sinon releases the
Grecian heroes from within the horse.

vertitur interea caelum, et ruit Oceano nox
involvens umbra magna terramque polumque
Myrmidonumque dolos; fusi per moenia Teucri
conticuere; sopor fessos complectitur artus.
et iam Argiva phalanx instructis navibus ibat
a Tenedo, tacitae per amica silentia lunae,
litora nota petens, flammæ cum regia puppis
extulerat, fatisque deum defensus iniquis,
inclusos utero Danaos et pinea furtim
laxat claustria Sinon. illos patefactus ad auras
reddit equus, laetique cavo se robore promunt
Thessandrus Sthenelusque duces, et dirus Ulixes, demissum lapsi per funem, Acamasque, Thoasque, Pelidesque Neoptolemus, primusque Machaon, et Menelaus, et ipse doli fabricator Epeos. invadunt urbem somno vinoque sepultam; caeduntur vigiles, portisque patentibus omnes accipiunt socios, atque agmina conscia iungunt.

**The Ghost of Hector Warns Aeneas.**

tempus erat, quo prima quies mortalibus aegris incipit, et dono divom gratissima serpit. in somnis, ecce, ante oculos maestissimus Hector visus adesse mihi, largosque effundere fletus, raptatus bigis, ut quondam, aterque cruento pulvere, perque pedes trajectus lora tumentes. hei mihi, qualis erat! quantum mutatus ab illo Hectore, qui redit exuvias indutus Achilli, vel Danaum Phrygios iaculatus puppibus ignes! squalentem barbam, et concretos sanguine crines, vulneraque illa gerens, quae circum plurima muros accepit patrios. uli ro flens ipse videbar compellare virum, et maestas expromere voces:

‘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 serenos foedavit voltus? aut cur haec vulnera cerno?’

ille nihil, nec me quae rerentem 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.'
sat patriae Priamoque datum; si Pergama dextra defendi possent, etiam hac defensa fuissent. sacra suosque tibi commendat Troia Penates; hos cape fatorum comites; his moenia quaere, magna pererrato statues quae denique ponto.' sic ait, et manibus vittas Vestamque potentem aeternumque adytis effert penetrallibus ignem.

**THE DESTRUCTION OF THE CITY.**

*Aeneas awakes, rushes to the top of his father's house and beholds the city in flames.*

diverso interea miscentur moenia luctu;
et magis atque magis, quamquam secreta parentis Anchisae domus arboribusque obtecta recessit,

clarescunt sonitus, armorumque ingruit horror.
excutior somno, et summi fastigia tecti ascensu supero, atque arrectis auribus adsto;
in segetem veluti cum flamma furentibus Austris incidit, aut rapidus montano flumine torrens sternit agros, sternit sata laeta boumque labores,
praeceptisque trahit silvas, stupet inscius alto accipiens sonitum saxi de vertice pastor.
tum vero manifesta fides, Danaumque patescunt insidiae. iam Deiphobi dedit ampla ruinam,

Vulcano superante, domus; iam proximus ardet Ucalegon; Sigea igni freta lata relucent:
exoritur clamosque virum clangorque tubarum.
arma amens capio; nec sat rationis in armis;
sed glomerare manum bello et concurrere in arcem cum sociis ardent animi. furor iraque mentem praecipitant, pulchrumque mori succurrit in armis.
Panthus, priest of Apollo, brings tidings.

ecce autem telis Panthus elapsus Achivum,
Panthus Othryades, arcis Phoebique sacerdos,
sacra manu victosque deos parvumque nepotentem
ipse trahit, cursuque amens ad limina tendit.
‘quo res summa loco, Panthu? quam prendimus arcem?’
vix ea fatus eram, gemitu cum talia reddit :
‘venit summa dies et ineluctabile tempus
Dardaniae. fuimus Troes, fuit Ilium et ingens
gloria Teucrorum. ferus omnia Iuppiter Argos
transtulit : incensa Danai dominantur in urbe.
arduus armatos mediis in moenibus adstans
fundit equus, victorque Sinon incendia miscet
insultans ; portis alii bipatientibus adsunt,
milia quot magnis umquam venere Mycenis ;
obsedere alii telis angusta viarum
oppositi ; stat ferri acies mucrone corusco
stricta, parata neci ; vix primi proelia temptant
portarum vigiles, et caeco Marte resistunt.’

Maddened by the news, Aeneas rushes forth, and is joined
by several Trojans.

talibus Othryadae dictis et numine divom
in flammas et in arma feror, quo tristis Erinyis,
quo fremitus vocat et sublatus ad aethera clamor.
addunt se socios Rhipeus et maximus armis
Epytus, oblati per lunam, Hypanisque Dymasque,
et lateri adglomerant nostro, iuvenisque Coroebus
Mygdonides. illis ad Troiam forte diebus
venerat, insano Cassandrae incensus amore,
et gener auxilium Priamo Phrygibusque ferebat,
infelix, qui non sponsae praecepta furentis
audierit.
These he exhorts to face death bravely, and together they press on like a pack of hungry wolves.

quos ubi confertos audere in proelia vidi,
incipio super his: 'iuvenes, fortissima frustra
pector, si vobis audentem extrema cupidò
certa sequi, quae sit rebus fortuna videtis:
excessere omnes, adytis arisque relictis,
di, quibus imperium hoc steterat; succurritis urbi
incensae: moriamur, et in media arma ruamus
una salus victis nullam sperare salutem.'
sic animis iuvenum furor additus. "inde, lupi ceu
raptores atra in nebula, quos inproba ventris
exagit caecos rabies, catulique relictì
faucibus exspectant siccis, per tela, per hostes
vadimus haud dubiam in mortem, mediaque tenemus
urbis iter.

nox atra cava circumvolat umbra.

quis cladem illius noctis, quis funera fando
explicit, aut possit lacrimis aequare labores?
urbs antiqua ruit, multos dominata per annos;
plurima perque vias sternuntur inertia passim
corpora, perque domos et religiosa deorum
limina. nec soli poenas dant sanguine Teucri;
quondam etiam victis reedit in praecordia virtus,
victoresque cadunt Danai. crúdelis ubique
luctus, ubique pavor, et plurima mortis imago.

The tide of battle turns—Androgeos and his band of
Greeks surprised and slaughtered.

primus se, Danaum magna comitante caterva,
Androgeos offert nobis, socia agmina credens
inscius, atque ultro verbis compellat amici:
'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.
inprovisum aspris veluti qui sentibus anguem
pressit humi nitens, trepidusque repente refugit
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.

Donning the armours of the fallen Greeks, Aeneas and his followers
spread terror among the invaders. "Multos Danaum
demittimus Orco."

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.' sic fatus deinde comantem
Androgei galeam clipeique insigne decorum
induitur, laterique Argivum accommodat ensem.
hoc Rhipeus, hoc ipse Dymas, omnisque iuventus
laeta facit; spoliis se quisque recentibus armat.
vadimus inmixti 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
scandunt rursus equum, et nota conduntur in alvo.
But, alas! the Fates are against them—Coroebus, by the rescue of Cassandra, draws fresh hordes of Greeks upon them.

heu nihil invitis fas quemquam fidere divis!
ecce trahebatur passis Priameia virgo
cri nibus a templo Cassandra adytisque Minervae,
ad caelum tendens ardentia lumina frustra,
lumina, nam teneras arcebant vincula palmas.
non tulit hanc speciem furiata mente Coroebus,
et sese medium iniecit periturus in agmen.
consequimur cuncti et densis incurrimus armis.
hic primum ex alto delubri culmine telis
nostrorum obruimur, oriturque miserrima caedes
armorum facie et Graiarum errore iubarum.
tum Danai gemitu atque ereptae virginis ira
undique collecti invadunt, accerrimus Aiax,
et gemini Atridae, Dolopumque exercitus omnis:
adversi rupto ceu quondam turbine venti
confligunt, Zephyrusque, Notusque, et laetus Eois
Eurus equis: stridunt silvae, saevitque tridenti
spumeus atque imo Nereus ciet aequora fundo.
illi etiam, si quos obscura nocte per umbram
fudimus insidiis, totaque agitavimus urbe,
adparent; primi clipeos mentitaque tela
adgnoscunt, atque ora sono discordia signant.

Coroebus and others fall—The rest of the band are scattered.

ilicet obruimur numero: primusque Coroebus
Peneleï dextra divae armipotentis ad aram
procumbit; cadit et Rhipeus, iustissimus unus
qui fuit in Teucris et servantissimus aequi;
dis alter visum; pereunt Hypanisque Dymasque,
eonfixi a sociis; nec te tua plurima, Panthu, labentem pietas, nec Apollinis infula textit. 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.

**DESTRUCTION OF PRIAM’S PALACE.**

*Conflict at the doors of the Palace.*

divellimur inde:

Iphitus et Pelias mecum; quorum Iphitus aevo
iam gravior, Pelias et vulnere tardus Ulixi;
protinus ad sedes Priami clamore vocati. hic vero ingentem pugnam, ceu cetera nusquam bella forent, nulli tota morerentur in urbe,
sic Martem indomitum, Danaosque ad tecta ruentes
cernimus, obsessumque acta testudine limen.
haerent parietibus scalae, postesque sub ipsos nituntur gradibus, clideosque ad tela sinistris protecti obiciunt, prensant fastigia dextris.
Dardanidae contra turres ac tecta domorum culmina convellunt: his se, quando ultima cernunt, extrema iam in morte parant defendere telis; auratasque trabes, veterum decora alta parentum, devolvunt: alii strictis mucronibus imas obsedere fores; has servant agmine denso.

**Aeneas enters by a postern, rushes to the roof, and hurls a tower upon the Greeks below.**

instaurati animi, regis succurrere tectis, auxilioque levare viros, vimque addere victis.
limen erat caecaeque fores et pervius usus
tectorum inter se Priami, postesque relictii
a tergo, infelix qua se, dum regna manebant,
455
saepius Andromache ferre inomitata solebat
ad soceros, et avo puerum Astyanacta trahebat.
evado ad summi fastigia culminis, unde
tela manu miseri iactabant inrita Teucri.
turrim in praecipiti stantem summisque sub astra
460
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
465
cum sonitu trahit, et Danaum super agmina late
incidit.

But in vain: Pyrrhus and others press forward—An opening
in the door is made.

ast alii subeunt; nec saxa, nec ullam
telorum interea cessat genus.
vestibulum ante ipsum primoque in limine Pyrrhus
exsultat telis et luce coruscus aena:
470
qualis ubi in lucem coluber mala gramina pastus,
frigida sub terra tumidum quem bruma tegebant,
nunc positis novus exuvii nitidusque iuventa,
lubrica convolvit sublato pectoris terga,
arduus ad solem, et linguis micat ore trisulcis.
475
una ingens 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
480
aeratos; iamque excisa trabe firma cavavit
robora, et ingentem lato dedit ore fenestram.

adparet domus intus, et atria longa patescunt;
adparent Priami et veterum penetralia regum,
armatosque vident stantes in limine primo.

Scene of despair within the palace—The dread Pyrrhus bursts in—
The household slaughtered—“tenent Danai, qua deficit ignis.”

at domus interior gemitu miseroque tumultu
miscetur; penitusque cavae plangoribus aedes
femineis ululant; ferit aurea sidera clamor.
tum pavidae tectae matres ingentibus errant,
amplexaque tenent postes, atque oscula figunt.

instat vi patria Pyrrhus; nec claustra, neque ipsi
custodes sufferre valent. labat ariete crebro
ianua, et emoti procumbunt cardine postes.
fit via vi: rumpunt aditus; primosque trucidant
inmissi Danai, et late loca milite complent.

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:

vidi Hecubam centumque nurus, Priamumque per aras
sanguine foedantem quos ipse sacraverat ignes.

quisquaginta illi thalami, spes tanta nepotum,
barbarico postes auro spoliisque superbi,
procubuere: tenent Danai, qua deficit ignis.

Death of Priam.
forsitan et, Priami fuerint quae fata, requiras.
urbis uti captae casum convulsaque vidit
limina tectorum, et medium in penetrabilibus hostem,
arma diu senior desueta trementibus aevo
circumdat nequiquam umeris, et inutile ferrum
cingitur, ac densos fertur moriturus in hostes.
aedibis in mediis nudoque sub aetheris axe
ingens ara fuit iuxtaque veterrima laurus,
incumbens arae atque umbra complexa penates.
hic Hecuba et natae nequiquam altaria circum,
praecipites atra ceu tempestate columbae,
condensae et divom amplexae simulacra sedebant.
ipse autem sumptis Priamum iuvenalibus armis
ut vidit, 'quia mens tam dira, miserrime coniunx,
inpullit his cingi telis? aut quo ruis?' inquit.
'non tali auxilio, nec defensoribus istis
tempus eget; non, si ipse meus nunc adeoret Hector.
huc tandem concede; haec ara tuebitur omnes,
aut moriere simul.' sic ore effata recepit
ad se, 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 volnere 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
Helen of Troy.
talis in hoste fuit Priamo; sed iura fidemque supplícis erubuit, corpusque exsanguе sepulcro reddidit Hectoreum, meque in mea regna remisit.  
sic fatus senior, telumque inbelle sine ictu
conicicт, rauco quod protinus aere repulsum,  
et summo clipei nequiquam umbone pependit.
cui Pyrrhus: ‘referes ergo haec, et nuntius ibis 
Pelidae genitori: illi mea tristia facta
degeneremque Neoptolemum narrare memento. 
nunc morere.’ hoc dicens, altaria ad ipsа trementem
traxit et in multо lapsantеm sanguine nati,
inplicitуtque comam laeva, dextraque coruscum
exutil ac lateri capulo tenus abdidit enseм.
haec finis Priami fatorum; hic exitus illum
sorte tult, Troiam incensam et prolapsa videntem
Pergama, tot quondam populis terrisque superbum
regnatem Аsiae. iacet ingens litore truncus,
avulsumque umeris caput, et sine nomine corpus.

**Turning sadly away, Aeneas espies Helen, and in rage is about to slay her,**

at me tum primum saevus circumstetit horror.
obstituі; subiіt cari genitoris imagine,  
ut regem aequaevum crudeli vulnere vidi
vitam exhalantem; subiіt deserta Creusa,
et direpta domus, et parvi casus Iuli.
respicio, et quae sit me circum copia lustro.
deseruere omnes defessi, et corpore saltu
ad terram misere aut ignibus aegra dedere.
iамque adeo super unus eram, cum limina Vestae
servantem et tacitam secretа in sede latentem
Tyndarida aspicio; dant clara incendia lucem
erranti passimque oculos per cuncta ferenti. 570
illa sibi infestos eversa ob Pergama Teucros,
et poenas Danaum et deserti coniugis iras
praemetus, Troiae et patriae communis Erinys,
abdiderat sese, atque aris invisa sedebat.
exarsere ignes animo ; subit ira cadentem 575
ulcisci patriam, et sceleratas sumere poenas :
scilicet haec Spartam incolmis patriasque Mycenas
aspiciet, partoque ibit regina triumpho?
coniugiumque domumque patres natosque videbit,
Iliadum turba et Phrygiis comitata ministris?
580
occiderit ferro Priamus? Troia arserit igni?
Dardanium toties sudarit sanguine litus?
non ita. namque, etsi nullum memorabile nomen
feminea in poena est nec habet victoria laudem,
exitinxisse nefas tamen et sumpsisse merentes
585
laudabor poenas, animumque explesse iuvabit
ultricis flammae, et cineres satiasse meorum.

when he is checked by Venus, who reveals to him the fated des-
truction of the city and urges him to rescue his family.
talia iactabam, et furiata mente ferebar,
cum mihi se, non ante oculis tam clara, videndam
obtulit, et pura per noctem in luce refulsit 590
alma parens, confessa deam, qualisque videri
caelicolis et quanta solet ; dextraque prehensum
continuit, roseoque haec insuper addidit ore :
‘nate, quis indomitas tantus dolor excitat iras ?
595
quid furis? aut quonam nostri tibi cura recessit?
on prius aspicies, ubi fessum aetate parentem
liqu eris Anchisen? superet coniunxne Creusa,
Ascaniusque puer? quos omnes undique Graiae
circum errant acies, et, ni mea cura resistat, iam flammae tulerint inimicus et hauserit ensis. non tibi Tyndaridis facies invisa Lacaenae, culpatusve Paris, divom inclementia, divom, has evertit opes, sternitque a culmine Troiam. aspice—namque omnem, quae nunc obducta tuenti mortales hebetat visus tibi et umida circum caligat, nubem eripiam: tu ne qua parentis iussa time, neu praeeptis parere recusa—hic, ubi disiectas moles avulsaque saxis saxa vides, mixtoque undantem pulvere fumum, Neptunus muros magnoque emota tridenti fundamenta quatit, totamque a sedibus urbem eruit. hic Iuno Scaéas saevissima portas prima tenet, sociumque furens a navibus agmen ferro accincta vocat. iam summas arces Tritonia, respice, Pallas insedit, limbo effulgens et Gorgone saeva. ipse Pater Danais animos viresque secundas sufficit; ipse deos in Dardana suscitat arma. eripe, nate; fugam, finemque inpone labori. nusquam abero, et tutum patrio te limine sistam.' dixerat; et spissis noctis se condidit umbris. adparent dirae facies, inimicaque Troiae numina magna deum.

Despair of Aeneas.

tum vero omne mihi visum considere in ignes Ilium, et ex imo verti Neptunia Troia;
ac veluti summis antiquam in montibus ornun cum ferro accisam crebrisque bipennibus instant eruere agricolae certatim; illa usque minatur
et tremo facta comam concusso vertice mutat,
vulneribus donec paulatim evicta supremum
congemuit traxitque iugis avulsa ruinam.

Passing to his home, Aeneas in vain endeavours to induce his father to leave.

descendo, ac ducente deo flammam inter et hostes expedior; dant tela locum, flammaeque recedunt.

atque ubi iam patriae perventum ad limina sedis antiquasque domos, genitor, quem tollere in altos optabam primum montes primumque petebam,

abnegat excisa vitam producere Troia, exsiliaque pati. "vos o, quibus integer aevi sanguis," ait, "solidaque suo stant robore vires,
vos agitate fugam.

me si caelicolae voluissent ducere vitam,
has mihi servassent sedes. satis una superque vidimus excidia, et captae superavimus urbi.
sic o sic pos tum adfati disc edite corpus.
ipse manu mortem inveniam: miserebitur hostis,
exuviasque petet. facilis iactura sepulcri.
iam pridem invisus divis et inutilis annos demoror, ex quo me divom pater atque hominum rex fulminis adflavit ventis, et contigit igni.'
talia perst labat memorans, fixusque manebat.
nos contra effusi lacrimis, coniunxque Creusa Ascaniusque omnisque domus ne vertere secum
cuncta pater fatoque urgenti incumbere vellet.
abnegat, inceptoque et sedibus haeret in isdem.

In desperation, Aeneas resolves to rush to his death, but his wife holds him back.

rursus in arma feror, mortemque miserrimus opto.
nam quod consilium aut quae iam fortuna dabatur?
'mene efferre pedem, genitor, te posse relict sperasti? tantumque nefas patrio excidit ore? si nihil ex tanta superis placet urbe relinqui, et sedet hoc animo, perituraeque addere Troiae teque tuosque iuvat, patet isti ianua leto, iamque aderit multo Priami de sanguine Pyrrhus, natum ante ora patris, patrem qui obtruncat ad aras. hoc erat, alma parens, quod me per tela, per ignes eripis, ut mediis hostem in penetralibus, utque Ascanium patremque meum iuxtaque Creusam alterum in alterius maactatos sanguine cernam? arma, viri, ferte arma: vocat lux ultima victos. reddite me Danais; sinite instaurata revisam proelia. numquam omnes hodie moriemur inulti.'

hinc ferro accingor rursus, clipeoque sinistram insertabam aptans, meque extra tecta ferebam. ecce autem complexa pedes in limine coniunx haerebat, parvumque patri tendebat Iulum; 'si periturus abis, et nos rape in omnia tecum; sin aliquam expertus sumptis spem ponis in armis, hanc primum tutare domum. cui parvus Iulus, cui pater, et coniunx quondam tua dicta relinquor?'

Anchises' obstinacy overcome by an omen.

talia vociferans gemitu tectum omne replebat; cum subitum dictuque oritur mirabile monstrum. namque manus inter maestorumque ora parentum ecce levis summo de vertice visus Iuli fundere lumen apex, tactuque innoxia molles lambere flamma comas, et circum tempora pasci. nos pavidi trepidare metu, crinemque flagrantem excutere, et sanctos restinguere fontibus ignes.
Vergilius Maronis Aeneidos Lib. II.

at pater Anchises oculos ad sidera laetus
extulit, et caelo palmas cum voce tetendit:
‘Iuppiter omnipotens, precibus si flecteris ulla,
aspice nos—hoc tantum—et, si pietate meremur,
da deinde auxilium, pater, atque haec omina firma.’

vix ea fatus erat senior, subitoque fragore
intonuit laevum, et de caelo lapsa per umbras
stella facem ducens multa cum luce cucurrit.
illam, summa super labentem culmina tecti,
cernimus Idaea clarum se condere silva,
signantemque vias; tum longo limite sulcus
dat lucem, et late circum loca sulfure fumant.
hic vero victus genitor se tollit ad auras,
advaturque deos, et sanctum sidus adorat.
‘iam iam nulla mora est; sequor, et qua ducitis, adsum,
di patrii; servate domum, servate nepotem;
vestrum hoc augurium, vestroque in numine Troia est.
cedo equidem, nec, nate, tibi comes ire recuso.’

Aeneas, with Anchises on his shoulders, Iulus at his side and his wife Creusa following at a distance, proceeds to leave the city.

dixerat ille; et iam per moenia clarior ignis
auditur, propiusque aestus incendia volvunt.

ergo age, care pater, cervici inponere nostrae;
ipse subibo umeris, nec me labor iste gravabit;
quo res cumque cadent, unum et commune periclum,
una salus ambobus erit. mihi parvus Iulus
sit comes, et longe servet vestigia coniunx.
vos, famuli, quae dicam, animis advertite vestris.
est urbe egressis tumulus templumque vetustum
desertae Cereris, iuxtaque antiqua cupressus,
Flight of Aeneas.
P. VERGILI MARONIS AENEIDOS LIB. II.

religione patrum multos servata per annos:

hanc ex diverso sedem veniemus in unam.

tu, genitor, cape sacra manu patriosque penates:

me, bello e tanto digressum et caede recenti,

attrectare nefas, donec me flumine vivo

abluero.’

haec fatus, latos umeros subjictaque colla

veste super fulvique insternor pelle leonis;

succedoque oneri. dextrae se parvus Iulus

implicuit, sequiturque patrem non passibus aequis:

pone subit coniunx.

LOSS OF CREUSA.

Hurrying along in terror, Aeneas is by a sudden alarm

separated from his wife.

ferimur per opaca locorum;

et me, quem dudum non ualla iniecta movebant
tela, neque adverso glomerati ex agmine Graii,
nunc omnes terrent aurae, sonus excitat omnis

suspensum et pariter comitique onerique timentem.
iameque propinquabam portis, omnemque videbar

evasisse viam, subito cum creber ad aures

visus adesse pedum sonitus, genitorque per umbram

prospiciens, ‘nate,’ exclamat, ‘fuge, nate; propinquant :

ardentes clipeos atque aera micantia cerno.’

hic mihi nescio quod trepido male numen amicum

confusam eripuit mentem. namque avia cursu
dum sequor, et nota excedo regione viarum,

heu! miserò coniunx fatone erepta Creusa

substitit, erravitne via, seu lassa resedit?

incertum; nec post oculis est reddita nostris.

nec prius amissam respexi, animumve reflexi,
Leaving his father and son outside the city, he hastens back in search of Creusa.

quem non incusavi amens hominumque deorumque?
aut quid in eversa vidi crudelius urbe?
Ascanium Anchisenque patrem Teucrosque Penates
commendo sociis, et curva valle recondo;
ipse urbem repeto, et cingor fulgentibus armis.
stat casus renovare omnes, omnemque reverti
per Troiam, et rursus caput obiectare periclis.

principio muros obscuraque limina portae,
qua gressum extuleram, repeto; et vestigia retro
observata sequor per noctem et lumine lustro.
horror ubique animo, simul ipsa silentia terrent.
inde domum, si forte pedem, si forte, tulisset,
me refero. inruerant Danai, et tectum omne tenebant.
ilicet ignis edax summa ad fastigia vento
volvitur; exsuperant flammae; furit aestus ad auras.
procedo, et Priami sedes arcemque reviso.
et iam porticibus vacuis Iunonis asylo
custodes lecti Phoenix et dirus Ulixes
praedam adservabant. huc undique Troia gaza
incensis erepta adytis mensaeque deorum
crateresque auro solidi captivaque vestis
congeritur. pueri et pavidae longo ordine matres
stant circum.
ausus quin etiam voces iactare per umbram
inplevi clamore vias, maestusque Creusam
nequiquam ingeminans iterumque iterumque vocavi.
The shade of Creusa appears to Aeneas and, consoling him for her loss, predicts his glorious future.

quaerenti et tectis urbis sine fine furenti
infelix simulacrum atque ipsius umbra Creusae
visa mihi ante oculos, et nota maior imago.
obstipui, steteruntque comae, et vox faucibus haesit.
tum sic adfari, et curas his demere dictis:

'quid tantum insano iuvat indulgere dolori.
o dulcis coniunx? non haec sine numine divom
eveniunt: nec te hinc comitem asportare Creusam
fas aut ille sinit superi regnator Olympi.
longa tibi exsilia, et vastum maris aequor arandum,
et terram Hesperiam venies, ubi Lydias arva
inter opima virum leni fluit agmine Thybris;
illic res laetae regnumque et regia coniunx
parta tibi; lacrimas dilectae pelle Creusae.
non ego Myrmidonum sedes Dolopumve superbas
aspiciam, aut Grais servitum matribus ibo,
Dardanis, et divae Veneris nurus:

sed me magna deum Genetrix his detinet oris.
iamque vale, et nati serva communis amorem.'

haec ubi dicta dedit, lacrimantem et multa volentem
dicere deseruit, tenuesque recessit in auras.
ter conatus ibi collo dare bracchia circum;
ter frustra comprensae manus effugit imago,
par levibus ventis, volucrique simillima somno.

In the grey dawn, Aeneas returns to his companions, and, taking up his aged father, "flees to the mountains."

In the grey dawn, Aeneas returns to his companions, and, taking up his aged father, "flees to the mountains."

sic demum socios consumpta nocte reviso.

atque hic ingentem comitum adfluxisse novorum
invenio admirans numerum, matresque virosque,
collectam exsilium pubem, miserabile vulgus.
undique convenere, animis opibusque parati,
in quascumque velim pelago deducere terras.
iamque iugis summae surgebat Lucifer Idae,
ducebatque diem; Danaique obsessa tenebant
limina portarum, nec spes opis ulla dabatur:
cessi, et sublato montes genitore petivi.'
DESCENT OF THE ROMAN JULIAN FAMILY FROM THE TROJANS.

Scamander
  ├── Teucer
  │     └── Batea
  │         └── Ilus
  │             └── Erichthonius
  │                 └── Tros
  │                     └── Ilus
  │                          ├── Assaracus
  │                          │     └── Capys
  │                          │         └── Anchises = Venus
  │                          │                         └── Aeneas
  │                          │                             └── Ascanius or Julius
  │                          └── Laomedon
  │                               └── Priam
  │                                      └── Hector
NOTES ON VERGIL'S AENeid.

BOOK II.

N.B.—In the grammatical references F. signifies First Latin Book; P., Primary Latin Book. In the case of the former, the numbers refer to pages; of the latter, to the sections of Part III.

1—conticuere—tenebant: "all were hushed and were fixing their gaze in close attention." The perfect (conticuere) describes a single completed act, while the imperfect (tenebant) expresses duration.—ora may be the object of tenebant, or accusative of specification after intenti: F. 98, 3: P. 83 (c) ii; cp. Aen. 6, 156, defixus lumina.

Or, with Henry, ora tenebant to be interpreted as a "modified repetition" of conticuere, i.e., "held their utterance," "kept silent," as opposed to solvere ora, movere ora, etc. Ora would then = "mouth" figuratively, i.e., "speech." Cp. ora tenet, Ovid, Met. 9, 513, and Gk. ἐχε στόμα = σίγα, Eurip. Suppl. 513. This habit of modified repetition in Vergil is well known. Conticuere; con, intensive: the silence was deep and perfect.

2—orsus scil. est, from ordior; often the parts of the verb esse are omitted in the perfect: see vs. 25, 165, 168, 172, 196.—alto, "high" above the others as a mark of honor.

3—infandum: note the emphasis gained by position: "too grievous to tell is the woe thou bid'st me recall."—iubeo, like κελέω in Greek, is used for both requests and commands.

4—ut eruerint: indirect question depending on the verb of telling implied in renovare dolorem since this is equivalent to renovare dolorem narrando: "how the Greeks utterly destroyed the power of Troy and her woeful realm": F. 178, 1; P. 99 (d).—lamentabile; adjs. in -bilis are usually passive as here. With the sentiment: cp. Tennyson, Locksley Hall—

This is truth the poet sings
That a sorrow’s crown of sorrow is remembering happier things.
5—quaeeue—fui: "and the very sad sights I myself beheld and whereof I have formed a great part"; both of these clauses are explanatory of dolorem. The narrative of Aeneas is largely personal and deals with the capture of Troy only; quaeeue is epexegetic and limitative.

6—talia fando: "in telling such a tale," or "while such a tale is told," in a secondary way.

7—Myrmidonum—Dolopum—Ulixi: Aeneas purposely mentions the most hard-hearted soldiers of the Grecian host. The Myrmidones and Dolopes were the soldiers from Pthia in Thessaly under the command of Achilles and his son Neoptolemus, while Ulixes, "the wiliest of men," is taken as a stock example of Greek perfidy.—duri, "hardy": cp. the Homeric ἀρχηγός—Ulixi, from the form Ulixeus (cp. Hor. Od. 1, 6, 7), gen. Ulixei and then contracted into Ulixi; so also Achille, gen. Achillei, Achilli. Note the difference between ‑ve disjoining members of the same class and aut disjoining different classes.

8—temperet a lacrimis: "could refrain from tears": rhetorical question; F. 139 (a); P. 98 (g). What answer is implied in a rhetorical question?—caelo praecipitat: "is speeding down the slope of heaven;" it is now past midnight. Night was said by the Romans to rise and set as the sun; v. 250.—caelo: F. 309, 37; P. 85 (k), i.

9—suadentque—somnos: bring out the alliteration in the original by translating, "and the setting stars invite us to slumber."

10—si, scil., est vobis: F. 120, 3; P. 82 (f), i.

11—supremum—laborem: "to hear Troy's last agony:" so also we have the euphemistic expressions dies supremus, "the day of death;" ὅδος ἵστατη, "the last journey."

12—quamquam—refugit: "though my soul shudders at the recollection and has ever shrunk back from it in sorrow, I will begin." Distinguish between the construction of quamquam and quamvis: F. 196; P. 99 (i). Note the difference in the tense of horret and refugit; the former describes the present feelings of Aeneas and the latter an instantaneous act in the past whenever the request was made.—luctu, ablative of cause.

13—incipiam: usually translated "I will begin," but possibly "I will undertake, or attempt:" cp. Tibull 4, 1, 1, and Horace Sat. 1, 1, 92.

14—Danaum = Danaorum: so also Teucrum = Teucrorum; Achivum = Achivorum; virum = virorum; divum = divorum. —tot —annis:
"when so many years were now slipping past" : abl. absol. Troy was taken in the tenth year of the siege.

15—instar montis: "as huge as a mountain." In Vergil instar is always accompanied by a genitive, except in Aen. 6, 865, quantum instar in ipso, "what a model in himself:" cp. Aen. 3, 637; 7, 707. It is an indeclinable noun used in the nom. and acc. ; generally derived from root STA, "to set up," hence, "something set up," therefore "an image."—divina—arte. Pallas favored the Greeks as Juno did the Trojans. The former was also the patroness of all kinds of art, hence by her aid the horse was built: Hom. Od. 8,493; ἰππον τὸν Ἑπείος ἐποιήσεν σὸν Ἀθην. See also II. 15, 70.

