

# The New Nereus Commentary Series (αλφα)



## Aeneid Book IV.A *Tainted Love*



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This edition of the New Nereus Commentary has been designed to meet the lexical, syntactic, morpho-syntactic, and literary/ cultural background needs for students tackling the new AP Latin Curriculum in their third year of study. The format freely adapts Clyde Pharr's 1930 format of having vocabulary under the Latin passage with commentary on the facing pages. The font choices have been deliberately chosen for aid in student reading and reference. The substance of the Commentary section has been drawn from student culling of the last 100 years of scholarly research in Vergil. This Commentary is meant to go hand-in-hand with the over 15,000 online questions indexed to the AP reading list on the online Protean Project. This Commentary and the accompanying online assessments are, in their entirety, the collaborative work of the students and faculty at The Cleveland School of Science and Medicine.

# YOU'RE MY OBSESSIONS

## DIDO FEELS THE EFFECT OF CUPID

**nunc** media Aenēān sēcum per **moenia** dūcit

<sup>75</sup> Sīdoniāsque ostentat opēs urbemque parātam,

**incipit** **effārī** mediāque in **vōce** **resistit**;

**nunc** now

**moenia** city-walls

**Sidonia/us/um** of Sidon

**incipit** undertake

**effari** speak

**vox** voice

**resisto** resist

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### What We Missed: *Aeneid* Book 3, 4.1-73

In Book 3 Aeneas gives Dido and the banqueters an account of the seven years that he and the Trojans wandered the eastern Mediterranean, where he frequently settled in one place only to receive a divine omen that he and the Trojans must keep moving. Eventually, the gods reveal the Trojans' destination in Italy. Aeneas and the Trojans had just visited King Acestes, a Trojan ally, in Sicily and were sailing to Italy when the storm sent the twenty Trojan ships off course to Carthage. Importantly, Dido is listening as Aeneas recalls the divine omens in Book 3, and so she is well aware that Aeneas and the Trojans think they are fated to settle in Italy and not to stay in Carthage.

After the banquet ends at the beginning of Book 4, Dido confesses to her sister Anna that she feels the spark of the old flame of love. When Anna advises Dido to seek the gods' approval, Dido renews animal sacrifices all day — evidence that the gods do not give her the approval that she seeks. Word must be said of the Irony at play. In Book 2, Venus and Juno strike a deal. They would unite the Trojans with the Carthaginians. Everyone is happy. Venus gets a mighty city founded in her honor (instead of in Italy, the Trojans would be in Africa) and Juno gets to keep cherishing Carthage and intending it to be capital of the world. Slight problem: this is not what Fate has decreed and goes around Jupiter as the Master Programmer.

However, gods in Vergil will be gods -- agents of Disorder (the foe of Augustus' new Golden Age). Cupid, the child of Venus, is sent to take the place of Ascanius at the Feast in Books 2 and 3. As Ascanius, he sits in Dido's lap and scratches her with the Golden Arrow of Love. Hence, Dido is now infected with the love bug and is no longer her own Agent of Order. As we shall see, there is an increase in Disorder in Book 4, as Dido feels the greater and greater pull of madness.

At this stage of the narrative, Dido, however, becomes even more enflamed by love and continues to keep her love a secret. It must be remembered, however, that Dido is no blushing teenager with little to no experience in love. Her former husband, Sychaeus, was murdered by her brother. More, not

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only in memory of him, but also prudently political, Dido has vowed to never remarry. Hence the constant drum-beat in The Aeneid that connects Dido with the virgin goddess Diana. Her love for Aeneas, not only being a cautionary note on romantic love by the Ancients (almost always destructive!), imperils her responsibilities as Queen and, therefore, her duty. And for Vergil, Duty is not the only thing.... it's everything.

**74. media ... per moenia** *through the middle [of the] walls.* ANASTROPHE to indicate going through the city. This passage of six lines, divided into two blocks of three lines each marked by the ANAPHORA of nunc at the beginning of lines 74 and 77 (italicized), details Dido's conduct in the presence of Aeneas before we return to Dido on her own in lines 80–85. **Aenean** GRK ACC OBJECT of **ducit** she [Dido] leads. moenia almost invariably recalls the last line of the Proem, the altae moenia Romae (1.7): the foundation of Rome (as it may be worth recalling) will not happen until several hundred years after Aeneas' arrival at Latium according to Vergil's chronology of Rome's prehistory, but is the ultimate end of his quest. Here it carries a latent accusatory charge: Aeneas ought not to be sightseeing among the walls of Carthage; he should see to his mission, which will eventually result in the walls of Rome. Given the close identification of Dido and Carthage, the vignette here also reinforces the notion that Dido/ her city is about to fall. Aeneas has infiltrated the protective walls, he is inside her defenses, in her marrow (media/ medulla) and she is now trying to get inside his, making him part of her, turning his-story (Rome) into her-story (Carthage).

**75. Sidonias... opes:** *Sidonian wealth* ACC Obj of **ostentat** she shows. The names of Tyre and Sidon, the two great cities of Phoenicia, are used interchangeably by Vergil. The Carthaginians had come from Sidon which Vergil uses indifferently with Tyre both being Phoenician cities. Either the wealth she had brought from Sidonian or resources of this colony of Sidon and the Phoenicians. The wealth is called *Sidonian* because Sidon was a city of the Phoenicians, who colonized Carthage. **urbemque paratam:** *and the prepared city* ACC Obj with paratam being PERF-PART PV. A subtle temptations to the needy Aeneas and his followers, who were so eager to found a city where they might end their wanderings. A great temptation for the reception of the Trojans who had themselves lost their city and had not been able to yet found their own. Does Vergil imply that Dido hopes that Aeneas will be induced to remain in Carthage? These things the queen seems to appeal to the weariness of the Trojans who had still to seek their place of rest but might end their labors by remaining at Carthage. opes and urbs thus refer to Dido's past and future, and, together, are meant to extend a welcoming and inviting hand to Aeneas in what amounts to a salespitch: wealthy Carthage, so Dido implies, is ready (paratam) for him. Dido retains the same spirit of remarkable generosity (though now reinforced by amorous passion) that animated her invitation to the shipwrecked Trojans to stay.

**76. incipit** she begins **effari** to speak PRES-INF PV of a DEPONENT Verb in a COMPLEMENT CLAUSE. **mediaque in voce** in the middle of her voice. METONYMY of her voice standing for the words she is trying to speak. **voce**, lit., 'voice' here 'speech' or 'utterance' **resistit** she resists. The verse-design reflects and reinforces the meaning of individual words: we have incipit at the beginning; media in the middle; and resistit at the end—enactment at its finest. The ASYNDETIc continuation of the main clauses with incipit conveys a sense of the mental effort Dido has to make to muster sufficient courage to address Aeneas, only to break off midway. Put differently, she acts like a tongue-tied teenager in love.

nunc **eadem** lābente diē **convīvia** quaerit

Īliacōsque **iterum** dēmēns audīre labōrēs

**expōscīt pendetque** iterum **nārrantis** ab ōre.

<sup>80</sup> post ubi dīgressī, **lūmenque obscūra vicissim**

**lūna** premit **suādentque cadentia** sīdera **somnōs**,

**eadem** same, the same  
**convivium** feast  
**iterum** adv. again  
**exposco** demand  
**pendeo** hang  
**narro** narrate

**lūmen** light  
**obscūra/us/um** obscure  
**vicissim** in turn  
**lūna** moon  
**suādeō** persuade  
**cadō** fall

**somnus** dream  
**domus** house  
**maereō** mourn  
**relictus** left

77. **nunc... quaerit** now... she requests; she seeks as a relief ie she renews the banquet of the previous day **eadem... convivia** the same banquets NEU P ACC OBJ Dido repeats the first day's banquet as if trying to make Aeneas' time in Carthage never end. i.e. Dido requests again and again the same sort of banquet as the one in which Aeneas sat and recalled the fall of Troy and subsequent travels in Books 2 and 3. **labente die** with the day waning PRES-PART AV in an ABLATIVE ABSOLUTE, the usual time for the chief meal. The Roman hour for dining was usually the ninth, that is, well into the afternoon. Lines 77–79 describe the evening entertainment.

78/9. **demens** raging PRES-PART AV modifying Dido. Aeneas's presence does not relieve Dido's symptoms of love - it only aggravates them. demens in her folly such repetition would only increase her passion for Aeneas. **Īliacōs... labōrēs** the Trojan labors in their struggles from Troy to found a new homeland. ACC OBJ of **iterum audire** to hear again P-INF AV COMPLEMENT CLAUSE governed by exposcit (79). This repetition helps to highlight Dido's insanity: out of her mind (demens), she asks for a repeat of Aeneid 2. A reference to a re-run of *Iliadic* material also brings to mind the fact that Vergil, in the Aeneid, re-works Homer. *The Aeneid* makes us listen to the *Iliad* on re-wind, too, through all 12 books of re-run; and everything in the poem renews and tells otherwise another re-reading of the Iliad. In the light of the impact her obsession has on her own city, it is ironic but fitting that Dido prefers a re-run of the fall of Troy to another account of Aeneas' travels (the subject of Aeneid 3). Dido is indeed demens to ask for a repeat if she wishes to endear herself to her host. Aeneas, however, seems to oblige willingly. Here as elsewhere in the opening of Book 4, he leads a very shadowy existence in the narrative and hardly figures as an independent agent. **exposcit** she demands. The primary position in

the line emphasizes Dido's madness. **pendet** *she hangs* in rapt attention. A striking parallel to Lucretius: '*he [Mars] pastures on love his greedy sight while gazing on you, goddess [Venus], and the breath of him, as he is reclining, hangs from your lips*'. **ab ore** *from the mouth* of Aeneas, METONYMY for words **narrantis** *of the one narrating* PRES-PART, SUBSTANTIVE USAGE, modifying the understood Aeneae.

**80 post** *afterwards*; here, ADV. equiv. to postea. **ubi** *when* ADV. This sentence sets the scene before the focus returns to Dido. **dīgressī (sunt)** *all departed* from the banquet after Dido and her guests were entertained by Aeneas' tale of woe and she became woefully enraptured by Cupid's intervention. they (i.e. Dido and have parted setting, as, the evening before, the sun had done. The banquet and Aeneas' story that followed it, had lasted almost till morning. **lumen** *the light* NEU ACC OBJ of premit (81) **obscura luna** *the dim moon* NOM SUBJ of premit (81). The disappearing obscure moon in turn conceals her light. The word obscura is the result of the action (lumen premere: *to dim the light*). The dim moon, as the moon in its turn becomes dim; i.e. is setting as the sun has set before and follows close upon him. **vicissim** *in turn* ADV; ie as the sun had done before. Sets in her turn the signal for breaking up the banquet which had begun at sunset

**81.** The line is entirely dactylic, rushing everybody off to sleep. **premit** *presses*. **suadent** *urges* **cadentia sidera** *falling stars* NOM SUBJ. The progression of the stars always appear that they are falling toward the horizon as the night hours progress. **somnos** *dreams*. ONOMATOPOIEA. The image is of still silence over the city. The line echoes 2.9, perhaps a bit tongue-in-cheek: there the words are uttered by Aeneas in the attempt to dissuade Dido from insisting on hearing the bitter tale, if to no avail; here the phrase occurs quite properly after the narration has come to an end—though sleep is of course the last thing on Dido's mind after another evening of 'sexy epic recitation' by her beloved Aeneas.

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## Search (A Question That Arises from the Text)

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## Summarize (Who are the Actors, What is Done)

sōla **domō maeret** vacuā strātisque **relictīs**

incubat. illum absēns absentem auditque videtque,

aut gremiō Ascanium **genitōris** imāgine **captā**

<sup>85</sup> dētinet, infandum sī fallere possit **amōrem**.

**genitōris** begetter

**captus** take

**amor** desire

**82/3a (Dīdō)** **sōla** *she alone* NOM SUBJ; marks an emphatic return to Dido. **maeret** *grieves* as from love; the subject is Dido. But a foreshadowing of the grief that is bound to come to Dido. **domō...** **vacuā** *in her empty home*; ABL. OF PLACE. May be the queen's palace or the banquet hall, deserted after the departure of her guests. **strātīs relictīs** *on abandoned bed coverings* DAT. OF COMPOUND VERB **incubat** (83) i.e. the couch that Aeneas lay on at banquet; **strātum**, 'the thing laid out,' is a noun formed from PERFECT-PARTICIPLE PV of **sternō**. In the banqueting hall, after the guests have departed, she throws herself on the couch which Aeneas had occupied, to appease her sense of desolation felt in the absence of one secretly loved. **relictis** in the one clause seems to be compared with **vacua** in the other and to refer to the desire of appeasing the sense of desolation felt in the absence of a beloved object here. For a moment **stratis relictis** may look like an ABLATIVE ABSOLUTE ('after the couches have been emptied', i.e. after everyone else has departed) before the first word of the subsequent line clarifies the construction. Dido's practice of lying down on the couch recently abandoned by her beloved Aeneas is a poignant articulation of her yearning for his presence and for intimate, physical contact. **incubat** *she lays upon*. Much like the foreboding of the storm in Book 1 that laid upon the sea.

