Selections from Virgil's *Aeneid* Books 1–6

A Student Reader

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PREFACE

The purpose of this book and the subsequent volume is to provide a source of selections from all twelve books of Virgil's *Aeneid*. Each of these books has contributed around 250 lines of text, sufficient to provide comprehensive coverage of the storyline and principal characters.

Virgil's great work has inevitably been dipped into many times over the years. The intention behind this set of selections is to provide the kind of layout and help appropriate to the needs of students with only a few years of study behind them. The book is suitable as a reader for its own sake or to act as a prescribed text for examination. The characters and storyline are summarised in the Introduction; students reading a single book should read this summary first. Significant gaps between Latin passages are summarised in Italics.

The principle behind the glossing of words is that all except for the commonest words are glossed, with meanings appropriate to the context. Students wanting a reminder of the word's meaning can consult the complete alphabetical word list, which is printed at the end of the book. When a word is repeated in the same book, it is not glossed again, unless the meaning has changed. Verbs are given two principal parts if they are used with the present stem, otherwise three or four parts; following the principle used in a number of current text books, the perfect participle passive replaces the supine as the fourth principal part. Since students are likely to focus on one book, full glossing recommences at the start of each book.

The Introduction aims to set the story of the *Aeneid* into its mythological, literary and historical context. Students preparing for GCSE or similar examinations will need little of the information provided there, but those progressing beyond the boundaries of a single book may find at least some of the detail helpful. Those who wish to explore further will find the long-established editions of Williams or Page helpful.

The notes aim to help students to understand references to characters, places and events, though only at a basic level. Teachers may wish to expand these references in class. The notes also help students to cope with more challenging linguistic items, and point out some stylistic features.

The questions test students' comprehension of the characters and storyline, and give them practice in handling literary terms. The Introduction contains a list of the commonest literary devices, which are generally considered appropriate for students at this level of study.

The text is that of Williams (1972 and 1996), with the following exceptions: all accusative plural endings in *-is* have been changed to *-es*, and the lower case is used for initial letters of paragraphs.

Line numbers alongside the text are the standard line numbers from the complete books, following Williams where the manuscripts are unclear.

I am grateful to Bloomsbury for the encouragement given.

COLCHIS

PONTUS

ASIA MINOR

PHOENICIA Sidon
Tyre

Black Sea

Hellespont

EGYPT

Nile

THRACE

Mt Ida
PHRYGIA
Troy
Tenedos
LYDIA
Delos
Paros
Knossos
Crete

Mt Olympus
Aegean Sea
THESSALY
Delphi
Buthrotum
Athens
Mycenae
Sparta
Cythera

G R E E C E
EPIRUS
Ithaca
ACARNANIA
ARCADIA

Mediterranean Sea

A F R I C A

SABINES
Alba Longa
Gabii
LATIUM
Tiber
Pallanteum/
Rome
Lavinium
Laurentum
Caieta

GERMANY

THE ALPS

GAUL

Danube

Rhine

Rhône

I T A L Y

ETRURIA
Rome
Cumae

Adriatic Sea

Tyrrhenian Sea

Mt Etna
Sicily

Carthage

LIBYA

300 miles

300 kilometres

Route of Aeneas

0

0

Introduction

1. Virgil and the *Aeneid*

Virgil began composing the *Aeneid* in about 30 BC, continuing to work on it until his death at the age of 50 in 19 BC. He was commissioned to write the work by Octavian, who in 31 BC had defeated Mark Antony and Cleopatra at the Battle of Actium, thereby gaining supreme power in Rome. Octavian devoted the next four years to making his power secure, with the result that, in 27 BC, he became the first emperor, with the title Augustus. Although he was popular with many sections of Roman society from the moment of his triumph over Antony, he was anxious to avoid the same fate as his adoptive father, Julius Caesar, who, in similar circumstances, had been assassinated in 44 BC by a group of senators.

One means available to Octavian of securing his position was self-publicity. Among the various methods regularly used by statesmen of the time was glorification through poetry; in fact it was entirely fashionable for successful and wealthy statesmen to pay poets within their patronage to write poems of various lengths extolling the virtues and achievements of their patron. The poets Horace, Propertius and Virgil were in turn invited to produce an epic poem with Octavian, later Augustus, as its hero. All at first refused, deterred no doubt by the conflicting demands of historical distortion and artistry. Then Virgil changed his mind, having devised a way of combining the positive presentation of Octavian and his victory with the need of all true poets for creative self-expression. And so the *Aeneid* was born.

By the time of Virgil, the tradition of epic poetry was at least 700 years old. Many poets of the classical, Hellenistic and Roman periods produced a wide range of epic poems of very varying quality. None came close to achieving the status accorded by general consent to Homer, the first of the surviving epic poets, who composed the *Iliad* and *Odyssey* probably during the late eighth century BC. Homer's works were widely known and read in Virgil's Rome, much as Shakespeare is in today's society.

Virgil took upon himself the delicate task of composing an epic similar enough to the *Iliad* and *Odyssey* for the two poets to be directly compared, but different enough for Virgil to avoid charges of plagiarism. The *Aeneid* would combine a conventional epic tale of heroic endeavour (the story of Aeneas), the ancestry of Rome and its leaders, glorification of Rome and the Augustan regime, and an example of the social and moral responsibilities that a *pius* or dutiful leader ought to be prepared to shoulder.