16—secta abiete: "with interlacing planks of fir they form the sides."—abiete: abl. of instrument. In scanning this verse ι consonantal in abiete, i.e. it has to be pronounced abyete and therefore the ā is long; so also in 442, παρίελιθας = παρύελιθας; 492, ἀριέτε = ἀρύετε.—intexunt: a metaphor taken from weaving; the planks of the sides are placed horizontally across the ribs of the horse just as the horizontal threads of the woof are placed across the vertical threads of the warp. Abiete: note the variation in v. 112: trabibus acernis.

17—votum scil. esse: "they pretend that it is a votive offering for their return." Distinguish simulare, "to pretend a thing to be what it is not;" dissimulare, "to conceal what a thing is."

18—huc includunt: "they shut up in it;" note huc is used as motion is implied in includunt.—delecta virum corpora = delectos viros (by metonymy).—sortiti; literally, "having selected by lot;" simply, "having selected."

19—lateri caeco: we should have expected in latus caecum. Vergil is fond of using a dative of the recipient for the accusative with ad or in: cp. v. 36, pelago = in pelagus; v. 47, urbi = in urbem; v. 85, neci = ad necem.

20—penitusque cavernas—complent, a mere variation of the preceding clause. Point out a possible hendiadys here.

21—in conspectu—scil. Troiae: Tenedos was four miles from the shore of the Troad.

22—dives opum: "rich of store:" F. 61, 3; P. 81 (f) i. Compare dives and decline opum: F. 57 and 279; P. 12 and 54 (a).—dum mane-bant: F. 216, 3; P. 99 (f).
23—male fida: literally, "ill-faithful," i.e., "treacherous." With words of evil meaning male intensifies their force; with words of good meaning it contradicts it.

24—huc: join this with provecti: "hither they proceed and conceal themselves on the deserted shore."—deserto shows a change in the fortunes of Tenedos.

25—rati scil. sumus, from reor: see note v. 2.—vento, abl. of instrument: "with a favoring breeze." Mycenae = in Graeciam: the royal city of Agamemnon, the leader of the Greeks is put for the whole country.

26—Note the slow and measured spondees well describe the lifting of the heavy weight of grief from the minds of the Trojans.—largo—luctu: "the Trojan land puts her long grief away."—luctu, ablative of separation.—with Teuceria supply terra.

27—pauduntur—portae: a sign of peace: cp. Hor. Od. 3, 5, 25; portasque non clausas; Ars. Poetica, 199, apertis otia portis.—iuvat scil. vos.—Dorica = Graeca: the Dori were one of the leading tribes in the war of Troy; here put for the whole nation.

29—hic—solebant: the remarks of the Trojans are here quoted.—tendebat scil. vela, "used to spread his tent."

30—pars stupet—mirantur: stupeo is the case of an intransitive verb used transitively. Note the change in the number; the subject in the one case is regarded as a unit, in the other case the individuals are in the mind of the poet.—Minerva: objective genitive after donum, "gift to Minerva."—Imnuptae: "virgin," literally, "unwedded:" cp. the epithet παρθένος, "a maiden," hence her temple at Athens was called Parthenon.

32—primusque—Thymoetes: "and Thymoetes was the first that advised that it (i.e. the horse) be drawn within our walls and set in the citadel."—duci, scil. equum.—are = in are: see note on v. 19. Poetry, both ancient and modern, often omits prepositions. The Pergama was the citadel of Troy. Note that Vergil uses an infinitive for ut with the subjunctive after impello, v. 55, 520; hortor, v. 74; hortor, v. 627.

34—sive—solebant: "whether in guile or whether the doom of Troy was bringing on this end." Distinguish nunc, "the present moment," "now," Gk. νῦν; iam, including a period of the past up to the present and including it, "all this time:" Gk. ἡδον or ὅν.—solebant;
often _fero_ is used with words such as _ita_, _sic_, without an object denoting a tendency of events: cp. Cic. Att. 2, 25, 2, _ut opinio et spes et coniectura nostra fert_, "according to our opinion, hope and belief."

35—_quorum—menti_, scil. _erat_: "whose mind had better counsel:" F. 120, 3; P. 82 (f), 1.

36—_aut—latebras_: Capys advises three courses: (1) to hurl the horse headlong into the sea; (2) to burn it; (3) to examine it. The first two involve the destruction of the horse, and hence are connected by _que_; the main alternative is marked by _aut_ between courses (1) and (2) on the one hand and (3) on the other. See note on -_ne_ and _aut_; v. 7—_pelago—in _pelagus_: see note on _lateri caeco_, v. 19.

39—_scinditur—vulgus_: the crowd are divided in opinion as to whether they should (a) draw the horse within the walls, or (b) destroy it (marked by (1) and (2)), or explore "the hidden caverns" (marked by (3)), some adopting the advice of Thymoetes (a), others that of Capys (b).

40—_magnā—catervā_: "followed by a great throng:" abl. abs.

41—_ardens_: "eagerly."—_arce_: Pergama, or the citadel of Troy which overlooked the shore. Laocoon was the son of Priam and Hecuba and priest of Apollo [see proper names].

42—_et procul_, scil. _exclamat_: the verb of _saying_ is often omitted: cp. v. 287, _ille nihil_, scil. _respondet_, so also v. 547, _cui Pyrrhus_.

44—_carere dolis_: "are free from wiles:" (F. 158, 1; P. 85 (h)).—_Danaum=Danaorum_: see note v. 14.—_sic Ulixes_: "is such your knowledge of Ulysses?" Ulysses (as we have said before, see note v. 7) is taken throughout the Aeneid as a type of Greek cunning: cp. the Homeric epithets _πολύμητις_, _πολύτροπος_, _πολυμύχανος_.

45—_aut—Achivi_: "either the Greeks are hid, caged in this wood."—_hoc ligno=in hoc ligno_: see note v. 32. As Gladstone in his _Inventus Mundi_ points out, the three great appellatives of the Greeks were _Δαναοί_ (Latin, _Danaï_), _Ἀργεῖοι_ (Argívī) and _Ἀχαίοι_ (Achívi), the general terms "Ἐλληνες in Greek, and _Graeci_ in Latin, were not yet applied to the whole race. Vergil following Homer calls the Greeks _Achivi, Danaï_ or _Argivī_, never _Graeci_, although he uses the adjective _Graius_, originally applied to a tribe of Epirus and probably after the time of Ennius applied by the Latin to the whole country.
46—fabricata: the perfect participles of deponent verbs are usually active. The following are often found passively: abominatus, amplexus, confessus, detestatus, dimensus, exsecuratus, meditatus, moderatus, ultus.

47—inspectura: the horse is looked upon as an engine of war (machina) which would look down on the houses of the city as a turris in a siege.—urbi=in urtem.

48—error, "trick."—ne=equo: (F. 308, 17; P. page 135).

49—et=etiam. The gifts of foes were proverbially fatal: cp. Soph. Ajax, 664:

άλλ' έστ' ἀληθῆς ἡ βροτῶν παρομία
ἐχθρῶν ἀδώρα δῶρα κοιν ὀνήσιμα.

cp. Psalms xxvi, 101: "In whose hands is mischief and their right hand is full of bribes."

50—validis—viribus: ablative of manner; join with contorsit: "with might and main." Of the five terms used by Vergil to express the casting of a spear, viz., iacio, conicio, torqueo, intorqueo and contorqueo, the last is the strongest; "with all the collected strength of a powerfully strong man."

51—in—alvum; "against the flank and against the belly of the monster rounded with jointed timbers."—Note the emphasis gained by the repetition of the preposition in.—compagibus: ablative of manner.—Note also that -que is added for explanation.

52—illa, scil. hasta.—uteroque recusso: "by the reverberation of the womb:" literally "the womb re-echoing."

53—cavae: perhaps to be taken predicatively, "sounded hollow," or the structure may be the same as that of v. 38. Note the repetition of the same sound in cavae cavernae. In in insomuere is intensive.

54—laeva: the word laevus was originally derived from the language of the Augurs and meant primarily unpropitious as all omens, according to the Greeks appearing on the left were unpropitious, though the opposite of this was the case with the Romans. Both Greeks and Romans regarded the east as the lucky quarter and the west unlucky, but the Greek in taking omens looked north and hence ἄρηστρόφος "the left hand" was with them unlucky and δέξιος "on the right" was lucky. The secondary meaning was "awkward" from the awkwardness of the left hand: cf. Fr. gauche, gaucherie. Translate: "if the fates of the gods had not been adverse to us,
if our mind had not been blinded:” note the *zeugma* in *laeva.*—
*deum* = *deorum.* Conington says that with *fata* only *fuissent* should be supplied: “had fate so willed it, had out mind been wise:” taking *non laeva* closely together.

55—*impulerat* = *impulisset:* “he had surely moved us to mangle with the sword the hiding places of the Greeks.” The indicative is more vivid and picturesque than the subjunctive in the *apodosis* of a conditional sentence since thus more reality and force are given to what would have happened.

56—We have in this line both *staret*—*maneret* and *stares*—*maneres* as well as *staret*—*maneres* (Ribbeck). Which of these is the most lively? What figure of speech? The imperf. subj. means “would now be standing—would now be remaining,”—*manus*—*revinctum:* “with hands tied behind his back.”—*manus:* acc. of specification (F. 88, 3; P. 83 (e) ii). This is a frequent construction in Vergil: *cp.* *intenti ora* (v. 1); *oculos suffecti* (v. 210); *perfusus vittas* (v. 221); *medium amplexi* (v. 217); *traiectus lora* (v. 273); *exuvias indutus* (v. 273).

59—*qui-morti:* “who, to compass this very thing, (namely) to open Troy to the Greeks, had designedly put himself in their way as they approached him; confident of speech (was he) and prepared for either issue, either to work out his craft or to submit to certain death.”—*qui,* join with *obtulerat.*—*qui* introduces a clause explanatory of the clause preceding.—*animi* is genitive of respect or locative.—*morti:* (F. 120, 1; P. 82 (e) ii).—*Troianque aperiret Achivis:* explanatory of *hoc ipsum.*

64—*certantque—capto:* “and they vie with each other in jeering at the prisoner.”—*certare* takes the infinitive *illudere* after it for the more common *ut illudant:* (F. 181, 3); (P. 99, a, 2): so also we have *impulerat foedare* (v. 55); *ardemus scitari* (v. 64); *adgressi avellere* (v. 165); *tendit divellere* (v. 220); *glomerare ardent* (v. 455); *impulit cingi* (v. 520). Note the change from the singular *ruit* to plural *certant:* see note on line 30.

65—Vergil assents to Dido’s request: *Die—insidias, inquit, Danaum*; Aen. I, 753.

66—*omnes,* scil. *Danaos:* “from the charge against one, learn to know all.” Vergil died before he finished the Aeneid. According to the grammarian, Donatus, the poet on his deathbed desired that the poem should be burned, but ultimately left it in the hands of Varius
and Tucca, his literary testators to edit: *Ea conditione ne quid adderent quod a se editum non esset, et versus etiam imperfectos, si qui erant, relinquere*. These imperfect verses (hemistichs) are in all 58. In this book they are common: vs. 234, 346, 468, 614, 720, 767.

67—*namque*, like Greek γάρ, introducing a narrative may be altogether omitted in an English translation.—*ut*, “as,” always with the indicative in this sense.—*turbatus*, “confused,” showing a want of self-possession.—*in conspectu*, “in the centre of the gazing throng.”

68—*circumspexit*: the heavy spondees bring out well the slow and measured gaze with which Sinon scanned his audience. In spondaic lines the last word is usually a quadri-syllable in Vergil, but there are not a few exceptions to the rule.

69—*nunc* = Greek νῦν, “at the present moment.”

70—*iam*—*denique*: “now at last,” “after all.”

71—*cui*—*poscunt*: “who have neither any place among the Greeks and likewise the Trojans with hostile feelings (infensi) clamor for the forfeit of my life (literally, my life with my blood.”—*cui*, scil. est: (F. 120, 3; P. 82 (f), i).—*poenas cum sanguine* = *poenas et sanguinem*.—*poena*: cp. ποιμά, the *wer-geld* or money paid in atonement for a crime committed: from root *PU*, “to purify”: cp. *purus*, *punio*.

73—*quo*—*impetus*: “by this lamentation our feelings were altered and every thought of violence was suppressed.”—*conversi*, scil. *sunt*; so also *compressus*, scil. *est*.

74—*hortatur fori*: see note on v. 64.—*quod sanguine cretus*, scil. *sit*: “from what blood he is sprung:” dependent question (F. 176; P. 99 (b)); so also *ferat*, *sit*. The words *quo*—*capto* in oblique narration answering to *quo sanguine cretus sis, quidve feras, memora, quae sit fiducia (tibi) capto* in direct narration.—*capto*, F. 120, 3; P. 82 (f), i.

77—*fuerit quodcumque*: “whatever may betide,” literally, “whatever shall have come of it:” it is better to take *fuerit* as the future perfect indicative, *i.e.*, “I shall confess whatever shall (as the result of my confession) have happened.”

78—*me*, scil. *esse*.

79—*hoc primum*, scil. *fatior*.—*nec*—*sinegit*: “nor, if fortune hath made Sinon unhappy, shall she in malice make him a cheat and a liar.”
NOTES.

80—*vanum*, one who asserts what is not the fact, from ignorance, folly, or mistake; *mendacem*, one who does so from a desire to deceive.

81—*fando*—lugeot: "if, perchance, by hearsay, any name of Palamedes, a descendant of Belus, hath at all reached your ears, and his glory of famous renown, whom on false information the Pelasgi sent down to death, though he was innocent, on wicked evidence because he forbade the war; now they bewail him bereft of light."—*Bélides* here, for the more common *Bélides*. Considerable latitude in quantity is allowed in the case of proper names.—*incluta, gloria*, from same root klú, "to hear," *gloria* = *clu-oria*: cp. also *laus = clauds*; cf. *eiens*. Eng. *loud* = A.S. *hlid*.—*proditio = crimen*.—Note the emphasis gained by the repeated *in*—*insiuentem insando indicio*.—*neci = ad necem*: cp. Iliad I, 3, ἡφαντο Ἀδη προσφυγεν.—*cassum*: perf. part. of *careo*.—*cassum lume*, euphemism for *mortuum*: cp. Homeric: τὸν δὲ σκότος δόσε κάλυψεν: II. 6, 11; *lume*: F. 309, 17; P. 85 (h).

83—*falsa sub proditio*; different interpretations of this are found: (1) "*sub falso crimen proditio*; " Servius—"*Under false charge of treason." (2) "At a time when there was a false alarm of treason in the camp." Henry: cf. *sub nocte, sub somno*, etc. .

84—*quia*—*vetabat*. Note the force of the Indic: *not because they said* he was forbidding (*quia vetaret*), but because he (actually) was forbidding." F. 148, 2; P. 99 (g). Notice, here the supreme skill with which Simon excites the sympathy of the Trojans.

86—*illi*—*annis*: "as his comrade and nearly related in blood, my father, a poor man, sent me hither to the war from my early years." —illi: Note the emphatic position of this pronoun: *in arma (1)= in bel- lum*, (2) "to the profession of arms."—*prīmis ab annis*: (1) *initio belli*, or, (2) "from the first years of my manhood = ab ineunte actate."

88—*dum gessimus*: "while he stood unshaken in royalty and potent in counsels of the chiefs, we, too, won a name and honor: " *dum*, with indicative: F. 201; P. 99 (f.).—*regnum = in regno*; so *consiliiis = in consiliis*: cp. the Homeric βοιλῆ γερόντων.

90—*pellacis*: first occurs here in Latin: derived from *per-lacio*, "to allure": said of one who allures another to crime. According to Festus: *lacit decipiendo inducit, lax etenim fraud est*. Vergil had evidently in his mind the stock epithets that Homer applies to Ulysses *πολύμητς, πολυμήχανος.*
91—*haud ignota loquor*: with *ignota scil. vobis* or *mihi*. In the first case the meaning is: you know the story: in the second, I speak things not from mere hearsay.—*superis—oris*: “he left the upper regions,” *i.e.*, “the world above.”—*ora* properly the coast line; then a dividing line of any kind. Here it means the line separating the world above from the world below: cf. Lucretius 1, 22, *in luminis oras*, “into the realms of light.”

92—*adflictus—trahebam*: “crushed I dragged on life in gloom and grief.”—*adfligo*, to dash to the earth.

93—*et—amici*: “and in my own heart (*meicum*), I brooded in wrath over the misfortune of my guiltless friend.”—*meicum*: alone by myself.—Observe the force of the imperfects *trahebam, indignabar*. F. 216, 3; P. 97 (b), and notice the change to the perfect (*tacui*) in the next line.

94—*nec—movi*: “nor in my madness did I hold my tongue, and I vowed, should chance ever bring it about, should ever I return to my native Argos, as a victor, that I should be his avenger, and by my words I aroused fierce enmity.”—*demens*, “downright mad;” *cp. παρὰφρων; amens*, “foolish”; *cp. ἄφρων*—*tulisset—remeassem*: subjunctive of oblique narrative; his words would be: *si quae fors unquam tulerit—remeavero*.—*Argos*: from the form *Argi, Argorum* (masc. pl.); we also have *Argos* nom. and acc. neut. sing.—*ultorem = me futurum esse ultorem*.

96—*verbis*: “by my threats”: abl. of means: *et* is epexegetic.

97—*hinc*: “hence,” either from this time or from this cause.—*prima mali labes*: “the first slip towards destruction”: *labes* from *labor*: English, *slip*.

98—*hinc—arma*: “from this time Ulysses always continued to alarm me by new charges, to scatter dark sayings amid the crowd, and, knowing my purpose, sought for means to attack me.”—Note the historical infinitives *terrere, spargere, quaerere* for imperfect indicatives: F. 216, 3, note 2; P. 101 (d).—*vulgum*: one of the few places where *vulgus* is masculine: F. 275; P. 48 (b).—*quaerere conscius arma*: others take this to mean, “to seek allies as a conspirator.”

100—*nic—ministro*: “and, indeed, he did not rest till by the aid of Calchas.” Note the artful way in which Sinon breaks off when he is just on the point of arousing the curiosity of his audience and compare the speech of Marc Antony over the body of Caesar in Shakespeare’s *Julius Caesar*, Act 3, Scene 2.—*Calchante ministro*: 
ablative absolute.—This abrupt method of breaking off a discourse is called by the grammarians aposiopesis.

101—sed—revolvo? “but yet, why do I to no purpose unroll these bitter recollections?” Distinguish frustra said of the person; nequidquam said of the result of the act; e.g. suscipit frustra laborem, “he undertakes this labor without profit”: nequidquam auxilium implorat: “he begs in vain for help.”—revolvo: metaphor is taken from a thread revolving on the spindle, or from turning over the pages of a scroll.

102—quidve—est: “or why do I delay, if you account all the Achaeans in one and the same class, and it is sufficient to be called this (name of Greek).—uno ordine=in uno ordine.—audio=appellor, like the Greek ἀκοινο: cp. κακὸς ἀκοινον οὐ μέλει θανόντι μοι: Eurip. Alc. 726: Horace: Tu recte vivis si curas esse quod audis: Milton’s Paradise Lost, 3, 6.

Or hear'st thou rather, pure ethereal stream, Whose fountain who shall tell?

103—iamdudum sumite poenas=sumite poenas iamdudum sumendas: “take the vengeance, you should have taken long ago.” With sumere poenas, cp. λαβεῖν δίκην: “to exact a penalty”; poenas dare, cp. διδόναι δίκην, “to pay a penalty.”

104—hoc—velit: “this, the chief of Ithaca would wish:” the conditional clause si hoc faciatis is understood: F. 139 (b) and 192, 11 (b); P. 98 (c).—Ithacus = dúx Ithacis = Ulixes.—magnō: “at a great price:” F. 150, 1; P. 85 (i).

105—tum—causas: “then, indeed, we press on to ask and enquire the cause.”—tum vero; note the emphasis.

106—ignari—Pelasgæ: “ignorant of wickedness so great and of Pelasgic craft.” For the genitive: F. 61, 3; P. 81, b (i).—Pelasgæ: the Pelasgi were a Thessalian or Epirotic tribe, applied afterwards to the Greeks in Eurip. Or. 857 and often in Vergil. The word seems to come from the same root as πελλός, πολίς, πελίς: Lat. palleo, pallidus, from their complexion.

107—ficto—pectore: “with false heart.”—F. 71, 3; P. 85 (c). Possibly pectore here = “emotion.”

108—saepe—saepe: note the repetition: “often the Danai desired to take their flight, leaving Troy behind, and to disband through weariness of the long war.” In prose the repetition of saepe—saepe would be
expressed thus: "As often as the Danai...so often a storm prevented them."—cupiere = cupierunt.—bello goes with fessi.

110—fecissentque utinam: explain fully the force of the mood and tense with utinam: F. 138, 4 (c); P. 98 (a) 2.

111—interclusit, scil. eos: "barred their way."—Auster: from uro, aiō, parch; here the parching wind—euntes: "just going." This wind would be adverse for those sailing from Troy to Greece.

112—praecipue—nimbi: "most of all when this horse already stood framed with beams of maple, storm clouds roared over all the sky." In v. 16 the planks are spoken of as of pine: in v. 86, as of oak.—trabibus: abl. means.—aethere; local ablative = in aethere.

113—staret=esset, Heyne, Forbiger; but surely the full force of staret is here more vivid and poetic.

114—scitantem. Another reading is scitatum, probably an incorrect one, for the supine rarely governs a case: cp. Livy 21, 6: legati a Saguntinis Romani—missi auxiliaム ad bellum orantes. The great oracle of Apollo was at Delphi; others were at Patara, Delos and other places.

115—adytis: "from the sanctuary:" cp. ἄντεν (a not and ἤναι, to enter) properly the inner shrine containing the image of the god.

116—sanguine et virgine caesa: a hendiadys=sanguine virginis caesae, "with the blood of a maiden slain." The Greek fleet was detained by head winds at Aulis till Agamemnon consented to sacrifice his daughter Iphigenia to Diana.

117—cum primum—venitis: F. 203, 2; P. 99 (F.) v; so ut—venit, v. 119.

118—litanium: impersonal, "expiation must be made."

121—tremor—parent: the subjunctive in parent is the subjunctive of dependent question. The meaning is they shivered as they enquired of each other, "for whom fate prepares their doom."

122—magno tumultu: "with boisterous vehemence."

123—quaes—flagitat: "demands what that heavenly intimation means:" F. 176; P. 99 (d).—flagitare implies violence and persistency.

124—iam canebant: "all the while many a one continued to warn me." It is best to take mihi as an ethical dative. Vergil dignifies the warnings of the Greeks with the verb canebant as if they were oracular, for oracles were always given in verse.
NOTES.

125—artificis: “the contriver,” i.e., Ulysses.

126—bis quinos: the distributive is regularly used with adverbs for the cardinal numeral.—tectus: either, “shut up in his tent” or “concealing his thoughts.”

128—Ithaci = ducis Ithaci = Ulixis: see v. 104.


130—quae—tulerent: “the ills each feared for himself they bore with patience, when turned to the destruction of one unhappy man.”—unius: here.—The whole sentence is extremely sarcastic. All men bear lightly the ills of others when such ills do not affect themselves. Others take conversa tulere = convertervent et tulerunt: “they turned and carried to very destruction.” With tulere: cp. εἰπήσας: with root tla, “bear;” cp. Scottish thole.

132—sacra parari: the sacra, “preparations for the sacrifice” are defined in the next line.—parari: historical infinitive: F. 216, 3, note 2; P. 101 (d).

133—salsae fruges: the coarse barley meal mixed with salt (mola salsa) was sprinkled on the head of the victim just before the sacrifice: cp. obloχευτῆς.—vittae not merely the priest, but also the victims were crowned with garlands.

134—eripui—rupt: “I broke away, I confess it, from death; and I burst my bonds;”—leto: ablative of separation. Human victims were usually bound for sacrifice: cp. Genesis xxii, 9; Ovid. Eleg. ex Pont: 3.

135—limosque lacu: “and in a miry marsh;” note the alliteration. Vergil may have had in his mind’s eye Marius, who took refuge in the marsh at Minturnae when he was trying to escape the soldiers of Sulla.—obscurus in ulva: “screened amid the sedge.”

136—delitui: from delitesco.—dum—dedissent: “till they might set their sails, if haply they should set them.”—dum—darent: for the mood F. 201, 4; P. 99 (f), iii. With darent vela, scil. ventis. The mood depends on the oratio obliqua. In direct discourse this would be: “I shall lie hid till they set sail (dum vela dant) if they haply shall have set sail (si forte dederint)” : the future perfect indicative of the direct narrative passes into the pluperfect subjunctive of the oblique: F. 207, 7; P. 107 (b).

137—mihi—spes ulla, scil. est.
138—*dulces natos*: some find a difficulty here, for in v. 87 the children of Sinon must have been considerably advanced in years.

139—*quos—representer*: "of them will they even haply claim vengeance as due (re-) for my flight."—*quos—poenas*: for the two accusatives: F. 92; P. 83 (f).

140—*et—piabunt*: "and they will wash away this crime by this wretched death of mine." Note the force of *hanc*. F. 119, 5; P. 92 (a).

141—*quod—ferentis*: "therefore, by the gods above, by the deities to whom the truth is known, I beseech thee; by all the faith yet unsullied that is any where left among mortals; pity woes so great, pity an undeserving sufferer."—*quod*: often used in introducing adjurations: cp. Aen. 6, 363, *quod te per caeli incundum lumen—oro*.—*per*: the object of *per* is the whole clause, *si qua—fides*: Aen. 10, 903: *per si qua est victis venia hostibus oro*: cp. Aen. 4, 317; 6, 459; 12, 56.—*resetet*: the doubt in Sinon's mind of any pledge being too sacred for one to violate is expressed by the subjunctive. What would *restat* express? F. 192, 1; P. 99 (h).—*intemerata*: in=Gk. *āvev* (contracted *āv*), Eng. *un*; and *temerare*, "to profane."—*laborum—miserere*: distinguish in meaning and construction *miseror* and *miseror*: F. 146, 7; P. 81 (f) iii.

145—*his—lacrimis*: indirect object.—*ultro* (connected with *ultra*): the word is applied to acts that go beyond what the circumstances require. Here the idea is, "we grant him not only his life but we also pity him unasked."

146—*viro*: taken best as an *ethical* dative: others take it as the ablative of separation by an inversion of construction, the usual construction being *virum—manicis atque artis levari vinculis*: F. 138; P. 85 (h).

147—*dictis*: ablative of manner.

148—*amissos—obliviscere Graios* by *prolepsis=amitte Graios et obliviscere*: "let the Greeks go and forget them." What is the usual construction with *obliviscor*: F. 146, 7; P. 81 (f) iii. The meaning is the Greeks are not to be regarded as your countrymen since their acts are hostile. Possibly *amissos obliviscere Graios*: "forget that the Greeks are lost," *esse* being understood. F. 205; P. 101 (b).

149—*noster*: "one of us"; cf. *alienus*, "a foreigner." A Roman general receiving a deserter addressed him with the words: *quisquis es noster eris.—mihi—roganti*: "and unfold the truth to my question."
Notes.

150—quo—statuere: “to what end have they built this huge and monstrous horse.”—immanis from in “not,” and root MA, “to measure”: hence immeasurable in size. Note the repeated questions well mark the impatience of Priam.—quis auctor? “who suggested it?”


152—ille, i.e., Sinon.—dois—Pelasga: “stored in the crafts of the Grecian wiles”: cf. Il. 4, 339: κακοίοι δύο ὁιοί κεκασμένε. Note the hendiatres inolis et arte Pelasga: (abl. of means). For Pelasga see v. 83.

153—stultit—palmas: “raised to the skies his hands freed from bonds.”—vincis: ablative of separation.—palmas: with palma, cp. παλαμή “blade of an oar”: root PAL or PAD, “to spread”: cf. palor, pando. Note the treachery of Sinon.

154—ignes: “heavenly bodies.”

155—ensesque nefandi: “and ye accursed knives,” referring to the sacrificial knives.

156—hostia: from the obsolete hostio “to strike”: hostia dicta est ab eo quod est hostire ferire: Festus. Hence, the thing struck.

157—fas—iura: “it is right for me to break the allegiance I have sworn to the Greeks.” Distinguish fas=Gk. θέμις, established right by divine law: ius, human law. According to Servius sacramentum ius=sacramentum, the ordinary oath of a Roman soldier and iusurandum, the rights (iura) that that oath implies.

158—Note the beginning of successive lines by the same word fas (an-aphora).—omnia—sub anras: “bring all things to light”: cp. ἀγεν ἐπ' αὐγάς; Hor. Od. 1, 18, 13: sub divum rapiam.

159—qua=quaé, after si: F. 132, 2; P. 26: “whatever they keep secret.”

160—tu—repandam: “only do you abide by your promise, and do thou, O Troy, preserve faith with thy preserver, if I shall reveal the truth and shall make a large recompense.” With promissis manere, cp. stare insiurando: the ablative is local or of means.

162—Danaum=Danaorum.—coexti—belli: “confidence in undertaking the war,” equivalent to fiducia quæ bellum incepérunt, others take it to be the genitive of reference or a causal genitive.
163—Palladis—stetit: “by Pallas’ aid ever stood firm.”—Note the emphatic position of Palladis.—sto is often used in the sense of “to remain firm,” “to stand secure”: cp. Verg. Georg. 4, 208: stat Fortuna domus: Hor. Od. 3, 3, 42: stet Capitolium.—auxilliis is ablative of instrument.

164—sed enim: “but, indeed, ever since the wicked son of Tydeus and Ulysses, the contriver of crimes, made bold to tear the fated Palladium from her sanctuary and cut down the sentries on the towered height.”—impius, on account of Diomede wounding Venus (Homer II. 5, 330-347).—seclerum inventor: see note on v. 90.—ex quo, scil. tempore: we have a similar omission in Gk. ἐν δυ, scil. χρόνον.

—sed enim ἀπ' ἡδε ἔρη: there is always an ellipsis after these words which may in this case be supplied thus: “but (a change came) for, etc.”—fatale: the preservation of Troy was linked by fate (fatalis) with the preservation of the Palladium or image of Pallas; cp. M. Arnold: “Backward and forward rolled the waves of fight round Troy; but while this stood Troy could not fall.”—caesis custodibus, abl. abs.—summa arx: ἀκρόπολις or ἀκρὴ πόλις.

167—corripuere—mens: “(ever since) they seized the holy image and dared with bloody hands to touch the maiden chaplets of the goddess, from that time the hope of the Greeks ebbed and slid away backwards, their strength was broken, the mind of the goddess estranged.”

—virgineas vittas: the fillet was worn by both matrons and maids, which in some respects differed: cf. the “snood” worn by maidens and the “coif” or “curch” worn by the married women among the Scottish women of the former days. Scott’s Heart of Midlothian, chap. xxii: “Tresses of long, fair hair, which . . . Effie dared no longer confine with the snood or riband, which implied purity of maiden fame.” So also Una in Spencer’s Fairie Queen, 1, 3, 4—

From her faire head her fillet she undight.

ex illo, scil. tempore.—fluere ac referri, historical infinitive=fluxit ac relata est: a metaphor from the ebb and flow of the tide. The final monosyllable as well as the rhythm describes the abrupt and slow motion of the tide.

171—nec—monstris: “and by no uncertain tokens did the Tritonian goddess give signs thereof.” Tritonia scil. dea: derived probably from τριτός “third”; γίγνομαι “to be born”: therefore “born on the third of the month,” hence called τρίτῳμην, or from the three phases of the moon. Other derivations are given. See Proper Names.—
NOTES.

ea signa: cp. Aen. 4, 237, hic nuntius, "news of this": 7, 595, has poenas; 12, 468, hoc metu.—monstrum=monestrum: from moneo "to warn": hence "a warning."

172—vix—arsere: note that Vergil and especially Homer are fond of putting co-ordinately (parataxis) where we would place one clause subordinate to the other (hypotaxis); "scarcely was the image placed in the camp, when there flashed forth sparkling flames from its upraised eyes."—positum scil. est: see v. 10. —castris=in castris. —luminibus: ablative of separation.—arrectis, raised eyes were significant of fury just as downcast eyes were a sign of sullen anger: cf. Aen. 1, 482: diva solo fixos oculos aversa tenebat.

