

New Nereus Commentary Series (αλφα)



Aeneid VI

Dreams of Futures Past



Aeneid VI αλφα Staff

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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. This text is meant to go hand-in-hand with the thousands of questions indexed to this book on the online Protean Project. This textbook 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.

I JUST WANT YOU TO KNOW

MEETING WITH DIDO

⁴⁵⁰intēr quās Phoenissa **recēns** ā vūlnere *Dīdō*

errābat silvā in magnā; quam *Trōius* **hērōs**

ut prīmūm **iuxtā** stetit **agnōvitque** per umbrās

obscuram, quālem prīmō quī sūrgere **mēnse**

⁴⁵⁴aūt videt aut vīdissē **putat** pēr **nūbila lūnam,**

recēns fresh

hērōs hero

iuxtā next to +ACC

agnōvit recognize, discern

obscura/us/um dim, dark

quāls/e what kind, what sort

mēnsis, -is month

putat think, believe, suppose

nūbila, -arum clouds

lūna, -ae moon

450. inter quās: *among which, ghosts.* After entry into Tartarus, first Aeneas meets the souls of those who died before their time, as infants, or as victims of unjust sentences, or as suicides. Aeneas next (where this narrative now takes up) arrives at the Fields of Mourning (**lugentēs campī**), where dwell the shades of such as have in any way come to an untimely end on account of love. Here he meets Dido. Though, perhaps, Dido should have been in the Fields of Suicides, since that is how she ended her life; Vergil, for the sake of the narrative, moves her dwelling up a notch to close the loop on the Dido/ Aeneas narrative. **Phoenissa...** **Dīdō:** *the Phoenician Dido*, NOM SUBJ. of **errābat** *was wandering* (451). An appropriate epithet for her current and eternal state of wandering, since she fled in her own right as an exile from Tyre, in Phoenicia, to build her city Carthage and then meet her death. **recēns:** *recent*, NOM PRES-PART AV modifying **Dīdō**. **ā vūlnere:** *from her wound*, ABL OF CAUSE. In the Fields of Mourning, Didos wound is still fresh; she had stabbed herself with Aeneas sword when he departed.

451. silvā in magnā: *in the great woods*, of the Fields of Mourning for those who had died due to Love; ABL OF PLACE. **quam [iūxtā]:** *next to whom*, ACC OBJ. the RELATIVE PRON where we use the Demonstrative, — *as soon as he stood near her*; though dependent primarily upon **iūxtā**, but **quam** must be taken also be taken as an ACC OBJ. with **agnōvit** (452). **Trōius hērōs:** *the Trojan Hero*,

namely Aeneas; NOM SUBJ. of stetit and agnōvit. The complete Epithet for Aeneas is fitting, as a parallel to Phoenissa... Dīdō.

452. ut primum: *as first*, note the translation with INDICATIVE. **stetit:** *stood*, in the process of Aeneas and the Sibyls trek through the Underworld to confer with Anchises. **agnōvit:** *recognized*, once they have paused in the Grove; the Subj. is still Aeneas and the OBJ. quam (451), referring to Dido. **per umbrās:** *through the shadows*, either a reference to the crowd of the dead (referred to as umbrae shades) or the shadows the the umbrageous grove. Either Aeneas has recognized Dido amidst the souls of the Departed, or he has recognized her in the dim light of the Grove.

453. obscūram: *a dim shape*, with quam, Vergil goes farther in the description of Dido as more than a shade among shadows in a shadowy Grove, he now employs a series of METAPHORS to describe her transparent existence. **quālem:** *what sort*, ACC describing Dido (quam... obscūram). Without CGI and Special Effects, Vergil uses the best descriptive phrases he can -- using the commonplace to describe the supernatural. **prīmō... mēse:** *in the first [part of the] month*, ABL PLACE. As the Romans utilized a lunar calendar, the first part of the month had a New Moon, where the moon is a vague, dark circular outline in the sky. **quī:** *one who*, NOM SUBJ. of videt and putat (454). The Relative Pronoun is being used as a Demonstrative. **surgere:** *rises*, P-1NF AV OF IND. STT CLAUSE, governed by videt and vīdisse (454). Obviously, at night, the rising of the darkened New Moon is a phenomenon almost felt rather than seen. Vergil's decision to liken Dido to a dimly lit moon may seem very strange, but the moon is sacred to the goddess Diana. When Aeneas first sees Dido as a strong and just leader in Book 1, she is likened to Diana surrounded by a throng of supporters (1.498-502). This new simile, therefore, invites readers to revisit the comparison to Diana in Book 1 and witness how much Dido has changed between then and now as a result of love: what once was brilliant is now a shadow of its former self.