**83 illum...** **absentem** *that man [Aeneas] being absent* ACC OBJECT of **auditque videtque**. **absēns** *the absent one [Dido]*. Though Dido is present in her palace, she is absent from her new-found love. **absēns absentem** JUXTAPOSITION; i.e. Dido and Aeneas. Dido is mentally absent and fantasizing about Aeneas, who is physically absent. The repetition of the same word in two different cases, like the repetition of **iterum** in 78-79, reinforces the depiction of Dido's overpowering fixation on Aeneas. **Absens** though absent referring to the abstraction of Dido's mind while **absentem** refers to the personal absence of Aeneas. **auditque videtque** *both hears and sees* the **-que** after **videt** links **audit** and **videt**; the **-que** after **audit** is technically speaking redundant. The PLEONASTIC POLYPTOTON **absens absentem** presents a powerful and poignant paradox, exposing as hallucination Dido's sense that Aeneas remains present. Both circumstantial participles have concessive force: 'Dido, even though she is physically distant from him (**absens**), hears and sees him (**illum**), even though he is physically

*distant (absentem).*' The verbs audit and videt are arranged climactically: one may conceivably hear someone who is not physically present; but one certainly cannot see such a person, at least by means of ordinary sight. With the concluding videtque we have firmly entered Dido's fevered imagination.

**84 aut** *or* a CONJUNCTION of Dido in the last sentence dreaming (almost hallucinating) Aeneas. Now she remembers the feeling she had at the banquet of holding Ascanius almost as if it is occurring now. This conjunction clearly shows Vergil is not describing the events of one given evening. **gremiō** *in her lap* ABL OF PLACE. Most likely, the moment in the day when she cuddles with Ascanius is anyway not the evening: otherwise one would wonder about Aeneas' lack of parental supervision. Still, the image unsettles: Dido, demens as she is, is increasingly getting out of control -- from Dido sleeplessly brooding on her bed to fondling Ascanius in her lap. **Ascanium** ACC Object of detinet (85). The name of the young son of Aeneas. He is also called Iulus. It is natural to suppose that the first evening or two the party kept earlier hours and then Ascanius occasionally with the queen after the departure of his father. Is Ascanius present in person, or does he appear to her in her mind? **genitōris** *of his father* GEN OF DESCRIPTION. Captivated by his father's features, which she sees reproduced in the child's face. Dido cuddles Ascanius because he resembles his father. The imagination of Dido was in play and pictured to itself Aeneas in most pleasing circumstances it is alleged therefore that this fondling of Ascanius likewise performed only in fond recollection. **imāgine captā** *with the image having been captured* PERF-PART PV in an ABLATIVE ABSOLUTE. By holding Ascanius, Dido holds a likeness of Aeneas. Scholars have argued whether Ascanius in person (a late night sleep-over) or just in the memory of the love-struck Queen Dido; the literal sense does indeed seem to be that she is holding Ascanius in her lap. But given the otherwise total silence and isolation in which the queen finds herself during the night, we are probably meant to imagine what Dido is imagining; her emotions are so overwhelming that fantasy and reality become indistinguishable from each other. Beyond its literal meaning, the imago resonates powerfully within the memorial culture of Republican and early Imperial Rome. Imago, or, in the plural, imagines were the wax masks of deceased former magistrates that hung in the atria of noble houses and were donned by actors during the funeral processions of deceased members of the family who had held public office. This was one of the most remarkable rituals of the Roman republic, designed to celebrate family-achievement and lineage.

**85. detinet** *she holds* (in her lap) from the previous banquet. Dido holds him fondly inducing him by coaxing and caresses to stay longer with her. **sī... possit** *if she might be able* PRESENT-SUBJUNCTIVE signaling POTENTIAL SUBJUNCTIVE **fallere** *to deceive* P-INF AV of COMPLEMENT CLAUSE. A possible interpretation come to mind, depending on what precisely fallere and amor are taken to mean. Dido here tries to delude herself; in fondling Ascanius she wants to persuade herself that she is merely expressing maternal affection for her friend's child, which is something acceptable and mentionable. But in what way does Dido think she can deceive her love by cuddling Ascanius in her lap, especially since she is attracted to the child in the first place because of his strong resemblance to his father? Both the 'incubation' of Aeneas' couch and the cuddling of his son are, in the first instance, strategies of getting closer to the man himself. **infandum amōrem** *unspeakable love* ACC OBJ of fallere. The term infandum shows disapproval stronger than a literal translation with 'unmentionable.' It would seem to suggest that something infandum is too horrible or shocking to speak of, unspeakable, monstrous, accursed; and one therefore wonders about focalization: is it Dido who conceives of her amor as infandus (and why should she?) or is this a comment on the part of the narrator, who here

clarifies to his readers that Dido's inability to speak at line 76 (incipit effari, mediaque in voce resistit), which there refers simply to her nervousity in the presence of her beloved Aeneas, has a more troubling dimension: she is not just unable to speak, but unable to confess her love since (she knows/ wrongly feels that?) it is, literally, unspeakably monstrous. Conversely, one could argue that the scene in Book 4 is an attempt to invert the deception: whereas in Book 1 Cupid/ Amor impersonates Ascanius to push Dido towards Aeneas, in Book 4, Dido tries (of course unsuccessfully) to cheat Amor by channeling her affection away from Aeneas towards Ascanius. If that seems too contrived, one could understand fallere in the sense of 'to conceal the nature of, to disguise': rather than referring to Dido's attempt to deceive herself or her love, the clause would then refer to her attempt to displace her (seemingly compulsive) 'public display of affection' onto the boy to keep her true passion a secret.

AEN. IV.074/89<sup>D</sup>

## ***DIDO FEELS THE EFFECT OF CUPID***

**nōn coeptae adsurgunt turrēs, nōn arma iuventūs**

**exercet, portūsve aut prōpugnācula bellō**

**tūta parant; pendent opera interrupta, minaeque**

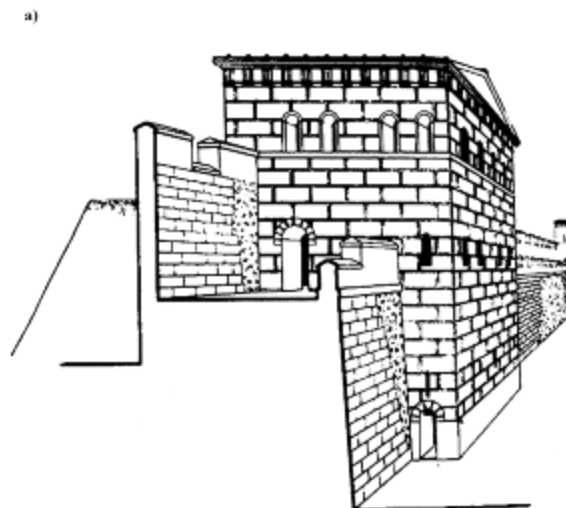
<sup>89</sup> **mūrōrum ingentēs aequātaque māchina caelō.**

**assurgō** rise  
**turris** turret  
**arma** arms  
**iuventūs** the youth  
**exerceō** exercise

**portus** port  
**prōpugnāculum** rampart  
**tūta/us/um** safe  
**interrumpō** interrupt

**minae** threats  
**aequō** make equal to (+DAT)  
**māchina** machine  
**caelum** heaven

**86. coeptae... turrēs** *having been begun turrets* PERFECT-PARTICIPLE PV with NOM. SUBJECT; Vergil describes the disastrous effects of Dido in love on her city-building project, emphasized by the anaphora of non (italicized), in two tricola, one consisting of verbs, the other of nouns. **nōn... adsurgunt** *do not rise*. Dido's preoccupation with her personal problem brings to a standstill the building of her city of Carthage. The iam makes it clear that Aeneas thinks comparatively — Carthage's walls are already rising, the walls of his own city (1.7: altae moenia Romae) not yet. The passage subtly intimates that two sets of walls have ceased to make progress: the future of both cities, Carthage and Rome, lies forgotten. **iuventūs** *the youth* **nōn... exercet** *do*

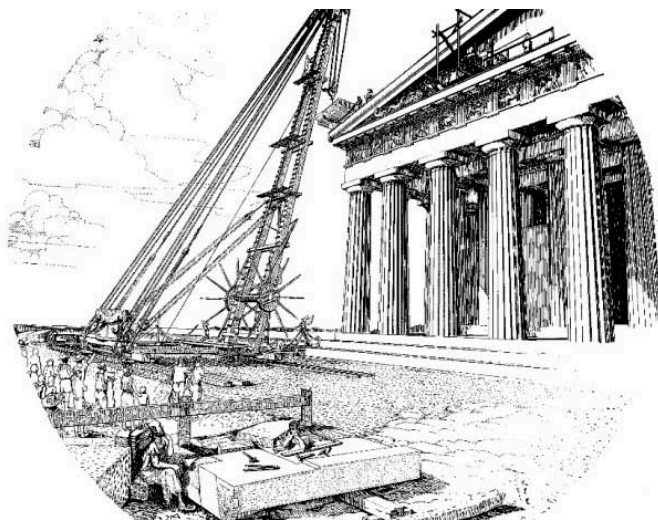




not train **arma** arms [or war]. Vergil skillfully though ANAPHORA paints the picture of Dido's heart fallen to Aeneas like a city under siege. Yet Dido's city is yet building. The inaction is the same on the part of Dido as the actions of an external enemy.

**87. portusve aut prōpugnācula tūta** *neither the gate nor the safe ramparts* (the defenses of the city). NOM SUBJ of parant (88). The word propugnacula the defenses of city generally or because portus is mentioned in immediate connection with it moles in the sea to break the violence of wares for the defense of the harbour in of peace and as a barrier in the time war **bellō**: *for war* DAT. OF PURPOSE. By the strong defenses will be a deterrent for wars brought in.

**88/89 pendent** *hang* i.e. remains unfinished. The subject is 'they'—the works of building the city. The verb will govern the next series of subject phrases. **opera** *the works* [of the city] NEUT. PL. NOM SUBJECT. In ironic analogy to 79, where Dido hangs (pendet) on the lips of Aeneas narrating, the building works now hang—in the sense of are suspended—as well. **interrupta** *having been interrupted* [in their progress] PERFECT-PARTICIPLE PV of interrumpō, **minae... ingentēs** *the huge threatenings* NEUT. PL. NOM SUBJECT Refer to things towering or menacing above. Why menacing?



One possible answer could be that minae, inevitably, invokes the future (threats are inherently prospective) and hence draws attention to the incomplete state of the building works. The m-alliteration in minae murorum is continued by machina. **mūrōrum** *of the walls* GEN OF DESCRIPTION. **aequātaque māchina** *and the machines [cranes] equal* PL. NOM SUBJECT of parant. **caelō** *to the sky*. DAT OF REFERENCE with the ADJECTIVE aequāta. Machina apparently refers to the scaffoldings which rise up to heaven. All is in a state of suspense hang (pendet). Machina is variously explained 1

Towers along the walls 2 Warlike engines 3 The cranes for raising the materials or 4 The scaffolding for erecting the walls

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**Synthesize** (*How does this text fit in with the rest of the work by the author?*)

*RUMOR HAS IT*

<sup>160</sup>**intereā** magnō **miscērī** **murmure** caelum

**incipit**, **īnsequitur** **commixtā** **grandine** **nimbus**,

et Tyriī comitēs **passim** et Trōiāna **iuventūs**

**Dardaniusque** **nepōs** **Veneris** **dīversa** per **agrōs**

tēcta **metū** **petiēre**; ruunt dē montibus **amnēs**.

**intereā** meanwhile, meantime  
**miscērī** wretched, unfortunate  
**murmure** murmur, rumble  
**incipit** begin  
**īnsequitur** follow, ensue  
**commixtā**: commence, entrust

**grandine**: hail  
**nimbus**: storm cloud, rainstorm  
**passim** everywhere  
**iuventūs** youth, young man  
**Dardanius** Dardanian, Trojan  
**nepōs** grandson

**Veneris** of Venus  
**dīversa** separated, different  
**agrōs** field, land, farm  
**metū** fear, dread  
**petiēre** sought  
**amnēs** stream, river

160-72. A storm descends; Aeneas and Dido take refuge in a cave, and their fatal union is accomplished according to Juno's plan, amid thunder, lightening, and other signs. Vergil's passage suggests either a wedding or a parody of a wedding, and the event is described in such a way that is hard to know what is really happening. From now on Dido considers Aeneas her husband; we are not told Aeneas' thoughts.