Doubtless Virgil's contemporaries would have been surprised by a first reading of this literary cocktail: Augustus and his victory at Actium are barely mentioned; and yet from a closer scrutiny, Augustus and his achievements shine forth with more persuasive clarity than any more overt form of flattery could have achieved. Virgil presents his contemporary Rome as the climax of twelve hundred years of history, all foretold and so sanctioned by Jupiter in Book 1; Aeneas' father, Anchises, in Book 6 repeats the prophecy, while the shield made by Vulcan for Aeneas in Book 8 shows the great moments of Roman history.

That Augustus was satisfied with Virgil's achievement is clear from his veto of the poet's will, in which, dissatisfied with its unfinished condition, he had given orders for the poem to be burned; Augustus demanded publication. He is also said to have been overcome with emotion when listening to the recitation of parts of the poem.

The conclusion may therefore be drawn that, at least as far as Virgil's patrons were concerned, the *Aeneid* was successful in terms of its glorification of Rome and its leader. But what of heroic dimension? Aeneas undergoes adventures parallel to those of Homer's Odysseus, and fights battles every bit as bloody as those of the heroes of the *Iliad*. But Homer's heroes lived and fought for the present, with responsibilities only to their own heroic status and to their fellow-heroes. Aeneas, in contrast, in addition to these still-important considerations, has a destiny to fulfil, a destiny which demands his absolute *pietas*. This destiny is nothing less than the transfer of the spirit and survivors of Troy to a new homeland, from which will spring Rome and ultimately Augustus.

Aeneas earns a place in the ranks of the great heroes of legend, having negotiated his way past all the obstacles to his success; but, unlike the Homeric stereotypes, who exist on a plane somewhere between gods and ordinary mortals, Aeneas is essentially human, with all the weaknesses and flaws of his fellow men and without the constant help and guidance of an Athena. Venus' interventions are infrequent and sometimes of questionable value to him.

2. Synopsis of the twelve books of the *Aeneid*

Book I

The fleet of Trojan ships, on their way to a new home in the West after the destruction of their city, is blown off course by the intervention of the goddess Juno, who is hostile to the Trojans and jealous of Venus, the mother of Aeneas. The scattered ships come to land on the shore of North Africa, where Aeneas is directed by his disguised mother to the new city of Carthage, still being built by its queen, Dido. Dido welcomes the Trojans and lays on a dinner for them. She is charmed by Aeneas' son, Ascanius, who is actually Cupid, the god of love, in disguise, instructed by his mother Venus to trap Dido into falling in love with Aeneas.

Book II

Dido persuades Aeneas to tell the story of his adventures. The whole book is devoted to his account of the sack of Troy, starting with the the building of the wooden horse and its induction into the city. The Trojans are persuaded to believe the horse is a gift to Minerva when they witness the killing of their priest, Laocoon, after he has tried to persuade the people not to accept the horse. A Greek captive, Sinon, also helps to persuade the Trojans to accept the horse. As the Greeks flood into the city and embark upon an orgy of killing and burning, during which Priam, the king of Troy, is killed. Aeneas, awakened by the ghost of Hector, at first tries to resist the Greeks. Then his mother appears to him and tells him to make his escape while he can. He returns to his house and with difficulty persuades his father to leave. He sets off with his son and father, while his wife Creusa follows close behind. She, however, is killed on their way out of the city, as Aeneas discovers when he turns back in search of her, only to be confronted by her ghost, which tells him of his destiny to found a new kingdon in the West and to remarry.

Book III

Aeneas completes his narration with an account of his journey from Troy to Carthage, including several attempts to settle on lands that they wrongly thought were intended for them

by the prophecies. His first attempt, in Thrace, is quickly ended by the words of the spirit of a dead Trojan, who was murdered by locals. Next he sails to Delos, birthplace of Apollo; he prays to the god to give him a prophecy. Anchises interprets the prophecy as indicating a new home in Crete, and the Trojans sail there. When they start building a city there, they are struck by a pestilence. In a vision, Aeneas is told the new home must be built in a land further west, called Hesperia. They set sail again, but are blown by a storm to the island home of the Harpies, monsters with the bodies of birds but the heads of women. The Harpies attack the Trojans, and a tense battle ensues, at the end of which Celaeno, the leader of the Harpies, tells Aeneas he must sail to Italy. They set off westwards again and come to a land ruled over by Helenus, one of Priam's sons. Helenus welcomes his countrymen. Being also a prophet, he gives Aeneas many more details of his journey ahead, including an instruction to visit the Sibyl, a prophetess who lives at Cumae, on the west coast of Italy. The Trojans set sail again and reach the home of the Cyclopes, one-eyed giants. There they rescue a starving man who had been left behind by Odysseus after he had blinded Polyphemus, one of the giants. By the end of this book, the Trojans have a clearer idea of their true destination, Italy, but Aeneas' father dies while they are calling at a port in Sicily. It is immediately after this that they are blown off course to Carthage.