173—salsus sudor:—sweat is naturally salt; the epithet adds to the realism of the description. The sweating of images was looked upon as portentous: cp. Livy 22, i. scuta duo sanguine sudasse: 27, 4, quattuor signa sanguine multo sudasse.

174—terque—trementem: "and thrice from the ground the goddess herself, wonderful to tell, leaped forth bearing her buckler and quivering spear."—solo: abl. of separation:—dictu: give the construction of the supines in -um and -u respectively: F. 174, 2 and 3; P. 105. —emicit: "flashed forth," the apparition of the goddess suddenly appearing and then disappearing like lightning.

175—extemplo taken with canit: "Calchas at once prophesies that the sea must be hazarded in flight, nor may Troy's towers be overthrown by Argive weapons unless they seek anew auspices at Argos, and bring back that divine presence which they have borne over the deep on their carved ships."—temptanda scil. esse: alluding to the dangers of the deep.—canit, often said of oracles, as these were in the hexameter measure and probably chanted: cp. aeido: Thucydides 2, 21, 2; ἱδον χρησιμος παντοίον. —Pergäma (-orum), neut. pl. "the citadel of Troy": cp. πυργός, "tower": English—burgh,—borough,—bury: German burg, properly "a fortress."—ni repetant, alluding to the Roman custom of returning to the city of Rome from the camp to take anew the auspices, if anything unlucky happened. For subjunctive: F. 193, ii (b); P. 99 (h). —Argis: from the nom. pl. Agri.—orum: we also find Argos neut. nom. and acc.: from root ARG, "bright," hence the word may mean Brighton: cp. argentum, ἄργυρος.—numen: the favoring presence of the god.—pelago: the way by which is often put in the ablative: cp. Cic. Fam. x, 9: via breviore equites praemisi: Livy, 37, 14: Aegaeo
mari traiecit.—curvis—carinis: abl. of accompaniment: cp. the Homeric νῆς γναφυαί, νῆς κοιλαί.

180—et nunc—aderunt: “and now in that they have sought their native Mycenae with the wind and are gathering arms and gods to attend them, after remeasuring the sea, they will be here unawares.”—quod meaning “as to the fact that” with the indic.: F. 181, 2; P. ii, 209.

—remenso: from remetior: passive use of a deponent verb: see v. 46.

181—digerit: literally, “arranges” i.e., “expounds” in detail what course must be taken to propitiate the gods.

183—hanc—piaret: “this image at his warning they reared in recompense for the Palladium and the injured deity, to expiate the horror of sacrilege.”—moniti scil. ab Calchante.—pro numine laeso, i.e., to make amends for the offences committed against the deity.—quae=ut ea: F. 184; P. 93, iv.

185—hanc—tueri: “yet Calchas bade them raise it to this vast size with oaken cross-beams, and build it up to heaven that it might not find entry within the gates nor be drawn within the city, nor protect your people under the shelter of the old faith.”—tamen: in spite of the protestations of Sinon that the withdrawal of the deity would hasten the doom of Troy. Note that we have Sinon’s own words 180-188, and 189-194; the words of Calchas are in oblique narrative.—caelo =ad caelum: v. 19.—portis =intra portas.—Note that ne—aut are cumulative, the aut connecting parts of the same general idea, neque =neque, introducing another idea.

189—donum Minervae, objective genitive, “gift to Minerva.”—violavit esset: pluperfect subjunctive in indirect discourse for future perfect of direct: F. 207, 7; P. 107 (b).

190—quod—convertant: “which evil may the gods first turn on himself:” for the subjunctive see F. 148, 4 (c); P. 98 (a).—prius, i.e., before it reaches you.—ipsam =Calchanta.

191—futurum, scil. esse: indirect discourse following the verb of saying implied in iussit.

192—sin: “if on the other hand.”

193—ultro: “unchallenged,” see v. 59. Asia would not merely repel the invading Greeks, but would further carry on an offensive war against them.—Pelopea moenia =Argos, founded by Pelops.
194—et—nepotes: "and such destiny awaited the descendants of us?" with
ca fata; cp. magnum exitium, v. 190.—nostros: of us Greeks.

195—periuri: per in periuro, periurus, perfidus is not per intensive as in
permagnus, but a remnant of the same word found in Gk. παρά:
cp. παράφρον, "beside one’s self:" hence, "away from."

196—auditα scil. est: so capti scil. sumus.—coacτis, "forced," hence,
"unnatural:" cp. Ovid, Am., 1, 8, 83: disсant oculi lacrimare
coacti: Juvenal, 13, 133: vexant oculos humore coacto.

197—Note neque—nec; non—non: such variations are not allowable in
prose.—Larissaeus, from Larissa, the chief town in Phthia, a district
of Thessaly, from which Achilles came, meaning "Rock-town"
according to Leaf. It is found in both European and Asiatic Greece.

199—hic—magis: "here, another sight, greater, alas, and far more ter-
rible is presented to us hapless mortals."—miseris scil. nobis: F.
120, 1; P. 82 (e) ii. The famous group of statuary representing
the death of Laocoön and his two sons was discovered in A.D. 1506
near the baths of Titus on the Esquiline hill and is now in the
Vatican.

Compare carefully Vergil’s pen-picture with the piece of statuary.
What are the discrepancies and how would you account for them?

Note (1) the serpents first (primum) kill the two sons and after-
wards (post) seize the father as he comes to the rescue; but according
to the sculptor the serpents are twined about and kill the father and
the sons simultaneously.

(2) In the statuary the figures are nude; in the story, the prob-
ability is that the father, at any rate, would have on his priestly
vestments.

Henry says, "Sculpture could not represent successive acts; the
chisel could fix no more than a single instant of fleeting time.
. . . Such is the infinite inferiority of sculpture, and of painting, to
poetry. The sculptor, or painter, labors day and night, and for
years together, on one object; and, in the end, his work, repres-
enting but an instant of time, fails to present to the mind as
many ideas as the poet supplies in half a dozen lines, the work,
perhaps, of half an hour."

improvida pectora: "our benighted minds": improvida, i.e.,
not foreseeing the future.

201—Neptuno: dative of reference used for the genitive: F. 134, 2; P.
82, f, i:—ductus sorte: literally "drawn by lot," i.e., chosen by
lot: a Roman custom is here ascribed to the Trojans: cp. Tacitus Ann. 1, 54: *sorte ducti è primoribus civitatis unus et viginti*.

202—*sollemnes*: "accustomed": derived from Oscan *sollus* = *toton* and *annus*: originally applied to religious feasts held *yearly*: "hence, accustomed.

203—*ecce*: observe the dramatic order of the Latin by translating: "but lo! from Tenedos over the tranquil deep—I shudder while I tell the tale—two serpents with enormous coils press down the seas and advance side by side to the shore."—*gemini*: often used for *duo*: cp. Aen. 5, 162, *gemini scapuli*: 5, 266; *geminos lebetas*: 6, 894, *sunt geminae somni portae*: 6, 789; *huc geminas nunc flecte acies*.


206—*arrecta*, scil. *sunt*: "rear up." The traditional sea-serpent had a mane: cp. Pindar, Pyth. 10, 47: καὶ πολύκλων κάρα Δράκόντων φόβους ἤλθε: Plautus Amphi. 5, 1, 56: *devolant angues jubati*. Livy 43, 13: *in aede Fortunae anguem jubatum a compluribus visum esse*. Evidently Pliny, a good authority in Natural History, disbelieves the truth of this: cf. 11, 37, *draconum cristas qui viderit non repertur*. Milton *Paradise Lost*, 7, 495) follows the traditional account:

The serpent, subtlest beast of all the field,
Of huge extent, sometimes, with brazen eyes
And hairy mane terrific.

207—*pars—legit*: the other part (of the body) skims the sea behind, and in rolling folds they writhe their monstrous backs." The verb *lego* (so also Gk. *λίγω*: German *legen*) is often said of a person picking one's steps: cp. Aen. 9, 392: *vestigia retro observata legit*. Here said of the monster.

209—*satis sonitus spumante salo*: Note the hissing sound imitated by the recurring s's (*onomatopoeia*): "as the sea surges into foam, a sound is heard."

210—*ardentesque—ora*: "and with their blazing eyes suffused with blood and fire, they licked with quivering tongues their hissing mouths."

—*oculos*: acc. of specification: F. 98, 3; P. 83 (e) iii. Note also here the r sound.

212—*visu*: ablative of cause.—*agmine certo*: "with unwavering course."

—*agmen* properly a moving (ago): hence (1) an army on the march; (2) a moving, advance. Both ideas are involved here.
213—According to Hyginus the two sons were Antiphantes and Thymbraeus: according to others, Ethron and Melampus.

215—morsu: "with their fangs."

216—post=postea.—auxilio: "to their help," literally, "for a help," dative of purpose: F. i, 34, 1; P. 82 (c): some say an ablative of instrument. The force of sub-in subire, succurrere subsidium conveys the idea of support: cp. v. 467.

218—bis=dati: "twice encircling his waist, twice encircling his neck with their scaly bodies."—circum=dati=circundati is an example of tmesis (a figure in which the preposition is separated from the verb to which it belongs).—collo is a dative.—terga is accusative of specification: see v. 56.

219—superant=altis: "they tower above him with their heads and lofty necks."—capite—cervicibus: ablative of measure: F. 58, 6; P. 85 (g).

220—ille: the position of the pronoun indicates a change of subject.—ten-dit divellere: "struggles to tear asunder."

221—perfusus=veneno: "having his fillets steeped in gore and black venom": for the accusative see note v. 56: vittas from root vi, "to bend" or "twist together": cp. vitis, vimen, vioe: Fituç, "a felloe": English wihe.

223—qualis mugitus: scil. tollit=tales mugitus tollit quales sunt tauri saucii: "he raises such bellowing as is (the bellowing) of a wounded bull." The simile is found in Homer, Il. 20, 403.—Note fugit: perfect (corresponding to the gnomic aorist of the Greeks) often expresses an act repeated or customary. The simile may have been suggested by the fact that Laocoon was engaged in sacrificing a bull at the time (v. 202). The bellowing and the struggling of a victim at the altar were looked upon as ill-omened signs. In fugit—excus-sit we have an example of Ἐστέρων πρότερον.

224—incertam—securim: "shakes from his neck the erring axe."—incertam, i.e., ill-aimed; cp. certa hasta, "an unerring spear": certa sagitta, "an arrow that strikes the spot aimed at."—securim: what words of the third declension have-im in acc. sing.? F. 40.

225—at: introduces a change of subject: cp. árap.—gemini: see note v. 203.—lapsu=effugiunt: "glide in flight": literally "with gliding motion escape."—lapsu: abl. of manner.—delubra ad summa: "to the high sanctuary," i.e., to the citadel.—delubrum (from de and luo=λωω, "wash") the place of expiation, hence "a shrine."—
Distinguish in meaning draco: from root drak, to "look" (cp. ἄρκαμα) hence "the bright eyed;" anguis (from angō, ἀγω, "choke"), "that which chokes or squeezes its prey": serpens (from serpo = ἵππιο "creep"), "that which creeps."

226—Tritonidis scil. deae: we have adj. Tritonis, gen. Tritonides and Tritonius: for derivation see note on v. 171.—saevae: in withholding her protection from the Trojans: see v. 163.

227—tēguntur = se tegunt: "they conceal themselves:" reflexive use of the passive voice.

228—cinctis = cinctorium: see note on v. 201.


230—qui = quiippe qui, utpote qui or quum is: "seeing that he outraged": F. 198, 4; P. 93, iv. Compare the curse on the sailor who killed the albatross in Coleridge's Ancient Mariner.

231—tergo: cp. v. 51 and 52 where the "side," "belly," and "womb" of the beast is struck. But tergus, tergořis and tergum, -i may mean simply "hide" and may apply to all parts of the body.—laeserit—intorserit, are causal, subjunctive or subjunctives of virtual oblique narrative.

233—see note v. 66.

234—dividimus—urbis: "we cleave the walls and we throw open to view the battlements of our city." Generally moenia (root MUN, "to defend") is an outer wall of a city for defensive purposes: murus (= murmur from the same root) is a general term for a wall of any kind. Here, however, murus must mean the outer wall, while moenia must be the fortified dwellings within: cp. Aen. 6, 549: moenia lata vidit triplici circumdata muro.

235—accingunt = se accingunt: see v. 227, literally "gird themselves," i.e., apply themselves, alluding to the long loose robes of the ancients which were tucked up for active work: hence succinctus, accinctus, "active"; discinctus, "idle." —rotarum lapsus = rotas labentes "smoothly gliding wheels": cf. Hor. Od. 1, 12, 10: fluminum lapsus = fluma labenta: cp. Soph. Elec. 216: τρόχων βάσις.

237—stuppea—intentium: "draw taut upon its neck the hempen bands:" alluding to the senators and young nobles of Rome drawing the
tensae or sacred cars containing the images of the gods, which were drawn to and from the capitol.

238—feta armis = feta armatis viris: "teeming with armed men."

239—sacra canunt = sacra carmina conunt: "chant hymns." Vergil is evidently thinking of the hymns chanted at the secular games when maidens and youths sang songs to Apollo and Diana.

240—minans—urbi: "towering high glides into the midst of the city:" with this meaning of minor cp. Aen. 1, geminique minautur in caelum scopuli: from root MIN, "project": cp. mons minae, "the gable ends of a house."

241—Note the feeling expressed by this outburst. The line is a quotation from Ennius.

242—Dardanidum = Dardanidarum.—ipso—substitit: "at the very threshold it stood still."—limen = ligmen: from ligo, "bind:" hence the sill of the door: here the ground of the breach. —portae: connected with per, πόρος, περάω: English fare in thoroughfare, A.S. foran, "to go."

243—intra: ablative of specification.

244—immemores: "regardless."

245—in sacra arce = in sacra arce: v. 8.

246—Ttucris: "then, too, Cassandra opened her lips to speak the doom that was to be—lips, by heaven's command, never believed by the Trojans."—etiam: besides other warnings. For the story see Cassandra in Proper Names.—credita: verbs that govern a dative in the active are almost always used impersonally in the passive, only in poetry have we a few examples of the personal use of such verbs: Horace has imperor, invideo: Ovid, credor more than once.—Ttucris: dative: F. 164, 1; P. 11, 57.

248—nos—urbem: "we, poor wretches, to whom that day was to be the last, deck the shrines of the gods throughout the city with festal boughs."—quibus esset: the subjunctive may be either causal or concessive: implied in the relative, i.e., quibus esset = quippe is nobis esset or quamvis nobis esset: F. 196 and 198; P. 99.—velamus = coronamus: Aen. 3, 405; 3, 545; 5, 72: cf. Homer II. 1, 39: ei ποτε τοι χαριντ' ἐπὶ νῦν ἔρεψα. The leaves would be those of the trees sacred to each particular god: of laurel, to Apollo; oak, to Jove; myrtle, to Venus, etc.
Vergil's *Aen.* b. ii. 250—vertitur—nox: "meanwhile the sphere of heaven wheels round, and night rushes from the sea."—vertitur: reflexive use of the passive voice. The ancients believed that the heavens consisted of two hemispheres, one of light and the other of darkness, and by the revolution of those light and darkness were produced: cf. Milton, *Paradise Lost*, 9, 52—

and now from end to end
Night's hemisphere had veiled the horizon round.

Night is said to 'rush up from the ocean' in pursuit of the retreating day.

251—Note the effect of the heavy spondees of this line.

252—fusi per urbem: "stretched out to rest throughout the town": so fusi per herbam, said of the revelling crew of Aeneas: *Aen.* i, 214.

254—et—Tenedos: "and by this time the Argive host was setting out from Tenedos with its array of ships."—instructis navibus: note the military term.

255—tacitae—lunae: "amid the favouring stillness of the quiet moon."

Two directly opposite views have been taken of this passage. Some say that the passage shows that the moon was quietly shining, others that there was no moon shining. Some quote in support of the latter view Milton, *Samson Agonistes*:

    dark
    And silent as the moon,
    When she deserts the night,
    Hid in her vacant interlunar cave.

From v. 340 we know that the moon was up. Vergil brings out prominently the light and calm of the night so as to further the designs of the Greeks.

256—flammas—extulerat: "when the royal bark had raised aloft the fire signal": this clause is subordinate to the clause containing ibat with which laxat is co-ordinate, laxat being a historical present. With regia puppis: cp. Shakespeare, *Henry IV.*, Pt. i, Act 3, Sc. 3: "Thou art our admiral, thou bearest the lantern in the poop." For quum with the indic. see F. 203, 2; P. 99 (f) v.—effero is the technical word "to raise" the standard.

257—fatisque—inquis: "protected by the malign decrees of heaven."

258—Note the zeugma in laxat: "(releases) the Greeks pent up in the womb and stealthily loosens the pine bars."
NOTES.

263—It is difficult to see if Machaon was the first to issue from the horse why he should be mentioned seventh. It may be an imitation of Homer, Il. II, 505: ἄροστείνα Μαχάονα, ποιμένα λαῶν: hence some translate it "peerless."

265—somno vinoque sepultum: "buried in a drunken slumber." It is best to make somno vinoque an example of hendiadys=somno vinoso. Ennius (A. 8) has the expression vino domiti somnoque sepulti. Hence some look on sepultum in this passage of Vergil as a zeugma, "o'ercome with wine and buried in sleep," but the order of the words precludes this.

266—portis: abl. of means.

267—agmina—iungunt: scil. sibi: "unite to themselves their confederate bands."


272—raptatus—bigis: "dragged along by the car, as formerly." After slaying Hector, Achilles fastened his body to his chariot and dragged it thrice around the walls of Troy.

273—traiectus—lora: "having had thongs bored through his swollen feet." We sometimes find Latin verbs used in a middle sense expressing the action done to one's self by some one else, or done to one's self, in imitation of the Greek. The accusative in this case resembles the accusative of specification: cp. note on manus, v. 56.

274—Note the force of illo: cp. ἐκεῖνος, "that illustrious Hector": F. 118, 4 (b); P. 92 (c).

275—qui—Achilli: "who returns having donned the spoils of Achilles." —redit: is a graphic present for the perfect rediit. —exuvias: we can say in the active, exuvias mihi induo, and in the passive, exuvias ego induor or exuvias me induo and exuvias ego induor. —Achilli: as if from the nominative Achilles, gen. Achillei, contracted Achilli: see note on Ulixi: v. 7. Hector slew Patroclus, who had donned the armour of his friend Achilles.

276—vel—ignis: scil. qui redit: "who returns after hurling the Phrygian flames against the ships of the Greeks." —puppibus= in puppies: see note v. 36.

277—squalentem barbam—patrios, scil. qualis erat: "Ah me! how sad he looked, wearing as he did a squalid beard and hair all matted with blood, and all the many wounds which he received around his
ancestral walls."—vulnera: the wounds he received by being dragged around the walls of Troy.

279—ultra: without waiting for an answer: see v. 59.—fleus ipse: "in tears too myself."

281—lux Dardaniae: lux is the Homeric φῶς, "safety": cp. Hom. Il. vi. 6, φῶς δ' ἐτάρτωσιν ἑθκέν: 2 Sam. xxi, 17, when David is called "the light of Israel": Luke ii, 32, φῶς εἰς ἀποκάλυψιν εἴναυν.

283—expectate: vocative for nominative: ut: "from what regions dost thou, Hector, long expected, come?"—ut: exclamatory join with aspictus. The meaning of ut in such cases must be inferred from the context, here ut = ut libente: "how gladly!"

284—labores: cp. πόνος: "sufferings."

285—quae—voltus? "what cruel cause has marred the serene beauty of thy face?"

287—ille mihi, scil. respondit: see note v. 42.—nec—moratur: "nor pays he any heed to my idle question": for this use of moror: cp. Aen. 5, 400, nec dòna moror, "nor can I for gifts": so Horace Epist. i, 15, 17: vina nihil moror illius orae: 2, i, 164: nil moror officium quod me gravat.


291—sat—datum: "you have fulfilled your duty to your native land and to Priam"—sat = satis used as an indecl. neut.—satisdure is a legal phrase for giving security for payment of a debt, here for the payment itself, more commonly expressed by satisfacere.

292—hac: "by this (right hand) of mine."

293—sacra: "her rites and household gods."—sacra: seems to be a general term for the religious ceremonies, and penates a particular term. What the penates were is difficult to say. They were probably national deities represented in little images of wood or stone, and the word may be derived from pa, "to protect" or "feed": cp. pater, pasco, penus.

294—his—ponto: "for these seek a city, a mighty city, which thou shalt erect at length after wandering over the sea." This of course refers to the future city of Rome.—moenia quaere, magna—quaer: with this punctuation (the one adopted in our text), magna is predicative:
which thou shalt build mighty." The other punctuation, however, moenia quaeque magna, fererrato, is common.

296—vittas Vestamque—Vestam vittatam: "(the image of) Vesta wearing a fillet": hendiadys.

297—aeternum—ignem: the penates of the family were closely identified with Vesta, the goddess of the hearth. In the temple of Vesta at Rome, "the eternal fire" was maintained, the extinguishing of which foreboded the doom of the city.

298—diverso—luctu: "meanwhile the town is filled with tumultuous woe in all directions," or, more freely, "throughout the city meanwhile confusion reigns with manifold cries of agony."—luctu: the wailing for the lost. Possibly diverso means "in a distant quarter of the city." Note the emphatic position of diverso. This, with the latter interpretation, is particularly significant as marking the transition.

299—magis—magis: join with clarescunt: "the noises begin to grow clearer and clearer."—secreta—oblecta: both predicates of recessit: "though my father Anchises' house lay deep withdrawn and screened by trees." In Homer Anchises is not an inhabitant of Troy, but an independent prince of Dardania.

300—armorumque—horror: "and the clash of arms rolls onward."—ingruit: root gar, "to call" or "shout": cp. garrire, garulus, grus: γῆρας, γηρίναι. Note the imitative harmony produced by the recurring of the r sound.

301—executir: middle, "I shake myself from sleep."—fastigia: properly the gable of the roof: here put for the roof itself. Fastigia tecti, i.e., tectum fastigatum, a sloping or ridged roof.

304—The construction is: adsto veluti....stupet pastor. The contrast is between Aeneas listening to the din of battle and the shepherd hearing the roaring of a conflagration or a torrent from the top of a crag. The simile is suggested by Homer, Il. 4, 455. Cp. Thomson's imitation in his Seasons, Autumn, v. 340-348.—surentibus Austris: "when the winds are raging": abl. abs.

305—montano flumine is a kind of ablative of quality with torrens: "a whirling mountain torrent," or "the roaring torrent of a mountain stream."

307—inscius: not knowing what to make of it because he is still dazed.

309—manifesta: perhaps a predicate, "the truth is evident." Others make fides one of the nominatives to patescunt, but the two distinct predicates have double the force and energy of a single predicate.— Danaum: see v. 14.—fides here is not "faith," but "that which causes faith": cp. πίστες: Sophocles Electa 877, τιν' ἰδοὺς πίστιν.

310—dedit ruinam: "has fallen in ruins," literally, "has made a fall."— dare, from root DHA; cp. TIHJ. is often used in the sense of "make": vSfiovg eOtike. That the house of Deiphobus was first attacked is evident from Homer, Od. 8, 517:—

άλλων δ' ἄλλη ἄειδε πόλεν κεραιζεμεν αἰτὴν,
αὐτὰρ Ὀδυσσήα προτὶ δώματα Δηφόβου
βήμεναι ἦτ' Ἀρης σὺν ἀντιθέω Μενελάω.

311—Vulcano superante: abl. abs.: "amid the overpowering flames": Vulcanus=ignis (metonymy).—proximus Ucalegon=domus Ucalegontis quae proxima erat: the owner is put for the house (metonymy). Note the lively effect of the sudden introduction of the figure.

312—igni—relucent: "gleam with the blaze." What words in the 3rd declension may have the ablative in -e, or -i? F. 40; P. 49 (c).

313—This is a fine example of imitative harmony (onomatopoeia): the braying of the trumpets is well represented by the r's. There is an anachronism here, as trumpets were not used in Homer's time to give signals in battle.

314—nee—armis: "nor in (taking) arms is there any reason good."—sat = satis.—armis=in armis capiendis.

315—bello: dative of purpose: "but my feelings burn to gather a troop for war."

316—furor—armis: "fury and wrath drove me headlong, and I think how noble it is to die in arms."—succurrit: literally, "it occurs to me that it is noble": cp. Horace, Od. 3, 2, 13: dulce et décorum est pro patria mori.

318—telis: ablative of separation: F. 309, 27; P. 85, k. i.

319—Othryades: for patronymics: see F. 304 (h); P. 75.

321—trahit: zeugma: "carries the sacred vessels and the conquered gods in his hands and hurries along his little grandson." For the latter meaning cp. v. 457, πνευμ Astyanacta trahebat.—Sacra scil. vasa.
Henry, however, remarks on this: "Deos is the explanation of sacra, and the meaning is, not 'the sacred objects and the gods' images' but 'the sacred images of the gods,' first because Panthus would be too much encumbered by three different objects—sacred things, gods' images, and his grandson: and secondly, because we find sacra by itself and without explanation meaning 'sacred images.' Ovid, Met. 10, 696 and Fasti 1, 527."

—cursu: "distractedly": literally "with speed." —limina: "to the house of Anchises."

322—quo—Panthu? literally "in what position is our state?" or "how fares our state?" —quo loco=quo statu: Hor. 1, Ep. 12, 25: quo sit res Romana loco.—summa res: Nettleship shows that summa res is an old phrase for the later res publica, "our all," "the main chance." Others take the meaning to be, "where is the struggle hottest?" —Panthu vocative: Panthus = Πάνθους=Πάνθοος: voc. Πάνθος, Πάνθον, —prendimus: the indicative is far more vivid than the customary subjunctive, "what stronghold are we to occupy?" Henry's interpretation is: "If we throw ourselves into the "arx," what kind of an "arx" shall we find it to be? Is the "arx" any longer defensible?" Certainly this interpretation, although somewhat strained, relieves the question of that insipidity which otherwise characterizes it. This second clause then becomes a supplement to the first, "quo res summa loco?" quite in accord with V's style. The fact that Panthus has just come from the "arx" and that Aeneas has resolved to go thither (v. 315) lends force to Henry's interpretation.

323—cum—reddit: F, 203, 2; P. 99 (f.) v.


325—fuimus fuit: the perfect of sum is often used euphemistically: "we were," but "are no longer": cp. Tib. 3, 5, 3, sive erimus seu nos fatauisse velint: "whether we shall be alive or whether the fates will that we should be dead:" cp. Gen. xlii, 13, "the youngest is this day with our father and one is not:" Matt. ii, 18, "Rachel weeping for her children and would not be comforted because they are not."

327—transtulit: according to the Scholiast on Aes. Theb. 310, the gods departed in a body from Troy on the night of its destruction bearing their images with them: cp. v. 351.
328—ardus—equus: "the horse, as it stands towering in the centre of the town, pours forth armed men and triumphant Sinon insolently spreads fire and confusion."—moenibus: see note v. 334.
330—bipatentibus: "wide open": with both halves thrown open.
331—millia quot=tot millia quot.
332—angusta viarum: either for angustas vias, "the narrow streets," or for angusta loca viarum "the narrow places of the streets."
333—stat—stricta: "the keen sword stands drawn with gleaming edge" μετρο, akin to ἄμφισσω=ἀμνικ-ψω, "to scratch."
334—primi—vigiles: either "the guard at the entrance," or "the guards first attacked."
336—numine: "by the will."
339—maximus armis: others read for armis, annis.
340—oblati per lunam: "meeting us in the moonlight." Scan this verse: see Introduction p. xviii 5 (a).
342—illis—amore: "it so happened that he had come to Troy in these (direful) days fired with frantic love for Cassandra."—Cassandrae: objective genitive.
343—insano: "because it hurried him to his ruin."—Conington. (1) qui belli tempore amabat; (2) aut perpetuum epitheton amoris est."—Servius. The second interpretation of Servius seems the best: i.e., "passionate," "violent": cp. Plant. Cure. I, 3, 26: nam bonum est paxvillam amare sane; insane non bonum est, and Ovid Amat. I, 371: insano iuret amore mori. Understood in this sense, the epithet raises our respect not only for Coroebus but for Cassandra, in the same degree as, understood in the former sense, it lowers it.—Henry.
344—gener used proleptically because he does not seem to have ever married Cassandra. According to Roman custom, after betrothal relationship (affinitas) was considered complete: cp. Tacitus Ann. XII, 4: praebat Caesar aures accipiendis adversus generum suspicianibus (said of Lucius Silanus who was newly betrothed to Caesar's daughter, Octavia.) The meaning then is: "in hope of becoming a son-in-law he was bringing aid:"
345—qui—audierit=quippe qui—audierit: "inasmuch as he did not listen to the warnings of his raving betrothed."
346—See note on v. 230.

347—quos—vidi: “and when I see those banded together rushing boldly into battle.”—confertos: from confercio: others read consertos.

348—incipio super his. It is best to take super adverbially and to supply dictis with his: “thereupon I begin with these words.”—fortissima frustra: bring out the alliteration by translating “bootlessly brave.”

349—si—sequi: “if you have a fixed desire to follow one of desperate daring:” with cupidio certa, scil. est.

350—sit: F. 176; P. 99 (d).

351—excessere scil. ex urbe Troia. It seems to have been a universal belief among the ancients that the gods left a doomed city. Josephus relates that during the siege of Jerusalem voices more than human were heard crying on the day of Pentecost: μεταβάνωμεν ἐντείθεν, “let us go hence:” cp. Aesch. Theb. 207:—

άλλ' οἶν θεοίς
tοῖς τῆς ἀλώσῃς πάλεος ἐκλείπειν λόγος.

So also Milton, Ode on Nativity:—
Apollo from his shrine
Can no more divine.
With hollow shriek the steep of Delphos leaving.

352—quibus: ablative of instrument: “by whose grace this empire stood firm:” for the force of steterat: see v. 56.

353—incensae: emphatic from its position: “in flames is the city you are trying to succour.”—succurrītis: a conative present.—et is epexegetic (i.e. explanatory); the clause introduced by it explaining how they would meet death: “let us meet death by rushing into the heart of the foe.” Usually the passage is explained as an example of ὕστερον πρῶτερον: “let us die and let us rush into the midst of the foe” = “let us rush into the midst of the foe and die.”—arma = armatos hostes.

354—una—salutem: note the emphatic position of una: “the only safety the vanquished have is to expect no safety:” with salus scil. est.

355—animis: “courage.”—additus scil. est—lupi ecu: this may be an echo of the Homeric λύγος ὃς ending the line in Iliad II, 72; 16, 156.

356—improba: generally denoting excess of all kinds in Vergil: cp. improbus ira, “excessive in rage:” improbus anser, “greedy goose:”
improbos amor, insatiate love;” improbus labor, “unflinching toil.” With improba ventris—rabies may be compared the Shakespearian “belly-pinched wolf.” Possibly here a strong personal epithet: “wicked,” i.e., “painful;” cp. “villainous saltpetre.”—King Henry IV.

357—execit caecos: “has driven them blindly forth,” i.e., to prowl at random.

358—siccis: “thirsting for blood.” The second part of the simile is without the connective sic with per tela, per hostes.

359—mediaeque—iter: “and we pursue our way into the heart of the city.”—mediae urbis is a genitive of quality: F. 124; P. 81 (e).

360—nox—umbra: “dark night hovers round us with encircling gloom.” Henry claims that nox here is figurative for “the gloom of death,” referring to Aen. 6, 866, and Hom., Od., 20, 351.

361—quis—labores? “who can unfold the carnage of that night, who (can unfold) in language the losses, or who is able to measure its troubles by his tears.” Note the studied alliteration, funera fando: lacrimis labores.—fando: see note v. 6.

363—dominata: “that has held sway.”

364—plurima—limina: “unnumbered both throughout the streets and the houses and the awful courts of the gods lie strewn the lifeless corpses.” With inertia corpora: cp. ἀμένης κάρπα of Homer.

366—poenas dant sanguine: “pay forfeit with their life;” cp. v. 72.

367—quondam—Danai: “at times even to the hearts of the vanquished valour returns and the victorious Greeks fall.” Note the alliterations victis—the virtus—the victores.

368—crudelis: “ruthless.”