**160. intereā**: 'meanwhile,' ADV. Vergil often uses this word to mark a PERIPETEIA, or "turning point" of the action. From 129-159, the Trojans are on a leisurely hunt. A plot had already been developed between Juno and Venus to cause a storm and then get Aeneas and Dido alone to be "joined firmly in married" (90-128). In the course of the hunt, now the narrative will turn. **magnō... murmure**: 'with a great murmur,' ABL OF CAUSE with miscērī. The noun can refer to almost any confused noise, and takes colour from its context. Here the nasal consonants and mostly dark vowels of the phrase suggest the rumbling of distant thunder. The same ONOMATOPOEIC alliteration occurs in 1.124 dealing with the storm. **miscērī**: 'to be mixed,' COMPLEMENTARY P-INF PV WITH INCIPIT (161). **caelum**: 'the sky,' NOM SUBJ of incipit.

**161. incipit**: 'begins,' as per the plot of Juno to "Aeneas and unhappy Dido plan to go hunting

together in the forest, as soon as tomorrow's sun shows his rising and with his rays unveils the world. On them, while the hunters run to and fro and gird the glades with nets, I will pour down from above a black rain mingled with hail, and wake the whole welkin with thunder. The company shall scatter and be veiled in gloom of night; to the same cave shall come Dido and the Trojan chief. I will be there and, if I can be sure of your good will, will link them in sure wedlock" (114-121). **Insequitur:** 'follows,' the thunder in the sky; P-I Pv (DEPO) in Vivid Historical Present. **commixtā:** 'having been thoroughly mixed,' PERFECT-PARTICIPLE Pv modifying **grandine:** 'with hail,' either ABL OF SPECIFICATION with insequitur or ABLATIVE ABSOLUTE or ABL OF DESCRIPTION with the noun **nimbus:** 'a cloud,' NOM SUBJ. of incipit. This is the black cloud promised by Juno that will cause the hunting party to be scattered and allows Dido and Aeneas to be alone.

**162. et... et...:** 'both... and,' the POLYSYNDETON underlines the large and varied hunting party surrounding Aeneas and Dido and necessitates their dispersal before Juno can work her marital magic. **Tyrī comitēs:** 'the Carthaginians companions,' the first NOM SUBJ of petiēre (164). It is important to note that the Carthaginians are considered companions of the Trojans on the hunt; more than hosts for their guests, they begin Book IV in an amicable fashion. Such friendly bonds are broken by the end of Book IV. **passim:** 'here and there,' ADV with petiēre (164). **Trōiāna iuventūs:** 'the Trojan youth,' having gone along on the hunt; second NOM SUBJ. of petiēre (164). A happy picture, for a change, for the storm-tossed and war-weary Trojans. The POLYSYNDETON joins these two people, the responsibilities of King Aeneas and Queen Dido and frames their private actions in the Cave. Remember, the two are not just a man and a woman -- they have a responsibility for those under their command.

**163. Dardanius nepōs:** 'the Trojan Grandson,' third NOM SUBJ. **Veneris:** 'of Venus,' GEN of Possession; namely, Ascanius, or Iulus. The descendant of Dardanus' is a noble title for Ascanius, contrasting somewhat with his treatment as a youngster in 156-8. But an important title, indicating the birthright of Ascanius as a Trojan and as a grandson of the goddess who has just made a deal with Juno to unite Dido and Aeneas. Vergil includes this final detail of the hunting party. All parties -- the Carthaginians, the Trojans, and Ascanius -- will be affected by the actions of the two. **diversa... tēcta:** 'scattered roofs,' ACC OBJ. of petiēre (164). SYNECDOCHE for shelters. The HYPERBATON creates a word-picture of the scattered shelters for the Carthaginians, Trojans, and Ascanius. The scattered nature of shelters reinforces that Dido and Aeneas will be alone. **per agrōs:** 'through the fields,' to emphasize the scattered and scattering flight of the hunting party. Used to set the scene in that the party is away from the city in the wilds around Carthage.

**164. metū:** 'in fear,' ABL OF SPECIFICATION or, in a real sense, ABL OF CAUSE; but almost as if the sentence went 'they were driven by fear.' **petiēre:** 'they sought,' SYNCOPATED PF-I Av for petiērunt. **ruunt:** 'they rush,' Vivid Historical Present with JUXTAPOSITION of the two verbs to emphasizes the motion of the scene. **dē montibus:** 'from the mountains,' ABL OF SEPARATION. A fitting scene that sets the scene and reinforces the drama of the storm. **amnēs:** 'rivers,' NOM SUBJ. of ruunt. Mountain streams in Mediterranean lands are normally dry beds, but in a storm they very quickly become noisy torrents swollen by the rain.

<sup>165</sup> **spēluncam** Dīdō **dux** et **Trōiānus** eandem

**dēveniunt**. **prīma** et **Tellūs** et **prōnuba** Iūnō

dant **signum**; **fulsēre** ignēs et **cōnscius** **aethēr**

**cōnūbiīs** summōque **ululārunt** **vertice** Nymphae.

**spēluncam** cave  
**dux** leader  
**Trōiānus** Trojan  
**dēveniunt** arrive

**prōnuba** matron of honor  
**signum** signal  
**fulsēre** flashed  
**cōnscius** witness

**aethēr** upper air, sky  
**cōnūbiīs** to the marriages  
**ululārunt** will howl, wail  
**vertice** top, peak

**165. spēluncam... eandem:** *'the same cave,'* ACC OBJ. of dēveniunt (166). The HYPERBATON emphasizes that Dido and Aeneas are coming to the same point from two different directions. This same Cave is repeated from Juno's plan of 124. The fulfillment of Juno's plan is related in the same words in which it is announced. What looks like a simple accident is thus strongly marked as the result of divine will, and the words acquire a certain ominous character which accords with what follows. **Dīdō dux:** *'the leader, Dido,'* NOM SUBJ. of dēveniunt (166). **Trōiānus:** *'the Trojan,'* second NOM SUBJ; Vergil avoids mentioning Aeneas by name in this entire scene. Perhaps as a way of soft-selling his own moral culpability; perhaps as an emphasis of Dido's moral crux in the upcoming decision.

**166. dēveniunt:** *'they arrive,'* Vivid Historical Present. The prefix dē- connotes that Aeneas and Dido are coming from two different directions. **Prīma Tellūs:** *'the first Earth,'* NOM SUBJ. of dant (167); Earth as the primal mother and Heaven (Aether) as the universal father descending into her lap in fertilising showers are in antiquity the type of wedlock. Earth was called prīma as the oldest of the gods; as Mother Earth, the producer and nurse of life, she presided over marriage. **prōnuba Iūnō:** *'Juno as matron of honor,'* the second Subj. of dant (167). Juno, as the Goddess of Wedlock, now blesses the marriage. pronuba, properly the name applied to the matron who joined the hands of the bride and groom in marriage, is here used as an epithet of Juno. The prōnuba was ordinarily a matron who assisted the bride. Much of the description suits both celestial phenomena and aspects of a Roman wedding. The prōnuba is the matron who assists the bride; at a wedding she might give the "*sign*" for the ceremony to start, but what sign Juno and Earth give here is not clear.

**167. dant signum:** *'the give the signal,'* for the marriage/ wedding. The some argue that the whole description is one 'not of an inauspicious but of an auspicious marriage' in which heavenly powers take the parts ordinarily performed by men. But surely the whole passage so far from describing

anything auspicious is full of awe and terror; the elements are at strife; it is a day of death and doom (169); the marriage itself is no marriage but dishonor (172). **fulsēre**: 'flashed,' SYNCOPATED PF-I AV with NOM SUBJ. of **ignēs**: 'fires,' METONYMY for lightning. The lightnings take the place of the torches carried in the regular Roman bridal procession. **consciū [est]**: 'is witness' to the bridal/nuptials (**cōnubiīs**, 168); Predicate NOM. **aethēr**: 'the upper air,' NOM SUBJ. Aether (Αἰθήρ) (like Earth) in ancient Greece, was one of the primordial deities. Aether is the personification of the upper air. He embodies the pure upper air that the gods breathe, as opposed to the normal air (ἀήρ, aer) breathed by mortals. Like Tartarus and Erebus, Aether may have had shrines in ancient Greece, but he had no temples and is unlikely to have had a cult.

**168. cōnubiīs**: 'for the marriages,' DAT OF REFERENCE. Earth, Air, Fire and Water are the elements from which all things are made. They are all present: Air and Fire in 167, Water in the torrential rain. The reference to Earth and Heaven suggests the *Hieros Gamos* or "Sacred Marriage" of those two, with Earth as the primal mother and Heaven (*Aether*) as the universal father descending into her lap in the fertilizing showers. What occurs in the Cave is a primordial "marriage" (namely, the consummation by sex) with only the Supernatural trappings added by Vergil of a real (and societal) marriage. Poetic Plural. **ululārunt**: 'howled,' for **ululā[ve]runt**. To make an inarticulate cry which may signify triumph or despair, or be an appropriate part of an ecstatic ritual. Instead of the marriage songs ordinarily sung at weddings, the nymphs make an eerie and ominous sound. **nymphae**: 'the nymphs,' NOM SUBJ of **ululārunt**. It may be fanciful to remember that Dido was mentioned as like Diana (see on 148) surrounded by nymphs of the mountains. **[in] summō vertice**: 'on the summit of the mountain,' ABL OF PLACE. Probably Oreades, or mountain nymphs. The flashing of the lightning and the howling of the nymphs, but to have been intended by the poet for inauspicious signs. The lightning flashes take the place of the usual 'nuptial torches' with which the bride was conducted home, and the shriek of the Nymphs is the bridal hymn (*hymenaeus*). Throughout this scene, Vergil has indicated the various features in a Roman wedding and represents Nature herself as performing these ceremonies. Earth (**Prīma Tellūs**) and Heaven (**aethēr**), parents of the universe, take the part of human parents in bringing the couple together; lightening (**ignēs**) represents the wedding torches (**taedae**); Juno performs the duty of the matron of honor (**prōnuba**), and the cries (**ululārunt**) of the mountain nymphs (**nymphae**) take the place of the wedding song and festal cries. But whether this is a "real marriage" in the eyes of the author is somewhat ambiguous. Afterall, Juno (the goddess of marriage) has plotted and brought these two humans together. Yet both of the humans have responsibilities to their two peoples and they are not witness to this union.

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## Summarize *(Who are the Actors, What is Done)*

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## Synthesize *(How does this text fit in with the rest of the work by the author?)*

ille diēs prīmus **lētī** prīmusque **malōrum**

<sup>170</sup> **causa** fuit; neque **enim** **speciē** fāmāve **movētur**

nec iam **fūrtivum** Dīdō **meditātur** amōrem:

**coniugium** vocat, hōc **praetēxit** nōmine **culpam**.

**lētī** destruction  
**malōrum** back, wicked  
**causa** reason, cause  
**enim** for, indeed

**speciē** by appearance  
**movētur** is moved  
**fūrtivum** secret  
**meditātur** contemplates

**coniugium** marriage  
**praetēxit** she cloaked  
**culpam** blame, fault

**169. Ille diēs prīmus:** 'that first day,' NOM SUBJ. of fuit (170). Vergil uncharacteristically places all the constituent words of the Subject phrase together and at the important prime position in the line. As author, after he has created an ambiguous (mixed-meaning) passage of romantic/ erotic marriage, he now immediately gives his opinion as author. **lētī:** 'of destruction,' GEN OF DESCRIPTION modifying **causa** (170). A clear foreshadowing of the doom awaiting Dido, perhaps recalling Hom. *Il.* 11.604, of Patroclus (*And that was the beginning of evil*), a line that also marks a crucial step towards disaster. **prīmus:** 'the first,' the ANAPHORA modifies **diēs** and not **causa**. The REPETITIO serves almost as an Interjection of Woe, as in Book II, describing the downfall of Troy (*divum inclementia, divum / ... sternit... Troiam* 'the enmity of the Gods -- of the Gods -- has laid low Troy,' 602/3. **malōrum:** 'of evils,' second GEN OF DESCRIPTION modifying **causa** (170). Clearly, the plotting of Juno and the acquiescence of Venus to bring Aeneas and Dido together so as to have the ruling race of the world localized -- not in Rome -- but in Carthage, has disastrous effects for both rulers and both races.