Book IV

Dido has fallen in love with Aeneas as she listened to his narration. She voices her doubts to her sister Anna, who persuades her that she should forget her promise to remain faithful to the memory of her recently murdered husband, Sychaeus. Dido entertains Aeneas and the other Trojan leaders with a hunting expedition. Meanwhile the goddesses Venus and Juno agree a plan to try to keep Dido and Aeneas together in Carthage. When a storm drives them to take shelter in a cave, they make love, which leads Dido to consider them married. Aeneas gives no thought to leaving, being content to stay with Dido and help her to continue building her new city, but the god Mercury brings a message to him from Jupiter, telling him he must leave Carthage and pursue his allotted destiny. Aeneas can find no way to break the news to Dido; when she discovers his plans, she attempts in vain to make him change his mind. When he refuses, her love turns to anger and hostility, and finally she commits suicide as Aeneas sails away.

Book V

The Trojans sail from Carthage to Sicily (on their route to the west coast of Italy, which is where their destiny lies). In Sicily they are welcomed by Acestes, a local king and fellow Trojan. Aeneas organises funeral games to commemorate the anniversary of his father's death there on an earlier visit. The main contests are a boat race, a running race and a boxing match. Juno, annoyed to see the Trojans enjoying themselves, sends her assistant Iris down to stir up trouble; Iris, disguised as one of the Trojan wives, persuades the other women, weary of travelling, to set fire to their ships, so that their husbands would be forced to end their journey in Sicily. Aeneas prays for rain, which the gods send, so that only four ships are destroyed. Aeneas is advised by a prophet and the vision of his father, Anchises, to leave behind the women and the infirm, taking just his warriors with him to Italy. Anchises reminds him that he must visit the underworld before proceeding to their final destination, and seek him out there. Aeneas heeds the advice and settles the women and the infirm in a new city before setting out with the rest. During the night, the helmsman Palinurus is lost overboard.

Book VI

The Trojans make landfall in Italy at Cumae (near Naples), where the Sibyl, a prophetess inspired by the god Apollo, agrees to lead Aeneas down into the underworld, as his father's

spirit has twice requested. First though, he has to arrange the funeral of one of his men, Misenus, of whose death he is unaware; and also he must find and bring back the Golden Bough, which has to be offered to Proserpina, queen of the underword, as a gift. The Sibyl leads Aeneas to the shores of the underworld river, where Charon the ferryman reluctantly agrees to take them across into the main part of the underworld. After passing by Tartarus, where the souls of the wicked are punished, they proceed through the fields of Elysium until they find the spirit of Aeneas' father, Anchises. Anchises is privileged now he is dead to know the future, and he introduces to his son a parade of the yet-to-be-born souls of many of the great figures from Roman history down to Virgil's own day, climaxing in Augustus. In this way Aeneas is reinvigorated with a determination to complete his mission.

3. Virgil's metre

Every line has the same basic rhythm or metre, called the dactylic hexameter. The word 'dactylic' indicates the nature of the rhythmical unit being used; 'hexameter' tells us that there are six of these units (called 'feet') in each line.

In Latin poetry, rhythm is determined by the length of each syllable, either short or long. Scansion involves writing out a line of verse and marking the length of each syllable, by writing above the syllable ∪ if it is short, – if it is long; also the divisions between feet should be marked with a vertical line through the text.

A dactylic hexameter, therefore, consists of six feet, with each foot containing one dactyl (or equivalent). A dactyl consists of one long syllable followed by two short ones, and is marked like this: – ∪ ∪. To provide variation of rhythm, each dactyl in the line (apart usually from the fifth one) may be replaced by a spondee, which comprises two long syllables, marked – – . The sixth foot always contains two syllables only, either long + short or long + long.

The metrical scheme for a dactylic hexameter therefore looks like this:

  – –   – –   – –   – –   – –
– ∪ ∪| – ∪ ∪| – ∪ ∪| – ∪ ∪| – ∪ ∪| – ∪.

There are fairly precise rules for determining whether a syllable is short or long. The following are always long:

- diphthongs (in Latin *ae* and *au* are the commonest; also *oe* and, in proper names, *eu* and sometimes *ei*;
- vowels followed by two or more consonants, whether in the same word or the next. An exception to this rule is when the second of two consonants is *l* or *r*, in which case the syllable may be short or long;
- vowels that are long by nature (such as ablative singular endings of the first and second declensions). Where the vowel appears in the stem of a word, dictionaries generally indicate its length.

The following syllables are short:

- single vowels that are followed by a single consonant, or by another vowel that does not form a diphthong, so long as they are normally pronounced as short (dictionaries here too are useful guides).
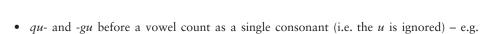
Scanning a line can be a very useful indicator of which part of a word is being used; e.g. *puellă* must be nominative or vocative, while *puellā* must be ablative.

Some further rules that need to be mastered are:

- *qu-* and *-gu* before a vowel count as a single consonant (i.e. the *u* is ignored) – e.g. *sanguis*;
- *x* and *z* always count as double consonants (and so the vowel before them is always scanned long);
- *i* when followed by another vowel sometimes becomes a consonant (e.g. *iam*, which has one syllable, not two, and *cuius*, which has two syllables); at other times it is treated as a separate vowel (e.g. *audiet*, *ierat*);
- a vowel at the end of a word elides before a vowel at the start of the next word; when scanning such a line, you should place brackets round the elided vowel and ignore it when scanning the rest of the line;
- there is one other type of syllable that elides in the same way: any word ending in *-am*, *-em*, *-im*, *-om* or *-um* before a word starting with a vowel should be bracketed and then ignored;
- *h-* at the start of a word should be ignored;
- every dactylic hexameter has a natural pause around the middle; this is known as a caesura (a Latin word with the literal meaning 'cutting'); the caesura is marked by a double vertical line through the verse; in most verses the caesura comes after the first syllable of the third foot, as long as it coincides with the end of a word; if that is not possible, the caesura may be placed in the second or fourth foot, again after the first syllable.