369—pavor: Note the quantity of the final syllable of pavor: possibly long, because the stress of the voice (ictus) falls on it and also because the letter r is trilled: cp. v. 411.—plurima—imago: “many a form of death” = “death in many a form;” cp. Thucy. 3, 81: πάσα ἑδα κατέστηθανάτον.

370—se—offert: “comes to meet us.”

371—socia agmina credens: sociā agmina (esse) credens.

372—Notice the emphasis gained by putting the adjective at the beginning of the line with a pause after it: so also infelix, v. 345: saucius, v. 529.—ultro: “unaccosted by us.”
NOTES.

374—*rapiunt*—*feruntque*: ordinarily the phrase is *ferre et agere* (c.p. *φέρειν καὶ ἀγεῖν*): *ferre* referring to the "carrying off" of portable property, and *agere* to the "driving" of captives or cattle. Here there is little or no distinction between the words: Tr. "plunder and pillage."

377—*sensit—hostes*: a Graecism for *sensit se delapsum esse*: cp. *ἡσθετο ἓπεσῶν*. So also Milton, *Paradise Lost*, 9, 792:—

... greedily she gorged without restraint... And knew not eating death.

*i.e.*, that she was eating.

So also Catullus, iv, 2:—

Phaselus ille quam videtis hospites
Aituisse navium celerimus.

379—*aspris sentibus nitens*: "struggling amid rough brambles:" for the abl.: F., 309, 37; P. 85, k. i. The same simile occurs in Homer Iliad, 3, 33. Note here *aspris = asperis*.

380—*refugit*: perfect of instantaneous action or aorist. Note the recurring dactyls and the repetition of *re-* well brings out the sudden recoil of the unwary traveller.

381—*attollentem—tumentem*: "as it rises in anger and puffs out its deep blue throat." — *caerulea = caelulea* from *caelum*, "sky," hence, "skyblue."

382—*visu*: may go with *tremefactus* or with *abibat*; perhaps the former.

— *abibat*: "was beginning to retreat."

385—The metaphor in *adspirat* is that of a favourable breeze.

388—*dextra*: for the more usual *dextram*.

389—*insignia*: devices on the shields, crests of helmets, or any other mark that would serve to distinguish one warrior from another. Perhaps *badge* seems nearest to it in English.

390—*dolus—requirat*: construe *quis in hoste requirat utrum dolus (sit adhibendus) an virtus*: "who in the case of a foe would ask whether fraud or courage is to be employed?"—*requirat*: rhetorical question.

391—*ipsi*: *i.e.*, the enemy will themselves supply the arms we are to use against them.

392—*comantem—galeam*: cp. Homeric *κόρυς ἱπποδασεῖα*.

393—*induitur*: "dons": reflexive or middle use: cp. 511, *ferrum cingitur*.
396—*haud*—*nostro*: "not under the protection of our own gods." By donning the Greek armour they were no longer under the protection of the Trojan gods.

397—*caecum*—*noctem*: see v. 340. —*congressi proelia conserimus*: "meeting (the Greeks) we engage in many a battle."

398—*Danaum*: see v. 14. — *Orco = ad Orcum*: see v. 36.

399—*cursu*: "speedily": cp. Aen. 5, 265: cp. ἑπόμην.

400—*fida*—*littora*: "the safe refuge of the coast," where the ships were moored. — *formidine turpi*: "in craven fear."

402—*scandunt*: a sense construction: see note v. 32. — *conduntur = se condunt*: "hide themselves": a reflexive use of the passive corresponding to the middle voice.

402—*heu*—*divis*: "alas! it is not right for any one to trust at all to the gods against their will." — nihil is the acc. of specification. With *fas* supply *est*. Distinguish *fas est = xρῆ*, said of the will of heaven; *jus est = δεῖ*, said of human right.

403—*passis*—*crinibus*: either the abl. of description: "with her tresses all loose," or the abl. of means: "by her loosened tresses": *passis* from *pando*.

404—*a templo—Minervae*: "from the temple, aye, from the very shrine of Minerva." — *templum* (cp. Gk. τέμενος) is applied to the whole building and the land enclosed for sacred purposes (from τέμενω, "to cut off"); *adytum* (α, "not," δεῖν, "enter") is the "unenterable" place where the image of the goddess was kept. The Oilean Ajax was said to have dragged Cassandra and the image to which she was clinging from the temple.

The precincts of religious buildings have from time immemorable been places of refuge: cp. "The Sanctuary" at Westminster. The altar was considered especially inviolable: cp. I. Kings, ii, 28; Matt. xxiii, 25.

406—*arcebant*: "confined," so that they could not be raised in prayer. — *palmas*: see v. 153.

407—*non*—*Coroebus*: "Coroebus with maddened soul brooked not the sight." — *furiata mente*: abl. of description.

408—*periturus*: for the more usual *periturum*: see note v. 377. Tr. "resolving to die, he flung himself into the midst of the band."

409—*densis armis = densatis armis*: "closing our ranks."
NOTES.

410—Note *primum* : *tum* (v. 413); *etiam* (v. 420).

411—*nostorum*, scil. *sociorum* or *amicorum*.—*obruimür*. Note the quantity of *-ür*. A final syllable naturally short may be lengthened when it is caesural: cp. *Aen. 4, 64; 3, 464.*—*miserrima*: because inflicted by friends.

412—*facie*: “appearance,” literally “make” (from *facio*).—*Graecarum errore iubarum*: “by the mistake caused by our Grecian plumes”: subjective genitive.

413—*ereptae—ira*: “in wrath at the rescue of the maid.”—*virginis*: causal genitive. Latin is sadly deficient in verbal nouns; their place is often supplied by the perf. part. passive: cp. v. 643, *capta urbs*, “the capture of the city”; *ab urbe condita*, “from the foundation of the city.” Milton uses the same idiom in *Paradise Lost*, 9, 16:—

or rage

Of Turnus for Lavinia disespoused.

414—*accerrimus*: “most fiercely”: The Oilean Ajax felt aggrieved at the loss of his prize.


416—*adversi—equis*: “as sometimes, when a hurricane bursts forth, the west and south winds strive in opposing conflict, and the east wind exulting in the coursers of the Dawn.”—*adversi*, predicate.—*laetus—equis* is the Homeric ἵππωχάρμης.

418—Note the alliterative harmony of this line: translate, “(then) creak the forests and fierce in foam Nereus stirs up the seas from their lowest depths.”—*spumeus* equally applicable to the angry god and angry sea.

421—*tota—urbe*: note that the abl. and not *per* with acc. is the usual construction when *totus* accompanies a noun.

422—*mentita*: “false”: see v. 46.

423—*ora—signant*: “and they mark the jarring accent of our speech”: literally, “our lips disagreeing in speech (with their own).” In Homer the Trojans and Greeks alike speak Greek. Vergil means here that there was a slight difference in dialect or accent.

424—*ilicet*: “thereupon.” Originally *ilicet = ire lícet*, was the technical word used by the priests after the sacrifice or by the consul after an assembly. Then came its interjectional meaning.

425—*divae*: Minerva.
426—unus: imparts to superlatives or to adjectives of a superlative idea an additional force: cp. εἷς ἀριστός, "by far the best": Homer, Iliad, 12, 243: εἷς οἰωνὸς ἀριστός, ἀμύνεσθαι περὶ πάτρης. Tr.: "the justest of the just."

428—dis—visum: "heaven willed otherwise." The meaning of course is 'Heaven's ways are not ours': cp. Homer, Od. 1, 234: νῦν δ' ἐτέρως ἐβουλόντο θεοὶ κακὰ μητίωντες. Seneca recommends his friend on the occasion of any loss to say constantly without complaining, dis aliter visum est, or rather di melius scil. dent.


431—flamma—mortum: "expiring flame of my countrymen." The burning city was the funeral pyre of her defenders.—et flamma, etc.: explanatory of the previous clause.

433—Supply me before vitavisse.—vices: "encounter": root vick, "to move": cp. Fuekein: vitare (=victare), vicissim: German weichen, "a change," "turn": English weak.—si—manu: "if fate had so willed that I should fall, I earned (my fall) by my deeds.—ut caderem belongs to si fata fuissent and not to meruisse.

436—gravior: "somewhat enfeebled."—Ulixi: "caused by Ulysses": subjective genitive. For the form see v. 7.

438—hic: at the royal palace of Priam.—ceu forent: for the subjunctive: F. 193 (b), note 2; P. 99 (h).

441—acta testudine: "by the advancing shielded column." The testudo consisted of a body of men who locked their shields together and held them over their heads: cp. Tennyson, Dream of Fair Women:—

heroes tall,
Dislodging pinnacle and parapet
Upon the tortoise creeping to the wall.

442—parietibus: see note on v. 18: it may be a dat. or abl.—postesque—
gradibus: "and hard by the door posts themselves they struggle up the rungs."—gradibus: the steps of the scaling ladders.

443—clipeosque—obiciunt: "and (thus) protected, with their left hands present their shields against the missiles." Others take clipeos governed either by protecti used here in a middle sense or by obiciunt: "placing their shields before them with the left hand they present them (i.e., the shields) against the missiles."
NOTES.

444—fastigia: "battlements."

445—tecta—culmina: "the roof covering."

446—his—telis: "with such weapons, when they see that the last hour is come, now in death's extremity they prepare to defend themselves."

448—decora alta: "stately splendour."

449—inas obseedere fores: "have blockaded the doors below."

451—instarati animi: scil. sunt: "our spirits are braced anew."

452—auxilio: "to aid": dative of purpose.

453—limen—tergo: "there was a threshold, and a secret door and a passage connecting the chambers of Priam's palace one with another, and a gate in the rear unobserved,"—limen = ligmen: properly, "that which binds," hence the sill or lintel.—percivius usus: by entering the door, one had access to the different rooms.—relicti: perhaps means overlooked by the assailants and unnoticed by the defenders.

455—inflexix: notice the emphatic position of this word.

457—saceros: "to her parents": in the masculine term are included Priam and Hecuba, the father and mother of her husband Hector.—avo = ad avum: see v. 36; cp. Plato Apol. 24, D.: ἐμὲ εἰσάγεις τοῦτοι καὶ κατηγορεῖς.

458—summi fastigia culminis: "to the ridge of the roof": for fastigia: v. 302.

460—in praecepto: "on the brink," "on the sheer edge."—summisque—tectis: "and rising with its roof close to the stars."

462—Danaum: see v. 14—solitae, scil. sunt. What verbs are semi-deponent?

463—adgressi—impulimusque: "assailing with iron bars where the topmost stories afforded weak joinings, we wrench it from its deep foundations and push it forward."—summa tabulata are the stories that rise above the roof of the main building. Note the present conveillimus represents a continued act and impulimus a single, momentary one.

465—ea—trahit: "it toppling over suddenly falls with a crash in ruin."

467—subeunt: "come to their aid."

469—vestibulum: the open space before the door of a Roman house. Some derive it from ve-sti-bu-lum, "a place for standing outside": from ve-sto.
70

Vergil's Aen. B. II.

470—telis—aena: "gleaming in arms of brazen sheen": note the hen-
diady's: cp. Homer II. 13, 341: ἀνυή χαλκεία κορίθων ἀπὸ λαμπτο-
μεναν.

471—qualis—trisuleis: "like as when a snake fattened on baleful herbs,
whom chill winter kept swollen underground, now all new, its
slough cast off, and shining in youth, rolls along with breast erect,
its slimy length towering to the sun, and in its mouth it makes its
three-forked tongue quiver." It was a common belief among the
anceints that the snake drew its venom from the food on which it
fed. The simile is taken from the Iliad 22, 93, when Hector is
awaiting the attack of Achilles:

"As a serpent of the mountains upon his den awaiteth a man,
having fed on evil poisons, and fell wrath hath entered into him,
and terribly he glareth as he coileth himself about his den": cp.
Shelley's Hellas ad finem:

The earth doth like a snake renew
Her winter weeds outworn.

So also Tennyson, The Two Voices, when he describes the dragon-
fly:

An inner impulse rent the veil,
Of that old husk; from head to tail
Came out clear plates of sapphire mail.

—novus—inventa: probably Vergil is thinking of the other name
of Pyrrhus, Neoptolemus, "young warrior."—ore: local ablative.
—linguis: abl. of means.

476—agitator equorum = Homeric ἦνιοχος ἵππων.

477—Scyria pudes: Pyrrhus brought a number of warriors from Scyros,
one of the Cyclades, where his grandfather Lycomedes dwelt: Hom.
II. 19, 325.

479—dura—limina: "the stubborn door": for limen see note on v. 458.

480—perrumpit—vellit: the present expresses incomplete and continuous
action, and also an attempt: "is striving to burst through and
wrench": while the perfect cavavit—dedit: a momentary complete
act: "and now having cut out a panel, he has hewn a breach in the
stout oak and made a huge opening with a yawning mouth." The
hinges (cardines) in a Roman house were not as with us fastened to the side of the door, but were pivots working in sockets, one in the lintel (limen superum) and the other in the sill (limen). The doors were double doors (valvæ).—cardo: from Krad, "to move," "to swing": cp. cor., karðia, kráðh, kráðainw, kórdax.

486—at: marks a change in the narrative.

487—miscetur: "is in confusion." The domus interior probably refers to the woman's apartments, γυνακωνίτις, which in a Greek house were in the back.—cavae aedes: either the "vaulted" or "hollow halls," or = cavaedium, an opening in the roof of the atrium over the impluvium or cistern containing rain water.

488—ululare: often said of a woman's shriek of grief as vagire is of an infant's wail. It may be observed that though ὄλοντζω is etymologically connected with ululare, it generally is applied to female invocations of gods or of joy, and seldom said of grief: cp. English howl.—aurea: the contrast is in the splendour of the sky and the wretchedness of the palace.

489—tectis = in tectis.

490—The kisses were a sign of sorrowful parting: cp. Ovid Metam. 13, 412:—

Dardanidas matres patriorum signa deorum
Dum licet amplexas.

491—vi patria: "in all his father's might": abl. manner. Achilles was the father of Pyrrhus.

492—labat—crebro: "totters before the frequent blows of the battering ram." Scan this line: v. 16.

493—emoti: "wrenched": see note on v. 480.

494—aditus: cognate object: "they burst an entrance."

496—non sic—trahit: "not so furiously when the river bursting his banks has gone forth foaming and has beaten down the opposing dykes with its whirling tide, it rushes raging over the fields in a mass and throughout all the plains it carries away the herds and the stalls together." Note the double alliteration in v. 498. No doubt this would be a familiar image to Vergil seen both on the Mincius and the Padus.—cumulo: abl. of manner.

499—ipse: "with my own eyes."
Vergil's *Aen.* b. ii.

501—centumque nurus: according to Homer (Iliad 6, 244), Priam had fifty sons and fifty daughters. The hundred mentioned here must refer to both daughters-in-law and daughters.

503—illi: "those famous."

504—barbarico: to a Greek, all nations outside of Greece were barbarians, especially the Asiatic nations. The phrase "barbaric gold" suggests the idea of Oriental magnificence: cp. Milton's *Paradise Lost*, 2, 3:

Or when the gorgeous East with richest hand
Show's on her kings barbaric pearl and gold.

The Romans often adorned the walls of their houses and temples with the spoils of war.

506—forsitan—requiras: note that in Vergil *forsitan* takes the subjunctive: *forte, forsan*, the indicative: *fortasse*, once the indicative, otherwise the subjunctive.

507—convulsa—limina: "the bursting of the doors of his house."

510—ferrum cingitur: "girds on his useless sword": middle use.

511—fertur moriturus: "is rushing resolved to die."

512—nudoque—axe: "under the open canopy of heaven." Vergil has probably had in his mind a Greek house here. The *atrium* was the main hall of a Roman house in which were the images of the *penates* and an altar. The roof of this was partly open and below the open space was a cistern (*impluvium*). Around it ran a pillared portico to which rooms opened, with an altar to *Jupiter hospitalis* (*Zeus ἵρκειος*).

513—laurus: so in the description of the palace of Latinus we find (7, 59):

*Laurus erat tecti medio in penetralibus altis.*

Horace also alludes to the custom of planting trees around the *atrium*: Od. 3, 10, 5: *nemus inter pulchra satum tecta*: cp. 1, 10, 22: *nempe inter varias nutritur silva columnas.*

516—praecipites: cp. Tennyson, *In Memoriam*, xv: "The rooks are blown about the skies."

518—sumptis iuvenalibus armis: "donning his youthful armour."

519—mens dira: "so dreadful a thought."

520—cingi: "to gird yourself": reflexive.

521—defensoribus istic: "such defenders as you." The idea is that in prayers, not in arms, our hope is: cp. Shakespeare, *Coriolanus*, 1, 2:
NOTES.

For the dearth,
The gods, not the patricians make it; and
Your knees to them, not arms, must help.

522—non scil. egeret from the eget preceding: "thee hour would not need such aid and such defenders, were even my own Hector now beside us."

523—tandem: some say, "retire, I beseech thee, hither," or "come hither, for it is high time." Conington says: "while yet there is time."

524—moriere simil: "you will die along with us."

525—elapsus-caede: "having escaped the sword of Pyrrhus."

527—porticus longis: "flies adown the long cloisters": abl. of the road by which one goes: see note v. 175.—lustrat: "traverses."

529—saucius: note the emphatic position of the adjective.—illum—insequitur: "him eagerly Pyrrhus follows in act to deal a deadly blow." —infasta = infensio: root GAN, Gk. θευ—Lat. FEND, "to strike": cp. defendo, θειω.

530—iam iamque: note that the repetition of iam makes the description vivid: "now now he holds him in his grasp, and follows hard upon him with his spear." The meaning is not that he actually holds him in his grasp, but he is so close to him that he seems to have caught him: cp. Vergil Aen. 12, 754; iam, iamque tenet, similisque tenenti increpuit malis, said of a hound after a deer.

533—quamquam—tenetur: "though he is now hemmed in by death on every side."

535—at: a frequent particle in imprecations: "Nay, may the gods, he cries, if there is any kind power in heaven which regards such deeds, render you all the thanks you deserve, and yield you your due reward, for such a crime, for such a sacrilege, you who have made me witness the death of my son before my eyes, and have defiled a father's face with his death."—pietas commonly used of the dutiful feeling of men to the gods, to their country or to others who have a claim on them. Here, it is used for the reciprocal feeling of gods to men: so Aen. 5, 688.—quae—curet: consecutive use of the relative: F. 188; P. 93, iv.—qui fecisti: direct address: "thou who hast made." Distinguish this from qui—seceris. The infinitive cernere is rare after facere for ut cernerem.—foedasti: defilement from seeing his son's death.
540—at—Priamo: “but that hero, Achilles, whose son you falsely say you are, was not like you in the case of Priam, his foe.”—at: see note v. 486. —saturn from sero.—quo: ablative of origin.—in hoste: cp. ἐπὶ ἔλαφῳ: cp. Vergil Ecl. 8, 83: Daphnis me malus urit, ego hanc in Daphnide laurum. This does not mean that Pyrrhus was illegitimate, but that his nature and conduct showed him to be no true son of Achilles.—iura—erubuit: “he respected the right and trusts of a suppliant.”—sidem supplicis: the confidence reposed by the suppliant and the protection in return.—erubuit: ἕδετο, Ἑσχίνετο.

542—corpusque: after the death of Hector, Priam went to the tent of Achilles to beg the corpse of Hector. Achilles granted his request and allowed him to depart in safety.

544—sine ictu: “without inflicting a wound.”


546—umbone: the umbo was the projecting boss of the shield, constructed in such a way as to turn aside a weapon. It was covered with leather: root ἀμβή, “to project,” cp. umbilicus, δωμαλος.

548—Pelidae genitori=ad Pelidam genitorem.—tristia: “fell.”

550—ipsa: “very.”

553—lateri=in latus: see note on v. 19.

555—tulit=abstulit.

556—populis terrisque: “proud in so many nations and countries:” abl. of cause.

557—litore=in litore. Vergil may have in mind the sad fate of Pompey.
According to Servius, Priam’s body was exposed on the Sigean promontory.

559—at: see note v. 486. —saevus—horror: “fell dead.”

560—subiit, scil. animum.

562—deserta: “desolate.”

563—Scan this line and tell any irregularity in the scansion.

564—copia: “force:” for the more usual copiae: cp. Aen. 11, 734:

incurrent densi simul omnis copia Teucerum.

565—deseruere—dedere: “all had left me with utter weariness and either flung themselves to the earth or had sunk in despair into the flames.”
567—This episode of Vergil is left out of all good MSS., though Servius says it was written by Vergil but left out by Varius and Tucca. The main argument against the genuineness is that in Aeneid 6, 570 seqq. Helen is spoken of as betraying Deiphobus to the Greeks.— super eram = super eram, tmesis.—adeo: (cp. δῆ) emphasizes the word to which it is joined.

570—erranti: not on the ground, but on the roof. He does not descend till v. 632.

571—sibi goes with praemetus, not with infestos: “she fearing for herself the Trojans who were hostile to her on account of the overthrow of Troy.”—infestos: for the derivation, see v. 529.

573—Erinys: so Aeschylus (Ag. 749) calls Helen νυφόκλαντος Ίρινής.

574—invisa: “a hateful being”: others take it “unseen.”

575—animo=in animo.

576—sceletas—poenas=sceletis poenas: “to exact vengeance for guilt.”

577—scilicet: “forsooth”: generally used in bitter irony.

578—regina: “in queenly state,” i.e., not as a captive like the other Trojan ladies.

579—coniugium: abstract for the concrete coniugem: cp. remigium for remiges: Aen. 3, 471.—patres=parentes: according to Euripides (Orestes 473) Tyndareus and Leda are represented as being alive after the death of Clytemnestra, but Homer (Od. 11, 298) introduces Leda in the shades.

580—comitata: passive use of a deponent verb: see note v. 46.

581—occiderit—arserit—sudarit: the future perfect is often used to express indignation that an event spoken of as future should be realized. The sense is “shall she return now that Priam has been murdered, Troy burned, Dardania bathed in blood?”

584—habet: “brings with it.”

585—nefas=nefastam, “the wicked one.”—sumpsisse merentes—poenas: “to have exacted a penalty that deserved (to be exacted).” = sumptsisse poenas merentes ut sumantur.

586—animumque—flammae: “and it shall be my delight to have filled my soul with avenging fire.” No where else does explere govern a genitive, though many other verbs of fullness take one.

589—cum—deam: “when my kind mother, revealing the goddess, presented herself in visible presence, never before so clear to my sight,
and she shone in pure radiance through the night, in form and stature such as she is wont to appear to the heavenly host."—cum—obtulit: when does cum take the indicative?—ante=antea.—deam: there is no need of supplying se esse.—qualis et quanta: physical superiority in size and beauty were according to the Greek and Roman inseparable from mental superiority in size and beauty: cp. Homeric ἂν τε μήγα τε.

592—reprensum—continuit: "she seized and held (me).


594—dolor: "indignation."

595—quonam—recessit? "whither, pray, hath departed thy care for me."—nostri: objective genitive after cura.—tibi: dative of reference.

596—non—aspicies: "wilt thou not go and see."—non=nonne.—prius before doing anything else.—ubi—liquiris: dependent question.

597—superet conjuxus: construe non prius aspicies superetne conjux: dependent question also.

599—ni—ensis: "unless my guardianship were still withstanding them, already the flames would have swept them away and the sword of the enemy would have drained their blood." The ordinary form would be resisteret—tulissent. The present represents a continuous effort, and the perfect the completion of the act if the effort were relaxed.

601—tibi: "as you think:" dative of reference.

603—a culmine: cp. κατ' άκρης, literally, "from the top to the bottom:" "completely."

604—quae—caligat: "which now veils your sight and dims your mental vision and lies damp and dark around you."—caligat: root skal, "to cover:" cp. squal-or, κελανώς, κηλίς. Note the emphatic position of tu, "do you not," no matter what others do.

608—amulsaque saxis saxa: "and rocks rent from rocks."—saxis: ablative of separation.

609—undiantem: "rolling in billows."

610—Neptimus, the founder of Troy, is destroying the work of his own hands.

612—Scaeus: from σκαῖως, "left" or "west," hence the gate looking westward to the sea, for the Greek augur when he divined looked north, and hence "west" or "left" were with him synonymous: cp. Hom.
NOTES.

Od. 3, 295: ἑκατῶν ἤλων, "the western headland": others connect it with Siko, the name of a Trojan hero, or demigod, and see the remnant of the same word in Sigeum, Sichaeus, Scamander.

615—iam—insedit: "already, lo, Tritonian Pallas has perched on the top of the citadel."

616—limbo: "robe," or "border," referring to the πέπλος: another reading is nimbo, "a halo."—Gorgone: on the shield or aegis of Minerva was the head of the Gorgon Medusa.

619—eripe fugam: a stronger expression than cape fugam: with an intimation that he would be rescued from all dangers.

620—Referring to the fact that Aeneas would be safely conducted to Italy, which was the original home of the Trojans.

622—inimica—numina: Jupiter, Juno, and Minerva.

624—considere in ignes: "to sink down into the flames."

625—ex imo: cp. e culmine: v. 603.

626—ac—ruinam: "and even as when on the top of mountains, hacked by the steel and hard plied axes the woodmen with rivalry strive to cut down an aged oak: threateningly it ever hangs and trembling shakes its foliage with quivering top." The fall of a hero is often compared to the fall of a tree: cp. Hom. Il. 4, 482: when the fall of Simoïsius is compared to that of a poplar; so also the fall of the boxer Entellus in Aen. 5, 448, is compared to that of a hollow pine tree:

ut quondam cava concidit aut Erymantho.
aut Ida in magna, radicibus eruta pinus.

So also Macaulay, Lay of Horatius:—

And the great Lord of Luna
Fell at that deadly stroke,
As falls on Mount Alvernum
A thunder-smitten oak.

630—vulneribus—ruinam: "till gradually overpowered by blows it gave one final deep groan and torn from its ridge it falls in ruin."—congemuit—traxit: the perfects (corresponding to the gnomic aorist in Gk.) for a present, to express a frequent act.—iugis: ablative of separation.

632—do = deae, i.e., Venus.

633—expelio = me expedio: "I extricate myself," "I find my way out."
634—perventum, scil. est mihi=perveni: "I have reached": F. 164, 2; P. 96 (b).
637—excisa: it is more probable that excissa is the correct reading, as excindere urbem is common but not excedere urbem.
638—quibus sanguis: "whose blood is untouched by age."—scil. est.—aevi is either the genitive of respect: cp. maturus aevi, anxius aevi; or a genitive for the ablative of instrument or integer aevi=integri aevi: descriptive genitive after sanguis.
639—solidaeque—vires: "whose strength stands firm in all its native vigour": ablative of means.
641—Note the emphatic position of me and the emphatic repetition of mihi. ducere vitam as vitam producere (v. 6, 637). Metaphor taken from spinning: cp. Milton's Lycidas:

    Comes the blind fury with the abhorred shears
    And slits the thin-spun life.

642—satis—urbi: "enough and more than enough (it is) that I have seen one destruction and that we have survived the capture of the city." Vergil refers to the destruction of the city by Hercules in revenge for the perjury of Laomedon.—superare is used here for superesse. For capta urbs: "the capture of a city"; see note v. 413.
644—positum: cp. ἐκλειψος, "laid out for burial."—adfecti: "having saluted": referring to the utterance (conclamatio) of the words salve, vale, ave, as the friends departed from the body at the funeral pile: Aen. 6, 231, 506; 11, 97.
645—manu: either "by my own hand," or, as Heyne says, "at the hand of the foe," or "by attacking the foe." The latter part of the line would seem to imply that the enemy would through compassion either put an end to his life, or accord him the rite of burial by casting three handfuls of earth upon his remains; see next note.
646—facilis—sepulcri: the usual interpretation of this passage is, "a trifling thing is the loss of a sepulchre," a most unnatural speech to put in the mouth of Anchises, unless it is meant as the language of reckless and bitter despair, for the loss of a sepulchre was looked upon as the greatest of all losses. Another interpretation, suggested by Horace, Od. 1, 28, 35, is as follows: "The casting of a few handfuls of earth in token of burial is an easy thing (and one which the enemy surely will not hesitate to perform)." iactura, from iacio, although it usually means "a loss," may mean "the act of throwing," Sepulcri
would be an easy and natural metonymy; and *facilis*, literally “doable,” would not be strained into “slight,” “trifling” or “easily sufferable.” Moreover, it is a question whether the tragic despair indicated in a willingness to forego burial and thus submit to eternal unrest simply to escape a few years of uncertainty and sorrow in this life, is not just a little too improbable to be artistic, and at any rate out of accord with Vergil’s fine appreciation of the niceties of things and his pathetic tendency to soften painful effects wherever possible. It all hinges on the meaning of *ipsa manu*, v. 645. Taking the most reasonable meaning of this, viz.: “by my own hand,” the sequence of thought would be: “I will slay myself, the enemy will pity me, strip my body of spoils and (in return) perform the easy task of burial,” cp. Horace’s

Quamquam festinas, non est mora longa; licebit

*Infecto ter pulvere curras.*

648—*annos demoror*: either “long since have I delayed the years,” or “long have I lingered through the years.”—ex quo scil. *tempore*: “since.”

649—*fulminis—igni*: “blasted me with the breath of his thunderbolt and smote me with his lightning.” Anchises is said to have been so punished for boasting of the love of Venus.—*fulminis ventis*: perhaps Vergil refers to the theory of Epicurus that lightning was a fiery wind.

650—*perstabat memorans*: “he continued to speak”: cp. *diutédes léon*. 

651—*effusi lacrimis scil. sumus*: “were melted in tears.”

652—*ne*: dependent on the request implied in *effusi sumus*.

653—*vellet*: “and would be willing to add his weight to the doom that was pressing us down.”

654—*haeret*: an example of *zeugma*: “and he clings to his purpose and sticks to the same spot.” Often the preposition is omitted before the former and expressed with the latter of two nouns.

656—*quod—dabatur*: “what plan or what chance was any longer offered us?”—*consilium*: means of human safety.—*fortuna*: divine aid.

657—*mene—ore*: “did you expect, my father, that I could withdraw and abandon thee, and has so unnatural an expression fallen from a father’s lips?”—*te relitto*: ablative absolute.—*posse—speravisti*: the verb *spero* is often used in the sense of “expect,” not “hope,” and takes the present infinitive.—*excidit*: according to Servius,
Aeneas uses this and not a stronger word, to soften the rebuke of his father: cp. Homeric, ποίνα ἐς ἵππος φυγεν ἥρκος ὀδόντων.

659—*superis* scil. *deis*: "the gods above": cp. *dei inferi.*

660—*et—animō*: "and (if) this is thy firm resolve": *animō*: local ablative = *in animō.*—*peritūraeque—invat scil. *te*: "and if it is thy pleasure to add thyself and thine to the fate of Troy doomed to perish."—note the force of *peritūrae.*

661—*isti*: "which thou dost covet."—*ianna*: referring to the words of Aeneas v. 645.

662—*iam*: "straightway."—*multo de sanguine*: "reeking with the blood" or "fresh from the flowing blood."

663—*pātris, pātrem*: such variations are common when a mute is followed by a liquid: cp. *tenēbrιs* (Georg. 3, 551; 3, 401): *pharētram,* *pharētram* (Aen. 1, 336, 324); *rētro,* *rētro* (Aen. 11, 405; 5, 428); *diplēx,* *diplēcem* (Aen. 12, 198; 1, 655); so also Theocr. 6, 19; τὰ μὴ καλὰ καλὰ πέφανται: Hom. II. 5, 31; 'Apeς, *Apeς Βροτό-

664—*hoc—cernam?* "was it for this that you rescued me through the darts, through the fire, that I might see the enemy in my inmost chambers, and Ascanius and my father and Creusa by their side, one slaughtered in the blood of the other?"—*quod me eripis* is the subject of the sentence and *hoc=propter hoc.*—note *cernam* after *ut*: the idea is "this was your object all along that I may now see," or it may be a case of vivid sequence as in Greek.


669—*sinite—revisam=sinite ut revisam*: "permit me to seek again": *ut* is often omitted with such verbs: *fac venias,* "see that you come": *licet abeas,* "you may go."—*instauralù*: used proleptically. = *revisam et instaurem proelia*: "allow me to seek again and renew."


671—*aecingor*: see note v. 227.