**170. causa fuit:** 'was the cause,' PRED. NOM of the **ille diēs prīmus**. Though Vergil has created an ambiguous primordial and Supernatural marriage in the Cave, he has not created a Roman marriage that was more a legal living document and less of passion and disorder. *The Aeneid* is a slow and ponderous historical march toward making Order out of Disorder. Romantic love is anti-historical and now presents a stumbling block to the Fate of the Roman People. **neque... nec:** 'neither... nor,' the POLYSYDENTON now heaps up the charges against poor Dido. **speciē:** 'by the appearance,' or how her actions seem to others; ABL OF CAUSE. It is not on a concealed love for Aeneas that Dido's heart is any longer set. When she and Aeneas exit the Cave and return to society, she now openly expresses her consummated love for Aeneas. The effect of her hidden love has already been seen by her subjects earlier in Book IV:

*The towers she started no longer rise, the young men no longer / carry out their drill, or work on the harbor and the battlements / for defense in war: the interrupted work is left hanging, /the huge threatening walls, the sky-reaching cranes. (84/89)*

As such, with her lack of consideration for the appearance of her actions to her subjects, she shows a self-infatuated ὕβρις or the pride of the Classical Tragic Hero. **fāmāve:** 'or by reputation,' or, by



what her subjects and the Trojans and those nations around her say about her; ABL OF CAUSE. Though "rumour" is indeed what people say, the Greeks and Romans also considered Rumour to be a primordial God. Homer, in *The Iliad*, refers that *'And in their midst blazed forth Rumour, messenger of Zeus, urging them to go; and they were gathered.'* (Il. 2.93). In *The Odyssey*, *'While they were thus busy getting their dinner ready, Rumor went round the town, and noised abroad the terrible fate that had befallen the suitors.'* (Od. 24.412). Before Homer, Hesiod in *The Works and Days*, directly considers Rumour to be a God: *'For Rumour is mischievous, light, and easily raised, but hard to bear and difficult to be rid of. Rumour never wholly dies away when many people voice her: even Rumour is in some ways a God.'* (760-4). Therefore, by not being moved by Rumour, Dido is disrespecting the numen of the Goddess Fama and her life will now parallel the arc of the Tragic Hero: (1) she starts in a high position of power, (2) through hubris, or arrogance, of not being moved by appearance to her people, (3) she commits a hamartia, or Tragic Sin, of despising the Goddess Fāma, (4) she then commences her fall. **movētur**: 'she is moved,' in her actions. Didō (171) is the Subject. A Roman woman's modesty (influenced by what she appears to be and what people say about her) is the first order of business. Dido's passion (created by the manipulations of Venus and Dido) has now broken her free from all sense of order.

**171. nec iam**: 'nor now,' the second element of Dido's ruin. Previously, inflamed by love, she kept her infatuation with Aeneas private and hidden -- telling only her sister Anna. Now, not caring of either what people think or what people say, does she (as in the past few lines) **meditātur**: 'considers,' Vivid Historical Present of Deponent Verb. **amōrem**: 'her love,' of Aeneas (ACC OBJ) to be [**esse**] **fūrtivum**: 'to be hidden,' or 'to be furtive,' ACC PREDICATE.

**172. coniugium vocat**: 'she calls it marriage,' notice that what happened in the Cave is not a traditional marriage; but Dido "calls" (vocat) the relationship a marriage openly. Extramarital sexual relations are nothing new and there is a long line of Latin Love poetry that talks of the pleasures of hidden sexual unchastity. But the key word is "hidden." The Roman marriage was a sacrosanct societal construct. **hōc... nōmine**: 'by this name,' of marriage; ABL OF MEANS. **praetēxit**: 'she covered over,' PF-I AV to indicate Vergil's moral opinion. **culpam**: 'her fault,' ACC OBJ. We know that Dido acknowledged her love for Aeneas a culpa (19). The word is therefore both Vergil's word and Dido's. She acknowledges that what she calls coniugium is culpa. Does the narrator condemn what she is doing, or is the line "focalized" through Dido (or looked at from her perspective or point of view), so that she is overcoming her previous sense that marriage to Aeneas would have involved culpa? Dido's infatuation with Aeneas was inflamed by his telling of his story at the banquet. Yet, out of respect to her dead husband, Sychaeus, and out of the political reality that to maintain her new kingdom she must remain unmarried, her love for Aeneas has been hidden. As her sister Anna says to her (II.40/44): *Granted that in Libya or Tyre before it, no suitor ever / dissuaded you from sorrowing: and Iarbas and the other lords / whom the African soil, rich in fame, bears, were scorned: / will you still struggle against a love that pleases? / Do you not recall to mind in whose fields you settled?*

Dido's love for Aeneas, if openly displayed, then sets to shame all the African barbarian kings who wished to unite with Dido in marriage. For the best interests of Carthaginian independence, Dido must remain unmarried and her love fūrtivum. The meaning is, that day in the Cave sealed Dido's ruin, for henceforth she allowed herself to regard Aeneas as her husband and treated him as such openly.

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## Search (A Question That Arises from the Text)

## VOICES CARRY

extemplō Libyae magnās it Fāma per urbēs,

Fāma, malum quā nōn aliud vėlōcius ūllum

<sup>175</sup>mōbilitāte viget vīrēsque adquīret eundō,

parva metū prīmō, mox sēsē attollit in aurās

ingrediturque solō et caput inter nūbilia condit.

extemplō immediately  
Libyae Libya  
malum bad, wicked  
vėlōcius swifter  
mōbilitāte by moving  
viget it thrives

vīrēs strength  
adquīret acquires  
eundō by going  
parva small  
metū dread, fear  
prīmō first, leading

mox soon  
attollit to lift up  
ingreditur it proceeds  
solō from the earth  
nūbilia clouds  
condit establishes

**173. extemplō:** 'immediately,' from Dido's hamartia of not respecting the Goddess Rumour, there is an immediate reaction. **Libyae:** 'of Libya,' or North Africa; GEN OF DESCRIPTION with **magnās... per urbēs:** 'through the great cities,' indicating that Rumour travels through populated places and directly showing that Carthage is not the only city in Africa; Dido's city is facing great enemies at her doorstep. **it:** 'goes,' Vivid Historical PRESENT OF SUBJ **Fāma:** 'Rumour,' a personification and deification of the human action of gossip. The mighty power of Fame or Rumour is a conception which will bear dwelling on; the thought is appropriate here, as one of the main causes which lead to Dido's death is the sense of the disgrace to which she has brought herself before the world : and Vergil's treatment of it is quite in the taste of classical poetry. Such mythological personifications are common enough in Ovid, and it is hard to see why Vergil should be altogether debarred the use of them, though doubtless they are to be more sparingly employed in a poem like *The Aeneid* than in a poem like *The Metamorphoses*. Homer and Hesiod, 800 years before Vergil, had already laid out the Divinity of Rumour. Vergil will now build upon their foundations.

**174. Fāma:** the repetition for emphasis of the same word into contiguous lines is called EPANALEPSIS. The personification of Rumour is natural. How far however Vergil is successful in proceeding to an elaborate description of this strange figure is dubious. It is impossible to express



many abstract qualities in a visible form. **malum... nōn aliud... ūllum:** 'no other evil,' NOM APPositionAL to **Fāma**. The HYPERBATON of the constituent words indicates the ubiquitous nature of Rumour, from one ear to the other. **vēlōcius [est]:** 'is more swift,' COMP. ADJ; PREDICATE NOM. **quā:** 'than which,' ABL OF COMPARISON with **vēlōcius** and FEM to modify **Fāma**. Vergil now gives the first attribute to Rumour: the quickest of all evils.

**175. mōbilitāte:** 'by moving,' ABL OF CAUSE with **viget:** 'she thrives,' i.e. Fama's strength lies in her nimbleness and amplifies the **vēlōcius** (174). **vīrēs:** 'strengths,' Poetic PLURAL ACC OBJ. of **adquirit:** 'she acquires,' an amplification of Fama growing in size; she now grows in **strnth.**; *thrives by moving and takes on strength as she goes.* **eundō:** 'by going along,' ABL OF MEANS, GERUND of **eō.** Fama - Rumour - is the process by which tales get about. They change, they grow, they spread rapidly. Vergil's description of Rumour, though explaining how Dido's story reached the ears of Iarbas, also makes a contrast with and a break from the scenes of intense emotion which precede and follow it. Such a descriptive passage, setting the scene or a context for the narrative but without itself advancing it, is called ECPHRASIS.

**176. parva:** 'small,' NOM APPositionAL to **Fāma**. As all rumours start small, so does Vergil's description of the Goddess Rumour. **metū:** 'in fear,' of what others would do or say, Rumour is Small; ABL OF CAUSE. **prīmō:** 'at first,' in fear; ADV, correlative to **mox:** 'soon,' ADV. **sēsē:** 'herself,' REFLEX PRON; ACC OBJ. of **attollit:** 'she lifts,' the Present is used for Gnomie Wisdom. **in aurās:** 'into the breezes,' ACC OF DIRECTION. Almost by HYPERBOLE, Fama now grows out of proportion. Vergil's description is taken from Homer's description of the Goddess Discord in *The Iliad* (4.442):

*Discord that rageth incessantly, sister and comrade of man-slaying Ares; she at the first rears her crest but little, yet thereafter planteth her head in heaven, while her feet tread on earth.*

Vergil's portrayal of Rumor, borrowing heavily from Homer's well-known Goddess Discord in respect to her growth, communicates a sense of destructive foreboding in only a few short words.

**177. ingreditur:** 'it proceeds,' P-I Pv (Depo). An elaboration of the growth of Rumour. **[ā] solō:** 'from the ground,' ABL OF SEPARATION. **caput:** 'its head,' ACC OBJ. of **condit:** 'establishes,' a clear and perverted echo of Aeneas' task (**conderet urbem** 'to found the city,' I.5). Now, through the description of the destructive growth of Rumour, we again face the common polar themes in *The Aeneid* -- order versus disorder. The beginning and end of the line (**ingreditur... condit**) combine to give an idea of the monstrous size of Rumour.

illam Terra parēns irā **inrītāta** deōrum

**extrēmam**, ut **perhibent**, **Coeō Enceladōque sorōrem**

<sup>180</sup>**prōgenuit** pedibus **celerem** et **pernīcibus ālīs**,

mōnstrum horrendum, ingēns, cui **quot** sunt corpore plūmae,

**inrītāta** having been enraged  
**extrēmam** last  
**perhibent** they say  
**sorōrem** sister

**prōgenuit** brought forth  
**celerem** swift, quick  
**pernīcibus** swift, agile  
**ālīs** with wings

**mōnstrum** monstrum  
**horrendum** horrible at  
**quot** as many as

**178. illam... extrēmam:** 'that one last,' of all her children, namely, Fama; ACC OBJ. of **prōgenuit** (180). **Terra parēns:** 'Mother Earth,' the same primordial goddess who was present at the marriage between Aeneas and Dido. **inrītāta:** 'having been enraged,' PERFECT-PARTICIPLE PV modifying **Terra parēns** of Mother Earth. **irā:** 'by her wrath,' ABL OF CAUSE. **deōrum:** 'of the gods,' OBJECTIVE GEN of **irā**; viz. at the gods of Olympus. In the battle between the Olympian deities and the Titans, the children of Earth, Jupiter had hurled the Titans down to the depths of Tartarus with his thunder bolts. According to the legend Earth produced the Giants because of her anger with the Olympian Gods for their treatment of the Titans.

**179. extrēmam... sorōrem:** 'that one last . . . as their sister,' ACC PREDICATE. **ut perhibent:** 'as they say,' though the story appears to be Vergil's invention, Vergil often uses phrases like this to signal to his readers that he is alluding to an earlier work. In this case, he is recalling the cosmic myths of Hesiod's *Theogony*, where the battle of the Olympians and Titans is described. Usual use of such phrases to mark allusion to a source text, or to suggest disbelief by attributing a claim to a source other than the poet. **Coeō Enceladōque:** 'to Coeus and Enceladus,' DAT OF REFERENCE. Coeus was a Titan, but Vergil joins him with Enceladus and the Giants; the Titans and Giants, both offspring of Earth who warred against heaven, are often confused.

**180. prōgenuit:** 'bore as a child,' Rumor forth, as her last child. With the close relation to, and JUXTAPOSITION with, the destructive power of Coeus and Enceladus, who went to war against the Olympians, Vergil sets the stage that Rumour will also be a destructive power of disorder. **celerem:** 'swift,' referring to Rumour, ACC OBJ. of **prōgenuit**. The HYPERBATON with **illam** (177) now allows Vergil to speak of the nature of Rumour as swift. **pedibus:** 'in her feet,' ABL OF DESCRIPTION. **pernīcibus ālīs:** 'with her agile wings,' ABL OF DESCRIPTION. The ADJ **pernix** not only means agile,

reinforcing *celerem*, but persistent and persevering. Rumour travels swiftly on her feet, but also takes to the air like a hummingbird whose wings are swift and the effects long-lasting.

**181. *mōnstrum horrendum ingēns*:** '*a huge fear-causing monster*,' NOM APPositionAL. The harsh elisions *mōnstrum horrendum ingēns* evoke a sense of speed and being overwhelmed with dread at her sight. **cui... sunt:** '*for whom they are*,' or '*who has*...,' DAT OF POSSESSOR, **quot... tot...:** '*how many... as many...*,' modifying **plūmae:** '*feathers*,' NOM SUBJ of *sunt*, and coordinating the number of feathers with the number of *vigilēs oculī* (182). **[in] corpore:** '*on her body*,' ABL OF PLACE. The eyes as numerous as the feathers suggest the plumage of a peacock; Vergil may allude to the myth of Io's watcher Argus, whose many eyes when he was slain became the ornament of the peacock.