It should be noted that the above rules are slightly simplified, but are sufficient for the needs of anyone reading this book. For a more detailed treatment, other sources of information are available (see 7. Further Reading, p. 16).

Here are some examples:

– ∪ ∪| – ∪ ∪| –|| –|– –| – ∪ ∪| – –
arma virumque cano, Troiae qui primus ab oris (I.1)

– ∪ ∪| – – | – – – | – || – |– ∪ ∪| – –
litora, mult(um) ill(e) et terris iactatus et alto (I.3)

It can be seen from the above examples that each line is slightly different; in this way, variation is introduced. Poets capitalised on this by sometimes making lines strongly dactylic or strongly spondaic. Dactylic rhythm was considered fast, while spondaic rhythm was thought of as slow. This convention allowed poets to match the rhythm to the subject matter: rapid action or excitement could be emphasised by the abundant use of dactyls, while inactivity, solemnity, sadness or awe could be enhanced by the use of spondees. An example of the former is:

– ∪∪| – ∪∪ | – || ∪ ∪| – ∪∪ |– ∪ ∪| – ∪
substitit atqu(e) utero sonitum quater arma dedere (II.243)

Here the wooden horse is progressing inexorably through Troy; the rhythm is the fastest possible, to underscore the haste. An example of the latter is:

– – | – – | – || –| – – | – ∪ ∪| – –
triginta magnos volvendis mensibus orbes (I.269)

Here Jupiter predicts that Ascanius will reign for thirty years; the rhythm is the slowest possible, to emphasise the length of the reign.

4. Virgil's word order

The word order in verse is very different from that in prose. The most obvious difference is that words that belong together in sense are often separated from each other. Examples can be seen under hyperbaton and synchysis in the following section, but they are so frequent that they rarely call for comment. One major determining factor for word placement is the fact that the beginning and end of a line are seen as places for emphasis, and so very often, but not always, key words are placed there; see also enjambement in the next section. Where the poet wishes to achieve sound effects with, for example, alliteration, he places words together for their sound qualities rather than because they form a discrete phrase. The requirements of rhythm are the other main reason for words being apparently jumbled; very often there is only one place in a line where a particular word will fit the metre.

Students will need to develop the habit of scanning whole sentences to see how they fit together, keeping an eye out for subjects, verbs and objects; other words can then be slotted in around these. An example is I.228–31:

> tum vero tremefacta novus per pectora cunctis
> insinuat pavor, et scelus expendisse merentem
> Laocoonta ferunt, sacrum qui cuspide robur
> laeserit et tergo sceleratam intorserit hastam.

For translation, the order is *tum vero novus pavor insinuat per tremefacta pectora cunctis, et ferunt Laocoonta merentem expendisse scelus, qui laeserit sacrum robur cuspide et intorserit sceleratam hastam tergo*. It will be seen that there are two main verbs (*insinuat* and *ferunt*), and two subordinate subjunctive verbs introduced by *qui*. This gives a basic structure: two main clauses separated by *et* and two relative clauses. To analyse further, it is necessary to link adjectives to nouns (*tremefacta* with *pectora*, and *novus* with *pavor*, for example). It will also be seen that bare dative and ablative nouns are frequent (*cunctis, cuspide* and *tergo*), and readers must familiarise themselves with their numerous uses (here dative of disadvantage, ablative of instrument and dative of goal of motion, respectively).

Some teachers may prefer a different approach, relying more on intuition to take each word as it comes and place it into its context within the sentence.

5. Stylistic features

The *Aeneid* is a rich treasure-house of stylistic features, which, just like the storyline, characters and metre, are integral to the poetry. Indeed, it can be argued that it is the liberal and intelligent use of these features that turns ordinary poetry into great poetry.

It is almost impossible to find a line of the *Aeneid* that does not contain at least one identifiable stylistic feature; many contain several. So many are there, indeed, that it would be impractical to identify them all in the commentary. Instead, only the most significant features are mentioned. Readers are encouraged to familiarise themselves with all the commonest features so that they can identify them as they meet them.

To help readers to achieve this, a list of the commonest and most important features is given below. This is not an exhaustive list; rather the most frequently met ones are listed. Although some scholars would argue that we cannot know Virgil's purpose in using any given stylistic feature, because he is not around to be asked, it is legitimate to discuss the effect it has on the reader. For a modern reader, the only way to achieve expertise in this is through frequent exposure to them through reading and regular analysis and evaluation of their usage.