672—*clipeoque—aptans*: "and I was fitting my left hand into the clasps of the shield." The imperfect may either express the difficulty he had in doing this or the reluctance with which he left the palace.—*It is*
noteworthy that the strap or handle of the shield through which the left hand passed was called insertorium.

674—With the passage 674-678: cp. the Iliad 6, 339, seq. Where Andromache in this way speaks of Astyanax.

675—periturus: "determined to perish."—in omnia scil. pericula: "to all dangers."

676—sin: "but if, on experience, you rest your hope on resorting to arms."—expertus: literally, "having tried arms," scil. arma.

678.—quondam: a bitter taunt: a wife no longer, since you desert me.

676—periturus': 'determined to perish.'—in omnia scil. pericula: "to all dangers."

675—insertorium: a strap or handle of the shield through which the left hand passed.

674—With the passage 674-678: cp. the Iliad 6, 339, seq. Where Andromache in this way speaks of Astyanax.

675—periturus: "determined to perish."—in omnia scil. pericula: "to all dangers."

676—sin: "but if, on experience, you rest your hope on resorting to arms."—expertus: literally, "having tried arms," scil. arma.

678.—quondam: a bitter taunt: a wife no longer, since you desert me.

676—periturus': 'determined to perish.'—in omnia scil. pericula: "to all dangers."

675—insertorium: a strap or handle of the shield through which the left hand passed.
694—stella—luce: "a star drawing a trail accompanied with much light."
A meteor or shooting star was a phenomenon regarded with superstition among the ancients. Cp. Aen. 5, 523: so also Shakespeare, Julius Caesar, Act 2, Sc. 2:

When beggars die there are no comets seen:
The heavens themselves blaze forth the death of princes.

So also Richard II., Act 2, Sc. 4:

The meteors fright the fixed stars of heaven:
The pale-faced moon looks bloody on the earth,
And lean-faced prophets whisper fearful things,
These signs forerun the death or fall of kings.

696—Idaea silva: indicating that Mt. Ida was the point for which they should set out. Servius says that the light signified the future glory of the house of Aeneas: the fiery trail, that some would stay behind; the length of the path, their long voyage: the furrow (sulcus), that it would be by sea: and the sulphur-smoke, the death of Aeneas, or the war in Italy.

697—signantemque vias: "and marking out its way" (in the heaven).

699—hic vero: for the more usual tum vero.—se—auras: Anchises was probably before this stretched on his bed: see v. 644.

700—mora: delay on my part. Note the presents est, sequor, mark strongly the promptness of Anchises.

702—domum: "family."

703—augurium: probably meant at first as omens from the cry of birds: avis, root gar, "to cry": cp. γραίνειν, garrire, graculus.—Troia: all that is left of Troy, meaning Iulus, Anchises and Aeneas, or some say future Troy.

704—cedo: "I yield," "I resist no more."

706—propriisque—volvunt: Conington takes incendia subject and aestus object: "and now the fire rolls its burning tides nearer": others take aestus subject and incendia object: "the conflagration rolls a fiery flood."

707—imponere: passive used in a middle sense = te impone.

708—subibo himeris: "support you on my shoulders."—labor iste: "the burden you cause."
NOTES.

711—longe: Servius thinks that Vergil is leading up to the loss of Creusa.

712—quae dicam = mea verba. Note that dicam is future indicative.—animis advertite: literally turn to (regard) my words with your minds. It is rare to find such a construction with adverto: the usual construction is animum alicui rei advertere or animum ad aliquam rem advertere.

713—egressis scil. vobis: "there is to you having left the city"; or "as you quit the city there is"; cp. ἐστὶν εἰς πλέον τὸν κόλπον ἀστῦ: "as you sail into the harbor there is a city."

714—desertae: "lonely": temples to Ceres were usually in a solitary quarter outside the walls.

715—religione patrum: "by the veneration of my forefathers." Derive religione: v. 151.

716—sedem: "trysting place."—ex diverso: "from different quarters."

718—Note the emphatic position of me: "As for me, it is a sin to handle them, having come away from so bloody a war and from recent carnage."

719—donec—abluero: running water was held indispensable for purification: cp. the teaching of the Twelve Apostles where baptism is ordered to be ἐν ὠδαι ζωτη.

721—lato—leonis: "I spread over my broad shoulders and my neck stooped (to receive the burden), the tawny lion’s hide as a covering."


724—implicuit: "clung tight."

725—opaca locorum: "through the shady places": see note v. 332.

726—dudum: "but now."

727—neque—Graia: "nor the Greeks massed in opposing ranks."—ex is used in a pregnant sense: the Greeks were not merely massed in opposing ranks, but were also hurling their darts from these ranks.

729—suspensum: "hesitating."

731—omnemque—viam: "and I thought that I had passed safely through all my journey."—creber—somitus: "the thick trampling of feet."

732—Note the succession of dactyls well marks the agitation of the movement.
Vergil's Aen. b. ii.

735—hic—mentem: "here it was that some unfriendly power confused and bereft me of my senses in my panic."—nescio quod: literally, "I know not what": a weak aliquod.—male amicum: see note on male fida: v. 23.

736—namque—viarum: "for while I speedily keep along the unfrequented places, and diverge from the familiar line of the road."—avia scil. loca.—cursu: see note v. 175, pelago.—regione: 'direction,' the original meaning from rego, 'I direct': cp. Livy, 21, 31: recta regione iter instituit.

738—heu—incertum: "alas! to my sorrow my wife Creusa torn from me by fate either halted or strayed or sat down being weary, I cannot say."—misero: ethical dative. The indicatives substitit—erravit—resedit for the subjunctives substiterit—erraverit—resederit of dependent question may be explained by supposing that Vergil intended the question to be originally a direct one: "did she stop, or did she wander away or did she sit down?" The minor alternative is introduced by seu.

741—nee—reflexi: "nor did I look back for my lost wife or turn my thoughts to her till I had come to the mound and holy abode of ancient Ceres."—amissam scil. coniugem.—tumulum=ad tumulum.—antiquae: cp. desertae v. 713.

742—demum: used only with (1) pronouns as is idem or (2) adverbs: tum, ibi, sic, nunc, fam: "here at last," "here and not before."

743—una: "she was the only one missing."

744—fellelit: "was missed by." Note that falle is transitive.

745—Note the hypermetric line, the final que is elided before the aut of the next line.

749—cingor: see note v. 227.


751—caput: "life."

752—obscura limina: "the dark portals of the gate."

753—qua—lustro: "by which I had taken my departure and tracing back our footsteps I follow them through the darkness and scan them with my eyes."

756—si forte: "if haply—if haply—she had returned home." The repetition expresses the last ray of hope. With si, "to see whether": cp. Greek ei.
758—*ilicet*: "forthwith."

761—*porticus*—*asylum*: local ablative. Perhaps Vergil is thinking of the shrine of Juno in the capitol of Rome.

765—*auro solidi*—*auro solido*: "of solid gold": abl. of description.

770—*ingeminans*: "repeating": the name Creusa.

771—*tectis furenti*: "rushing madly among the houses": *tectis*: see note v. 528.

773—*nota major*: like the gods, the dead no longer "cribbed, cabined or confined" were larger than mortals: so Romulus when he appeared after death according to Ovid Fasti, 2, 503: *pulcher et humano maior*.


775—*adsari—demere*: historical infinitive.

778—*asportare*: "to take."

779—*fas*: as well as *regnator* is subject of *sinit*.

781—*terram=ad terram*—*Hesperiam*: Italy was called *Hesperia*: (Greek, ἑσπερία, "the western land": cp. ἑσπερός, *Vesper*, "evening": root *VAS*, "to dwell," the dwelling place of the sun): Spain, *ultima Hesperia—Lydii*: the Etruscans were said to come from Lydia (Herod. i, 94), and the Tiber flowing by Etruria is called *Tuscus Tiberis* (Georg. i, 499).

782—*opima virum*: "rich in men": others take *virum* with *arva*: "the rich lands tilled by the husbandmen": cp. Homeric, ἐργα ἀνδρῶν.

783—Note the alliteration—*res—regnwm—regia*: "riches, realm and a royal bride."

784—*parta tibi*, scil. *est*: "is already won for thee": though not yet possessed. Prophecy describes the future as present.—*Creusae*: objective genitive: "for thy loved Creusa."

785—*neu ego*: note the emphatic position: so also Hector had this fear for Andromache: ll. 6, 454, ὅτε κ᾽ ἔν τις Ἀχαιών χάλκοχιτῶνων Δακρούσσαν ἀγγεια.

786—servitum ibo: "shall go to be a slave." Explain this construction of the supine in -*um*.

787—*Dardanis*: "I, a descendant of Dardanus." Give the endings of female patronymics.
788—\textit{deum genetrix}: \textit{"mother of the gods"}: Cybele, a Phrygian goddess, specially worshipped on Mt. Ida, and also a patroness of Troy.

790—\textit{lacrimationem scil. me.}

792—\textit{ter—somno}: These lines are translated from Od. \textit{II}, 204, where Ulysses says of the shade of his mother:

\begin{quote}
\textit{τρὶς μὲν ἐφορμηθην, ἐλέειν τέ με θυμός ἵνωγει,}
\textit{τρὶς δὲ μοι ἐκ χειρῶν σκῖν εἴκελον ἡ καὶ' ὀνείρῳ ἐπτατο.}
\end{quote}

"Thrice sprang I towards her, and was minded to embrace her;
Thrice she flitted from my hands as a shadow or even as a dream."

So also Wordsworth's \textit{Laodamia}:—

\begin{quote}
Forth sprang the impassioned Queen her Lord to clasp;
Again that consummation she essayed:
But unsubstantial Form eludes her grasp
As often as that eager grasp was made.
\end{quote}

794—\textit{somno}: a vision seen in sleep, rather than sleep itself.

798—\textit{exsilio}: \textit{"for exile"}: dative of purpose.

799—\textit{animis—parati scil. ire or sequi}: \textit{"ready with heart and wealth to go."}

800—\textit{pelago deducere}: \textit{"to lead them over the sea."}—\textit{deducere} is the regular word used of a colonizing expedition.

801—\textit{Lucifer=φῶσφορος}: \textit{"the light bringer."} The story goes that the star of Venus guided Aeneas to Italy.

803—\textit{spes opis}: either \textit{"hope of giving aid,"} or \textit{"hope of receiving it."}

804—\textit{cessi}: used in two senses: metaphorical, \textit{"I yielded"} to fate, and literal, \textit{"I left"} the scene.
INDEX OF PROPER NAMES.

ABBREVIATIONS.

Adj. = adjective; N. = noun; n. = neuter; pl. = plural; sing. = singular.

A.

Acama-s, -ntis; N. m.: Acamas, a Greek hero; v. 262.

Aene-as, -ae; N. m.: Aeneas, son of Anchises and Venus, and hero of the Aeneid. See Introduction.

Achāico-us, -a, -um; adj.: of or belonging to Achaia, a district of Southern Greece or the Peloponnesus (now the Morea); hence Greek or Grecian; see note v. 45.

Achill-es, -is; N. m.: Achilles, the chief Grecian hero in the Trojan War, son of Peleus and of the sea-goddess Thetis. He was slain by Paris shortly before the fall of Troy; see v. 547.

Aχiv-i, -orum; N. m. pl.: the Greeks; see note v. 45.

Agamemm-on, -onis; N. m.: Agamemnon, commander-in-chief of the Greek army in the Trojan War, King of Mycenae, and brother of Menelaus.

Ai-ax, -acis; N. m.: Ajax, a Grecian hero, son of Oileus, king of the Locri in Greece. Sometimes called the lesser Ajax to distinguish him from the greater Ajax, son of Telamon, who, being defeated by Ulysses in the contest for the Arms of Achilles, went mad and slew himself. The Oilean Ajax mentioned in Aen. ii as figuring in the siege of Troy, violated Cassandra in the temple of Minerva, and as a consequence was shipwrecked on his voyage home.

Anchis-es, -ae; N. m.: Anchises, father of Aeneas. He was, both by his father, Capys, and by his mother, Themis, descended from the royal house of Troy, whose ancestor was Dardanus. His beauty equalled that of the immortals. He was beloved by Venus, and by her became the father of Aeneas. For divulging and boasting of the origin of Aeneas he was struck by a flash of lightning, which, according to some tradition, killed, according to others, blinded or lamed him. Vergil makes Anchises survive the capture of Troy, and Aeneas carry his father on his shoulders from the burning city. Anchises, according to Vergil, died soon after the first arrival of Aeneas in Sicily, and was buried on Mt. Eryx.

Andrōg-ēos, -el; N. m.: Androgeos: a Grecian hero; see v. 371.

Andrōmāch-ē, ēs; N. f.: Andromache, wife of Hector; v. 457.

Argiv-i, -orum; N. m. pl.: the Argives, or people of Argos, hence Greeks; see note v. 45.

Argōlic-us, -a, -um; adj.: of or belonging to Argolis, or Argos, a district of the Peloponnesus (now the Morea).
Argos; N. m. sing. only in nom. and acc.; also Argi, -orum, pl. masc.: Argos, a city in Argolis, the district in which was situated Mycenae, the royal city of Agamemnon.

Asi-ā, -ae; N. f.: Asia, or Asia Minor.

Ascān-ius, i; N. m.: Ascanius or Iulus, son of Aeneas.

Astyān-ax, -actis; N. m.: Astyanax, son of Hector and Andromache.

Atrid-es, -ae; N. m.: a patronymic, son of Atreus. The Atridae were Agamemnon and Menelaus, leaders of the Greeks against Troy.

Auster, -tri; N. m.: the South wind; see Notus.

Autōmēdon, -ntis; N. m.: Automedon, charioteer of Achilles.

B.

Belid-es, -ae (properly Belides); N. m.: patronymic, son of Belus; see Palamedes.

C.

Calcha-s, -ntis; N. m.: Calchas, a Greek soothsayer.

Cāp-yos, -yos; N. m.: Capys, a Trojan; see v. 35.

Cassandr-a, -ae; N. f.: Cassandra, daughter of Priam, inspired by Apollo with the gift of prophecy, but doomed by him always to be disbelieved. On the capture of the city, she fell to the lot of Agamemnon and accompanied him to Mycenae. See also Ajax.

Cer-es, -ēris; N. f.: Ceres, Goddess of Agriculture.

Coroeb-us, -i; N. m.: Coroebus, a Phrygian, son of Mygdon, and a suitor of Cassandra in the Trojan army; see v. 341.

Crēus-a, -ae; N. f.: Creusa, wife of Aeneas.

Cybel-e, -ēs; N. f.: a Phrygian goddess, identified with Rhea, or Ops, as the great mother of the gods, wife of Saturn, and daughter of Heaven (Uranus) and Earth (Ge).

D.

Dānā-i, -ōrum, or -um; N. m.: the descendants of Danaus; hence Greeks; see note v. 45.

Dardān-i-a, -ae; N. f.: Troy.

Dardān-īd-ae, -ārum; N. pl.: the descendants of Dardanus; hence, Trojans.

Dēiphōb-us, -i; N. m.: Deiphobus, son of Priam; v. 310.

Dīomēd-ēs, -ēs; N. m.: a famous Greek hero, son of Tydens.

Dōlōp-es, -um; N. m.: the Dolopians, a Thessalian people who came to Troy with the Grecian army. Their leader was Phoenix.

Dōricus, -a, -um; adj.: belonging to the Dorians, an ancient Greek race; Grecian.

Dyμa-s, -ntis; N. m.: DyMAS, father of Ile cuba.

E.

Eō-us, -a, -um; adj.: eastern (Iō%).

Epē-os, -i; N. m.: Epeos, the inventor of the wooden horse; see v. 264.
INDEX OF PROPER NAMES.

Epýt-us, -i; N. m.: Epytus, a Trojan.

Erin-yς., -yos; N. f.: Fury. The Erinyes or Eumenides were Avenging Deities, a personification of curses.

Eur-us, -i; N. m.: East wind.

Eurýpýl-us, -i: Eurypylus, a Greek; v. 114.

F.

Fortun-a, -ae; N. f.: Fortune, the Goddess of Fortune.

G.

Gorg-ό, or -όν, -όνις; N. f.: a Gorgon, a creature with serpent locks and the power of turning beholders into stone. The head of one of them, Medusa, was fixed by Minerva upon her shield (γόργια, grim); v. 616.

Grái-us, -i; pl. Grái or Grái; N. m.: Greeks; see note on v. 45.

H.

Hect-or, -ōris; N. m.: Hector, son of Priam and bravest of the Trojans, slain by Achilles after the latter had pursued him thrice round Troy. His body was dragged to the Grecian fleet at the wheels of Achilles’ chariot, and was afterwards ransomed by the aged Priam, who, securing a twelve days’ truce, performed the funeral obsequies. The story is to be found in Hom. Iliad, xxii and xxiv. See vv. 270 and 540-543.

Hécub-a, -ae; N. f.: Hecuba, wife of Priam.

Hélēn-a, -ae; N. f.: Helen, wife of Menelaus, king of Sparta. Eloped with Paris to Troy in fulfilment of Venus’ promise to give Paris the most beautiful woman in the world for wife, in return for his awarding to her (Venus) the apple of Discord. Upon this fateful event hinged the Trojan war. Menelaus, gathering an army of Grecian heroes and their followers, sailed to Troy and besieged it in order to recover his faithless spouse. Helen was frequently taunted by the Trojans as the cause of the war. At the close she returned home with her husband, and in the Odyssey, Bk. iv, we find her discharging the duties of hostess-wife as peacefully as if nothing had happened. See, however, note on v. 567. In v. 569 she is called Tyndaris, i.e., daughter of Tyndarus.

Hespērī-us, -a, -um; adj.: Western, and so Italian when contrasted with Greece or Asia (ιστιεία).

Hýpān-is, -is; N. m.: Hypanis, one of the Trojans who accompanied Aeneas on the night of the fall of Troy.

I.

Id-a, -ae; N. f.: Mt. Ida, a range of mountains close to Troy, noted for the luxuriance and verdure of their forests. Noted in Mythology as the scene of many fables, particularly of the rape of Ganymede and the judgment of Paris.

Idae-us, -a, -um; adj.: belonging to Mt. Ida.

Ilāc-us, -a, -um; adj.: belonging to Ilium, Trojan.

Ili-um, -i; N. n.: Ilium, another name for Troy, i.e., Troy, though Troja and Ilium seem to have been names applied to different districts of the same city. In recent
years wonderful discoveries have been made through the excavations of Dr. Schliemann in the Troad. Remains of a prehistoric city of great wealth and grandeur have been unearthed beneath the ruins of the historical city, Ilium, on the site of the present town of Hissarlik. The destruction of the Homeric Ilium is usually assigned to 1184 B.C. The historic Ilium was founded about 700 B.C.

*Iphigēni-a, ae:* daughter of Agamemnon. To avert the wrath of Artêmis (Diana), whom Agamemnon had enraged by killing a sacred hind, and who detained the Greek fleet at Aulis, Iphigenia was to be sacrificed; but a hart was miraculously substituted for her, and she was conveyed in a cloud to Tauris, where she became priestess to Artêmis. There is an allusion to the story in v. 116.

*Iphīt-us, -i; N. m.: Iphitus,* a Trojan. See v. 435.

*Ithāc-us, -a, -um; adj.: belonging to Ithaca,* an island in the Ionian sea, west of Greece, the home of Ulysses.

*Iul-us, -i; N. m.: Iulus,* son of Aeneas, also called *Ascanius.* The Julii (family of the Caesars, originally belonging to Alba Longa), were fond of tracing their descent to Iulus (Ἰουλός, "down").

*Iūn-o, -ōnis; N. f.: Juno,* wife of Jupiter and queen of heaven, the bitter enemy of Troy. (Sans. Dyans "bright," cp. Δίας, divine.)

*Iūppītēr, Iōvis; N. m.: Jupiter,* the greatest of the gods (= Διος-pater, cp. Διός, gen. of Zeus), *god of the clear sky, heaven, the sky.*

**L.**

*Lacaen-a, -ae; N. f.: Spartan woman.* Sparta was called Lacedaemon; in v. 601 *Helen* (Λάκεα),

*Lāōcōn, -ntis; N. m.: Laocoön,* priest of Apollo, although at v. 201 we find him sacrificing to Neptune. For story of his death see vv. 41 and 199 seq.; see also note v. 199.

*Lārissae-us, -a, -um; adj.: belonging to Larissa,* a town of Thessaly; an epithet of Achilles, because Achilles came from Thessaly.

*Lūcīfer, -i; N. m.: Lucifer, the morning star (lux, fero).*

*Lydī-us, -a, -um; adj.: belonging to Lydia,* a district of Asia Minor, on west coast, the original home of the Etrurians. In v. 782 the Tiber is called *Lybian,* because of its proximity to the Etrurians of Italy, who were originally *Lydians.*

**M.**

*Māchā-on, -ōnis; N. m.: Machaon,* a Greek surgeon, son of Aesculapius.

*Mār-s, -tis; N. m.: Mars,* God of War. In v. 335 by metonymy for war, battle, *fighting.*

*Mēnēlā-us, -i; m.: Menelaus,* son of Atreus, brother of Agamemnon, husband of Helen and king of Sparta.

*Minerv-a, -ae; N. f.: Minerva,* Goddess of Wisdom and the Arts, identified with *Pallas,* who aided the Greeks against Troy. (Probably akin in derivation to mens.)

*Mēycēn-ae, -ārum; N. f.: Mycenae,* royal city of Agamemnon in Argolis.

*Mygdōnid-es, -ae; N. m.: patronymic, son of Mygdon,* epithet of Coroebus.

*Myrmidōn-ēs, -um; N. m.: a people of Thessaly and the subjects of Achilles; hence, *Myrmidones=followers of Achilles.*
INDEX OF PROPER NAMES.

N.

Neoptōlēm-us, -i; N. m.: Neoptolemus; also called Pyrrhus, son of Achilles. His name (νεός πτόλεμος) from the fact that he came late to the war. See the beautiful passage in Odyssey xi, 105, and compare the account there given with the picture presented by Vergil, Aen. ii, vv. 491-500 and 526-555.

Neptūn-us, -a, -um; adj.: connected with Neptune.

Neptūn-us, -i; N. m.: Neptune, God of the Sea; the constant enemy of Troy owing to a breach of faith on the part of King Laomedon, who had bargained to reward him and Apollo for building the walls of Troy. After the fall of Troy he befriended Aeneas. (Probably from root νείω, “to wash”; cp. νιζω, νιττομαι, νεφος; nix, nivia.)

Nēr-eus (dissyll.) -ēi and -ēos; N. m.: Nereus, a sea-deity, son of Oceanus and Tethys, and father of the sea-nymphs; “the old man of the sea.”

Nōt-us, -i; N. m.: Notus, the South wind; Nóros the Gk. equivalent of Auster, q. v.

O.

Ocēān-us, -i; N. m.: the Ocean.

Olym-p-us, -i; N. m.: Olympus, a mountain in Thessaly, the fabled abode of the gods. (Sansk. लुप, “to break,” Lat. rupt.)

Orc-us, -i; N. m.: Orcus, the lower world, the grave (akin to ἄργω or ἄργω, “to confine”).

Othryād-es, -āe; N. m.: patronymic, son of Othrys, i. e., Panthus; see v. 319.

P.

Pālāmēd-es, -is; N. m.: Palamedes, king of Euboa, a Grecian who lost his life through the wiles of Ulysses. See v. 82.

Pallād-um, -i; N. m.: the Palladium, an image of Pallas (Minerva), supposed to have fallen from heaven. On its preservation depended the safety of Troy. In the Trojan war it was carried off by Ulysses and Diomed.

Pall-as, -ādis; N. t., Pallas or Minerva: the former was the Greek name for the goddess of war, wisdom and the arts.

Panth-ūs, -i (Voc. Panthū); N. m.: Panthus, priest Apollo in the Trojan citadel.

Pār-is, -īdis; N. m.: Paris, also called Alexander, son of Priam and Hecuba. When born he was exposed on Mount Ida, because his mother dreamed that she was delivered of a blazing torch, which was interpreted by the seer Aesaeus to mean that the child would be the destruction of Troy. Paris was brought up by shepherds, and so signalized himself in protecting the people that he obtained the name of “man defender” (Ἀλέξανδρος). He married the nymph Oenone. Afterwards he was chosen a judge in the dispute about the golden apple. Having awarded the prize to Venus, against Juno and Minerva, he incurred the hatred of the two latter goddesses. He went to Sparta, carried off Helen, wife of Menelaus, king of Sparta, and hence the Trojan war.

Pēlasg-i, -orum; N. m.: Grecians, the Pelasgi were the earliest inhabitants of Greece. See note v. 45.

Pēli-as, -ae; N. m.: Pelias, a Trojan, comrade of Aeneas.
Pélid-es, -ae; N. m.: patronymic, (1) the son of Peleus, i.e., Achilles, v. 548, (2) the descendant of Peleus, i.e., Neoptolemus, son of Achilles, v. 263.

Pélop-ús, -ea, -eum; adj.: belonging to Pelops, an ancient king of Elis, after whom all Southern Greece was called Peloponnésus or "island of Pelops." Hence Grecian.

Pénät-es, -átium; N. m. pl.: the penates or household gods (penus, "store" or "food," root pa, "feed"; cp. pater, pasco).

Pénêlé-us, -i; N. m.: Penelus, a leader of the Boeotians in the Trojan War.

Pergá-ma, -orum; N. n. pl.: 1. Pergama, the citadel of Troy; 2. Troy.

Périp-has, -antis; N. m.: Periphas, one of the companions of Pyrrhus at the sacking of Troy.

Phoe-bus, -i; N. m.: Phoebus, a poetical name of Apollo (φοῖβος, "radiant one").

Phoen-ix, -icis; N. m.: Phoenix, son of Amyntor and friend of Achilles at the siege of Troy.

Phryg-es, -um; N. m. pl.: inhabitants of Phrygia, that part of Asia Minor in which Troy was situated; hence Phrygians or Trojans.

Phthi-a, -ae; N. f.: Phthia, a town in Thessaly and birth-place of Achilles.

Polîtes, -ae; N. m.: Polites, a son of Priam, slain by Pyrrhus before his father's eyes during the sacking of Troy: v. 526.

Priám-us, -i; N. m.: Priam, King of Troy when that city was besieged and taken by the Greeks. Under him Troy is said to have reached the height of her wealth and splendour.

Priâmē-li-us, -a, -um; adj.: of or belonging to Priam, i.e., Trojan.

Pyrrh-us, -i; N. m.: Pyrrhus, son of Achilles, also called Neoptolemus, q. v. (Πυρρός, "red-haired.")

R.

Rhíp-eus, -ei; N. m.: Rhípeus, a comrade of Aeneas.

S.

Scaeus, -a, -um; adj.: Scoean; used in the phrase Scoaeæ portæ, the famous Scoean or Western Gates of Troy. (Σκαῖος, "on the left hand," i.e., western, because the Greek soothsayers turned their faces to the north.)

Scyri-us, -a, -um; adj.: belonging to Scyros, one of the Sporades opposite Euboea, and the birth-place of Pyrrhus, son of Achilles; hence Scyría pubes = the Scyrian youth, i.e., a body of soldiers from Scyros led by Pyrrhus.

Sigē-us, -a, -um; adj.: of or belonging to Sigeum, a promontory near Troy; Sigean.

Sín-on, -onis; N. m.: Sinon, the young Greek who induced the Trojans to admit the wooden horse into their city. He was a relative of Ulysses, whom he accompanied to Troy.

Sparta, -ae; N. f.: the chief city of Laconia in the Peloponnesus, and home of Menelaus and Helen; Sparta, sometimes called Lacedæmon.

Sthônē-li-us, -i; N. m.: Sthenelus, a Greek, charioteer of Diomede.
INDEX OF PROPER NAMES.

T.

Tened-ös, -1; N. f.: Tenedos, an island four miles from the coast of the Troad.

Teucer, -cri; N. m.: Teucer, a king of Troy and ancestor of Priam; hence Teucrī, -orum, Trojans.

Teucría, -ae; f.: land of Troy.

Thessandr-us, -1; N. m.: Thessandrus, one of the Grecian heroes in the wooden horse, sometimes spelt Tisandrus.

Thō-as, -antis; N. m.: Thoas, one of the Greeks in the wooden horse.

Thybr-is (Tybris), -is or -idis; N. m.: old name for the Tiber, a river in Italy on which Rome is situated. See Lydius.

Thymoet-es, -ae; N. m.: Thymoetes, the Trojan who was the first to counsel that the wooden horse be brought within the city.

Tritōni-a, -ae; Tritonis, -idis or -idos; N. f.: Pallas or Minerva, who was said to have been born at Lake Triton in Africa.

Trōi-a, -ae; N. f.: Troy, see Ilium.

Trōīān-us, -a, -um; adj.: Trojan.

Tydid-es, -ae; N. m.: patronymic, son of Tydeus; i.e., Diomede, one of the bravest Grecian heroes; he was king of Argos, and after the Trojan war founded Argos Hippium, afterwards Arpi, in Apulia, southern Italy.

Tyndār-is, -idis; N. f.: daughter of Tyndarus (or Tyndareus), i.e., Helen, wife of Menelaus, and sister of Castor and Pollux. See Helena.

U.

Ucālēgo-n, -ntis; N. m.: Ucalegon, a Trojan. See v. 312.

Ülix-es, -is or -i; N. m.: Ulysses, king of Ithaca, noted among the Greeks for his cleverness in strategy. His wanderings on his return home after the fall of Troy constitute the subject of Homer's Odyssey, upon which much of the Aeneid is modelled. He is always referred to by Vergil as a type of Greek cunning.

V.

Vest-a, -ae; N. f.: Vesta, goddess of the hearth and home. (Eṣṭīa, "she that dwells or tarries," Sansk. root vas, "to dwell or tarry").

Vulcān-us (Vulcānus), -i; N. m.: Vulcan, god of fire; hence by metonymy, fire, (fulgeo, "to be bright").

Z.

Zēphyr-us, -i; N. m.: the West wind.
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>abl.</td>
<td>ablative</td>
</tr>
<tr>
<td>acc.</td>
<td>accusative</td>
</tr>
<tr>
<td>adj.</td>
<td>adjective</td>
</tr>
<tr>
<td>adv.</td>
<td>adverb</td>
</tr>
<tr>
<td>comp.</td>
<td>comparative</td>
</tr>
<tr>
<td>conj.</td>
<td>conjunction</td>
</tr>
<tr>
<td>cp.</td>
<td>compare</td>
</tr>
<tr>
<td>dat.</td>
<td>dative</td>
</tr>
<tr>
<td>dep.</td>
<td>deponent</td>
</tr>
<tr>
<td>f.</td>
<td>feminine</td>
</tr>
<tr>
<td>fr.</td>
<td>from</td>
</tr>
<tr>
<td>freq.</td>
<td>frequentative</td>
</tr>
<tr>
<td>indef.</td>
<td>indefinite</td>
</tr>
<tr>
<td>interj.</td>
<td>interjection</td>
</tr>
<tr>
<td>m.</td>
<td>masculine</td>
</tr>
<tr>
<td>n.</td>
<td>neuter</td>
</tr>
<tr>
<td>nom.</td>
<td>nominative</td>
</tr>
<tr>
<td>num.</td>
<td>numeral</td>
</tr>
<tr>
<td>part.</td>
<td>participle</td>
</tr>
<tr>
<td>pass.</td>
<td>passive</td>
</tr>
<tr>
<td>perf.</td>
<td>perfect</td>
</tr>
<tr>
<td>pl.</td>
<td>plural</td>
</tr>
<tr>
<td>prep.</td>
<td>preposition</td>
</tr>
<tr>
<td>pron.</td>
<td>pronoun</td>
</tr>
<tr>
<td>sing.</td>
<td>singular</td>
</tr>
<tr>
<td>sup.</td>
<td>supine</td>
</tr>
<tr>
<td>superl.</td>
<td>superlative</td>
</tr>
<tr>
<td>v.</td>
<td>verb</td>
</tr>
</tbody>
</table>

N.B.—It should be borne in mind that in Latin words the consonantal "j" was originally written "i."

The words in brackets either indicate the derivation of a word or are closely akin to it.
VOCABULARY.

A.

ā, āb, prep. with abl. from. To denote the direction from which an object is viewed: a tergo, in the rear. To denote the agent: by. (ἀπό.)

abdo, ēre, didi, dítum, put away; hide; of a weapon, with dat., to plunge into (ab and do, “to give”).