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## Search (A Question That Arises from the Text)

**tot vigilēs oculī subter (mīrābile dictū),**

**tot linguae, totidem ōra sonant, tot subrigit aurēs.**

**nocte volat caelī mediō terraeque per umbram**

<sup>185</sup>**strīdēns, nec dulcī dēclīnat lūmina somnō;**

**tot** so  
**vigilēs** watchful  
**subter** beneath  
**mīrābile** wonderful  
**linguae** tongue, language

**totidem** the same number  
**sonant** resound, roar  
**subrigit** it raises  
**aurēs** ears  
**volō** flies

**media/us/um** middle of  
**strīdōr, -ōris m:** creaking  
**dulcis/e** sweet, pleasant  
**dēclīnō** bend aside, deviate

**182. tot:** 'as many...' coordinating qith the quot in the previous line. **[sunt] vigilēs oculī:** 'there are watchful eyes,' NOM SUBJ. **subter:** 'underneath,' ADV. There is an eye beneath each feather. This has been explained as indicating that while Fama sees all things, she is herself invisible. The feathers have also been thought to typify the successive additions to a rumor — each person reporting it adding hie plume, and thus contributing to the size and speed of the monster. **mīrābile dictū:** 'amazing in the telling,' or, 'astonishing to say,' ABL of the Supine used by Vergil to emphasize the Supernatural Dread an image evokes..

**183. tot:** 'as many...' coordinating with the quot (181). The marked ANAPHORA works to pile on the grotesque details of Rumor's physiology. **[sunt] linguae:** 'there are tongues,' to spread the Rumour. Under each feather is a tongue to spread lies. **totidem:** 'as many in equal number,' to coordinate with the linguae and equal number of **ōra sonant:** 'mouths roar,' the substance of the gossip. **tot:** 'as many...' coordinating qith the quot (181). The TRICOLON CRESCENS culminates that Fama **subrigit:** 'pricks up,' either for herself or others **aurēs:** 'ears,' ACC OBJ. Whether these are the ears that lie beneath each feather or the ears of those around Rumour, hearing the roaring mouths, Vergil is ambiguous. As Rumour is a PERSONIFIED Deity of human actions, Vergil's portrayal is one that shares the swiftness, the many eyes, the many ears, and the many mouths with those around Aeneas and Dido with the PERSONIFIED Deity. speaks of in the previous line. **(Fama) tot subrigit aurēs:** Rumor raises as many listening ears. as arrigere and erigere often mean with aurēs. The sentence continues rather loosely: *so many tongues and mouths speak; so many ears does she prick up.* Symbolical figures, when they endeavor to represent more than a simple idea, soon become grotesque, and so while we can conceive Rumour as a bird, and also conceive a bird with an eye on every feather, yet the conception of a bird with an equal number of tongues and ears becomes ludicrous. This description of Fame has furnished a commonplace for

critics, especially those of the last century, some of whom have thought its introduction under any circumstances needlessly ambitious, while others, though admiring it generally, think it is carried on too long. A reader of the present day will, I think, wonder rather at the poet's reticence than at his exuberance. The story spreads, they cause fearful upset, and they are the product of hundreds of spying eyes, babbling tongues and prying ears. Vergil puts these characteristics imaginatively together and makes of them a spirit of dreadful appearance and the dreadful consequence of Dido and Aeneas' coupling.

**184. nocte:** 'at night,' ABL OF TIME When. Night, when people have an opportunity to talk of others, also in the anonymous shelter of darkness, is when rumour spreads. **volat:** 'she flies,' P-I Av; as Rumour is put in the image of a grotesque bird, her travel mode would of course be by flight. **caeli... terrae:** 'of the sky and earth,' GEN OF DESCRIPTION of **[in] mediō:** 'in the middle of,' or 'half-way between,' ABL OF PLACE; ADJ used as a Substantive, as if medium were a neuter noun. The flight-path of Rumour is between the heavens and the earth, in the clear sky. Notice how the placement of the Latin word mediō imitates the meaning of the phrase. **per umbram:** 'through the shadow,' though Rumour flight at night, in the middle of the space between heaven and earth (hence her speed), she still keeps to the shadows of anonymity even at night.

**185. strīdēns:** 'screeching,' P-PT Av modifying Fāma; referring to the buzz or 'hissing' of gossip. The word strīdēns may describe the sound of its flight but most probably describes its cry and is used of any hard grating sound: the harsh pause after the spondee here adds to the effect of the word. In 190, some would also put a pause after gaudēns, but there this harshness would be intolerable and gaudēns et is merely equivalent to et gaudēns with more emphasis on the gaudēns. The verb strīdēns is often used of a high wind in trees, of weapons flying through the air, of hinges. We have already seen the usage referring to the singing of the cables of Aeneas' ships during the storm. An unpleasant sound. Here it is presumably the sinister noise of Rumor's as she flies through the darkness unseen but all-seeing. **dulcī... somnō:** 'in sweet sleep,' ABL OF PLACE. **dēclīnat:** 'does she close,' P-I Av **lūmina (sua):** 'her eyes,' ACC OBJ. METONYMY, as often, for oculōs. Rumour, unlike people, does not sleep but her watchful eyes are always open to the mis-steps of Aeneas and Dido.

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## Summarize *(Who are the Actors, What is Done)*

lūce **sedet custōs** aut summī **culmine tēctī**

**turribus** aut **altīs**, et magnās **territat** urbēs,

**tam** fictī **prāvīque tenāx** quam **nūntia vērī**.

haec tum **multiplicī populōs sermōne replēbat**

<sup>190</sup>**gaudēns**, et **pariter facta** atque **īfecta canēbat**:

**sedeō** sit  
**custōs** guard(ian)  
**culmen** rooftop, peak  
**turris** tower  
**alta/us/um** lofty  
**territō (1):** to frighten  
**tam . . . quam:** as . . . as

**fictī:** of falsehood  
**prāvī:** of corruption  
**tenāx** holding  
**nūntia** messenger  
**vērī** of the truth  
**multiplicī** multiple, shifting  
**populus** people, nation

**sermō** conversation  
**replēbat** it filled up  
**gaudeō** enjoy  
**pariter** equally  
**faciō** do, make  
**īfecta/us/um** not done  
**canō** sing (of)

**186. lūce:** 'in the light,' or 'by day,' ABL OF TIME. As opposed to the night when Rumour flies from one place to another, during the day she becomes a stationary evil. **sedet:** 'she sits,' or 'perches,' as a **custōs:** 'guardian,' or 'sentinel,' PRED. NOM with sedet acting as an Equational Verb. A city would have a sentinel perched as the wall in order to watch those coming and going through the gate. During the day, Rumour does not fly, but takes a position as a guardian at the gate. **aut...** **aut...:** 'either.... or....,' coordinating the Place Phrases where Rumour perches besides the wall. **[in] culmine:** 'on the peak,' ABL OF PLACE; where she may gain the vantage point and the best place from which to screech her lies. **summī.... tēctī:** 'of the highest roof,' of a city. Rumour has come to perch from the gate of the city, to the roofs of the highest homes. Not just the peak of a home, but the peak of the highest home; here combined to suggest Rumor's wish always to get to the most advantageous viewpoint. On the watch ; viz. for whatever may happen. **custos:** *sits [as] sentinel*, on the watch for anything that may happen. **summī culmine tēctī:** a combination of summō tectō and culmine tēctī, both meaning *on the roof of a house, Grasping at what is false and perverse as much as telling the truth*.

**187. aut:** 'or,' the third roosting place for Rumour. **[in] turribus... altīs:** 'on the high towers,' ABL OF PLACE OF THE CITY. The guardian at the gate viewed those entering and exiting. The perching of Rumour at the peak of the highest roof allowed her to broadcast her messages within the populace

of the city; while her taking residence on the tower stands for the political relations of the city, affecting its relations with other powers. **et:** 'and,' serving as a CONJ between volat (184) and territat. The previous lines were about the mobility and stability of the evil of Rumour; the next lines define her destructive power from her perches. **territat:** 'she terrifies,' through her message and not her grotesque appearance. **magnās... urbēs:** 'great cities,' ACC OBJ. Naturally progressing from her perches, the power of Rumour terrifies great cities through her destructive power. A tension between the powers of order (as seen in the civilizing quality of urbēs) and disorder seen throughout the forming life of Vergil and his audience during the Civil Wars between Julius Caesar and the Senate and the later ones between Marc Antony, the Senate, and eventually Octavian.

**188. tam... quam....:** 'so much... as....,' coordinating the objects of falsehood with the objects of truth. Rumour is obstinately bent on falsehood and iniquity as on reporting truth. The comparison is between tenāx and nūntia, the latter of which is here used in an adjective sense. As our language has no equivalent adjective, a literal translation, word for word, is impossible. **fictī prāvīque:** 'of falsehood and of corruption,' GEN of DESCRIPTION, modifying nūntia. Neuter adjectives used as substantives to express abstract ideas. **tenāx:** 'clinging to,' NOM ADJ modifying Rumour as a bird. **nūntia:** 'messages,' ACC OBJ, dependent upon tenāx. Rumour is equally tenacious in clinging on to falsehood as she is to true reports.

**189. haec:** 'this one,' NOM SUBJ., referring to Fama. **multiplicī... sermōne:** 'with many faceted-gossip,' ABL OF MEANS. **populōs:** 'peoples,' not 'people' but 'peoples,' i.e. 'the world.' **replēbat:** 'was beginning to,' IMP-I AV. The multi-faceted gossip with which Rumour fills the peoples indicates a message that has ever-shifting aspects, and one that goes beyond the boundaries of a society. Hence Vergil sets the stage of Rumour proceeding forth beyond the confines Carthage with the multi-faceted story of Dido and Aeneas.

**190. gaudēns:** 'rejoicing,' P-PT AV modifying Fama. Rumour's joy is tangible in her malicious destruction (as most people's pleasure in spreading gossip). **pariter:** 'equally,' ADV modifying canēbat. **facta atque infecta:** 'things done and not done,' NEU P ACC OBJ OF canēbat: 'she began to sing' or 'she was singing,' IMP-I AV; this will govern the IND. ST'T in the next few lines. Rumour has gone beyond just creaking and hissing (strīdēns) in the dark to singing a tale with all the levels of an epic-within-an-epic. Rumour paints a malicious but not precisely untruthful (188) picture. There is xenophobia in the beautiful Dido marrying the foreigner Aeneas. They are self-indulgently spinning out the winter (193) - making it go on as long as it can. Their feelings are represented as 'shameful lust' (194). The purpose of Rumour's song is not the song of Vergil (arma virumque cano, 1) of bringing Order from Disorder, but of creating the opposite.

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**Synthesize** (How does this text fit in with the rest of the work by the author?)

*SUSPICIOUS MINDS*

<sup>191</sup>vēnisse Aenēān Troiānō sanguine crētum,  
 cui sē pulchra virō dignētur iungere Dīdō;  
 nunc hiemem inter sē luxū, quam longa, fovēre  
 rēgnōrum immemorēs turpīque cupīdine captōs.

Trōius, -a, -um: Trojan

crētum: having sprung

pulcher beautiful

dignor, -āre, -ātus: deem worthy

iungō, -ere, iunxī, -iunctum: to join

hiems, hiemis f.: winter, storm

luxū: in luxury, excess

fovere: cherish, enjoy

immemor unmindful

turpī: shameful

cupīdine: by desire

**191. vēnisse:** 'had come, PF-INF AV IN IND. ST'T CLAUSE dependent upon the head-verb involved in canebat. **Aenēān:** ACC SUBJ. OF IND. ST'T. **crētum:** 'having sprung,' PERFECT-PARTICIPLE PV used intransitively; modifying Aenēān. **Troiānō sanguine:** 'from Trojan blood,' ABL OF SEPARATION. The message Rumour spreads sounds remarkably familiar to the opening prophecy that upset Juno that prōgeniem... Troiānō ā sanguine 'a progeny from Trojan blood' (I.19) would come to destroy her beloved Carthage. Not only does Vergil, through this echo, return the audience from the love story of Dido and Aeneas from the ahistorical romance to the very historical heroic epic, but this deliberate echo makes one wonder if the primordial Rumour had not been the cause of Juno hearing the prophecy in the first place. If that is Vergil's broader intent, then the Goddess Rumour was the author of Aeneas' initial insult to Juno and the cause of all his troubles.

**192. cui virō:** 'to which man,' REL ADJ; DAT IND. OBJ. Though virō can mean man, it also can be translated as 'husband.' It is a somewhat loose and ambiguous word in this respect; hence, Rumor describes the union of Dido and Aeneas as either a sexual union (impugning Dido's virtue) or as a marriage (damaging her political position as an independent ruler of a sovereign kingdom). **pulchra...** **Dīdō:** 'beautiful Dido,' NOM SUBJ. OF THE REL. ADJ CLAUSE. The ADJ is not just used as an epithet, but reinforces Dido's desirability as more than just a ruler. **dignētur:** 'deems worthy,' P-SBJ PV (DEPO) in a dependent clause subordinate to IND. ST'T. And, as an indirect statement. **iungere:** 'to join,' P-INF AV; Complementary Infinitive. Used politically and, overlapping, with marriage. **sē:** 'herself,' ACC OBJ of iungere; REFLEX PRON. 'And to him as a husband beautiful Dido thought fit to join herself.; And Dido was actually prepared to marry him. And, as a result of Dido considering herself



worthy to join with Aeneas, she conversely considers all the other suitors for her hand (such as Iarbas) to be unworthy.