Alliteration

The use of the same letter to start two or more adjacent words, usually, but not always, in the same line. Occasionally the alliterated words may be separated by another word. At its most basic level, the effect is simply to draw attention to the words alliterated or to give a pleasing sound. Some letters can have more particular effects. For example *a* and *m* are regularly used by Virgil to express high emotion, usually fear, horror or anger; *s* can represent hissing, whether of serpents, the sea, sleep or to express anger (see also Sibilance); hard consonants can represent harsh events, while *l* or *m* can suggest softness or calm. For example:

haec ubi dicta, cavum conversa cuspide montem
impulit in latus; ac venti velut agmine facto (I.81–2)

Anaphora

The repetition of a word to introduce two or more parallel statements. The effect is to increase the importance of that word and to emphasise the parallel nature of two objects or actions. This feature is much used in oratory. For example:

ter conatus ibi collo dare bracchia circum;
ter frustra comprensa manus effugit imago (VI. 700–1)

Antithesis

The inclusion of opposite or contrasting words or phrases within a sentence. The effect, to heighten the contrast, is further enhanced if the contrasting words or phrases are placed next to each other (see Juxtaposition). For example:

hic demum collectis omnibus una
defuit, et comites natumque virumque fefellit. (II.743–4)

Apostrophe

Literally a 'turning away' from the general audience or reader to address a person, place or abstract idea that is not present. This is used to express heightened emotion by giving a dramatic twist to a narrative or speech. For example:

o patria, o divum domus Ilium et incluta bello
moenia Dardanidum! (II.241–2)

Assonance

The repetition of the same sound, usually a vowel, in adjoining words. The effect is usually to project some emotion: assonance of *u* often indicates surprise or sadness, while *a* regularly (like alliteration of *m*) reflects a more visceral emotion. For example:

ascensu supero atque arrectis auribus asto (II.303)

Asyndeton

The omission of conjunctions in a sequence of parallel words or phrases. The effect may be no more than to focus attention on the parallel ideas; it may also be to emphasise the rapidity of a sequence of events. For example:

monstrum horrendum, informe, ingens, cui lumen ademptum (III.658)

Chiasmus

A group of usually four words that together form a symmetry about a central point. Examples are *verb, noun / noun, verb*; *adjective, noun / noun adjective*; *nominative, accusative / accusative, nominative*. Any two parallel pairs of words, where the order of the second is reversed, is chiastic. A single word may provide a central pivot, while conjunctions may be ignored. The effect of a chiasmus is to draw attention to the words and to emphasise the parallel importance of the two pairs. Very rarely three pairs of words may form a chiasmus. NB: the sequence *adjective, noun / adjective noun* is not chiastic. For example:

immiscentque manus manibus pugnamque lacessunt (V.429)

Consonance

The repetition of a consonant within neighbouring words. This is similar to **ALLITERATION**, and is usually used in conjunction with it. For example:

his dictis incensum animum flammavit amore
spemque dedit dubiae menti solvitque pudorem (IV.54–5)

Enclosing word order

A phrase in which two or more words relating to one object, action or state enclose one or more words relating to a second object, action or state, in such a way that they reflect the sense of the phrase. For example, *in medio stat foro* has the verb enclosed within *in medio foro*, reflecting what is actually happening. For example:

paribus palmas amborum innexuit armis (V.425)

Enjambement

The carrying over of sense to the beginning of the next line. The effect is to place extra emphasis on the word that is carried over. For example:

duri magno sed amore dolores / polluto (V.5–6)

Hendiadys

The separation of an adjective-plus-noun phrase into two parallel nouns linked by a conjunction. It is used to give greater emphasis to the words. For example:

non tamen abstinuit nec voci iraeque pepercit (II.534)

Hypallage *or* Transferred Epithet

The transfer of an adjective from the noun to which it logically belongs to another noun in the same phrase. For example, *primi sub lumina solis*: 'just before the light of the first sun', i.e. 'just before the first light of the sun'. For example:

ecce autem primi sub lumina solis et ortus (VI.255)

Hyperbaton

The separation of words that belong syntactically together by intervening words that are not part of the same phrase. This is so common in poetry that it rarely deserves special comment. For example:

haec ubi dicta, cavum conversa cuspide montem
impulit in latus (I.81–2)

Hyperbole

Exaggeration, used to emphasize a point. For example:

attollitque globos flammarum et sidera lambit (III.574)

Metaphor

The use of a word with a meaning different from its literal or normal one. Whereas a simile says that one thing is *like* another (e.g. 'the world is like a stage'), a metaphor says one thing *is* another (e.g. 'the world is a stage'). For example:

uterumque armato milite complent (II.20)

Metonymy

Calling something not by its own name but by the name of something related to it. For example:

vela dabant laeti et spumas salis aere ruebant (I.35)

Onomatopoeia

A word that sounds like what it means. For example:

qualis mugitus (II.223)

Polyptoton

The repetition of a noun, verb, adjective or pronoun with different endings (closely related to **Anaphora**). For example:

> *tu moenia magnis*
> *magna para longumque fugae ne linque laborem* (III.159–60)

Polysyndeton

The repeated use of conjunctions (usually 'and') in quick succession to join words or phrases; sometimes more are used than necessary. The effect may be to give a sense of rapidity to a sequence, or it may stress the number of items in the sequence. For example:

> *quem non incusavi amens hominumque deorumque* (II.745)

Prolepsis

The anticipation of a future act or state by treating it as if it already existed. For example:

> *donisque furentem*
> *incendat reginam* (I.659–60)

Rhetorical question

A question (often in a series) asked, not to elicit a reply, but as a stronger alternative to a statement. For example:

> *num fletu ingemuit nostro? num lumina flexit?* (IV.369)

Sibilance

Alliteration of the letter *s*, or the repetition of *s* within adjacent words. For effects, see **ALLITERATION**. For example:

> *Laocoon, ductus Neptuno sorte sacerdos,*
> *sollemnes taurum ingentem mactabat ad aras* (II.201–2)