454. aut videt aut vīdisse putat: *either sees or thinks that he has seen*, governing the quālem... surgere... lūnam IND. STT CLAUSE; the coordinating Conjunctions add uncertainty to the METAPHOR. You might see the darkened moon rising, or maybe you thought you saw it. **per nūbila:** *through the clouds*, with the surgere IND. STT CLAUSE. Not only is the appearance of the dark New Moon almost transparent and imperceptible at night, the presence of the clouds makes seeing in that much more doubtful. Such is the appearance of Didos insubstantial shade. **lūnam:** *the moon*, with quālem (453) as ACC SUBJ. of IND. STT CLAUSE. Not only has, through this nocturnal imagery, Vergil set the subdued and eerie setting, but the reference to Dido as the bloodless and pale moon echoes the SIMILE used in Book I when she is presented as Diana: "While on such spectacle Aeneas eyes / looked wondering, while mute and motionless / he stood at gaze, Queen Dido to the shrine / in lovely majesty drew near; a throng / of youthful followers pressed round her way. / So by the margin of Eurotas wide / or oer the Cynthian steep, **Diana leads** / her bright processional; hither and yon / are visionary legions numberless / of Oreads; the pregnant goddess bears / a quiver on her shoulders, and is seen / emerging tallest of her beauteous train; / while joy unutterable thrills the breast / of fond Latona: Dido not less fair / amid her subjects passed, and not less bright / her glow of gracious joy, while she approved / her future kingdoms pomp and vast emprise." (I.494/507) The conflation of the Virginial Diana and Dido, whose widowhood created a new-found chastity and the tragic consequences of its loss acts as a book-end for Vergil's treatment of Dido. But now, in the Fields of Mourning, she is nearly alone with no throngs and no joyous activity of City Building. In life, a vibrancy that is almost god-like with energy; in the Afterlife, a vague outline of a dark object in a cloudy sky.

⁴⁵⁵**dēmīsit** lācrimās **dūlcīque** **adfātus** amōre est:

Infēlix Dīdō, **vērūs** mihi **nuntiūs** ergō

vēnerat **exstinctam** ferrōquē **extrēma** **secūtam**?

demittō drop, let fall

dulcis/-e pleasant, sweet

adfor, fatus speak to, address

infelix unfortunate

vera/us/um true

extrema/us/um end

nuntius message

ergo therefore

exstinctam had been destroyed

extrēma death

secūtam follow

Though weeks have passed in the Upper World, in the Underworld, Dido still bears the marks of her own death. Rather than bootlessly considering the Metaphysics, we should look to Vergil's pattern of Homer's *Odyssey*. Vergil's model for this meeting of Aeneas and Dido is the Homeric scene of the meeting of Ajax and Odysseus in the Underworld:

*"Alone of them all the spirit of Ajax, son of Telamon, stood apart, still full of wrath for the victory that I had won over him in the contest by the ships for the arms of Achilles, whose honored mother had set them for a prize; and the judges were the sons of the Trojans and Pallas Athena. I would that I had never won in the contest for such a prize, over so noble a head did the earth close because of those arms, even over Ajax, who in comeliness and in deeds of war was above all the other Achaeans, next to the peerless son of Peleus. To him I spoke with soothing words: "Ajax, son of peerless Telamon, wast thou then not even in death to forget thy wrath against me because of those accursed arms? Surely the gods set them to be a bane to the Argives: such a tower of strength was lost to them in thee; and for thee in death we Achaeans sorrow unceasingly, even as for the life of Achilles, son of Peleus. Yet no other is to blame but Zeus, who bore terrible hatred against the host of Danaan spearmen, and brought on thee thy doom. Nay, come hither, prince, that thou mayest hear my word and my speech; and subdue thy wrath and thy proud spirit. "So I spoke, **but he answered me not a word**, but went his way to Erebus to join the other spirits of those dead and gone. Then would he nevertheless have spoken to me for all his wrath, or I to him, but the heart in my breast was fain to see the spirits of those others that are dead." (Odyssey 11.541-567.)*

Vergil's meeting of Dido and Aeneas in the Underworld, through its reflection of Homers scene shows the difference between the two Epics -- both heroes meeting someone they had wronged in Life, both heroes laying the guilt upon the Gods, both heroes coming away without a word.