**193. nunc:** 'now,' more of a temporal locator than a rhetorical shift. Rumour, to be most effective, needs to be delivering current and up-to-date gossip. **hiemem:** 'for the winter,' or 'the winter,' either ACC of EXTENT OF DURATION OF TIME or DIR. OBJ. of **fovēre:** 'they are cherishing,' or 'they are fondling,' P-INF AV in continued IND. ST'T CLAUSE governed by canēbat (190). The Subj. is both Aenēan (191) and Dīdō (192). An interesting word that has a range of meaning from the cherishing of Juno to make Carthage the ruler of the other nations (hōc rēgnū dea gentibus esse.... fovet, I.17/18) or to the more erotic usage suggestive here with **lūxū:** 'in luxury,' ABL OF SPECIFICATION with fovēre; suggests both self-indulgence and the opulence of Dido's palace, which for Roman readers may have suggested that of Cleopatra in Augustus' earlier anti-Antony rhetoric. **inter sē:** 'among themselves,' commonly employed to denote reciprocal action of the fondling or the enjoyment of the winter **quam longa (sit):** 'however long it may be.' A very sensual and provocative line of the report that Dido and Aeneas 'keep the winter warm' or 'were caressing one another' with a suggestion, too, of Dido and Aeneas embracing and fondling one another. In any event, the power of fovēre is that it -- at the same time -- reflects the self-indulgent love forgetful of position and destiny (such as that expressed by Marc Anthony toward another African Queen) as well as echoes the desire of Juno in the Proem to bring Carthage to the fore-front of the nations. The natural result of this disorder on the Natural and Supernatural planes, going against the programming of the Fates, is the upheaval and Disorder of Rumour.

**194. immemorēs:** 'forgetful,' ACC APPositional referencing Aeneas and Dido. During the winter, they are forgetful of **rēgnōrum:** 'their kingdoms,' OBJ. GEN of immemorēs. Both the kingdoms of Carthage and Rome have been neglected by Aeneas and Dido as they fondle the winter away. **captōs [esse]:** 'and have been taken captive,' PF-INF PV; modifying immemorēs. Though, thanks to the 19th C. Romantic Poets, we pass over "captives of love" without a second thought; such terminology is reminiscent of prisoners of war or the earlier Latin Lust poetry of Catulus. Dido and Aeneas have been taken captive by **turpī... cupīdine:** 'shameful lust,' ABL OF CAUSE. Though Cupido was present at the banquet in Books II/ III in the form of Ascanius and had purposefully inflamed Dido's heart with passion toward Aeneas, cupīdine on the Human Plane refers to carnal and lustful desire (strengthening an erotic meaning of fovēre, 193). But to draw a finer point, Aeneas argues that the cupīdine is also turpī in that, perhaps, the lust does not honor the memory of Aeneas' dead wife Creusa nor Dido's dead husband Sychicus; more likely that the sexual and self-indulgent desires of Aeneas and Dido are inappropriate to leaders as their personal pleasures are taken at the cost of the good of their respective kingdoms. But what in Rumor's report is not true? That Dido considers Aeneas her husband? That she neglects her kingdom (but see 261-4 for Aeneas supervising her city's construction)? That they are captives of foul desire?

<sup>195</sup>**haec passim dea foeda virum diffundit** in ōra.

**prōtinus** ad rēgem cursūs **dētorquet** Iarbān

**incenditque** animum dictīs atque **aggerat** irās.

**passim:** here and there  
**foeda:** foul, dirty  
**diffundit:** scatters

**prōtinus:** ADV immediately  
**dētorquet:** it turns

**incendit** kindle, burn  
**aggerat** piles up

**195. haec:** 'these things,' NEU P ACC OBJ (Substantive usage of the ADJ) of diffundit; namely, the report of the shameful love affair between Dido and Aeneas (191-193). **passim:** 'here and there,' ADV; the gossip is spread indiscriminately throughout the path by Rumour. **dea foeda:** 'the foul goddess,' S NOM SUBJ; referring to Rumour. But what makes the Goddess "Foul" is not only her grotesque bird-like form, but also the Disorder she creates through her activity. **diffundit:** 'pours,' Vivid Historical Present with dea foeda as SUBJ. and haec as OBJ **vir[ōr]um:** 'of men,' common SYNCOPATED GEN OF POSSESSION with **in ōra:** 'into the mouths,' is poured the rumour. We would expect rumour to be poured into the ears of men; Vergil perhaps is playing with the image of Rumour as the horrendous bird vomiting her words into the mouths of men as baby birds. Rumour grows, on the Supernatural Plane, by feeding men; on the Natural Plane, as men spread rumors through their mouths (ōra), they nourish the Goddess Rumour. In this line, foeda is delightfully ambiguous. Yes, probably S NOM to agree with dea; but Vergil's audience would see the guilt by grammatical association with the P NEU haec 'these things' and ōra 'mouths.' Would Vergil's audience have heard 'The Foul Goddess vomits these foul things here and there into the foul mouths of men'? An intriguing possibility that the foulness of Rumour befouls everything she speaks and everyone who spreads her.

**196. prōtinus:** 'straightway,' or 'immediately,' ADV to describe the swift change in course as seen **cursūs:** 'courses,' or 'flight-paths,' Poetic Plural; ACC OBJ. of **dētorquet:** 'she twists,' a visual image of a flock of birds (hence the plural cursūs) suddenly changing direction in the sky. Rumour makes her direction swerve, as if she just had the idea of taking the story of Iarbas where it can do most damage. **ad rēgem... Iarbān:** 'to King Jarbas,' mentioned earlier in *The Aeneid*. Or Jarbas, a king and priest of the Gaetulians, in Northern Africa, and a son of Jupiter (Zeus) Ammon by a Libyan nymph. He built many magnificent temples to his father, and desired to marry Dido on her arrival in Africa. He, and other Lybian kings, were rejected by Dido who was desiring to honor the memory of her dead husband, Sychichus (IV.35/8). This earlier rejection -- for both political and personal reasons -- by Dido would make the gossip that Dido had taken another man who just got off the board (literally) utterly unbearable. Variations of the story were referred to by Ovid. In

Ovid's *Heroides*, Dido describes Iarbas as one of her suitors, to whom Aeneas would be handing her over as a captive if he should leave her.

**197. incendit:** 'she sets afire,' not a city, but the **animus:** 'soul,' of Jarbas. **dictis:** 'with her words,' ABL of Means; the power of Rumour now has a deliberate target (Jarbas) and a deliberate result, seen in the military terms of destruction. **aggerat:** 'she masses up,' or 'she piles up,' an agger is often used as the mount or ramp that builds up from the outside of a city set on a hill to the top. **irās:** 'wraths,' ACC Obj. of aggerat. An echo of the destructive wraths of Juno in the Proem (taantaene animis caelestibus irae? 11) The two destructive METAPHORS, fire (incendit) and mass (aggerat) are on either side of dictis, showing the power of Rumour.

### Are Dido and Aeneas to be thought of as married?

Most scholars think the Roman notion of marriage did not depend on ceremony or paperwork, but required "simply the consent of both parties that it was marriage" but public declaration of consent was necessary. The only marriages to which Roman law paid full attention were those between two free citizens, but claims that Aeneas as a proto-Roman cannot marry Dido are highly suspect. The narrator uses terms suggestive of marriage in 166-8, and every detail suggests that Dido thinks her affair with Aeneas to be marriage -- from the stress on children (33, 327-9), to her every reference to the relationship (316, 324, 431).

Aeneas, on the other hand, will claim in a crucially important passage (338-9) that he never thought they were married, and for many readers this will be enough; others may think that in helping to build Dido's city he was publicly acting like a husband (cf. Mercury's insult uxorius 266).

In fact the scenes most crucial to a determination of what was said or understood by Dido and Aeneas are never put before our eyes. It only stands that their sexual relationship is ambiguous and Dido (for societal prejudices of Vergil's readership) bears the guilt.

Rumor, vividly personified as a winged creature, spreads tales of Dido and Aeneas' love throughout Libya (173-97), and Iarbas, a rejected suitor, complains to his father Jupiter that the woman who rejected him has taken up with an effeminate Easterner (198-218). In a passage modeled on Zeus' sending of Hermes to tell Calypso to release Odysseus (*Od.* 5.28-42), Jupiter tells Mercury to remind Aeneas of his mission, and Mercury flies to earth by way of a vividly described and semi-personified Mt. Atlas (219-58).

Mercury finds Aeneas splendidly dressed in gifts from Dido, and helping to build Carthage; he calls Aeneas uxorius, and delivers Jupiter's message that he should leave Carthage (259-78). Aeneas is stunned, but immediately tells his men to prepare to depart, while he looks for the best opportunity to tell optima Dido (279-95).

The description of personified Rumor in 173-97 has not been admired in every age, but recent critics have been more appreciative. It recalls the Homeric depiction of Rumor in *Il.* 2.93 and *Od.* 24.412 (which Vergil closely follows in 173), as well as that of Rumor in Hesiod, *Works and Days* 760-4, and of Strife in *Iliad* 4.442-3. Rumor will play an important role later in the book (298, 666) and in the poem.

hic Hammōne **satus** raptā Garamantide **nymphā**

**templa** Iovī **centum** lātīs **immānia** rēgnīs,

<sup>200</sup>**centum** ārās **posuit** **vigilemque** **sacrāverat** ignem,

**excubiās** dīvum **aeternās**, **pecudumque** **cruōre**

**pingue solum** et **variīs flōrentia** līmina **sertīs**.

**satus**: having been born  
**nympha, -ae f.**: nymph  
**templum, -ī n.**: temple  
**centum**: one hundred  
**immānia**: huge  
**centum**: one hundred

**posuit**: placed, positioned  
**vigil, -vigilis**: watchful;  
**sacrō** make holy  
**excubiās**: guards  
**aeternās** eternal, everlasting  
**pecus** herd of cattle

**cruōre**: with blood  
**pinguis**: painted  
**solum**: from the earth  
**varius, -a, -um**: various  
**flōrentia**: flowering  
**sertīs**: wreaths

**198. hic** 'this one,' NOM SUBJ; namely Jarbas (196). Iarbas receives the news about Dido and Aeneas. Iarbas is furious that what he regards as his rights over Dido are being neglected. **Hammōne** 'from Ammon,' ABL OF SEPARATION/ SOURCE. Hammon (Ammon) is the Egyptian high god Amun with his famous oracle at Siwah on the borders of present-day Egypt and Libya. He was identified with Jupiter. **satus** 'having been sown,' PERFECT-PARTICIPLE PV modifying **hic** (Jarbas). If Ovid's story in *Fasti* 3.545-656 is not Ovid's own invention after reading the *Aeneid*, Iarbas already had a place in Roman legend. He seized Carthage after Dido's death. Anna, thus driven to exile, came to Italy and in time became the Roman goddess Anna Perenna. It may be Vergil himself who made him son of Jupiter, turning him into a larger-than-life character and creating the connection which causes the superficial success of Dido's union with Aeneas to collapse with frightening speed. **raptā**: 'having been raped,' PT-PT PV of ABLATIVE ABSOLUTE CLAUSE with **Garamantide nymphā** 'a Garamantan bride,' Subj of the Ablative Absolute. The Garamantes are tribesmen of the eastern Sahara. This passing reference to the violence of Iarbas' origin (almost certainly Vergil's own invention) prepares us for the arrogant possessiveness with which he thinks of Dido, and is somewhat unsettling suggestion about the nature of Jupiter's own involvement in human affairs. For those raped or carried off by Jupiter, cf. Ganymede, a cause of Juno's anger (1.28), and Juturna the sister of Turnus (12.878).

**199. templa... centum... immānia**: 'a hundred immense temples,' ACC OBJ. of **posuit** (200). **Iovī**: 'for Jupiter,' DAT IND. OBJ. or DAT OF REFERENCE. Like Aeneas, Jarbas is also **pius**; but his **pietas** is

not to the gods in general, but only to glorify his father (and, hence, by association to himself). [**in**] **lātīs rēgnīs**: 'all over his wide kingdoms,' ABL OF PLACE. Jarbas, unlike Aeneas, is an established and wealthy ruler. The wideness of his territories underlines the wealth and resources he possesses. This ostentatious wealth is reinforced by the next line.