Simile

A comparison of one thing, event or scene with another one. A simple simile is generally introduced by the prepositional 'like' or 'as'. Like Homer, Virgil most often uses extended or 'epic' similes, often several lines long; they are introduced by some part of *qualis* or *ut cum*, where the following *haud aliter*, meaning 'in just the same way', relates the simile to the narrative episode or *velut*, followed by *haud secus*. For example:

> *quale manus addunt ebori decus, aut ubi flavo*
> *argentum Pariusve lapis circumdatur auro* (I.592–3)

Synchysis

An interlocking of the word order of two pairs of words, so that the words that belong syntactically together are separated. For example the order may be adjective – noun – adjective – noun, where the first adjective defines the second noun; or it may be adjective – adjective – noun – noun (this variety, with the verb in the middle, is known as a 'golden line'). For example:

sic fatus validis ingentem viribus hastam (II.50)

Synecdoche

The substitution of a part of something for the whole thing. For example:

iamque fere sicco subductae litore puppes (lines 135)

Tautology

Saying the same thing twice using different words. For example:

fixum immotumque (IV.15)

Tricolon

A sequence of three parallel ideas, events or descriptions. Often the second and third ideas add little to the first. The effect is to give heavy emphasis to an argument. A common version of this is the Ascending Tricolon, or Tricolon Crescens: here each parallel expression is more extravagant than the previous one, so that a climax is reached. This is a powerful rhetorical effect, and so is found less frequently in poetry. For example:

o patria, o divum domus Ilium et incluta bello
moenia Dardanidum! (II.241–2)

Zeugma

Here a verb is given two objects, each requiring a different meaning of the verb. For example:

fugam . . . sociosque parabat (I.360)

6. List of Names of People and Places

Acarnania	A region of Greece
Acestes	A Trojan exile, now a local king in Sicily
Achates	Aeneas' arms bearer and loyal friend
Acheron	One of the five rivers of the underworld
Achilles	Most famous and powerful warrior in the Greek army that fought at Troy; he killed Hector

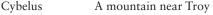|	
Acidalia	A spring in Greece where Venus was reputed to bathe
Aea	The island home of the witch Circe, near Colchis on the Black Sea
Aegean	The sea to the east of Greece
Aeneas	The leader of the Trojan survivors, son of Venus and Anchises
Aetna	Active volcano in Sicily
Agenor	An early king of Tyre and ancestor of Dido
Alba Longa	City of Latium, founded by Aeneas' son, Ascanius
Amazons	A mythical race of female warriors, noted for their archery
Amycus	A king of Bebrycia (in Asia Minor) who challenged all visitors to a boxing match
Anchises	Father of Aeneas and lover of Venus
Andromache	Widow of Hector, later married to Helenus
Anius	King of Delos, priest of Apollo and old friend of Anchises
Anna	Sister of Dido
Apollo	God of prophecy, born on the island of Delos
Arcadia	A region of Greece
Argives	Another name for the Greeks, lit. 'people of Argos' (a Greek city)
Ascanius	Son of Aeneas and Creusa, also known as Iulus
Atreidae	The sons of Atreus, Agamemnon and Menelaus, who led the Greek expedition to Troy
Augustus	The first emperor, who commissioned Virgil to write the *Aeneid*
Aurora	Dawn, often personified as a goddess
Ausonia	Southern Italy
Avernus	A volcanic lake near Cumae; the entrance to the underworld
Bacchante	A female worshipper of Bacchus
Bacchus	God of wine, called by the Greeks Dionysus
Bebrycia	A city of Asia Minor, ruled over by Amycus
Butes	A boxer, only mentioned once
Byrsa	Another name for Carthage, meaning 'ox-hide' in Greek
Caesar, Julius	Roman general and statesman; adoptive father of Octavian; assassinated in 44 BC
Caieta	A town and promontory between Cumae and the river Tiber
Carthage	City in modern Tunisia founded by Dido; later fought Punic Wars against Rome
Cassandra	Daughter of Priam and Hecuba, gifted with prophecy but cursed to be believed by no one
Caucasus	A mountainous region between the Black and Caspian Seas
Celaeno	Leader of the Harpies
Cerberus	Huge three-headed dog; guarded the entrance to the underworld
Ceres	Goddess of Corn; called by the Greeks Demeter
Charon	Ferryman who conveyed souls across the Styx or Acheron into the underworld
Circe	A witch who turned men into animals
Cithaeron	A mountain in Greece famous for the orgiastic worship of Bacchus
Cleopatra	Queen of Egypt; lover of Mark Antony; committed suicide 31 BC
Cocytus	One of the rivers of the underworld
Colchis	A country by the Black Sea; home of the Golden Fleece and Medea
Corybantes	Female worshippers of the goddess Rhea
Corythus	Founder of the town of Corythum in Italy
Crete	Greek island, noted for archers and its main city, Knossos
Creusa	Wife of Aeneas; mother of Ascanius; killed fleeing from Troy
Cumae	City of Campania in southern Italy; home of the Sibyl; close to Avernus
Cupid	God of love (in Greek Eros); son of Venus