455. dēmīsit: *he let fall*, PF-I AV with Aeneas (*Trōiūs hērōs*, 451) as SUBJ. **lācrimās:** *tears*, ACC OBJ. Homeric (even Vergilian) heroes were far more free with their tears and emotions than modern American men. The tears show Aeneas depths of emotion; but also (due to their plenteous nature in *The Aeneid*) perhaps hints of the blubbling, blundering hero more removed than the Crafty Odysseus or Raging Achilles. **adfātus... est:** *he spoke*, PF-I PV (Depo) governing the oratio recta IND. Stt CLAUSE (456ff). **dulcī... amōre:** *with sweet love*, ABL OF MANNER. Vergil blatantly states that

⁴⁵⁵**dēmīsīt lācrimās dūlcīque adfātus amōre est:**

Īnfēlīx Dīdō, vērūs mihi nuntiūs ergō

vēnerat exstīntam ferrōquē extrēma secūtam?

Aeneas had deep emotions ("sweet love") for Dido even here in the Underworld. His self-sacrifice of leaving Carthage was not based in a cavalier or wooden feeling toward Dido; rather, his powerful love for Dido made the self-sacrifice of his own happiness for the Fated Destiny of founding Rome that much more powerful and tragic.

456. Īnfēlīx Dīdō: *unlucky Dido*, VOC OF ADDRESS. Vergil has often given her her this epithet, even as early as 1.712 (The Tyrian Queen ill-starred, already doomed / to her approaching woe, scanned ardently) at the banquet for Aeneas when she is ensnared by the powers of Cupid, and she applies it to herself at the end of the Book 4.596 (Woe unto thee, / thou unlucky Dido, now thy impious deeds / strike back upon thee). Not just a reference to her fate, but a concept that she had been (in life) abandoned by the Goddess Luck. Remember, the Romans viewed Fortuna much like the Greeks did the Goddess Τύχη -- a bringer of Victory and a defense against loss. Almost shorthand for "forsaken by the Gods." Not the best way to strike up a conversation with the old girlfriend, but honest. **vērūs... nūntius:** *a true messenger*, of Didos downfall. Though not mentioned in Book V, Vergil has patched-in a messenger for the knowledge of Didos suicide so that Aeneas does not need a reason why he sees Dido in the Underworld and need the explication from her -- hence she can stay as silent in death as she was eloquent in her argument in Book IV. The commentators quite generally suppose the reference is to the blaze of the funeral pile, from which Aeneas conjectured Didos fate. Some think the allusion is to the message of Mercury. **mihi:** *to me*, DAT OF DIRECTION with vēnerat (457). **ergō:** *therefore*, at the sight of Dido. An interesting and powerful position for the CONJ, where it would usually come at the very beginning of the clause -- implying that Aeneas has long been pondering over the rumor of Didos suicide and now finds it a true one.

457. exstīntam (esse): *that you had destroyed*, Ind. Stt governed by verus nuntius (456) Reflexive use of the Perfect-Participle Av in imitation of the Greek Middle Voice that shows the verb acts upon the Subject. An unexpressed Reflexive te referring to Dido is to be understood as the Subject. **ferrō:** *with the sword*, ABL OF MEANS. This is the star-spangled sword seen in Book IV, a gift from Dido to Aeneas, that had been the instrument of her undoing. **secūtam [esse]:** *that you had followed*, PF-INF PV (Depo) of the IND. STT CLAUSE. **extrēma:** *the final things*, NEU P ACC OBJ. of secūtam. A EUPHEMISM for death. Dido had gone to the utmost lengths, had taken the final step. Aeneas guilt is quite palpable, hence the tears he let flow, in that was he not only the reason for Didos self-destruction, but his own sword was the instrument of her self-slaughter.

I WOULD DIE 4 YOU

fūneris heu tibi **causa** fuī? per sīdera **iūrō**,

pēr sūperōs et sī qua **fidēs** tellūre sub īmā est,

⁴⁶⁰**invītus**, rēgīna, tuō dē lītore **cessī**.