ābēo, ēre, ivi or ii, ītum, go away; retire.

ābies, ētis (abl. abiete = abīete as trisyll., v. 16), f. pine, fir.

ablūo, ēre, īūi, ītum, wash off, purify (ab, luō, “wash”).

ābnēgo, ēre, āvi, ātum, refuse.

abstinēo, ēre, īūi, tentum, hold away; refrain (abs = ab; teneo, “hold”).

ābsum, esse, fūi, am away, absent.

āc, see atque.

accido, ēre, cīdi, cīsum, fell; cut down; hew (ad, caedo).

acciingo, ēre, nxi, nctum, gird on. Pass. in reflexive force, with abl., gird one’s self with; with dat., gird one’s self for; get ready for.

accipio, ēre, cēpi, ceptum, receive; hear (ad, capio).

accommodō, ēre, āvi, ātum, with dat., fit to, fasten to.


ācermus, a, um, adj. of maple wood (ācer, “maple-tree”).

ācīes, iēi, f. edge; line of battle; battle (root AC, “sharp”).

ad, prep. with the acc. to, towards; at; near, beside.

addo, ēre, didi, dítum, add, join to (do, “give”).

ādēō, adv. to such an extent; giving emphasis, indeed.

adfligo, (aff) ēre, flixi, flictum, strike down, crush; adflictus, crushed, dejected, dashed down.

adflō, (aff) ēre, āvi, ātum, breathe upon; blast.

adflūo, ēre, fluxī, fluxum, flow to; throng, flock to.

(adfor), āri, ātus sum, speak to (ad, fari).

adglōmēro, (agg-) ēre, āvi, ātum, roll to, join to (ad, glōmero).

adgnosco, (agn-) ēre, nōvi, nītum, recognize.

adgrēdīor, (agg-) i, gressus sum, advance to, attack, undertake.

ādhūc, adv. as yet (ad, huc, old form of hoc, “up to this”).

āditus, ūs, m. entrance; huc, old form of hoc, “up to this”.

admiror, ātus sum, admire; wonder, be astonished.

ādōro, ēre, āvi, ātum, pray to, entreat.

adpārēo, (app-) ēre, īūi, ītum, appear; show one’s self; become visible.

adserentio, (ass-) īre, nsi, nsum, assist, approve (ad, sentio, “think”).

adservo, (ass-) ēre, āvi, ātum, guard closely; closely cling to.

adsperō, ēre, āvi, ātum, with dat. breathe upon, am favourable to.

adsto, (ast-) ēre, stiti, no sup. stand by; stand up, stand erect.

adsum, esse, fui, am present; am at hand, approach.

adversus, a, um, adj. opposite (ad, “towards,” versus “turned”).
adverto, ĕre, ti, sum, observe, heed, attend to (ad, "towards" verto, "turn").
ādýtum, i, n. the innermost shrine of a temple (ādërov, "the place unentered").
aedes, is, i. in sing. temple; in plur. house.
aedíffico, ĕre, āvi, ātum, build (aedes, "house"); root fac, "make").
aeger, gra, grum, adj. sick, weary; sad, sorrowful.
āēnus, a, um, adj. of brass (= aer-nus, aes, aeis "bronze").
aequaevus, a, um, adj. of like age (aequus, "equal"; aevum "age").
aequo, ĕre, āvi, ātum, make equal.
aequór, ōris, n. level surface; sea (aequus, "even", "level").
aequus, a, um, adj. level, equal, fair.
aerátus, a, um, adj. of brass, brazen (aes).
aes, aeris, n. brass, bronze.
aestus, ĕs, m. heat; billows (aëw).
aestas, ātis, f. time of life; age (for nevtae. aevum, "age").
aeternus, a, um, adj. everlasting (aetas).
aethér, ēris, m. the bright upper air; ether (aëthýp).
æevum, i, n. age, time (aœw).
āgēr, āgrī, m. field (aëvós, cp. Eng. acre).
agger, ēris, n. bank, mound (ad, gero).
āgítātōr, ōris, m. driver (aigitō).
āgito, ĕre, āvi, ātum, keep moving. pursue; ponder (freq. fr. ago).
agmen, īnis, n. course, stream; band of soldiers on the march; (ago, hence "that which is set in motion").
āgo, ĕre, ēgi, actum, drive, move. lead; age, come now! (aëw).
agrīcōla. ae, m. husbandman (ager, colo).
αιo v. defect. say; 3rd pers. sing. āit.
<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>āpērīo, ēre, ēū, ertum, open; reveal (ab, pario, “get from,” “uncover”).</td>
<td>ascensus, ūs, m. ascent.</td>
</tr>
<tr>
<td>āpex, lecis, m. point, spike; tip of a flame, pointed flame (AP, “join to,” cp. aptus).</td>
<td>asper, era, erum, adj. rough, fierce, cruel (v. 379, aspris abl. pl.).</td>
</tr>
<tr>
<td>āpto, āre, āvi, ātum, fit, fit on.</td>
<td>aspício, spícère, spexi, spectum, behold.</td>
</tr>
<tr>
<td>āpūd, prep. with acc. with, among.</td>
<td>ast, or at, conj. but.</td>
</tr>
<tr>
<td>āra, ae, f. altar.</td>
<td>astrum, i, n. star (ἀστήρ).</td>
</tr>
<tr>
<td>ābor, āris, f. tree.</td>
<td>ásylum, i, n. place of refuge, sanctuary (ἀσύλον).</td>
</tr>
<tr>
<td>ārceo, ēre, ēū, no sup. confine; restrain (ἀρχέω, ἀλκή).</td>
<td>ater, tra, trum, adj. black, gloomy.</td>
</tr>
<tr>
<td>ārdens, ntis, adj. on fire, eager; blazing (ardeo).</td>
<td>atquē (ac), conj. and (= ad “in addition”; que, “and”).</td>
</tr>
<tr>
<td>ārdeo, ēre, arsi, arsum, am on fire, am eager.</td>
<td>atrium, i, n. entrance-hall; court.</td>
</tr>
<tr>
<td>ārdūus, a, um, adj. lofty, towering, high (akin to ἀφθος, “erect”).</td>
<td>attrollo, ēre, no perf. or sup. lift up (ad, tollo).</td>
</tr>
<tr>
<td>ārīes, ētis, m. ram; battering-ram. (Abl. trisyll., ārīete=āryētē, v. 492.)</td>
<td>attracto, ēre, āvi, ātum, handle (ad, tracto).</td>
</tr>
<tr>
<td>arma, ōrum, n. plur. arms; means of attack (ἀρμα, “fit,” “adapt”).</td>
<td>auctor, āris, m. author, originator (auego).</td>
</tr>
<tr>
<td>armentum, i, n. herd (aro, “to plough”).</td>
<td>audēo, ēre, ausus sum, dare.</td>
</tr>
<tr>
<td>armiger, i (arma; gero, “carry”), m. armour-bearer.</td>
<td>audio, ēre, ivi, or ī, ītum, hear (cp. Lacon. āēs=ōs, Eng. ear, Lat. auris).</td>
</tr>
<tr>
<td>armīpōtens, ntis, adj. powerful in arms.</td>
<td>augūrium, ii, n. omen by the utterance of birds; omen (avis; root gar, “to call”).</td>
</tr>
<tr>
<td>armo, āre, āvi, ātum, arm; armātus, as subst. an armed man.</td>
<td>aura, ae, air, breeze (aūpa).</td>
</tr>
<tr>
<td>āro, āre, āvi, ātum, plough.</td>
<td>aurātus, a, um, adj. gilded (aurum).</td>
</tr>
<tr>
<td>arrīgo, ēre, rexi, rectum, lift, raise up (ad; rego “keep straight”).</td>
<td>aurēus, a, um, adj. golden.</td>
</tr>
<tr>
<td>ars, artis, f. art, skill; cunning.</td>
<td>auris, is, f. ear (see audio).</td>
</tr>
<tr>
<td>artifex, lecis, m. and f. cunning, workman, contriver (ars, “art”; facio, “make”).</td>
<td>aurum, i, n. gold.</td>
</tr>
<tr>
<td>artus, ūs, m. joint, limb (ἀρμά, “fit”).</td>
<td>ausum, i, n. daring deed (audeo).</td>
</tr>
<tr>
<td>artus, a, um, adj. close-fitting, tight.</td>
<td>aut, conj. or.</td>
</tr>
<tr>
<td>arvum, i, n. ploughed land, field (aro, “to plough”).</td>
<td>autem, conj. but.</td>
</tr>
<tr>
<td>ascendo, ēre, di, sum, clīmb (ad, scando).</td>
<td>āvēho, ēre, vexi, vectum, carry away; pass., to be carried away, i.e., to sail away.</td>
</tr>
<tr>
<td>ascensus, ūs, m. ascent.</td>
<td>āvello, ēre, velli or vulsi, vulsum, tear away.</td>
</tr>
<tr>
<td>ascensus, ūs, m. ascent.</td>
<td>āversus, a, um, adj. turned away.</td>
</tr>
<tr>
<td>ascenso, ēre, ti, sum, turn away.</td>
<td>āveto, ēre, ti, sum, turn away.</td>
</tr>
</tbody>
</table>
āvius, a, um, adj. (a, "away from," via), pathless; n. avium, as subst., by-path.
āvus, i, m. grandfather, ancestor.
axis, is, m. axle, axis; the axis of heaven, heaven.

B.
barba, ae, f. beard.
barbāricus, a, um, adj. barbarie (βάρβαρος, "one who speaks an unknown tongue").
bellum, i, n. war (=duellum, "a contest between two").
bigae, ārum, f. pl. pair-horse chariot (=bi-iugae; bis, iugum, "a yoke").
bipātens, nīs, adj. doubly open (patēo, "to open").
bippennis, is, f. double axe (bis, penna, "wing").
bis, num. adv. twice (=duis).
bōs, bóvis, m. ox (βοῦς).
bracchium, i, n. arm (βραχίονος).
brēvīter, adv. shortly, briefly (brevis).
brūma, ae, f. the shortest day; winter (=brevīma).

C.
cādo, ēre, cēdī, cāsum, fall; of stars: to sink or set; to happen.
caecus, a, um, adj. blind; dark; secret, hidden.
caedes, is, f. slaughter (caedo).
caedo, ēre, cēdī, caecum, cut; slay (root cēd- for scīv; cp. scindo; Gk. σκιω).
caelicōia, ae, m. and f. one who dwells in heaven; heavenly being (caelum, colo).
caelum, i, n. heaven.
caerūlus, a, um, adj. dark blue.
cāligo, īnis, f. thick darkness.
campus, i, m. plain, field.
cāno, ēre, cēfinī, cantum, sing: prophesy (because oracles were made in verse).
cāpio, ēre, cēpi, captum, catch; take prisoner. captus, perf. part. as subst. prisoner, captive.
captivus, a, um, adj. plundered, taken as spoil; captive (capio).
cāpūlus, i, m. the handle, hilt (capio; hence, "the thing grasped").
cāput, ītis, n. head; top (κεφαλή).
cardo, īnis, m. hinge, pivot, socket (akin to κραφαίω, "to swing").
cārēo, ēre, ī, ītum, with abl. am without (root kar, "shear"; cp. κείρω).
cārīna, ae (cp. καρηνον, cornu), f. keel; by meton. a ship.
cārus, a, um, adj. dear, loved.
cassus, a, um, adj. with abl. deprived of (=car-sus, fr. carco).
castra, ōrum, n. pl. camp.
cāsus, īs, m. fall, accident, hazard; mischance, calamity (cado).
cāterva, ae, f. crowd, band.
cātulūs, i, m. a young dog; help, cub.
causa, also (caussa), ae, f. cause, reason.
cāverna, ae, f. cavern, hollow.
cāvo, ēre, āvi, ītum, make hollow; pierce.
cāvus, a, um, adj. hollow.
cēdo, ēre, cessi, cessum, go away, yield.
celsus, a, um (root Kar, in kāρη, "head"), adj. lofty.
centum, num. adj. indecl. hundred (ixarōv).
cerno, ēre, crēvi, crētum, distinguish (with the eyes); see (cp. κτίνον, "divide").
certātim, adv. with emulation; earnestly (certo).
certo, ēre, āvi, ītum, contend, strive.
certus, a, um, adj. sure, fixed, unerring (cerno).
cervix, vicis, f. neck (cer = kāρα; veho).
VOCABULARY.

cesso, āre, āvi, ātum, cease (=ced-so, fr. cedo).

cētērus, a, um, adj. the other.

cēu, adv. as, just as; as if.

cēō, ēre, cīvi, ētum, set in motion, rouse (akin to κιω, "go"; cp. κινεω).

cēngo, ēre, mēi, nctum, put round; gird; pass. with abl. or acc. of spec'n. to be girded with, gird one's self with.

cēnis, ēris, m. ashes.

cērum, adv., and prep. with acc. around.

cērumundo, āre, dēdi, dātum, place round.

cērummerro, āre, āvi, ātum, wander round.

Cērumfundo, ēre, fūdi, fūsum, pour round; pass. in middle force, to crowd around.

cērumspício, spīcere, spexi, spectum, look round; look round on.

cērumsto, āre, stēti, no sup. stand round; surround.

cērumvōlo, ēre, āvi, ātum, fly round.

cēvis, is, m. and f. citizen.

clādes, is, f. disaster (κλαω, "break").

clāmōr, ēris, (clamo; Sans. kṛ- "celebrate"; cp. καλω, καλτός, clarus), m. shout.

clāngōr, ēris, m. cry; braying (of trumpets) (κλαγγγγ).

clāresco, ēre, ui, no sup. inceptive, grow clear.

clārus, a, um, adj. clear, bright, of sound or sight.

classis, is, f. fleet.

claustrum, i, n. bar (clando).

clipēus (also clipeus), i, m. round shield (καλύπτω "hide," cp. celo).

coeptus, perf. part. pass. of coepi.

cognosco, ēre, nōvi, nūtum, inceptive, begin to recognize, learn.

Cōgo, ēre, cōegi, cōactum, drive together, compel (cum, ago).

collīgo, ēre, lēgi, lectum, gather together; (cum; lego).

collum, i, n. neck.

cōlūber, bri, m. serpent.

cōlumba, ae, f. dove.

cōma, ae, f. hair; of trees, fuliage (κόμη).

cōmans, tis, adj. hairy; crested.

cōmes, ìtis, m. and f. comrade (cum, eo).

cōmitor, āri, ātus sum, accompany.

commendo, āre, āvi, ātum, entrust to (cum, mando).

commūnis, e, cum (root μυ, "bind"; cp. munus, moenia), adj. shared; common.

compāges, is, f. fastening; joint (cum, pango).

compello, āre, āvi, ātum, address.

complector, xus sum, embrace (pli-co).

complēo, ēre, ēvi, ētum, fill up.

composito, adv. by agreement (compono).

comprendo, ēre, di, sum, grasp; grasp (with the mind), comprehend.

comprimo, ēre, pressi, pressum, check, restraint (premo).

concēdo, ēre, cessi, cessum, withdraw.

concido, ēre, di, no sup. fall down (cado).

conclāmo, āre, āvi, ātum, shout; cry.

concrētus, a, um, adj. grown together, matted (cum cresco).

concurrro, ēre, curri, cursum, run together.

concūtio, ēre, ussi, ussum, shake vigorously (cum, quatio).

condensus, a, um, adj. very thick.

condo, ēre, dīdi, dītum, put together, hide (do, "give").
confertus, a, um, adj. closely packed (cum, farcio).
confingo, ēre, xi, xum, pierce.
confitēor, ēri, fessus sum, confess, acknowledge (fateor).
confingo, ēre, xi, ctum, join battle, (fingo, "dash").
confundo, ēre, fūdi, fasum, pour together, confuse.
congēmo, ēre, ĕ, ni, no sup. groan deeply (con, intensive).
congēro, ēre, gessi, gestum, heap together.
congrēdior, i, gressus sum, come together, fight.
conicio, 6rei, iectum, hurl strongly (iacio).
coniugium, li, n. wedlock; husband (iungo, root luo).
coniunx, ugis, m. and f. one joined; husband, wife, spouse (cum, iungo).
conor, āri, atus sum, endeavour, attempt.
consanguinitas, ātis, f. blood relationship, kinship (cum; sanguis).
conscius, a, um, adj. knowing with (some one else), confederate; conscious of (with gen.) (cum, scio, "know").
consēquor, i, secūtus sum, follow.
consēro, ēre, serūi, sertum, join (cum, sero).
consido, ēre, sēdi, sessum, settle down (sedeo).
consillium, li, n. counsel, plan (con; root SAL or SAK, "go"; cp. consul, salio).
consistent, ēre, stēti, stitum, stand still (sto, root STA).
conspectus, ūs, m. a gazing, regarding; in conspectu, in sight; conspectu in medio, amid the gazing throng (consipio).
consumo, ēre, mpsi, mptum, consume, spend.
contexto, ēre, ĕ, xtum, weave.

conticesco, ēre, üi, no sup. become silent (taceo).
continēo, ēre, üi, tentum, check, hold back (teneo).
contingo, ēre, tigi, tactum, touch, reach; touch and pollute (tango).
contorqueō, ēre, torsi, tortum, hurt vigorously.
contrā, adv. on the other side.
contrārius, a, um, adj. opposite.
convello, ēre, vulsi, vulsum, pluck violently, rend away.
converto, ēre, ti, sum, turn, turn round.
convolvo, ēre, vi, volūtum, roll together.
côpia, ae, f. abundance; of troops, forces (the latter meaning usually expressed by pl.).
côram, adv. before any one; face to face.
corpus, ēris, n. body.
corrripio, ēre, üi, eptum, seize violently; lay hold of (cor=con=cum, with intensive force; rapio "seize").
côruscus, a, um, adj. vibrating; flashing.
costa, ae, f. rib.
crātēr, ēris, m. mixing-bowl (κρατήρ, κεράννυμν). 
creber, bra, brum, adj. frequent (root cre; cp. cresco).
crēdo, ēre, didi, dí tum, with dat. trust, believe (see note on v. 371).
cresco, ēre, crēvi, crē tum, grow; cretus as adj. born, sprung.
crīmen, inis, n. charge, accusation.
crinis, is, m. hair (root kar, cp. κάρα, "the head").
crudēlis, e, adj. cruel.
crūentus, a, um, adj. bloody.
culmen, inis, n. height, summit; roof.
<table>
<thead>
<tr>
<th>Vocabulary</th>
<th>Dénumpedé (usually deinde), adv. thereafter, then.</th>
<th>Délabor, i, lapsus sum, slip down.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Déligo, ere, légi, lectum, choose (de, lego).</td>
<td>Déritesco, ere, itúi, no sup. hide one’s self, lie hid (de, lateo).</td>
<td>Délabrum, i, n. shrine (luo “cleanse”).</td>
</tr>
<tr>
<td>Démens, tis, adj. out of one’s mind, mad (de, mens).</td>
<td>Démitto, ere, mísí, missum, send down.</td>
<td>Démo, ere, mpsi, mptum, take away (de-emo).</td>
</tr>
<tr>
<td>Démoror, ari, atús, sum, keep waiting, delay.</td>
<td>Dénum, adv. at last.</td>
<td>Déniqué, adv. at last.</td>
</tr>
<tr>
<td>Densus, a, um. adj. thick (Saovís).</td>
<td>Dépasco, i, pastus sum, feed on.</td>
<td>Dépóno, ere, pósui, pósitum, lay down.</td>
</tr>
<tr>
<td>Décus, óris, n. ornament, honour.</td>
<td>Désum, esse, fúi, am wanting, am away (de, sum).</td>
<td>Désuper, adv. from above.</td>
</tr>
<tr>
<td>Déducó, ere, xi, ctum, lead down, conduct.</td>
<td>Désumus, essé, fúi, am wanting, am away (de, sum).</td>
<td>Détiméo, ere, úi, tentum, hold or keep back; detain (de, teneo).</td>
</tr>
<tr>
<td>Défendo, ere, di, sum, strike away; defend (de, “from”; fendo, “strike”).</td>
<td>Déusus, i, m. god; gen. pl. deum or deorum; di and dis are often used for dei and deis.</td>
<td>Dés, ae, goddess (root in Sans. di, Dyu, “gleam”; op. Zeus = dyáus, “heaven”; but not θές).</td>
</tr>
<tr>
<td>Défensor, óris, m. defender.</td>
<td>Dévolvo, ere, vi, vólútum, roll down.</td>
<td>Déxter, téra, térum, and tra, trum,</td>
</tr>
</tbody>
</table>
VOCABULARY.

on the right hand; favourable (δεξιός).
(See note on v. 54.)

dextēra, or dextra, ae, f. the right hand.

dico, ere, dixi, dictum, say, speak; call; name (δικωμī).

dictum, i, n. word.

dies, ēi, m. (in sing. sometimes fem.) day; figurally, time (root Sans. di., "gleam"; see deus).

diffugio, ere, fugi, fugitum, flee in different directions (dis, fugio).

digēro, ere, gessi, gestum, distribute, arrange; relate in order, expound (dis, gero).

dignus, a, um, adj. worthy.

digredior, i, gressus sum, depart (di, gredior).

dilectus, a, um, adj. chosen, dear (diligo).

dies, ēi, m. (in sing. sometimes fem.) day; figuratively, time (root Sans. di., "gleam"; see deus).

differio, ere, fugi, fugitum, flee in different directions (dis, fugio).

dideo, ere, velli, vulsum, pluck apart.

diversus, a, um, adj. different, various; in a different quarter (dis, verto).

dives, ēs, is, adj. rich.

divido, ere, visi, visum, divide.

divinus, a, um, adj. divine (divus).

divus, i, m. deity (gen. pl. often divom) (root di.; see deus).

dōlor, ōris, m. grief.

dōlus, i, m. guile, craft, fraud, deceit (dolōs).

dōminor, āri, ātus sum, hold sway (dominis, root dām, "subdue").

dōmo, āre, ūi, itum, tame, subdue (dāmāw, root dām).

dōmus, ēs, f. house (dēmō, "build"; dōmos).

dōnēc, conj. until.

dōnum, i, n. gift (do).

drāco, ōnis, m. serpent (drākōw).

dūbīus, a, um, (=duhibius, duo, "two," habeo) adj. doubtful.

dūco, ere, xi, ctum, draw, lead, draw out.

dūdum, adv. a while ago, lately.

dulcis, e, adj. sweet.

dum, conj. while; until.

dūrus, a, um, adj. hard, cruel.

dux, dūcis, m. leader.

E.

eccē, interj. lo! behold!

ēdax, ācis, adj. consuming, devouring (edo).

eōdissēro, ere, ūi, rtum, relate at length (e, dis, sero, "join").

ēdūco, ere, xi, ctum, draw out; raise aloft.

ēfēro, rre, estūli, ēlatum, bear forth, raise.

ēfigies, ēi, f. image (ex, fingo).

ēfor, āri, ātus sum, speak out, utter.

ēfūgio, ere, fūgi, fugitum, n. flee from, escape.

ēfügium, ii, n. escape (ex, fugio).

ēfülgēo, ere, lsi, no sup. shine forth.

ēfundo, ere, fūdi, fūsum, pour forth.

ēgēo, ere, ūi, no sup. am needy; with abl. am in need of.

ēgredior, grēdi, gressus sum, go out; go out from (ex, gredior).
VOCABULARY.

élabor, i, lapsus sum, slip out, escape from.
émico, āre, ī, ātum, flash forth.
émóvéo, ēre, móvi, mótm, move out.
ēnim, conj. for.
ensis, is, m. sword.
ē, ēre, īvi or īi, ītum, go (root ī; cp. īμαι, ī-e-vai).
ēquidem (comp’d of interj. e and quidem; cp. edepol), adv. verily, truly.
ēquus, i, m. horse (Sans. acvas; Gk. ἔπως (ἐκκος); root, ἄ, “sharp”).
ergō, adv. therefore (=ē-rego; root, rao, “to extend upwards”; cp. ὀργω, Germ. ragen).
eripio, ēre, ī, reptum, snatch away (e, rapio).
erro, āre, āvi, ātum, wander.
error, ēris, m. wandering; mistake; deception.
ērubesco, ēre, ī, no sup., v. incept. (ex, rubesco, “become red at”), feel shame about.
ērūo, ēre, īl, ātum, tear or dig out; overthrow.
ēt, conj. and; even; et...et, both... and.
ētiam, conj. also.
eti, conj. even if, although (et, si).
ēvādo, ēre, i, sum, go up, ascend; go out, pass beyond.
ēvēnio, ēre, vēni, ventum (ex, venio), v.n. turn out, come to pass.
ēverto, ēre, ti, sum, overthrow.
ēvinco, ēre, vici, victum, conquer utterly.
ex (ē), prep. with abl. out of, from.
exardesco, ēre, arsi, arsum, blaze up (ardeo).
excēdo, ēre, cessi, cessum, go forth.
excidium, ī (sometimes written excsidium, as if from excindo; usually referred to excido), n. destruction.
excido, ēre, cidi, sum, cut out or off; destroy (ex, caedo).
excīto, āre, āvi, ātum (intens. and freq. fr. excio), arouse.
exclāmō, āre, āvi, ātum, cry out.
excūtio, ēre, cussi, cussum (quatio, “shake”), shake out, shake free; rouse, wake up from sleep.
exèo, ēre, li or īvi, ītum, go out.
exercitus, īs, m. army.
exigo, ēre, ēgi, actum (ago, “put in motion”), drive out.
exhālo, āre, āvi, ātum, breathe out.
exitiālis, e (exitium), adj. ruinous.
exitiām, ī (ex, eo, [ītum] “go”), n. ruin, destruction.
exītus, īs (ex, eo, “go”), m. issue, end.
exoptō, āre, āvi, ātum, greatly desire.
exōrōr, īri, ortus sum, rise out or up.
expēdīo, īre, īvi or īi, ītum, extricate, set free (ex, pes).
expendo, ēre, di, sum (ex, pendo, “weigh”), pay.
expēriōr, īri, pertus sum, try; test.
explēo, ēre, plēvi, plētum, fill up.
explico, āre, īl and āvi, ītum and ātum, unfold.
exprōmo, ēre, mpsi, mptum, bring forth (ex, pro, emo).
exsanguis, e, adj. bloodless.
exscindo, ēre, scidi, scissum (ex, scindo, “cut out”), extirpate.
exspectō, āre, āvi, ātum, look for eagerly (specio).
exstinguo, ēre, nxi, nctum (ex, stinguo, root stia; cp. στίγω), extinguish; kill.
exsultō, āre, āvi, ātum (ex, root sal), leap up; rejoice.
VOCABULARY.

exsupéro, are, āvi, ātum (ex, super, "above"), mount above; tower high; conquer.

extemplō, adv. immediately (ex, tempus).

extrā (=exterā, abl. sing. fem. of adv. exterus), prep. with acc. outside; beyond.

extrēmus, a, um, superl. adj. utmost; utmost, farthest.

exūo, ēre, ēi, ātum, strip off.

exūviae, ārum (ex-uo, root AV, "go to, "put on"), i. things stripped off; spoils.

F.

fabricātor, ōris, m. constructor (fabrico).

fabrico, āre, āvi, ātum (faber, "workman"), make, construct.

fācies, ē (root fā or fac, "to make bright"); cp. facio, fari, fax, φαίνει, φαίνω, i. face; appearance.

fācilis, e, adj. easy (facio, hence "doable").

fācio, ēre, fēcī, factus (see facies), do; make; cause. Passive fio, fiēri, factus sum, am made; become.

factus, i, n. deed.

fallo, ēre, fēcīlī, falsum, deceive; escape notice of (σφάλλω).

falsus, a, um (fallo), adj. false.

fāma, ae, f. report, rumour (root FA, in fari; see facies).

fāmūlus, i (Sansk. dhā, "to lay," "found," cp. τι-θέω), m. attendant.

fās, n. indecl. divine law; what is lawful.

fastīgium, li (fastigo, "make pointed"), n. gable roof, roof, battlement.

fātālis, e, adj. fated (fatum).

fātēor, ēri, fassus sum (root FA, "to make to shine," cp. φαώ, φαιν, φαινω, fari), confess.

fātum, i, n. that which is spoken; oracle; fate (fari).

fātur, 3rd sing. pres. ind. of fari, fātus sum, to speak (φαιν).  

fauces, ium, ē, plur. throat; jaws.

fax, fācīs (root FA; see facies), i. torch.

fēminēus, a, um (femina, fr. root FE or FE, φυ, "to produce," cp. fio, futurus), adj. pertaining to a woman.

fēnestra, ae (root φαιν, cp. φαινω), i. window, opening.

fērio, ēre (perh. Sansk. dhār, "injure," cp. ferus, ferox, θηρ, furere), no perf. or sup., strike.

fēro, ferre, tālī, lātum, bear, carry; carry off; endure; relate; sometimes used in an intrans. sense: sic ferre, so bring to pass, tend; feror, am carried, rush, move (Sansk. bhar, cp. φέω, bear, bairn [child]).

ferrum, i, n. iron; sword.

fērus, a, um (see fero), adj. wild, fierce.

fessus, a, um (see fero), adj. weary (fatisco).

festīno, āre, āvi, ātum, hasten.

festus, a, um, adj. festal.

fētus, a, um, adj. pregnant, filled with (root FE, "produce"; see feminineus).

fictus, a, um, adj. feigned, false (fingo).

fīdes, ī, f. faith; promise; pledge (πιθ-, πιστις).

fidens, ntis, adj. confident.

fido, ēre, fisus sum, with dat. of person, have confidence in, trust.

fiducia, ac, i. confidence.

fidus, a, um, adj. faithful.

figo, ēre, xi, xum, fix; fasten.

fingo, ēre, finxi, fictum, shape, mould θύ-, θίγαω, "touch").

finis, is (root FID, cp. findo, "cleave"), m. and f. end.

fio, see facio (root φυ, "produce").

fīrmo, āre, avi, ātum, make strong, confirm.
Vocabulary.

fulmen, inis (=fugis main, n. tulgeo), thunderbolt.
fulvus, a, um (fulgeo), yellow, tawny.
fümo, äre, no perf. or sup., smoke, reek.
fumus, i, m. smoke (βω, see foedo).
fundamentum, i, n. foundation (fundus).
fundo, ere, fūdi, fūsum (rootfred, Gk. χαιάω) pour; spread out.
fundus, i, m. bottom (πνεύμυν).
fūnis, is, m. rope.
fūnus, ēris, n. funeral, death (akin to fumus, "smoke").
fūrio, ēre, ēvi, ētum, make furious, enrage.
fūro, ēre, ūi, no sup. rave, rage; (see ferio).
fūror, ēris, m. rage, madness.
furtim, adv. by stealth (fur, φωφ, "thief").

G.
gālēa, ae, f. helmet.
gaudēo, ēre, gāvīsus sum, rejoice (γαῦδω).
gāza, ae, f. treasure (γάζα, a Persian word).
gēlidus, a, um (gelu), adj. cold, icy.
gēminus, a, um, adj. twin-born.
gēmitus, ūs, m. groan, roar.
gēner, ēri, m. son-in-law (root oēn, cp. gigno, γενάω, genus).
gēnitor, ēris, m. father.
gēnētrix, icis, f. mother (gigno, root oēn).
gens, tis, f. family, race.
gēnus, ēris, n. race, kin (γένος, root oēn).
gēro, ēre, gessi, genuum (root gas, "come," "go"); gero in causative sense: "cause to go"), bear, carry.
glōmēro, ēre, ēvi, ētum (glomus), form into a ball; gather together.
glória, ae, f. glory (root clu, "hear"; cp. κλεόν, κλαος, inclutus).

grādus, ës, m. step.
grāmen, ìnis (Sans. root GAR, "swallow"; Gk. οὐρά), n. grass.
grātes, only in nom. and acc. pl. f. thanks (gratus).
grātus, a, um, adj. pleasing (akin to gravis, e, adj. heavy).
graviter, adv. heavily.
gravō, are, avi, atum, heavy, burden.
gressus, ës, m. step (gradior).
gurges, itis m. whirlpool.