Cybelus	A mountain near Troy
Cyclopes	One-eyed giants who worked in Vulcan's forge; one, Polyphemus, was blinded by Odysseus
Cynthus	A mountain on the island of Delos; sacred to Apollo and Diana
Cythera	An island off the south coast of Greece; Venus worshipped there
Danai	Another name for the Greeks, after Danaus, the founder of Argos
Dardania	Another name for Troy, after Dardanus
Dardanii	Another name for the Trojans
Dardanus	A founder of Troy; brother of Iasius; both came from Italy
Dares	A famous boxer
Delos	Island in the Aegean Sea; birthplace of Apollo and Diana
Diana	Goddess of hunting, named by the Greeks Artemis; sister of Apollo
Dicte	A mountain in Crete
Dido	Founder and queen of Carthage; fled from homeland of Tyre after murder of husband Sychaeus
Didymaon	An unknown craftsman
Diomedes	One of the Greek heroes of the Trojan War; now a king in Italy; also known as Tydides
Diores	A competitor in the running race in the funeral games (Book V); later killed by Turnus
Dis	The underworld or its king (i.e. Pluto or Hades)
Dolopians	A tribe of people living in Thessaly (northern Greece)
Drepanum	A town in Sicily, where Anchises died
Elissa	The original name of Dido
Elysium	Part of the underworld reserved for the souls of the blessed; also Fields of the Blessed
Enceladus	A Titan who fought in the war against the gods; when defeated he was buried under a mountain
Entellus	A Sicilian boxer
Eous	The Morning Star
Erebus	Another name for the underworld
Erymanthus	A mountain in central Greece
Eryx	Half-brother of Aeneas who lived in Sicily
Eurotas	A river flowing through Sparta in southern Greece
Euryalus	Young Trojan warrior and friend of Nisus
Fama	Personification of Rumour, perceived as a monstrous, many-mouthed goddess
Fates	Three sister-goddesses who controlled the destinies of all humans
Fortuna	Personification of fortune or luck
Furies	Three sisters who pursued murderers to punish them or drive them mad; also Erinyes, Eumenides
Gaetuli	A North African tribe, ruled by Iarbas
Gyaros	A Greek island, near Mykonos
Hades	The underworld or its king; also Dis or Pluto
Harpies	Monstrous creatures with the bodies of birds and the heads of women; they stole food from sailors
Hector	Son of Priam and Hecuba; the greatest warrior in the Trojan army; killed by Achilles
Hecuba	Wife of Priam and queen of Troy
Helen	Wife of Menelaus and so queen of Sparta; her abduction by Paris caused the Trojan War
Helenus	A son of Priam and Hecuba; became king of Buthrotum in north-western Greece; married Hector's widow

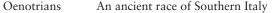|	
Helymus	A young Sicilian who competed in the running race (Book V)
Hercules	The strongest man who ever lived; worshipped later as a god; carried out the Twelve Labours
Hesperia	The Western Land, i.e. Italy; Aeneas' final destination
Hydra	A giant, many-headed serpent killed by Hercules
Hyrcania	A region near the Caucasus known for its tigers
Iarbas	King of the Gaetuli in North Africa and former suitor of Dido
Iasius	Brother of Dardanus; both sailed from Italy to found Troy
Ida	One of two mountains: one near Troy and one in Crete
Idalium	A centre of the worship of Venus
Ilium	The Greek name for Troy
Ilus	A cognomen of Ascanius, later changed to Iulus
Iris	Goddess of the rainbow and messenger of Juno
Iulus	Cognomen of Ascanius, the son of Aeneas; thus became the founder of the Julian *gens*
Juno	Wife of Jupiter and queen of the gods; called by the Greeks Hera; hated the Trojans
Jupiter	King of the gods; ensured that Aeneas achieved his destiny
Knossos	Main city of Crete; home of Minos and Rhadamanthus; also Cnossus
Laocoon	Trojan priest of Apollo; tried to reject the Wooden Horse; killed by sea-serpents
Laomedon	An early king of Troy, known for his dishonesty and treachery
Latinus	King of Laurentum; father of Lavinia, destined to marry Aeneas
Latium	Region of Italy in which Rome would be founded
Latona	Mother of Apollo and Diana
Laurentum	City of Latium, ruled by Latinus
Lavinia	Daughter of Latinus, destined to marry Aeneas
Lavinium	Coastal town of Latium founded by Aeneas; named after Lavinia
Lethe	One of the rivers of the underworld; it induced forgetfulness
Libya	Either a North African country or North Africa in general
Lycia	A kingdom of Asia Minor, where Apollo had an oracle
Lydia	A kingdom of Asia Minor, possibly the origin of the Etruscans
Marpesus	A mountain on the Greek island of Paros, famed for its marble
Mars	God of war; named by the Greeks Ares; sometimes the personification of war
Massylians	A North African tribe near Carthage
Mercury	The messenger god; named by the Greeks Hermes
Minerva	Goddess of wisdom and war; named by the Greeks Athena; inspired the Wooden Horse
Minos	King of Knossos on Crete; later a judge in the underworld
Misenus	Trojan musician; challenged the gods to a contest and was drowned
Mnestheus	A close companion of Aeneas
Muses	Nine sister-goddesses responsible for the arts
Myconos	A Greek island; also Mykonos
Myrmidons	A tribe of Greeks living in Thessaly and led by Achilles in the Trojan War
Neoptolemus	The son of Achilles; also known as Pyrrhus
Neptune	God of the sea; named by the Greeks Poseidon
Nereids	Sea-nymphs; daughters of Doris and Nereus
Nisus	Young Trojan warrior; friend and protector of Euryalus
Numidians	A North-African tribe
Oceanus	The Sea, thought to encircle the Earth; sometimes personified
Octavian	Adopted son of Julius Caesar; became the first emperor and took the name Augustus
Odysseus	Hero of Homer's *Odyssey*; a Greek leader in the Trojan War