fūneris funeral
causa cause

iūrō I swear
fidēs faith, loyalty, honesty

invīta/us/um unwilling
cessī go, withdraw

458.fūneris: *of the funeral, or death; GEN OF DESCRIPTION with causa: the reason, PRED NOM. tibi: for you, DAT OF REFERENCE. heu: alas, an important Interjection as the impact of Didos death and his culpability in Didos death. fuī: was I? I dont know, Aeneas, after Dido threatened her own suicide as shown multiple times throughout your arguments in Book IV, could it be that you might actually be the reason for her death? You betcha. By the position and the context, the emphasis of the sentence rests upon fūneris of your death and not merely the expected sorrow of a disappointed and disillusioned lover. iūrō: I swear, realizing his own guilt at his death-dealing departure, Aeneas now again swears his loyalty to his unspoken word and his unwillingness to leave Carthage. per sīdera: through the stars, by METONYMY for the heavens. Aeneas will now swear upon Heaven and Hell and everything in between that he did not leave Dido on his own accord... a mere reiteration of his arguments in the Palace at Carthage to the then-living Dido.*

459. per superōs: *through the Gods, the second witness, besides the sky for his unwillingness to quit Carthage. et sī: and if... the final and most important component of his TRICOLON CRESCENS. tellūre sub īmā: under the deep earth, the final witness Aeneas calls upon. From the Heavens, to the Gods, to the very deepness of earth, he pledges his honesty the he left Troy unwillingly. However, the final element of the TRICOLON CRESCENS deviates significantly from the other elements -- Aeneas calls upon [ali]qua fidēs: there is any sacred pledge, though Aeneas has been called pius throughout The Aeneid, this usage of fidēs trustworthy in the mouth of Aeneas rings hollow with Dido calling him perfidus untrustworthy (IV.305, 366, 421) in her direct and indirect attacks in Book IV. Vergil's usage of fidēs as a witness to Dido, rather than a more fitting reference to the Infernal Deities, is crafted by Vergil to show Aeneas utter tone-deafness in matters of the heart. He is the bumbler; not the player.*



460. invītus: *unwillingly, though technically an ADJ, when an ADJ modifies the SUBJECT (in this case Aeneas), it takes on ADV meaning. rēgīna: O Queen, VOC ADDRESS. Aeneas starts with unlucky Dido,*

I WOULD DIE 4 YOU

fūneris heu tibi **causa** fuī? per sīdera **iūrō**,

pēr sūperōs et sī qua **fidēs** tellūre sub īmā est,

⁴⁶⁰**invītus**, rēgīna, tuō dē lītore **cessī**.

now he addresses her as the more formal, less personal, "Queen." **tuō dē lītore**: *from your shore*, ABL OF SEPARATION. **cessī**: *I departed*, with a more oblique meaning of *I yielded*, in respect to the demands of Heaven, compulsion of Fate, and dictates of Mercury. Not just a departure, but a giving-in to powers greater than his happiness. From the first word of the line (invītus) to the last (cessī), Aeneas swears that though his departure was the reason for Didos self-slaughter, he is to be held blameless.

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

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

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

NOTHING COMPARES 2 U

PLEADING WITH DIDO

⁴⁶¹sed mē iussa deum, quae nunc hās īre per umbrās,
 per loca **senta sitū cōgunt** noctemque **profundam**,
 imperiīs ēgēre suīs; nec **crēdere quīvī**
 hunc tantum tibi me **discessū** ferre **dolōrem**.

senta/us/um rough, rugged
sitū with decay
cōgunt compel

profunda/us/um deep
crēdere trust
quīvī I was able

discessū by departure
dolōr pain

461. sed: *but*, Adversative CONJ that actually reinforces Aeneas oath in the previous lines. Vergil is making him work hard to prove his innocence. **mē:** ACC OBJ. of **ēgēre** *forced* (465). **iussa:** *the orders*, Perfect-Participle Av being used as a SUBSTANTIVE ADJ; NOM SUBJ. of **ēgēre** *drove* (463). **de[ōr]um:** *of the gods*, GEN POSSESSIVE. Aeneas not only vows that he left unwillingly, but that he was compelled by the very Dictates of Heaven. Such dictates of the Gods which (**quae**) now (**nunc**) compel (**cōgunt**, 463) Aeneas to go (**īre**) through **hās... per umbrās:** *through these shadows*, of the Underworld. Aeneas proof of that he departed unwillingly from Carthage is his very presence in the Underworld. Whether the **umbrās** *shadows* speak of permanent twilight of the locale or the permanent insubstantial nature of its inhabitants is upon to conjecture. The ANAPHORA of the next line indicates the former, rather than latter, hypothesis might be more accurate.