H.

hābēo, ère, ûi, itum, have; hold, regard.

haereo, ère, haesi, haesum, cling, remain steadfast.

hasta, ae, f. spear.

haud, adv. not at all; not.

haurio, ère, hausi, haustum, drink up.

hēbēto, ère, ávi, átum, make dull (hebes, hebetis, "blunt").

hei, interj. with dat. alas!

heu, interj. alas!

hic, adv. here; kcreupon.

hic, haec, hoc, dem. pron. this.

hiems, (hiems) hiēmis, f. winter, storm (χειμών).

hinc, adv. hence, from this place; from this cause; from this time, henceforth.

hōdīē, adv. to-day (=hoc die).

hōmo, înis (root in humus, χαμάι), m. man.

horrendus, a, um, adj. dreadful.

horrēo, ère, no perf., no sup., shudder.

horresco, ère, horrūi, no sup., begin to shudder.

horror, ōris, m. shuddering, dread.

hortor, āri, ātus sum, encourage, exhort.

hostiā, ae, f. (hostio, "strike") victim; see note on v. 156.

hostis, is, m. stranger, enemy.

hūc, adv. hither.

hūmus, i, f. ground; humi is the locative case used adverbially, on the ground (χαμάι).

I.

iāēo, ère, ûi, itum, lie, am prostrate.

iacto, ère, ávi, átum, keep throwing; utter wildly (freq. fr. iacio).

iactūra, ae, f. flinging away, loss, see note v. 646 (iacio).

iācūlor, āri, ātus sum, fling, hurl (iacio).

iam, adv. already.

iamdūdum, adv. some time since.

iampridem, adv. now for a long time.

iānūa, ae, f. gate, door.

iī, adv. there.

ictus, ës, m. stroke (ico).

ignārus, a, um, adj. not knowing, ignorant (in "not," and gnarus; Sans. gna, "know"; cp. γνωρίζω, gnosco, narrare).

ignis, is, m. fire.

ignōtus, a, um, adj. unknown (in, gnosco).

illic (ire-licit, a formula originally for dismissing an assembly; hence, implying haste), adv. straightway, immediately, forthwith.

ille, a, illud, dem. pron. that; that famous; that man.

imāgo, înis, f. phantom; form (root, im, akin to μομφαί).

imbellis, c, adj. unwarlike (in, belsum).
impérium, i. n. military command; empyre (impero).
impótus, òs, m. onset (in, peto).
impius, a, um, adj. unholy.
imus, a, um, adj. used as superl. of inférus, lowest; imum, as subst. lowest part.
in, prep. with acc. towards, into, against; with abl. in, on.
incendium, ii, n. burning, fire.
incendo, ère, di, sum, kindle, fire (root, can, akin to kaìw, candeo).
incipit, i, n. beginning; design (incipio).
icertus, a, um, adj. not sure, doubtful.
icído, ère, cidi, cásum, fall on (cádo).
icípio, ère, cépi, ceptum, begin (capio).
iclémementia, ae, f. lack of pity, cruelty (clemens).
iclúdo, ère, si, sum, shut in (in, claudio).
iclútus, a, um, adj. famous (chuco, κλεος, see gloria).
icólómis, e, adj. safe, unharmed (in, and root of κολοω).
icómítatus, a, um, adj. unaccompanied (comes, "companion").
icumbo. ère, cūbūli, cūbtum, with dat. lēan upon (cumbo, "lie").
icurro, ère, curri (or cūcurri), cursum, run into or against.
icūso, ère, ávi, átum, bring charge against, accuse, blame (in, causa).
indē, adv. from that place or time, hence, thereafter.
indícium, li (indico, root dic=διέκ, cp. διεκνυμι, "show"), n. information.
indignor, ìri, àtus sum, am wrathful; brood wrathfully over (in, dignus).
indignus, a, um, adj. unworthy.
indōmitus, a, um, adj. unrestrained, unchecked (domo).
indulgō, ère, si, tum, with dat. yield to.
indōo, ère, òl, òtum (évōw), put on.
inéluctábilis, e, adj. not to be struggled out of, inevitable (in, "not," ex, luctor, "struggle"; root LUC, "writhe").
inermis, e, adj. unarmèd (in, arma).
iners, rtis, adj. inactive; motionless (in, ars).
infandus, a, um, adj. unutterable; awful (in, fari).
inflexx, ícis, adj. unhappy.
infensus, a, um, adj. unsafe, dangerous; hostile (= infenstus, fr. fendo).
infustus, a, um, adj. ill advised, fendo, "strike"); hostile.
inlúla, ae (Sans. bhāla, "brow," cp. φάλος), f. fillet; a white and red band of woollen stuff worn upon the forehead as a sign of consecration.
inémíno, ère, ávi, átum, redouble.
ingens, tis (in, "not," and gens: hence "that which goes beyond its kind"), adj. huge.
ingratus, a, um, adj. unpleasant.
ingrō, ère, rui, no sup. rush on, fall on one (in, ruo).
inicio, ère, ècèi, iectum, fling on (lacio).
inimicus, a, um, adj. unfriendly (amicus).
iniquus, a, um, adj. unfriendly (in, auspex).
inlábora, làbi, lapsus sum, glide into.
inlúdo, ère, lusi, lūsum, with dat., mock, jeer at, make sport of.
inmánis, e, adj. huge, vast, awful (in and root of metior).
inmēmor, òris, adj. unmindful.
inmensus, a, um, adj. immeasurable, boundless (metior, mensus).
inmiscóe, ère, ui, mistum or mixtum, interminglc.
inmitto, ère, msi, missum, send against, let loose.
innoxius, a, um, adj. harmless (in, noxa).

innuptus, a, um, adj. unmarried (nubo).

inpello, ĕre, pūli, pulsum, drive on, urge.

inplēō, ĕre, ĕvi, ĕtum, fīll up.

inplīco, are, ĕvi or ĕi, ĕtum, or ĭtum, entwine (πλέκω).

inpōno, ĕre, pōsūi, pōsitūm, place on.

inprōbus, a, um, adj. excessive, bad (in, probus); see note v. 356.

inprōvidus, a, um, adj. unforeseeing (in, pro, video).

inprōvisus, a, um, adj. unforeseen.

inquam, v. defect., say.

inrītus, a, um, (in, ratus, fr. reor), adj. vain, useless.

inrūo, ĕre, ūi, no sup., rush on or into.

insānia, ae, f. madness.

insānus, a, um, adj. not healthy, mad (sanus, "sound").

incōlis, a, um, adj. ignorant (scio).

insēquor, i, secūtus sum, follow after, pursue.

inserto, āre, āvi, ātum, put into (in, "into"; sero, "join").

insidēō, ĕre, sōdi, scēssum, am seated in, take possession of, occupy (sedeo).

insidiae, ārum, f. ambush, artifice, plot (insideo).

insignē, is, n. mark of distinction; badge (signum).

insinūō, āre, āvi, ātum, twine, wind into.

insōno, āre, ūi, ītum, sound within, echo.

insons, tis, adj. guiltless (in, sons, "guilty," really a participle; root as or es, Gk. ēivt; Lat. (e)sum).

inspicio, ĕre, spexi, spectum, look into.

instar, n. indecl. (root sta), image, likeness.

instauro, āre, āvi, ātum, make to stand; renew (σταυρός, ἵστος, root sta).

insterno, ĕre, strāvi, strātum, lay upon; cover over.

insto, āre, stīti, stātum, press on.

instrūo, ĕre, xi, ctum, build up, equip.

insūla, ae, f. island (in, and root sal in salio, consul, exul).

insulto, āre, āvi, ātum, lay upon; use taunts (in, salio).

insūper, adv. in addition.

intēger, gra, grum, adj. untouched; undamaged; sound (in, tango).

intēmērātus, a, um, adj. unviolated.

intendo, ĕre, di, sum or tum, stretch or direct towards; intentus may be an adj. eager.

inter, prep. with acc. among.

interclūdo, ĕre, clūsi, clūsum, hinder (inter, claudo).

intērēā, adv. meanwhile.

interior, us, compar. adj. inner (intus).

intexo, ĕre, ui, textum, inweave, interlace.

intōno, ĕre, ūi, no sup. (in, intens., tono, "thunder"), thunder; intonat impersonally, it thunders.

intronquēo, ĕre, rsi, rtum (in, intensive, or "againat"), whirl or hurl against; see note v. 50.

intrā, prep. with acc. within.

intās, adv. from within, within.

invultus, a, um, adj. unavenged (in, ulciscor).

invūtus, e, adj. useless.

invādo, ĕre, si, sum, go against, attack.

invēnio, ĕre, vēni, ventum, come upon, find.

inventor, ōris, m. discoverer.

invidiā, ae, f. envy (in video).

invīsus, a, um, adj. hateful (invideo).
involvo, ūre, vi, ātum, enroll, enwrap.

ipse, a, um, pron. self; him-, her-, itself.

īra, ae, f. anger.

iste, a, ud, pron. dem. that, that of yours.

ītā, adv. in this way, thus.

īter, ītānēris, n. road, journey (root i, “go”).

ītērum, adv. a second time.

īūba, ae, f. crest.

īūbēō, ēre, iussi, iussum, bid, command.

īūgum, mountain-ridge (iungo; īōvō, “that which joins”).

īunctura, ae, f. joint.

īungo, ēre, nxi, notum, join (īeũnuu, root iuu or īuy).

īus, ūris, n. right; law; ordinance.

īussum, i, n. command (iubeo)

iūsum, ūs, m. command.

iustus, a, um, adj. just (ius)

iūvēnilis, e (also iuvenālis), adj. youthful.

iūvēnis, is, m. and f. originally adj. young, then used as subst. youth, young man.

iūventa, ae, f. youth, i.e., the age of youth, in abstract sense.

iūventūs, ūtis, f. youth; body of young men, in collective sense; originally abstract.

iūvo, āre, īvi, īutum, assist; juvat, impersonally, it delights.

iuxtā, adv. and prep. with acc. next, close to (īungo; root stā).

L.

lābes, is, f. slipping, downfall (lābor).

lābo, āre, āvi, ātum, totter (akin to lābor).

lābōr, ōris, m. labour; distress.

lābor, i, lapsus sum, glide; slip down.

lācrīma, ae, f. tear (akin to ὀκου; root ὀκ, bite”).

lācrīmo, āre, āvi, ātum, weep.

lācus, ūs, m. lake.

laedo, ēre, si, sum, hurt, injure.

laetus, a, um, adj. glad; joyous.

laevus, a, um (λαύος), left, on the left hand; (1) adverse, unpropitious, of omens; (2) foolish; see note v. 54.

laeva, ae, f. (scil. manus), left hand.

lamb, ēre, i, no sup. lick.

lāmentābilis, e, adj. to be lamented.

lapso, āre, no perf. or sup. slip (lābor).

lapsus, ūs, m. gliding.

largus, a, um, adj. plentiful, abundant.

lassus, a, um (prob. = laxus), adj. faint, weary.

lātē, adv. far and wide.

lātēbra, ae, f. (rare in sing.) lurking-place, retreat (lato).

lātēo, ēre, īl, no sup. lie hid (λαυθάνω, root λαθ).

lātus, ēris, n. side (πλάρεις).

lātus, a, um, adj. broad (old Lat. stātus; root stār, as in sterno).

laudo, āre, āvi, ātum, praise (Sans. clu, “to hear”; Gk. κλαω).

laurus, ūs, f. laurel.

laus, dis, f. praise, renown.

laxo, āre, āvi, ātum, loosen.

lēgo, ēre, lēgi, lēctum, pick, choose; gather up, pass over surface of, skin (λεγω).

lēnis, e, adj. gentle.

lēo, ŏnis, m. lion (λάω).  

lētum, i, n. death (akin to deleo, root lē, “dissolve”).

lēvis, e, adj. light (= legvis, cf. ἱλαχυς).

lēvo, āre, āvi, ātum, make light; ease; remove.

lex, lēgis, f. law (root læ, “bind”).
lignum, i, n. wood.

ingo, are, avi, atum; bind.

limbus, i, m. border, belt, band, girdle.

limen,inis,n. threshold (=lig-men; "the thing which fastens").

limes, itis, m. boundary; path.

limosus, a, um, adj. muddy (limus).

lingua, ae, f. tongue (original form dingxia; aliin to tongue).

lingquo, are, liqui, no sup. leave.

lito, are, avi, atum, make a sacrifice (with favourable results).

litus, 6ris, n. shore (akin to lino, "overspread").

loco, are, avi, atum, place.

locus, i, plur. loci and loca, m. place, position.

longaevus, a, um, adj. of great age, aged (longus, aevum).

longe, adv. after.

longus, a, um, adj. long.

loqui, i, dicor, sum, speak; speak of (Sans. lap, Gk. λακ, "talk," cp. λάσκω).

lorum, i, n. thong.

lupricus, a, um, adj. slippery.

luctus, us, m. grief, lamentation (lugeo).

lugeo, ere, luxi, luctum, bewail (λυγεό).

lumen, inis, n. light (=lucmen; same root as in lux, luceo).

luna, ae, f. moon (=lucna).

lupus, i, m. wolf (λύκος).

lusto, are, avi, atum, go round; traverse; survey (original meaning, "to purify," root λυ).

lux, lúcis, f. light.

M.

máchina, ae, f. machine, engine (μηχανή).

macto, are, avi, atum, sacrifice (Sans. root man, "adore").

maestus, a, um (maereo, akin to μεσός and miser), adj. sad.

mágis, comp. adv. more.

magnus, a, um, adj. great; comp. major; sup. maximus.

málé, adv. badly.

málus, a, um, adj. bad; comp. pêcor; sup. pessimus.

mânéo, ère, manusi, mansum, remain.

mánica, ae, f. handew; fetter (manus).

mánifestus, a, um, adj. palpable, clear (manus, and fendo, "strike").

mânuus, us, f. hand; handful, hand.

mâter, tris, f. mother (akin to μητήρ; root μα, "to make").

mêdius, a, um, adj. middle; in the middle (μέδιος).

mêlior, us, adj. used as comp. of bonus, better.

mêmíni, isse, v. defect. a. remember (mens).

mêmorabîlis, c, adj. deserving to be related, memorable.

mêmôro, ère, avi, atum, relate.

mendax, acis, adj. lying (mentior).

mens, tis, f. mind (cp. meneo).

mensa, ae, f. table.

mentior, iri, lus sum, lie; falsely state (akin to mens; original meaning, "invent").

mercor, âri, atus sum, buy (merx).

mêreô, ère, âi, lutum (also as dep. mereor, méritus sum), deserve, merit.

mêtus, us, m. fear.

mêus, a, um, poss. adj. my.

mico, are, âi, no sup., move quickly to and fro; flash, gleam.

miles, itis, m. soldier, body of soldiers.

millê, num. adj. indecl. a thousand; as subst. n. with pl. milia, thousands.
<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>minister,</td>
<td>tri (double comp. fr. minus, &quot;less&quot;), m.</td>
<td>attendant; aider, abettor.</td>
</tr>
<tr>
<td>minor,</td>
<td>āri, ātus sum, overhang; threaten.</td>
<td></td>
</tr>
<tr>
<td>mirabilis,</td>
<td>e, adj. wonderful.</td>
<td></td>
</tr>
<tr>
<td>miror,</td>
<td>āri, ātus sum, wonder; wonder at.</td>
<td></td>
</tr>
<tr>
<td>miscēo,</td>
<td>ĕre, ūi, mistum and mixtum, mingle (μίγνυμι).</td>
<td></td>
</tr>
<tr>
<td>miser,</td>
<td>ēra, ērum, adj. superl. miserrimus, wretched.</td>
<td></td>
</tr>
<tr>
<td>misērābilis,</td>
<td>e, adj. pitiable, wretched.</td>
<td></td>
</tr>
<tr>
<td>misērēor,</td>
<td>ēri, ītus sum, with gen. pity.</td>
<td></td>
</tr>
<tr>
<td>misēresco,</td>
<td>ĕre, no perf. or sup. feel pity.</td>
<td></td>
</tr>
<tr>
<td>mitto,</td>
<td>ērc, mīsī, mīssum, send.</td>
<td></td>
</tr>
<tr>
<td>mōdō,</td>
<td>adv. only.</td>
<td></td>
</tr>
<tr>
<td>moenia,</td>
<td>īmum, n. plur. walls, a fortress (muniō).</td>
<td></td>
</tr>
<tr>
<td>mōles,</td>
<td>īs, f. mass; bank; pile.</td>
<td></td>
</tr>
<tr>
<td>mōlor,</td>
<td>īri, ītus sum, perform with toil, undertake (moles).</td>
<td></td>
</tr>
<tr>
<td>mollis,</td>
<td>e, adj. soft.</td>
<td></td>
</tr>
<tr>
<td>mōnēo,</td>
<td>ēre, īūi, ītum, warn, advise (mens).</td>
<td></td>
</tr>
<tr>
<td>mons,</td>
<td>tis (root mīx, &quot;to project&quot;), m. mountain.</td>
<td></td>
</tr>
<tr>
<td>monstro,</td>
<td>āre, āvi, ātum, show.</td>
<td></td>
</tr>
<tr>
<td>monstrum,</td>
<td>ī, n. omen; prodigy, monster (moneō).</td>
<td></td>
</tr>
<tr>
<td>montānus,</td>
<td>a, um. adj. belonging to a mountain.</td>
<td></td>
</tr>
<tr>
<td>mōra,</td>
<td>ae, f. delay.</td>
<td></td>
</tr>
<tr>
<td>mōrīor,</td>
<td>ī, mortuus sum (root mar; cp. βωρός = μ[ő]oros), die.</td>
<td></td>
</tr>
<tr>
<td>mōror,</td>
<td>āri, ātus sum, delay; linger (mora).</td>
<td></td>
</tr>
<tr>
<td>mors,</td>
<td>tis, f. death (see morior).</td>
<td></td>
</tr>
<tr>
<td>morsus,</td>
<td>īs, m. bite (mordeō).</td>
<td></td>
</tr>
<tr>
<td>mortālis,</td>
<td>e, adj. mortal, human (mors).</td>
<td></td>
</tr>
<tr>
<td>mōvēo,</td>
<td>ēre, mōvi, mōtum, move.</td>
<td></td>
</tr>
<tr>
<td>mucro,</td>
<td>ōnis, m. point, edge.</td>
<td></td>
</tr>
<tr>
<td>mūgitus,</td>
<td>ūs, m. bellowing (mugio).</td>
<td></td>
</tr>
<tr>
<td>multus,</td>
<td>a, um, adj. much, many a; in plur. many.</td>
<td></td>
</tr>
<tr>
<td>mūrus,</td>
<td>i, m. wall (=munrus; munio).</td>
<td></td>
</tr>
<tr>
<td>mūto,</td>
<td>āre, āvi, ātum, change; exchange.</td>
<td></td>
</tr>
<tr>
<td>nam,</td>
<td>namque, conj. for.</td>
<td></td>
</tr>
<tr>
<td>narro,</td>
<td>āre, āvi, ātum, tell, relate (akin to gnarus; Sans. gna, &quot;know&quot;).</td>
<td></td>
</tr>
<tr>
<td>nascor,</td>
<td>i, nātus sum, am born (=gnav- scor, γνανοια, root NA = gNA, another form of GEX).</td>
<td></td>
</tr>
<tr>
<td>nātus,</td>
<td>i, m. son; nata, ae, f. daughter; nati, children (=gnatus).</td>
<td></td>
</tr>
<tr>
<td>nāvis,</td>
<td>is, f. ship (vaōs).</td>
<td></td>
</tr>
<tr>
<td>nē,</td>
<td>adv. with imperative, not, do not; conj. with subj. lest. neve (neu). neve (neu) . . . neither . . . nor.</td>
<td></td>
</tr>
<tr>
<td>nēbula,</td>
<td>ae, f. mist (nubes, νέφος).</td>
<td></td>
</tr>
<tr>
<td>nec,</td>
<td>see neque.</td>
<td></td>
</tr>
<tr>
<td>nēsandus,</td>
<td>a, um (ne; fari, &quot;speak&quot;), adj. unutterable; impious.</td>
<td></td>
</tr>
<tr>
<td>nēfas,</td>
<td>n. indecl. that which divine law forbids; guilt (fas).</td>
<td></td>
</tr>
<tr>
<td>nėgo,</td>
<td>āre, āvi, ātum, say no, deny.</td>
<td></td>
</tr>
<tr>
<td>nēpos,</td>
<td>ōtis, m. grandson, descendant.</td>
<td></td>
</tr>
<tr>
<td>nēque,</td>
<td>or nec, conj. neither; neque . . . neque, neither . . . nor.</td>
<td></td>
</tr>
<tr>
<td>nequiquam,</td>
<td>adv. in vain.</td>
<td></td>
</tr>
<tr>
<td>nescio,</td>
<td>īre, scivi or scī, scitum, not to know. nescio quod, used as adj., = I know not what, some mysterious.</td>
<td></td>
</tr>
<tr>
<td>neu (contr. for neve). See ne.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>nex,</td>
<td>nēcis (Sans. nac &quot;disappear&quot;; cp. vēkvs; vēkpos), f. murder, death.</td>
<td></td>
</tr>
<tr>
<td>ni = nīsi,</td>
<td>conj. unless.</td>
<td></td>
</tr>
<tr>
<td>nihil or nil, nihili, n. nothing (ne; hilum, not a bit).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>nimbus,</td>
<td>i, m. rain-cloud.</td>
<td></td>
</tr>
<tr>
<td>nitidus,</td>
<td>a, um (miteo, akin to nix), adj. shining, bright.</td>
<td></td>
</tr>
</tbody>
</table>
VOCABULARY.

nitor, i, nisus or nixus sum (=gnitor, fr. root anio), strive; climb (with effort).

 nó dus, i, m. knot.

 nóm en, inis, n. name (nosco).

 nó n, adv. not (=ne-unum; cf. ñη̄, ne-, nonenum, E. not, Ger. nein).

 noster, tra, trum, adj. our, as subst. one of our side.

 nó tus, a, um, adj. well-known.

 nox, noctis, f. night (vūx).

 nūbes, is, f. cloud (vēphōc).

 nū dus, a, um (=nugdus, root na, “make bare”), adj. naked.

 nullus, a, um (ne-ullus), adj. not any, no.

 númen, Inis (for nu-imen, root nu, “nod”; cp. νέω, re-nuo), n. nod; divine will; deity.

 númerus, i, m. number.

 nunc, adv. now (vōv).

 nunquam, adv. never (ne, unquam).

 nusquam, adv. nowhere (ne, usquam).

 nūto, āre, āvi, ātum (root nu), nod, sway to and fro.

 O.

 O, interj. O!

 ob (old form obs), prep. with acc. on account of (akin to Sans. api; Gk. ēri).

 obāuco, āre, xi, ctum, draw over.

 obiecto, āre, āvi, ātum, fling to, expose (freq. fr. obicio).

 obicio, āre, ēcici, lectum, fling to (ob, iacio).

 oblīviscor, ī, litus sum (liveo = pliveo, “to be a dark blue”; cp. πελίος πελλός), v. dep. a. forget.

 obrōo, āre, ēi, ātum, overwhelm.

 obscūrus, a, um (Sans. sku, “cover”; cp. οκεύ, scutum, cutis, Eng. sky), dark.

 observo, āre, āvi, ātum, watch, observe.

 obsīdēo, āre, sōdi, sessum, sit down against, besiege (ob, sedēo).

 obstūpesco, āre, stūpui, no sup. become amazed, confounded.

 obtēgo, āre, xi, ctum, cover over, hide.

 obturando, āre, āvi, ātum, cut to pieces.

 occāsus, us, m. fall, destruction (ob, càdo).

 occūdo, āre, cidi, cāsum, fall down, perish (ob, càdo).

 occulto, āre, āvi, ātum, conceal (ob, celo).

 occumbō, āre, cūbūi, cūbitum, fall down; with dat. yield to.

 ōcēānus, i, m. ocean (óceavōs).

 ōcūlus, i (Sans. akshi, root, ītsh, videre), m. eye.

 ōdi, isse (Sans. root brah, “strike,” “thrust”; Gk. ódēo), v. defective, hate.

 ōdium, ii, n. hate.

 offēro, ferre, obtūli, oblātum, put before, present.

 ōmen, Inis (perh. originally os-men, root āud, “hear”), n. omen, sign.

 omnīpōtens, tis, adj. almighty.

 omnis, e, adj. all.

 ōnus, ēris, n. burden.

 ōpācus, a, um, adj. shady.

 ōpimus, a, um, adj. rich (opes).

 oppōno, āre, pōsūi, pōsitum, place opposite.

 (opes) ōpis, f. aid, power; in plur. opes, opum, wealth, resources.

 opto, āre, āvi, ātum (root or, “look”), desire.

 ōpus, ēris (Sans. apas), n. work.

 ōra, ac, f. shore, coast.

 ōrāculum, i, n. oracle (oro).

 orbis, is, m. round, circuit; coil.

 ordior, iri, orsus sum (akin to ārva; cp. orior), begin.

 ordo, Inis (root or; Sans. ar, “go”; “strive upward”; cp. orior), m. order, row.
VOCABULARY.

pátefácio, ére, fécì, factum, make open, open.
páteo, ëre, ëì, no sup. (root pat, also in pando), am open.
páter, tris, m. father (root PA, "feed," cp. πατήρ).
pátesco, ëre, ëì, no sup. begin to be open or obvious.
pátiór, pàti, passus sum, suffer (πάσχω).
pátria, ae, f. fatherland.
pátrius, a, um, adj. belonging to one's father.
paulátim (paucus), adv. little by little.
pauper, ëris (akin to paucus, parvus, παύρος), adj. poor.
pávidus, a, um, adj. terrified.
pávito, ëre, ávi, átum, am in great fear.
pávör, ëris, m. fear, panic.
pectus, ëris, n. breast; mind, feelings.
pélágus, i, n. sea (πέλαγος).
pellax, ácis (pellicio, "entice," fr. lacio, akin to ἐλκὼ), adj. deceitful, cajoling.
pellis, is (Gk. πέλας; akin to πλεώς, palam), f. skin, hide.
pello, ëre, pëpëlli, pulsum, drive away.
pendéo, ëre, pépendi, no sup. (probably root, σφάσ in σφενδόν, "sling"; cp. funda), hang.
pénëtrâle, is (penetro; conn. with penates, root PA, in passco), n. inmost place, shrine.
pénîtus (root RA), adv. from within; utterly.
për, prep. with acc. through.
përëo, ëre, ivi, or ii, Itum, perish.
përëro, ëre, ávi, átum, wander over.
përfundo, ëre, fûdi, fûsum, soak, steep (fundo).
përicûlum, or periculum, i (root PAR, "conduct," cp. πάρος), n. danger.
VOCABULARY.

periūrus, a, um, adj. forsworn (per, ius).

perrumpo, ĕre, rūpi, ruptum, break through.

persolvo, ĕre, vi, sōlūtum, pay to the full (solvo, "loosen").

persto, ĕre, stēti, stātum, persist, continue.

pervēnīo, ĕre, vēni, ventum, come to, reach.

pervīus, a, um, adj. affording a way through.

pēs, pēdis, m. foot (root pad, "go"; cp. πούς).

pēto, ĕre, ľi or ľi, ľatum, seek.

phālanx, ngis, f. phalanx: dense mass of troops (φάλανξ).

piētās, ātis, f. dutiful affection, regard (pius).

pinēus, a, um, adj. of pine (pinus).

pio, ĕre, ľi, ľatum, expiate.

plācēo, ĕre, ūi, ľatum, with dat., please; placet, impers., it is pleasing to.

plāco, ĕre, ľi, ľatum, appease.

plangor, ďoris, m. beating of the breast, mourning (πλήσω).

plūrīmus, a, um, superl. adj. very much, great; in pl. very many.

poena, ae, f. (root pu; cp. ποιή, purus, punio), punishment.

pōlus, i, m. the pole, heaven (πόλος).

pōnē (= posne; cp. post), adv. behind.

pōno, ĕre, pōsēi, pōsitum (= posso, old prep. port = περι, ποσ, and sino), put, place; put aside.

pontus, i, m. sea (πόντος).

pōpūlus, i, m. (root plū in pleo, plesus), people, nation.

porta, ae, f. gate.

porticus, ūs (porta), f. arcade, colonnade.

porto, ĕre, ľįi, ľatum (root por, akin to per), carry.

posco, ĕre, pōposci, no sup., demand.

possum, posse, pōtūl, no sup., am able (potis sum).

post, prep. with acc. after; adv. afterwards.

postis, is, m. post.

pōtens, nīs, adj. powerful.

praeceps, itis, adj. head foremost; as subst. precipice (praee, caput).

praectum, i, n. precept, instruction (praeepio).

praeciπito, ĕre, ľi, ľatum, fall or throw headlong (praeecep).

praecipūē, adv. especially.

praecordia, iōrum, m. heart, breast (praee, cor; properly "the midriff," "diaphragm").

praeda, ae, f. booty.

praemētūo, ĕre, no perf. or sup., fear beforehand.

praemium, li, n. reward.

prēces, defective noun f. (nom. and gen. sing. not found, prēcēm and prēci rare, prēcea and pl. common), prayer.

prēhendo (or prendo), ĕre, di, sum (praee, hendo, akin to χασάω), seize, lay hold of.

prēmo, ĕre, pressi, pressum, press; strike down.

prendo, ĕre, ľi, ľatum (= praehensio freq. of prēhendo), grasp strongly.

primuum, adv. first, firstly.

primus, a, um (obsol. prep. pri; cp. prior, primus, akin to pro), superl. adj. first.

principium, ii, n. beginning; principio, used as adv. firstly (primus, capio).

prius, adv. sooner.

prō, adv. for, in the place of (πρό).

procédeo, ĕre, cessi, cessum, advance (cedo, "go").

procuīl, adv. at a distance.

procedo, ĕre, cúbui, cúbitum, sink forwards, down.
### VOCABULARY.