Oenotrians	An ancient race of Southern Italy
Olympus	Mountain in Northern Greece; home of the gods
Oreads	Mountain nymphs
Orion	Constellation named after a legendary hunter
Ortygia	Another name for the island of Delos
Palinurus	The helmsman on Aeneas' ship; fell overboard; killed by natives
Pallas (1)	Another name for Minerva
Pallas (2)	The son of Evander and ally of the Trojans; killed by Turnus
Panopes	A young Sicilian who competed in the running race (Book V)
Parcae	Another name for the Fates
Paris	Son of Priam and Hecuba; abducted Helen; caused the Trojan War
Paros	Greek island famous for its marble
Patroclus	Young friend of Achilles; killed by Hector during the Trojan War
Patron	A Greek from Arcadia; competed in the running race (Boook V)
Peleus	Father of Achilles
Penates	Roman household gods, supposedly brought from Troy by Aeneas
Pergama	The citadel or fortified central high point of Troy
Phlegethon	One of the five rivers of the underworld
Phoenicians	Inhabitants of the east coast of the Mediterranean (modern Lebanon)
Phrygia	One of the kingdoms of Asia Minor
Pluto	God of the underworld; also Hades, Dis
Poeni	The Carthaginians
Polites	A son of Priam and Hecuba; killed in front of his father by Pyrrhus
Polyphemus	One of the giant Cyclopes; blinded by Odysseus in the *Odyssey*
Polyxena	A daughter of Priam and Hecuba; sacrificed by Pyrrhus
Priam	King of Troy
Proserpina	Wife of Pluto and queen of the underworld
Pygmalion	Brother of Dido; killed Sychaeus, Dido's husband, causing Dido to flee from Tyre
Pyrrhus	The son of Achilles; also Neoptolemus
Quirinus	Another name for Romulus
Remus	Brother of Romulus; killed by Romulus
Rhadamanthus	Brother of Minos of Knossos; one of the judges in the underworld
Rhea Silvia	Mother of Romulus and Remus
Rhoeteum	A headland near Troy
Romulus	Son of Rhea Silvia and Mars; founded Rome
Rutulians	A Latin tribe living to the south-east of Lavinium; led by Turnus
Salius	A Greek from Acarnania; competed in the running race (Book V)
Sarpedon	A son of Jupiter; a Trojan ally leader; killed by Patroclus
Saturn	Father of Jupiter and other gods.
Serestus	A close companion of Aeneas
Sergestus	A close companion of Aeneas
Sibyl	Prophetess of Apollo; lived at Cumae; conducted Aeneas through the underworld
Sicani	Native inhabitants of Sicily
Sicily	Island off the toe of Italy; the Trojans called there twice
Sidon	One of the two main cities of Phoenicia
Simois	One of the rivers that flowed past Troy
Sinon	A Greek who allowed himself to be captured by the Trojans; tricked them into accepting the horse
Sirius	The Dog Star; its rising heralded the hottest time of the year
Styx	One of the five rivers of the underworld
Sychaeus	First husband of Dido; murdered by Pygmalion for his wealth and status
Tartarus	The part of the underworld reserved for the damned; also Tartara

Tegea	A city in Arcadia, Greece
Tellus	The Earth; sometimes personified
Tenedos	An island just off the shore of Troy; the Greek fleet hid behind it before the final onslaught
Teucer	One of the founders of Troy
Teucri	One of the names of the Trojans; named after Teucer
Thrace	Part of northern Greece, including the northern shore of the Aegean Sea
Tiber	River that flows through Rome; also the god of the river
Tisiphone	One of the Furies; supervised the entrance to Tartarus
Titans	Race of giants who fought against the gods for supremacy, and lost
Trinacria	Another name for Sicily
Troy	City on the southern shore of the Hellespont; ruled by Priam
Typhoeus	One of a race of giants; killed by the thunderbolt of Jupiter
Tyre	One of the two main cities of Phoenicia; first home of Dido
Tyrrhenian Sea	The sea that lies to the west of Italy
Ulysses	The Roman name for Odysseus; also Ulixes
Venus	Goddess of love and beauty; mother of Aeneas; supported the Trojans; in Greek Aphrodite
Vesta	Goddess of the hearth, fire and home; in Greek Hestia

7. Further Reading

There have been three Penguin translations, by W.F. Jackson Knight (1963), David West (2003) and Robert Fagles (2012).

General editions consulted in the preparation of this book are those of T.E. Page (*The Aeneid of Virgil, Books I–VI*, Macmillan, 1960); R.D.Williams (*Virgil, Aeneid I–VI*, Bristol Classical Press, 1972 and 2005); and C. Pharr (*Vergil's Aeneid*, Bolchazy-Carducci, 1998).

Also of interest are K.Quinn, *Virgil's Aeneid*, Routledge & Kegan Paul, 1968; W.A. Camps, *An Introduction to Virgil*, Oxford University Press, 1969; S.E. Winbolt, *The Latin Hexameter*, Blackie and Son Ltd, 1906; D.S. Raven, *Latin Metre: An Introduction*, Faber and Faber, 1965.