**200. centum ārās**: 'a hundred altars,' second ACC OBJ. of **posuit** 'he has established,' to indicate both his wealth and pietas. The altars mentioned are not those within the temple, but those used as killing-stations outside the temples. This reference brings to the forefront the bloody nature of Jarbas and his religion. **vigilem... ignem**: 'the vigilant fire,' of the God, like that of Vesta at Rome and that entrusted to Aeneas by Hector's Ghost in Book II. **sacrāverat** 'he had sanctified,' the ever-burning fire to Jupiter. The Juxtaposition of the Pluperfect (**sacrāverat**) versus the Perfect (**posuit**) tenses suggest that Jarbas built the temples after first dedicating the *sleepless fire* (which resembles Vesta's eternal fire at Rome).

**201. excubiās.... aeternās** 'eternal guardians,' Apposition with **ignem**; **dīvum** 'of the Gods,' GEN OF DESCRIPTION. The never-dying fires in the hundred temples stand as sentries in honor of the gods. **pecudum** 'of herds of cattle,' GEN OF DESCRIPTION of **cruōre** 'by the blood,' ABL OF DESCRIPTION with **pingue solum** (202). Note that Jarbas is not just sacrificing a cow here and there, but entire herds of cattle, to Jupiter.

**202. pingue solum** 'the tinted soil,' ACC OBJ OF **sacrāverat**. So many herds of cattle (**pecudum**) have been sacrificed to Juppiter Ammon that the soil has been permanently tinted red from the blood and the animal fat of many sacrifices. **flōrentia līmina**: 'the flowering thresholds,' a third ACC Obj. The doorways of temples, like our modern graves, are decorated **variīs... sertīs**: 'with various wreaths,' ABL of Description by way of honoring. **variīs** in this context indicates that the wreaths of flowers that festoon the doorways of the temples are often changed as the flowers wilt and die. The impression Vergil gives of Jarbas is a barbaric and wealthy counterpart to Aeneas: the son of a god, pious, but also far more conspicuous and grandiose in his barbaric religious expression. To this one (of all people) Rumour directs her path and inflames his heart.

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## Search (A Question That Arises from the Text)

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## Summarize (Who are the Actors, What is Done)

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## Synthesize (How does this text fit in with the rest of the work by the author?)

isque **āmēns animī** et **rūmōre accēnsus amārō**

dīcitur ante **ārās** media inter **nūmina dīvum**

<sup>205</sup>multa Iovem manibus **supplex ōrāsse supīnīs**:

**āmēns animī** crazy of the mind  
**rūmōre** rumor, hearsay  
**accēnsus** enflame, enrage

**amārō** bitter  
**supplex** suppliant, humble

**ōrāsse** shore, coast  
**supīnīs** flat, upturned

**203. isque**: 'now he...', namely Jarbas; NOM SUBJ. Resumes the narrative after the little descriptive digression to establish the pietas of Jarbas. **āmēns**: 'being out of his mind,' P-PT AV; modifying is. The insanity of a main character in Epic is always a major signal of disorder and destruction (viz. the insanity of Ajax in *The Iliad*). **animī**: a rare LOC 'in his mind,' or more likely a DESCRIPTIVE GEN 'of his mind,' the ALLITERATION of the a- word beginnings and the three ELLISIONS push the action of the narrative forward at a frightening pace. **accēnsus**: 'having been incensed,' PERFECT-PARTICIPLE PV modifying is. Vergil portrays Jarbas as both being insane in the membrane and set on fire -- a combination that bodes nothing good for Dido and Aeneas. **rūmōre... amārō**: 'by the bitter rumor,' of Dido and Aeneas fondling the winter away; ABL OF CAUSE. Rumour, through her journey and rejoicing in the evil details of Dido and Aeneas' illicit love affair, has accomplished her desired goal of destruction and disorder.



**204. dīcitur**: 'he is said,' a curious use of this word, which often distances the speaker from a story, or alludes to a source. Jarbas lives out in the desert, far away from Carthage; adds to the distancing effect.



Take the word as governing ōrā[vi]sse (205) 'he is said to have prayed.' **ante ārās**: 'in front of the altars,' it seems that the hundred temples and altars are all in the same place. **media inter nūmina**: 'among the middle of the godheads,' an impressive phrase - he addressed Jupiter in the very presence of the gods who share his temple and are witnesses to the appeal made directly to him and the underlying assumption that, should Jupiter do nothing, not only is his divinity suspect in the future, but the worship of the Garamates of Jupiter Ammon is now in the balance. **dīv[ōr]um**: 'of the gods,' GEN of POSSESSION; modifying either ārās or nūmina. The scene

seems to take place at night (200-1), lit by the fire of 200. We are told that the temples are all dedicated to Jupiter, but dīvum suggests that each temple has its own Jupiter with his watchful presence (expressed by his statue, half glimpsed in the darkness within the temple?). The

mysterious setting suggests a power which makes it no surprise that there is direct communication with Jupiter on high Olympus.

**205. multa:** 'many things,' NEU P ACC OBJ of ōrāsse; a summation of what Jarbas is going to pray in the next 15 lines to **Iovem:** 'Jupiter,' ACC OBJ of ōrāsse which takes two Objects -- one of what is prayed for (multa) and the other of to whom the prayer is applied (Iovem). **manibus.... supīnīs:** 'with his hands flat/ upturned,' ABL OF MANNER. The traditional posture of prayer - hands raised high, palms facing upwards, as Aeneas himself has prayed in the middle of the storm in 1.93. But note the graphic demonstration of the growing intensity of Jarbas' prayer. **supplex** '[as] a suppliant,' one who makes a request of a superior. For Roman theology, the effectiveness of a god at fulfilling the requests of a suppliant directly impacted their ability to gain for followers. Think of it as a good Yelp! Review. The failure of a god to be effective (think of Juno's concern in the opening lines of *The Aeneid* that, if she could not bring the Trojans to extinction, she would have no gifts on her altar and no suppliants (an Ancient Follower in a theologic Instagram). **ōrā[vi]sse:** 'to have made a long and urgent prayer,' PF-INF AV in IND. ST'T, governed by dīcitur (204). A similar picture of Jarbas is presented as that of the first impression of Aeneas in The Storm. But, apart from having upraised hands, Aeneas differs markedly from Jarbas. Aeneas only bewails why he couldn't have died sooner with his friends and family; Jarbas complains of not gaining the love of a woman and threatens to turn his and his country's back on the worship of Jupiter.



The woodcut to the left shows Dido when she first came to Africa and bargaining with Jarbas over purchasing land for her city. Rebuffed from marriage to Dido by her vow to the memory of Sycheaus, Dido's murdered husband, Jarbas was in no mood to sell any land to Dido. Jarbas told her, jokingly, that she could only buy the land covered by a cow-hide. Not much. Dido agreed and then had her servants cut the cow hide into incredibly thin strips with which she was able to mark out the perimeter. Hence

*Jarbas' resentment toward Dido in the first place*

Iuppiter **omnipotēns**, cui nunc **Maurūsia** **pictīs**

**gēns epulāta** **torīs Lēnaeum** **libat** honōrem,

**aspicis** haec? **an** tē, genitor, cum **fulmina** **torquēs**

**nēquīquam** **horrēmus**, **caecīque** in **nūbibus** ignēs

<sup>210</sup> **terrificant** animōs et **inānia** **murmura** **miscent**?

**omnipotēns** almighty, all-powerful  
**Maurūsia** Mauritanian  
**pictīs** pictures  
**epulāta** having feasted  
**torīs** couches  
**Lēnaeum** Bacchic, of wine,  
**libat** offers

**aspicis** see  
**an** or  
**fulmina** thunderbolt, lightning  
**torquēs** to turn  
**nēquīquam** to no purpose  
**horrēmus** tremble  
**caecī** blind

**nūbibus** clouds  
**terrificant** terrify  
**inānis** empty, useless  
**murmura** murmur, roar  
**miscent** mix, mingle

**206. Iuppiter omnipotēns:** 'Jupiter All-Powerful,' S VOC. As Jupiter's (Ammon's) son he instantly makes his protest to his father. **cui:** 'for whom,' REL PRON with Iuppiter as antecedent. The feast of food and wine going to be elaborated by Jarbas has been given to honor Jupiter. **nunc:** 'now,' setting the scene for Jarbas's complain to Jupiter, i.e. since my piety has so taught them. Jarbas first introduced the worship of Jove - before unknown to the Mauri. **Maurūsia... gēns:** 'the Mauretanian Race,' S NOM SUBJ; i.e. Jarbas's people. Mauretania is on the African coast west of Carthage. **pictīs... torīs:** 'on embroidered couches,' ABL OF PLACE; probably going with epulāta (207). The couches indicate that Jarbas has not concluded just a religious ceremony; but a religious feast of sacrifice and ceremonial eating of a meal in the presence of the god. The embroidered couches (probably only referring to their embroidered covers) show the wealth and barbaric ostentatious nature of the Mauretanians to Vergil's austere Roman audience.

**207. epulāta:** 'having feasted,' PERFECT-PARTICIPLE PV modifying gēns. The fellowship feast before Jupiter was done on pictīs... torīs with the image of the god also occupying one of the couches and standing in the stead of Jupiter — when the libations were made. **Lēnaeum honōrem:** 'the Lenaean offering,' ACC OBJ. of **libat:** 'makes offering to the gods,' P-I Av to make the moment for real. The Mauretanian race (not literal, but a good number of the leaders, certainly) are now making the offerings of wine (associated by METONYMY with the Roman god Bacchus Lenaeus 'Bacchus of the Wine-Press') poured in libation on the ground as a sign of honor. Jarbas has set the scene for his complaint to Jupiter -- in the presence of all the numina of all the gods in the temple, in the



presence of all the race of the Mauretanians following a feast of religious fellowship with the necessary sacrifices made -- Jarbas is calling out Jupiter's weakness in the presence of witnesses human and divine.

**208. aspicias haec:** 'do you see these things?' The stately introduction to the sentence (solemn VOC, EXTENDED RELATIVE CLAUSE with three decorative adjectives) makes this pair of words seem especially abrupt and indignant: 'Do you see these humiliations to which I am put by Dido?' or, more colloquially, 'Do you see this shit?' Jarbas, standing in front of the couch upon which Jupiter's image rests, challenges Jupiter with the question that goes directly to the heart of the epithet, Jupiter omnipotēns. It is either Jupiter is all-powerful and chooses to do nothing to help Jarbas, his son, and thus disregarding the honors Jarbas has paid Jupiter; or, he may be all-powerful but is not all-seeing. **an:** 'or,' this word can open an alternative question. It can also introduce a surprised or indignant question. Here it performs both functions in a suggestion that all the god's thunder and lightening are just empty threats. **tē:** 'you,' ACC OBJ. of horrēmus (209) The intense rhetorical emphasis of these lines must be noted. **genitor:** 'procreator,' S VOC; Hammon and Jupiter equated (IV.198). Jarbas appeals to the god on two grounds: that he should take care of his son, and that he should act to preserve his own self-respect. **cum:** 'when,' Temporal Clause with **torquēs:** 'you hurl,' P-I Av; the Subject is Jupiter. **fulmina:** 'thunderbolts,' ACC OBJ. Jupiter, as god of lightning, expresses his power through the fireworks in the open sky of the desert. Yet, if Jupiter allows Dido to spurn his son Jarbas in favor of some girly-man Aeneas, then this thunder and lightening light-show is useless.

**209. nēquīquam:** 'bootlessly,' or 'uselessly,' or 'in vain,' modifying horrēmus: 'we shrink,' in religious awe at your power. Jarbas is deliberately (and in the company of witnesses) calling out the effectiveness or even existence of Jupiter in ignoring this injustice; basically arguing is thy power after all but naught? **caecī... ignēs:** 'blind fires,' P NOM SUBJ. of terrificant (210). A TRANSFERRED EPIPHET; for it is not the fires that are blind, but the heedless hurler of the lightning who has no clear view nor clear aim. An OXYMORON, in that fire and darkness are being opposed. **in nūbibus:** 'in the clouds,' to delimit the blind fires.

**210. terrificant:** 'terrify,' with caecīque... ignēs (209) as Subj. **animōs:** 'spirits,' of the Mauretanians; ACC OBJ. An emphatic repetition of the same idea originally cast as nēquīquam horrēmus (209). Are our terrors empty since you, O Jupiter, have no power and no sight and perhaps not even existence? *vain*, **inānia murmura:** 'empty murmurs,' ACC Obj of **miscent:** 'mingle,' the ignēs is still subject. Jarbas complains to Jupiter that he is allowing himself to seem powerless. Man had believed that lightning and thunder expressed the anger of Jupiter, but it seems that they are really meaningless. Jarbas expresses this point in three phrases nēquīquam horrēmus (209), caecī...animōs (210), inānia...miscent (210). In each phrase the important word comes first, and could well be translated so, e.g. 'Is it pointless for us to shudder?' Thy lightnings are *aimless* and thy thunders *empty mutterings*. The emphasis rests upon caecī and inānia; i.e. are thy lightnings ineffectual and thy thunders but empty noise? Emphatic repetition of the same idea - are our terrors "vain," your lightnings "aimless," and your thunders "empty mutterings?" Jarbas, who introduced the worship of Ammon to his country, here questions it by using the language of Epicureans and others who criticized traditional religious practice. Jupiter is now being called out by his son, at dinner, with all of his son's friends present and all of Jupiter's fellow gods, for being ineffectual and blind.