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>prōditio, ōnis, f.</td>
<td>a bringing forward; betrayal (prōdo).</td>
</tr>
<tr>
<td>prōdo, ēre, didī, ditum, put forward, betray (pro, do, &quot;give&quot;).</td>
<td></td>
</tr>
<tr>
<td>prōdūco, ēre, xi, ctum, lead forward, prolong.</td>
<td></td>
</tr>
<tr>
<td>prōelium, ūi, n.</td>
<td>battle.</td>
</tr>
<tr>
<td>prōlābor, i, lapsus sum, giide forwards, sink down.</td>
<td></td>
</tr>
<tr>
<td>prōmissum, i, n.</td>
<td>promise.</td>
</tr>
<tr>
<td>prōmitto, ēre, mīsi, missum, hold out, promise.</td>
<td></td>
</tr>
<tr>
<td>prōmo, ēre, mpsi, nipsum (pro, enio), bring forth or out.</td>
<td></td>
</tr>
<tr>
<td>prōpinquo, are, avi, atum, with dat. approach (prope).</td>
<td></td>
</tr>
<tr>
<td>prōpinguo, ēre, āvi, ātum, with dat. approach (prope).</td>
<td></td>
</tr>
<tr>
<td>prōpītor, us, comp. adj. nearer; prōplus, comp. adv. nearer (prope).</td>
<td></td>
</tr>
<tr>
<td>prōsequor, i, seciitus sum, accompany, escort; go forwards, continue (speaking).</td>
<td></td>
</tr>
<tr>
<td>prōspicio, ere, spexi, spectum, look forward (specio).</td>
<td></td>
</tr>
<tr>
<td>prōtēgo, ēre, texi, tectum, put in front as a cover; protect.</td>
<td></td>
</tr>
<tr>
<td>prōtinus, adv. forthwith (tenus, root ten, &quot;hold,&quot; in teneo).</td>
<td></td>
</tr>
<tr>
<td>prōtraho, ēre, xi, ctum, drag forth.</td>
<td></td>
</tr>
<tr>
<td>prōvēho, ēre, vexi, vectum, carry forward.</td>
<td></td>
</tr>
<tr>
<td>proximus, a, um, superl. adj. nearest (prope).</td>
<td></td>
</tr>
<tr>
<td>pulcher, ēra, chrum, adj. fair.</td>
<td></td>
</tr>
<tr>
<td>pulvis, ēris, m. dust.</td>
<td></td>
</tr>
<tr>
<td>puppis, is, f. stern, poop.</td>
<td></td>
</tr>
<tr>
<td>pūrus, a, um, adj. pure, bright (root pū, &quot;cleanse&quot;), also in poena, puto, punio).</td>
<td></td>
</tr>
<tr>
<td>pūtō, āre, avi, ātum (root pu, &quot;cleanse&quot;), think.</td>
<td></td>
</tr>
</tbody>
</table>

### Q.

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>quā, adv.</td>
<td>by what way; where.</td>
</tr>
<tr>
<td>quaero, ēre, quæsivi, quæsitum, seek, search, enquire about.</td>
<td></td>
</tr>
<tr>
<td>quālis, e, adj. of what sort.</td>
<td></td>
</tr>
<tr>
<td>quamquam, conj. although.</td>
<td></td>
</tr>
<tr>
<td>quandō, adv. when; conj. because, since.</td>
<td></td>
</tr>
<tr>
<td>quantus, a, um, adj. how great; as great as.</td>
<td></td>
</tr>
<tr>
<td>quāter, num, adv. four times.</td>
<td></td>
</tr>
<tr>
<td>quātio, ēre (root cvu, &quot;move&quot;), no perf. quassum, shake.</td>
<td></td>
</tr>
<tr>
<td>quīā, conj. because.</td>
<td></td>
</tr>
<tr>
<td>quicunque, quaequicunque, quodunque, pron. whoever.</td>
<td></td>
</tr>
<tr>
<td>quid, interr. adv. why?</td>
<td></td>
</tr>
<tr>
<td>quidem, adv. indeed.</td>
<td></td>
</tr>
<tr>
<td>quiēs, ētis (akin to jaceo, keīma, &quot;lie&quot;), f. rest, repose.</td>
<td></td>
</tr>
<tr>
<td>quin, conj. but, that; to corroborate, way, more.</td>
<td></td>
</tr>
<tr>
<td>quīni, ae, a, distrib. num. adj. five each.</td>
<td></td>
</tr>
<tr>
<td>quinquāginta, num. adj. fifty.</td>
<td></td>
</tr>
<tr>
<td>quis, quae, quid (Sans. kis, Gk. τίς), interrog. pron. who? what?</td>
<td></td>
</tr>
<tr>
<td>quis, quid, after si, nisi, ne; indef. pron. any one.</td>
<td></td>
</tr>
<tr>
<td>quisquam, quaecquam, quicquam, pron. indef. any one.</td>
<td></td>
</tr>
<tr>
<td>quisque, quaeque, quodque (or as subst. quidque), indef. pron. each.</td>
<td></td>
</tr>
<tr>
<td>quisquis, quicquid, indef. pron. whoever, whatever.</td>
<td></td>
</tr>
<tr>
<td>quō, adv. whither.</td>
<td></td>
</tr>
<tr>
<td>quōd, used as conj., as to the fact that; in excl. wherefore.</td>
<td></td>
</tr>
<tr>
<td>quōnam, adv. whither pray?</td>
<td></td>
</tr>
<tr>
<td>quondam, adv. once, formerly; at times.</td>
<td></td>
</tr>
</tbody>
</table>
**VOCABULARY.**

**R.**

quóque, conj. also.

quot, num. adj. indecl. how many.

rábies, no gen. or dat. rabiem, rabie, rage (rabio).

rápidus, a, um, adj. hurrying, rapid (rapio).


rapto, are, avi, átum, snatch violently, drag (rapio).

raptor, oris, m. plunderer.

rátio, όnitis. f. reason, cause (reor, ratus).

raucus, a, um (ru, “make loud noise”), hoarse.

recedo, ere, cessi, cessum, withdraw; retire.

recens, tis, adj. fresh.

recipio, ere, cepi, ceptum, take back, recover (capio).

recondo, ere, didi, dltum, hide (far back).

recredo, ere, cessi, cessum, withdraw; retire.

regnum, i, n. kingdom (rego).

rēligiosus, a, um, adj. holy, venerable.

rēlinquo, ere, liqui, licium, leave.

rēlucido, ere, luxi, no sup., flash, gleam back.

rēmēō, are, āvi, átum, return (re, meo, “go”).

rēmētor, īri, mensum sum (metior, Sans. Ma, “measure”; cp. μέτρων, modus), measure back; retrace.

rēmitto, ere, misi, missum, send back.

rēnōvo, are, āvi, átum, renew (novus).

rēor, no inf. ratus sum, think.

rēpello, ere, repelli, rēpulsum, drive back.

rēpendo, ere, di, sum, weigh or pay back.

rēpentē, adv. suddenly.

rēpēto, ere, ūvi or ūi, ītum, re-seek, seek anew.

rēplēo, ere, plēvi, plētum, fill.

rēporto, ere, āvi, ītum, carry back.

rēposco, ere, no perf. or sup., claim in return.

rēprimo, ere, pressi, pressum, keep back (premo).

rēquiesco, ere, ēvi, ītum, rest.

rēquiro, ere, quisivi, quisitum, (quaero) seek to know, ask.

rēs, rei (perh. root ra, in reor, “the thing thought of”), f. thing; affair.

rēsidēō, ere, sēdi, no sup., sit down, stay behind.

rēsistō, ere, restiti, no sup., resist (root sta).

rēsolvo, ere, vi, solūtum, unloose.

rēspicio, ere, spexi, spectum, look back for or at (specio).
responsum, i, n. reply (spondeo, Gk. στόχον).
restinguo, ēre, nxi,uctum, put out.
resto, are, stiti, no sup., remain, am left.
rētro (re and prenominal suffix -ter, as in citro, ultro, etc.), adv. backwards.
rēverter, i, versus sum, return.
rēvincio, ēre, nxi,uctum, bind back.
rēviso, ēre, si, sum, revisit (video).
rēvolvo, ēre, vi, vōlūtum, roll back.
rex, régis (rego, Sans. arg., "to obtain"; cp. ὀρέγω, Germ. reich and recht), m. king.
rōbūr, õris, n. oak-wood, oak; strength (ἰδρύμα, cp. ἱδρύνη, "strength").
rōgo, āre, āvi, ātum (prob. akin to rego, ὀρέγω), ask.
rōsēus, a, um, adj. rosy (rosa).
rōta, ae, f. wheel.
ruīna, ae, f. downfall, ruin (ruo).
rumpo, ēre, rūpi, rumptum, break; cause to break forth (root rūp).
rūo, ēre, ī, ātum, fall; rush.
rursus, adv. back again, afresh (reversus).

S.
sācer, cra, crum, adj. holy; sācrum, i, n. as subst. sacred rite; sacred object (root sa; Gk. σάκος, σάκος, "safe"; Lat. sanus; Gk. ἰαγώς).
sācerdos, ōtis, m. priest.
sācro, āre, āvi, ātum, make holy, hallow.
saepě, adv. often.
saevio, īre, ii, ītum, am fierce, wrathful (saevus).
saevus, a, um, adj. fierce, cruel.
salsus, a, um, adj. salt (sal, ἄλης).
saltus, ūs, m. leap (sulio).
sālum, i, n. brine; sea (sal).
sālūs, ūtis (root sar, "guard," whence servo, servus, σάλος), safety.
sanctus, a, um (sancio, "ordain," "fix"; root sar, "accompany," "honor"; cp. sequor), adj. holy, reverend.
sanguinēus, a, um, adj. bloody, blood-red.
sanguis, inis, m. blood.
sānies, iēi, f. gore (weakened form of sanguis).
sat = satis (ἄσημον).
sāta, ōrum, n. plur. sown things, crops (sēro, root sa).
sāti-o, -ēre, -āvi, -ātum, satisfy(satis).
sātis, indecl. adj. and adv. enough.
saucius, a, um, adj. wounded.
saxum, i (root sar, "cut"), n. rock, stone.
scālae, arum, f. ladder (scando).
scando, ēre, di, sum, climb, mount.
sclērātus, a, um, adj. guilty.
scēlus, ēris (root skhill, "fall"; akin to khill, "deceive"), n. guilt.
scilicet, adv. one may know, doubtless (scire, licet).
scindo, ēre, sēdi, scissum, cleave, tear (scire, Ger. scheiden).
scitor, āri, ātus sum (scio), seek to know; enquire of.
scico, āre, ī, sectum (sak, "cut"; cp. securis, sexus, saxum, sica, σκία), cut.
sēcrētus, a, um, adj. separate, remote, hidden (sc, "apart"; cerno, "divide").
sēcundus, a, um, adj. favourable (sequor).
sēcūris, is, f. axe (seco).
sēcūs, adv. otherwise (root sēc, in sequor).
sēd, conj. but.
sēdeo, ēre, sēdi, sessum, sit (ēcuīnt).
sēdes, is, f. seat.
sēgēs, ētis (probably root sāē, "to fill" or "feed"), f. cornfield; crop.
seginites, em, ē (other cases wanting), f. slowness (seguis, sequor).
semper, adv. always.
sēnexus, sēnis, adj. old, comp. sēniOr.
sententia, ae, f. opinion, judgment.
sentio, ire, sensi, sensum, perceive.
sentis, is, m. thorn.
sēpēlio, ire, ivi or ili, sepultum, bury.
septem, num, adj. seven (ἑπτά).
sēpulcrum (less correctly sepulchrum), i, n. tomb (sepelio).
sēquor, i, sōcūtus sum, follow.
sērēnus, a, um, adj. clear, bright.
sēro, ēre, sēvi, sētum (= seso, root sa, Gk. ςάω, σέβομαι, ‘‘to sift’’), sow.
serpens, tis, m. and f. serpent (serpo).
serpo, ēre, psi, ptum, creep (ὑπώω).
sērus, a, um (Sansk. sarat, ‘‘thread’’), adj. late.
servīo, ire, ivi or ili, Itum, with dat. am a servant, serve.
servo, ēre, āvi, ātum (root sar, ‘‘guard’’), keep, preserve; keep close to; servans, nīs, as adj. with gen. observer of.
seu, see si.
si, conj. if; sive (seu).. sive (seu) whether.. or.
sibilus, a, um, adj. hissing.
sic, adv. in this way, so.
siccus, a, um (Sansk. gush, ‘‘dry up’’); Gk. αἰώ, adj. dry.
sidus, ēris, n. star, constellation.
signo, āre, āvi, ātum, mark, distinguish.
signum, i, n. sign.
silentium, li, n. silence (sileo).
sileo, ēre, āi, no sup., am silent.
silva, ae, f. wood (裟야).
similis, e (Sansk. sama, ‘‘together’’; Gk. σάω, σάως), adj. like; sup. simillimus.
simūl(Sansk. sama, ‘‘together’’), adv. at the same time.
simulācrum, i, n. image, phantom (similis).
simūlo, āre, āvi, ātum, imitate (similis).
sin, conj. but if.
sinē, prep. with abl. without.
sinistra, ae, f. left hand.
sīno, ēre, sīvi, sītum, let be; permit, allow.
sīnūo, āre, āvi, ātum, make to bend or curve (sinos).
sīnus, īs, f. bay, gulf.
sisto, ēre, stīti, stātum, place (στημι, root sta).
sōcēr, ēri, m. father-in-law (ἐκυρπός).
sōcius, i (root src in sequor), companion: as adj. Sōcius, a, um, confederate, united.
sōl, sōlis, m. the sun (Sansk. svar, ‘‘shine’’; cp. ἐλαός, σέλαες).
sōlēo, ēre, sōlītus sum, am accustomed (akin to saceso; Sans. svaḍhā, ‘‘will,’’ ‘‘might,’’ ‘‘custom’’).
sōlīdus, a, um (sollus, root sar; ὕλος, ‘‘whole’’), adj. solid, whole.
sollemnis, e, adj. yearly; religious, solemn (sollus, i.e., totus, annus).
sōlum, i (root sar, ‘‘to guard’’; cp. solidus), n. ground.
solvo, ēre, vi, sōlūtum, unloose (= seluo, ἀνω).
sōlus, a, um (akin to sollus, ‘‘whole’’; root sar, ‘‘guard,’’ ‘‘keep entire’’), cp. salvis, adj. adone.
somnus, i, m. sleep (= sopnus, ὄρος).
sōnitus, īs, m. sound.
sōno, āre, ī, Itum (Sansk. svan, ‘‘to sound’’; Eng. swan), sound.
sōnus, īs, m. sound.
sōpor, ōris, m. sleep (ὄρος).
sors, tis, f. lot; fate.
sortior, iri, itus sum, draw lots; choose (by lots).
spargo, ēre, si, sum, scatter, spread abroad (σπεῖπω).
VOCABULARY.

spéciés, ēi, f. appearance (specio).
spéро, āre, āvi, ātum (spes), hope, hope for.
spes, ēi (prob. root spa, "draw out"; σπᾶω), f. hope; expectation.
spíra, ae, f. coil (σπήρα).
spíssus, a, um, adj. thick.
spóllum, ī, spoiō (σπώλλον "strip").
sponsa, ae, f. betrothed; bride (sponsus).
spúmēus, a, um, adj. foaming.
spúmo, āre, āvi, ātum (spuma, "foam"); spuo, "spit"); foam.
squálēo, ēre, ui, no sup. (Sans. kālas, "black"); cp. kālāνος, am rough.
squámēus, a, um (squama), adj. scaly.
stábūlum, i, n. stall, stable (stoa, root sta).
státio, ōnis, f. halting-place; anchor-age (root sta).
státūo, ēre, ī, ātum, set up (root sta).
stenē, ae, f. star (=ster-ulā; cp. ἀστεῖα).
sterino, ēre, strāvi, strātum, stretch out, lay low (στατεῖα).
stedo, āre, stēti, stātum, stand, stand firm (root sta; cp. ἀστή = ἀστῶ, Eng. stand).
strido, ēre (also strideo, ēre), di, no sup. creak, grate (τριώμ).
stringo, ēre, nxi, strictum (root strio, "squeeze," "draw tight"); cp. stretch, straight), of a sword, unsheath.
struо, ēre, xi, etum, build; devise.
strūdium, ii, n. zeal (στυόγη).
strūpeо, ēre, nī, no sup. (akin to stipes, "block," "stump") am amazed; am amazed at.
stūppēus, a, um (stūppa, "coarse part of flax"), adj. of tow.
suādēo, ēre, suasi, suasum (Sans.
svad, "to taste," Gk. ἄδω, ἄφαρω, "please" cp. suavis, "sweet"), advise.
sūb, prep. with acc. to, beneath; towards; with abl. under (ὑπὸ).
sūbēo, ēre, īvi or īi, ātum, go under, come up, approach, enter.
sūbitō, adv. suddenly (subeo).
sūbitus, a, um, adj. sudden.
subicio, ēre, ieci, ictum, place under (iacio).
sublābor, i, lapsus sum, slip down, glide away.
subsisto, ēre, stīti, stītum, stand still.
succēdo, ere, cessi, cessum, with dat. go below or towards (sub cedo).
successus, ās, m. success.
succurro, ēre, curri, cursum, run up to, aid; occur (to the mind).
sūdo, āre, āvi, ātum (Sans. root svīd; cp. iōps; prob. akin to vōāp), sweat.
sūdor, āris, m. sweat (sudus).
suffēro, ferre, sustūli, sublātum, ubear up; bear up against, withstand.
sufficio, ēre, fēci, fectum, supply; suffuse (sub, facio).
sulcus, i-, m. furrow (οἶκος, ὕλω).
sulfur, ōris, n. brimstone, sulphur.
summus, a, um, superl. adj. highest, see superus.
sūmo, ēre, sumpsi, summptum, take.
süper, prep. with abl. over; on the top of; concerning; as adv. in addition.
süperbus, a, um, adj. haughty.
süpēro, ēre, āvi, ātum, rise above; survive; am superior; pass ocr, climp.
süpersum, esse, fāi, remain over.
süpērus, a, um (super, ὑπέρ) adj. that is above; superl. süpērēmus, last, and summus, highest part of; süpēri, orum, those above; the gods.
supplex, ēcis, adj. bending the knee, suppliant (sub, plico).
VOCABULARY.

**surgo**, ēre, surrexi, succetus (sub, rego), arise.

**suscitō**, ēre, āvi, ātum, stir up (sub, cito).

**suspectus**, a, um, adj. suspected (sub, specio).

**suspensus**, a, um, adj. hung up; doubtful (suspendo).

sūs, a, um (Sansk. sva "own"); cp. συγγα, σφε) possess. his—, her—, its—, their own.

**T.**

tābūlātum, i (tabula, "board," "plank"; root taba or tab), n. floor or storey.

tācēō, ēre, īū, ātum, am silent.

tacitūs, a, um, adj. silent.

tactus, ās (=tag-tus, root tag, in, tango), m. touching, touch.

tālis, e (containing demonstr. element t in iste, Eng. it, that), adj. of such kind, such.

tam, adv. so.

tāmēn, adv. notwithstanding.

tandum, adv. at length.

tantus, a, um (see talis), adj. so great ;

tantum, as adv. only.

tardus, a, um, adj. slow.

taurus, i, m. bull (taios)

tectum, i, n. roof; house (tego).

tēgo, ēre, xi, ētum, cover, hide (Sansk. sthag, "to hide"; στηγκ)

tellus, āris, f. the earth; country.

tēlum, i (for tex-lum; root tek of τεκνον, "to beget"; τυκ or τυκ in τυξ- in τυξ- λανο, "hit," "chance upon"; cp. τοξον, texo), n. weapon

tempēro, ėre, āvi, ātum (tempus), check ; refrain.

tempestas, tātis (tempus), f. storm.

templum, i, n. temple (piece cut off, temple).

tempto, ēre, āvi, ātum, try, attempt, probe. explore.

tempus, óris, n. time; in plur. the temples of the head (τεμπων, "cut").

tendo, ēre, tētendī, tensum, stretch; direct one's course; pitch a tent (teminus).

tēnēbrae, ērum, f. plur. darkness.

tēnēo, ēre, ui, tentum (root tēx or tan, "stretch," in reinos and tendo), hold, hold fast, restrain.

tēnēr, ēra, ērum, adj. tender.

tēnēuis, e, adj. thin (stretched out), (teminus).

tēnūs, prep. with abl. put after its case, as far as (tendo).

tēr, num, adv. thrice.

tērēbro, ēre, īū, ātum (terebrā; tero, "rub"), bore.

tergum, i, n. back.

terra, ae, f. earth, dry land (torreo, τερομαι).

**terreō**, ēre, īū, ātum, terrify.

testor, āri, ātum sum, call to witness (testis).

testudo, Inis, f. tortoise; "testudo" (see note v. 441).

texo, ēre, īū, xtum (root tek, "beget," "make"; cp. τεκτων), weave.

**thalamus**, i, m. marriage chamber (θαλαμον).

**timēō**, ēre, īū, no sup. fear.

tollo, ēre, sustūli, sublātum (root tul; Gk. ταλ in ταλαντον, ταλαναι; cp. tuli), raise, carry, carry away.

torrens, ntis, m. torrent (torreo, "boil").

tōrus, i (fr. storus; root stor, stera), in sterno, στορειναι, "spread"), in couch.

tōt, num. adj. indecl. so many.

tōtiens, adv. so many times.

tōtus, a, um (perh. akin to tutus, "safe," "guarded"); cp. solus, "whole," fr. root sar, "guard"), adj. whole.

trabs, trabis, f. beam.
trahō, ēre, traxi, tractum (Sans. trakh, "move"); cp. τριχω, drag, draw along.
trācō, ēre, iecī, iectum (trans, iacio), throw through, pierce.
trānquillus, a, um, adj. calm.
transērō, rre, tālī, lātum, carry across.
trēmēsācio, ēre, fēcī, factum, make to tremble.
trēmendus, a, um, adj. terrible.
trēmo, ēre, īnī, no sup. tremble, quiver (τρεω).
trēmor, ōris, m. trembling.
trēpīdo, āre, āvi, ātum, tremble much; hasten.
trēpidus, a, um, adj. alarmed.
trīdens, tis, m. trident (tres, dens, "tooth").
tristis, e, adj. sad; stern.
trīsulcus, a, um (tres, sulcus), adj. with three furrows, three-forked.
trīumphus, i, m. triumph (triumph, a hymn in honor of Bacchus).
trūcidō, āre, āvi, ātum (truncus, caedo), butcher.
truncus, i, m. trunk, body without limbs.
tūba, ae, f. trumpet.
tūēor, ēri, ītus sum, see, watch; defend.
tum, adv. at that time; then.
tūmēō, ēre, ūi, no sup., swell.
tūmīdus, a, um, adj. swelling.
tūmultus, īs, m. uprising, tumult (tumeo).
tūmulus, i, m. mound, tomb (tumeo).
turba, ae, f. crowd.
turbo, āre, āvi, ātum, throw into confusion, disturb.
turbo, īnis, m. whirlwind.
turpis, e (root tarp, "be ashamed"), adj. foul.
turris, is, f. tower (tūros).
tūtor, āri, ātus sum, make safe, protect (tutus).
tūtus, a, um, adj. safe (tueor).
tūus, a, um, possess. adj. thy.

U.
ūbi, adv. where, when.
ūbiqve, adv. everywhere.
ulciscor, i, ultus sum, v. dep., avenge.
ullus, a, um (for unculus, dimin. of unus), adj. any.
ultērior, ius, comp. adj. further; superl. ultimus, a, um, furthest, last (ultra).
ультor, ōris, m. avenger (ulciscor).
ultrō, adv. voluntarily (beyond what is needed or asked).
ūlulo, āre, āvi, ātum, howl (ολοουω). ulva, ae, f. sedge.
umbo, ōnis, m. boss of a shield (胍φαλω).
umbra, ae, f. shade; spirit, ghost.
umīdus (less correctly, humidus), a, um, adj. wet, damp (umeo).
umērīus (less correctly, humerus), i, m. shoulder (αμωκ).
ūnā, adv. at one time, together.
unda, ae, f. wave.
undē, adv. whence.
undique, adv. on all sides, everywhere.
undo, āre, āvi, ātum (unda), rise in waves; swell.
unquam, adv. at any time, ever.
unus, a, um, adj. one.
urbs, is (Sans. vardh, "to make strong"), f. city.
urgō, ēre, ursi, no sup. (Gk. ουργη, "shut in"), press hard.
ūro, ēre, ussi, ustum (for uso, root us; Gk. ουρω, "singe"; αυω, "kindle"), burn.
VOCABULARY.

usquam (us, for ubs fr. ubi, indef.), adv. anywhere.
usquē, adv. right on, ever.
ūsus, ūs, m. use, employment (utor).
ūt, adv. and conj. as, when, how; so that, in order that.
ūterque, utraque, utrumque, pro. nom. adj. each of two.
ūtērus, i, m. belly, womb (oďθap, udder).
ūtī = ut, when.
ūtīnam, adv. O that! I would that!

vācūus, a, um (vaco), adj. empty.
vādo, čre, no perf. or sup. go, advance.
vāgor, āri, ātus sum (vagus, root vagon); ep. vecho, "wagon"). v. dep. wander.
vālēo, āre, ūi, ītum, am strong; vale, farewell.
vālīdus, a, um, adj. strong.
vallīs, is, f. valley.
vānus, a, um (vaco), adj. empty, vain, false.
vārīus, a, um, adj. different, changing.
vastus, a, um (akin to vanus), adj. huge, waste.
vātes, is, m. prophet, bard.
vēl, conj. or.
vello, ĕre, velli, vulsum (čłkω), pluck, tear away.
vēlo, āre, āvi, ātum (valum), cover, veil.
vēlum, i (root vār "cover"); n. sail.
vēlūti, adv. just as.
vēnēnum, i, n. poison.
vēnīo, tre, vēni, ventum (akin to Sans. root ɒa; Gk. βα- in βαιξω; Eng. "come"). come.

venter, tris, m. belly (ἐντερον).
ventus, i (Sans. root va, "blow"); Gk. ἄσω, ἄρη), m. wind.
verbum, i, n. word (ἐπώ).

vērō, adv. in truth.
versō, āre, āvi, ātum, keep turning, ponder (verto).
vertex, ēcis, m. top, head (verto).
verto, čre, ti, sum, turn, overturn.
vērum, adv. truly; but indeed, but yet.
vērus, a, um, adj. true.
vester, tra, trum, possess, adj. your.
vestībūlum, i (Sans. vas, "dwell"); n. porch, entrance.
vestīgium, ii (vestigo), n. footstep.
vestīs, is, f. raiment, dress (root vas, "put on"); Gk. εὔρωτα, εὔθυς.
vētō, āre, ūi, ītum, forbid.
vētus, čris (Sans. vatsas, "year"); čritos, adj. old; superl. veterrimus.
vētustus, a, um, adj. ancient.
via, ae (Sans. vahāmi, "bring," "lead"); cp. vecho, "wagon"); f. road.
vūbro (or vī), āre, āvi, ātum (Sans. vip, "tremble"), quiver.
vīcīs (gen.), vicem, vice (Gk. εἰκω; root Fós, "yield"); f. change; turn.
victor, ōris (vinco), m. conquer, or as adj. conquering.
victūria, ae, f. victory.
vīdeo, ĕre, vidi, visum (Gk. root Fís in εἰδεν), see.
vīgeo, ĕre, no perf. or sup. (Sans. ugras, "mighty"), flourish.
vigil, illīs (vīgeo), adj. watchful; as subst. watchman.
vincīulum or vincīlum, i (vincio, "bind"); n. chain.
vīncīo, ĕre, vici, victum, conquer.
vīnum, i, n. wine (oíros).
vīolābilis, e (vis), adj. that may be profaned.
violā, āre, āvi, ātum, do violence to, violate.
vīr, viri, m. man, hero.
**VOCABULARY.**

virginēus, a, um, adv. belonging to a maiden.

virgo, Inis (root varo, "strength"), f. maiden.

virtus, utis, f. manliness, virtue (vir).

vis, vis (Gk. ἴσ = ἴσ), f. violence, force; pl. vires, ium, strength.

viso, ēre, si, no sup., go to see, visit (video).

visus, ūs, m. sight (video).

vīta, ae (vivo, bios), f. life.

vīto, āre, āvi, ātum, shun, avoid.

vītta, ae (vico, "bend," "twist together"), f. fillet, garland.

vīvus, a, um, adj. living.

vīx, adv. scarcely.

vōciferor, āri, ātus sum (vox, fero), cry aloud.

vōco, āre, āvi, ātum (Sans. vak, "say"; Gk. Fex, épos), call, summon.

vōlo, āre, āvi, ātum (Sans. val, "turn one's self"; cp. velox), fly.

vōlo, velle, vōlui (Sans. var; Gk. βολ in βολόμαι; Eng. will), wish.

vōlucr, cris, cre, adj. swift (volo, "fly").

vōlūmen, Inis, n. fold (volvo).

volvo, ēre, vi, vōlūtum, roll.

vōtum, i, n. vow; votive offering.

(voice).

vox, vocis, f. voice (see voco).

vulgus, i (Sans. varga, "group") n. (but m. in v. 99), common people, multitude.

vulnus, ēris (root vul; akin to vello), n. wound.

vultus, ūs, m. countenance.
PECULIARITIES OF VERGIL.

(1) Grammatical.

(a) Accidence and Syntax.

ablative, local, 112, 172, 421, 557.
ablative, for accusative with *intra*, 185.
abstract for concrete, 36, 72, 381, 579, 654.
accusative of specification, 1, 80, 216, 217, 221, 273.
*amen*, *demens* distinguished, 95.
*amnis*, derived, 225.
archaism: gen. pl. -um = orum in Danaum = Danaorum, 14; -om = -orum, divom = divorum, 241.
apex derived, 682.
at, used in imprecations, 530.
*atrium*, 512.
*aus*, -ve, distinguished, 7.
audio, used in a passive sense, 162.
*aus*, used in a sense of pick one's steps, 207.
*audio*, derived, 604.
*ausit* said of oracles, 175.
*cardo* explained and derived, 480.
coproia = copiae, 564.
*cum primum* with indic., 117.
dative of recipient, 19, 36, 47, 85, 396, 553, 721.
delubrum derived, 225.
deem, amens distinguished, 95.
demons, *amen* distinguished, 95.
deponent verbs used passively, 46.
distributive for cardinal numerals, 126.
draco derived, 225.
enim = indeed, 164.
et = etiam, 149.
ethical dative, 146.
fas, ius, distinguished, 157, 412.
gemini = duo, 203, 415.
genitive, subjective, 572.
" locative, 59.
" respect, 22.
" objective, 30.
" causal, 413.
gloria derived, 182.

Graecisms: (1) Case forms—acc., 213, 569.
(2) Words, *adytum*, 257; *asylum*, 761.
(3) Constructions, 377, 408.

*Hesperia*, derived, 781.
historical infinitive, 132, 167.
*hostia* derived, 156.
hypotaxis, 172.
*iam*, *nunc* distinguished, 23.
indirect question after a verb of telling implied, 4.
infinite historical, 132, 167.
infinite after a verb of *showing* for *ut* with subjunctive, 64, 74, 165, 220, 455, 520.
ingruit, derivation of, 301.
inmanis, derived, 156.
*instar*, derivation and construction of, 15.
*legio*, in sense of *pick* one's steps, 207.
*limen* derived, 458.
*male* limiting adjectives, 23.
*moenia*, *murus* derived and distinguished, 232.
*nequidquam*, *frustra* distinguished, 101.
*nunc*, *iam* distinguished, 33.
*namque* often omitted in Eng. trans., 67.
omission of parts of verb *esse* in perfect, 3, 25, 165, 168, 172, 196.
objective genitive, see genitive.
*palma* derived, 153.
parataxis, 172.
passive verbs in a *middle* sense, 302.
passive verbs in a *reflexive* sense, 227, 250, 252, 402, 633, 671.
*Pelagius* derived, 106.
pellax derived, 90.
per- force of in *periurus*, *periuero*, *peridus*, 195.
per governing a whole clause, 141.
*Pergama* derived, 175.
peculiarities of Vergil.

personal use of verbs that govern a dat.

in act., 246.

pietas defined, 535.

perfect used of instantaneous action, 12, 380.

pluperfect indic. for pluperf. subj. in a

si-clause for vividness, 55.

poena, derivation of, 71.

quia with indic. and subj., 84.

rauco, derivation of, 545.

reposco with two accusatives, 139.

religio, derivation of, 156.

Scaeus derived, 612.

sed enim, elliptical, 164.

serpens derived, 225.

singular subject and plural verb (sense

construction), 30; see also 64.

super, adv., 348.

testudo, 441.

Tritonia derived, 171.

Ulixei (gen. explained), 7.

utro, meaning of, 145.

unus, force of with superlatives, 426.

umbo, derivation of, 546.

ut = when with indic., 117.

ut, exclamatory, 283.

-ve aut, distinguished, 7.

verbs of saying often omitted, 42, 287.

vestibulum derived, 469.

vittae virgineae explained, 167.

vitta, derived, 221.

(h) Prosody.

abiete = abyetē, 16; so pāritēbibus=pāryē-
tibus; ārietē=āryētē, 492.

hypermetric, verse 745.

irregularity in quantity, Bēlidae for

Bēlidae, 51.

spondaic, verse 68.

spondees, uses of, 26, 261.

systole, 774.

vowels naturally short, lengthened in

aris: obrātīmur, 411; pāvōr, 469;

dōmūs, 563.

(2) Style and General.

Acneid left unfinished, 66.

alliteration, 9, 50, 135, 418, 783; (double)

498.

anachronism, 157, 313, 573.

anaphora, 158.

apostrophe, 100.

emphasis gained by—

(1) repetition of preposition, 51.

(2) " noun, 668.

(3) " adverb, 108, 530, 354.

(4) position of pronoun, 86.

euphemism, 11, 325.

gates, open, a sign of peace, 27.

gifts of foes proverbially fatal, 49.

Gods leave a captured city, 357.

hemistichs, 66, 234, 341, 468, 614, 720, 767.

hendiadys, 115, 265, 296, 470, 792.

human sacrifices bound, 134.

hysteron-proteron, 223, 353.

metonymy, 311.

night said to rise and set, 8.

onomatopoeia, 209, 301, 418.

omens on the left, 54.

prolepsis, 148.

sea-serpent with mane, 206.

similes, 223, 304, 416, 471, 626.

statuary, painting and poetry, difference

of, 200.

sweating of statues omens, 173.

synecdoche, 25, 27.

shooting stars, how regarded, 694.

temples places of refuge, 404.

three great appellatives of the Greeks

according to Homer and Vergil, 45.

thunder on the left, 693.

zeugma, 54, 321, 258.