<sup>211</sup> **fēmina**, quae nostrīs errāns in finibus urbem

**exiguam pretiō posuit**, cui lītus **arandum**

cuique locī **lēgēs** dedimus, **cōnūbia** nostra

<sup>214</sup> **reppulit** ac **dominum** Aenēān in rēgna **recēpit**.

**fēmina** woman  
**exiguam** small  
**pretiō** for a price  
**posuit** placed, positioned

**arandum** to be plowed  
**lēgēs** soldiers  
**cōnūbia** marriage, wedlock

**reppulit** has repelled  
**dominum** master  
**recēpit** receives

**211. fēmina:** 'a woman,' NOM SUBJ. Dido; emphatic by position and scornful. Dido will refer with similar anger in 373 to her generous treatment of the shipwrecked Aeneas. **quae:** 'who,' REL PRON modifying **fēmina**. **errāns:** 'wandering,' P-PT AV modifying **quae**. This was the time following Dido's flight from Tyre and her murderous brother Pygmalion. Vergil is incorporating a clever multilingual etymological wordplay into this line. An ancient dictionary tells us that the name Dido is a Punic word equivalent to the Greek word planes or planetis, meaning *wandering* or *wanderer*; thus, the phrase **femina errāns** is an explanation in Latin of Dido's Punic name. **nostrīs... in finibus:** 'in our territories,' ABL OF PLACE dependent upon **errāns**. Jarbas was the most powerful of the Libyan chieftains and had prior claim to the land to which Dido was coming with her followers. **urbem... exiguam:** 'a small city,' ACC OBJ. of **posuit** (212). Note the accumulated evidences of Dido's helplessness and dependence, — a woman, a foreigner, mistress only of such small territory as she had purchased, and indebted to Iarbas for favors.

**212. pretiō:** 'with a price,' ABL OF MEANS. Jarbas' words in 211/13 prove him to have been the ruler from whom, as Venus tells Aeneas in 1.365-8, the Tyrian exiles bought the land for their city:

For a price / they measured round so much of Afric soil / as one bull's hide encircles, and the spot / received its name, the Byrsa." (I.360/5)

Jarbas is still smarting from being out-done by a woman. Unwilling to part with any of this territory, he was talked into selling Dido the portion that could only be encompassed by a bull's hide (around 4-6 square metres). Dido then commenced to slice the bull's hide into exceedingly thin strips and then use it to encircle the foundations of Carthage's walls. Dido had not taken the place by force, but had been compelled to buy it, a confession of weakness from Jarbas' perspective. **cui:** 'to whom,' Rel PRON referring to Dido. **lītus:** 'a strip along the shore,' ACC OBJ. of **dedimus** (214); here means land by the sea. Jarbas' mind is above such unheroic things as trade, and his contempt for a purchased

kingdom comes out in the ALLITERATION. **arandum**: 'to be ploughed,' Gerundive with litus. 'To plough a shore' was a proverbial expression for wasting one's efforts. The litus arandum with which Jarbas had "gifted" Dido was of such a minor and fruitless plot of land that furthers his portrait of her as dependent and helpless.

**213. cui**: 'to whom,' REL PRON referring to Dido. Through the ANAPHORA of the Rel Pronoun, almost a TRICOLON CRESCENS that makes this final clause the most important. **locī** (GEN OF DESCRIPTION) **lēgēs** (ACC OBJ.): 'laws of the place,' or 'a lease,' the conditions on which Dido was to be allowed to live there. Jarbas regards himself as still the lord of the territory of Carthage. The laws of the place are the terms of tenure. Jarbas means that, in selling the land to Dido, he did not convey it unconditionally, but dictated the terms of tenure. Whether these were stated or implied or merely created out of thin air now, the text does not say. **cōnūbia nostra**: 'our marriages,' or 'marriage with me,' ACC OBJ of reppulit (214); stressed at the end of the line. The ENJAMBMENT of **urbem exiguam** and **cōnūbia...reppulit** also convey Jarbas' contempt.

**214. reppulit**: 'she repels,' Vivid Historic Present. **ac**: A CONJ that balances Dido's rejection of Jarbas' noble suit for marriage with her choice for sexual enslavement **dominum Aenēān**: 'Aeneas as her master,' ACC OBJ. of **recēpit**: 'she has received,' A perfective present, indicating current state as a result of past action. The use of dominum suggests that Dido is making herself Aeneas' slave; compare Juno's remark in 103. The word is a strong one, and is contrasted with what precedes, — Aeneas she receives as master; me she rejected as husband. **in rēgna**: 'into her kingdoms,' ACC GOAL. But, as Jarbas has argued, he has given Dido a lease for her kingdom that (presumably) precludes her having another man share her bed. Whether such a term was in the lease (if any existed in reality or if it was merely *realpolitick* of Dido dealing with a far stronger neighbor) or not is not the issue for Jarbas. He has been aroused to jealous and mindless rage by the workings of Rumour and his complaint is quite clear.. Such a one it is who has ventured to slight him and reject his suit, e. has founded a city after buying the land for the site. "A woman, and she a wanderer, has bought the right to build a tiny city; I granted her the shore to plough and fixed the terms of holding the land, and yet rather than be my bride she seeks to be Aeneas' slave."

<sup>21 5</sup>et nunc ille Paris cum **sēmivirō comitātū**,

**Maeoniā mentum mitrā crīnemque madentem**

**subnexus, raptō potitur: nōs mūnera templīs**

**quippe tuīs ferimus fāmamque fovēmus inānem.**'

**sēmivirō** half-man, effeminate  
**comitātū** throng, retinue  
**Maeoniā** Maeonian  
**mentum** chin  
**mitrā** with a turban  
**crīnem** locks, hair

**madentem** dripping  
**subnexus** having tied under  
**raptō** the booty  
**potitur** possesses +ABL  
**mūnera** gifts

**templīs** temples  
**quippe** truly, indeed, surely  
**fāmam** rumor, reputation  
**fovēmus** foster, cherish, caress  
**inānem** empty, idle, vain

**215. et nunc...**: 'and now...' In these lines his anger, hitherto confined to sarcasm, breaks out the open scorn. The rising feeling is clearly marked by the vehement alliteration of lines 216 and 218. **ille Paris**: 'that Paris,' NOM SUBJ of potitur (217); referring to Aeneas as Paris, the Trojan with whom Helen ran off, causing the Trojan War. Iarbas both alludes to Trojan guilt in the war, and claims that Aeneas is the type of warrior whose conquests are only over women. A contemptuous characterization of Aeneas as guilty of stealing another's bride. In stealing the woman Iarbas was desiring to marry, Aeneas is like Paris, who stole Menelaus's wife Helen and so provoked the Trojan War. **cum sēmivirō comitātū**: 'with his entourage of half-men girly boys,' the African chieftain despises the Trojans and so challenges their masculinity. This insult reflects an ancient bias against the peoples of the Near East, whose luxurious life was believed by the Greeks and Romans to be conducive to effeminate behavior. Iarbas may also be thinking of the castrated priests of Cybele, whose cult was based in Asia Minor, near Troy, and suggesting that Aeneas and Trojans are similar. Trojans are several times associated, mainly by their enemies, with the effeminacy that became associated with the Phrygians in post-Homeric times, in part because of the worship of Cybele by eunuch priests. Vergil may also suggest Antony and Cleopatra in Egypt (cf. Hor. *Carm.* 1.37.9-10 contaminato cum grege turpium | morbo virorum). The rhythm produced by the four-syllable line-end comitātū adds to the "foreign" sound of the line.

**216. Maeoniā... mitrā**: 'by their Maeonian headgear,' Maenonia, conflated with Lydian, from the land bordering Phrygia and the home of Troy. The Phrygian cap (mitrā) is a sort of floppy cap, with strings, associated often with women, but also with Paris. Iarbas mocks Aeneas for his outlandish dress. The mitrā, says Servius, is a 'curved cap with cheek covers hanging from it.' **mentum**: 'in respect to his chin,' Grk ACC OF RESPECT with subnexus 'having tied under,' (217). **crīnem...** **madentem**: 'in respect to hair dripping [with perfume],' a second Grk ACC OF RESPECT with

subnexus. Another mark of effeminacy. Turnus will add more details at 12.99/100, “hair curled with hot iron and dripping with myrrh.” Cf. the stereotype of the Trojans in the Trojans in the previous note, and the references to partying or slickly dressed males of Vergil’s day. ‘Supporting his chin and reeking love-locks with a Maeonian bonnet’.

**217. subnexus:** ‘having *tied*,’ PERFECT-PARTICIPLE PV, here used as a Greek Middle Participle of the subject acting upon itself; modifying ille Paris (Aeneas). With Maeoniā mentum mitrā (216), the phrase will mean ‘propped up at his chin and scent-soaked hair with a Lydian turban.’ Jarbas sees the slack-jawed Aeneas as needing something to hold his chin up, and mouths his disgust with the heavy m-alliteration. **raptō:** ‘stolen prey,’ or ‘stolen booty,’ referring to Dido; ABL OBJ. with **potitur:** ‘possesses,’ P-I PV (Depo). **nōs:** ‘(yet) we,’ NOM SUBJ. of ferimus and fovēmus (218) in strong contrast with ille. Probably the “Royal We,” as Jarbas is not presented in such a way that he seems likely to associate himself with anyone else. **mūnera:** ‘gifts,’ ACC OBJ. of ferimus (218). **templis... tuīs:** ‘to your temples,’ DAT IND. OBJ. While Aeneas has taken away Dido as prey, Jarbas must content himself with bringing gifts to Jupiter’s altars with no return for his investment.

**218. quippe:** ‘forsooth,’ or ‘certainly,’ strong sarcastic conjunction; referring to the whole clause, and with strong sarcasm implying useless piety. **ferimus:** ‘we keep on bringing,’ those mūnera (217) that bring no benefit to the bringer. **fāmam... inānem:** ‘you useless divine reputation,’ ACC OBJ. of fovēmus: ‘we cherish,’ through our worship; while Dido and Aeneas cherish and fondle each other through the winter (193), Jarbas is investing himself in seemingly useless worship of Jupiter who has done nothing to defend the needs of his son and chief worshiper, Jarbas. ‘As for me, I am evidently wasting my time in bringing gifts to your temples and looking after your name.’ Jupiter seems to be falling into the same error as Dido and Aeneas - abandoning his fama and reputation. Jarbas is arguing, before his chieftains and in the presence of all the other Gods of Olympus of whom Jupiter is king, that he is *keeping alive a baseless belief* in Jupiter’s power and justice and a vain belief that Hammon is a great god. Jarbas speaks with bitterness of the god’s ingratitude. The ALLITERATION in this line and 216 adds to the rhetorical force of the passage. Jupiter will hear this impassioned and threatening prayer and will turn his eyes toward Carthage and send Mercury to send Aeneas on his way.

## **Preface to the Alpha Edition by the Director of *The New Nereus Commentary***

As I look back to the long list of student contributors, editors, and researchers to the Nereus Commentary, I just find myself utterly and continually blessed by being surrounded by eager students, supportive administrators, and in a school that dares to be -- and not just say -- that they are Innovative. This book has been created under the auspices of The Cleveland School of Science and Medicine and under the leadership of our founding principal, Mr. Edward J. Weber, and our current one, Ms. Michelle Perez. We have been grateful to the leadership of CEO Eric Gordon and now, Dr. Warren Morgan in their fostering a Vision for the Cleveland Metropolitan School District that allows a work such as this one to exist.

With their support for this work, we return to an earlier point in secondary school pedagogy. Namely, students enter into a collaborative relationship with their instructor and their subject area. Students, over the last 50 years of pre-packaged curricula and mass-produced textbooks, have grown accustomed through their education to be consumers and not producers of resources. This Nereus Commentary Series represents a capstone of their Latin studies and a reversal of a multi-generation educational palsy. Now, with the resources freely available through the internet, students and schools with limited financial means can now create nearly-free resources that not only positively impact their own education, but the education of students in the future. We have entered into a new realm of Classical studies ... a work created and recreated by each iteration of the students of the Advanced Latin class and the Latin Advanced Placement class at the Cleveland School of Science and Medicine. This work has been created from the common text of the Latin Archive, as well as hundreds of different commentaries published for everyone from crusty college Classicists to struggling secondary school students over the last 150 years, freely available through Google Books and the Internet Archive. Students have been able to craft the materials found in this commentary. This Nereus Commentary is to work as a base text for the assessment and study materials found in The Proteus Project, an online database of nearly 140,000 indexed questions in Greek and Latin.

*Dedicated to my wife, Christine, a long-suffering woman of inestimable worth who, though she really didn't understand at the time the demands, has supported me and my work over the countless hours and endless nights of getting the right sequence each year.*