462. per loca senta: *through thorny lands*, **sentis** is a thorn and **sentosa/us/um** *thorny* and so it may mean *rough, ragged*. **sitū:** *in location*, ABL OF DESCRIPTION with the thorny place. But not just a general location; there is a context of **situs** also meaning *a being left alone, neglect, absence of movement*. The full phrase (**per loca senta sitū**) here describes the condition of land left to itself, full of thorns and thistles - *through a land ragged and forlorn and through abysmal night*. Indicates an absence of activity or the effect of being left alone perhaps also “rust,” or “moldiness,” or “decay.” There are no landscapers in Hades. The Fields of Mourning for those who died before their time due to tragic love may indeed be an opportune place for the roses to run wild and the thorn bushes to grow unchecked -- acting as the antithesis of the cultivating and generative nature of Love and Eros. **cōgunt:** *compel*, the direct Subject (**quae**) modifies the **iussa deum** (461). **[per] noctemque**

profundam: *through deep night*, modifying the general dark nature of the Underworld. The final ANAPHORA of the TRICOLON CRESCENS; generally, the final element is usually the most profound and upon which the figure turns. Here, not so much. Aeneas uses his very presence in the Fields of Mourning and Underworld to underline that he is now a victim of Fate as he was in Carthage -- as much a victim as Dido was. Yet her current room temperature state and his being very much alive would evince little sympathy from the dearly departed Dido. Aeneas is, as always, utterly tone-deaf when it comes to speaking to Dido.

463. ēgēre: *have forced*, PF-I AV; syncopated form of ēgērunt (from ago). **imperīis... suīs:** *by their commands*, ABL OF MEANS; quite awkward as though dī, not jussa deum, had stood as SUBJ. in 461. Aeneas unwilling presence in the Underworld now, as was his unwilling departure from Carthage, acts as proof that he was not the master of his own Fate -- the very same argument he used in Carthage much to no avail. **nec quīvī:** *nor was I able*, a less-than-usual verb for Vergil (actually a HAPAX LEGOMENON "a word only occurring once") as opposed to the incredibly common possum. A scholarly article needs to be written, as possum would have had the same vowel quantity in this position. **crēdere:** *to believe*, P-INF AV COMPLEMENTARY INF. Apparently, for Aeneas, his mere unwilling presence in Hades has proven the point of his unwilling departure from Carthage and has absolved him of all guilt. Now he pleads incredulity that his departure would have caused such thoughts of suicide in Dido (though, of course, he was directly warned by her at least three times and she did after all ask back for the gift she made him).

464. mē: ACC Subj. of **ferre:** *brought*, P-INF AV in IND. Stt Clause, governed by quīvī (463). **hunc tantum... dolōrem:** *this such grief*, ACC OBJ. of ferre. The grief focused upon by the Demonstrative (hunc) was her self-destruction and current abode in the Fields of Mourning. Perhaps the Demonstrative now drives home the point that Aeneas is just now figuring out that he really did cause her death by his departure. **tibi:** *for you*, DAT IND. OBJ. **discessū:** *by my departure*, Supine; ABL OF MEANS. To us, the arguments of Aeneas ring hollow and perhaps to Vergil's audience they rang as equally hollow. Afterall, Dido did threaten her own self-destruction multiple times throughout the latter half of Book IV. However, Aeneas as tone-deaf as he always is throughout *The Aeneid* either did not address these concerns nor did he think about their even possibility.

Search (A Question That Arises from the Text)

⁴⁶⁵**siste gradum** tēque **aspectū nē subtrahe** nostrō.

quem fugis? **extrēmum** fātō quod tē **adloquor** hoc est.

tālibus *Aenēās* ardentem et **torva tuentem**

lēnibat dictīs animum lacrimāsque **ciēbat**.

siste stop
gradum step, position
aspectū sight
ne subtrahe don't withdraw

extremum the last thing
adloquor speak to, address
torva fierce
tuentem watching

lenibat mitigate, moderate, ease
ciebat aroused

465. siste stop, 2S PRES-I'V AV **gradum** your steps, ACC OBJ. of siste. Dido, who was standing near (iūxtā, 452) Aeneas and has now heard his hollow defense, has begun moving away. By not using stage directions of the Omniscient Narrator, but having Aeneas break into his own defense speech rehash to say "Stop, Wait, Don't Move Away," Vergil conveys the action that much more economically and also adds to the pathos of having Aeneas and not Dido ask these questions found in the abrupt Palace Scene of Book IV. **nē subtrahe** don't withdraw, a Poetic Negative PRES-IMPERATIVE where Prose would've used nōlī subtrahere. Vergil continues the motion of Dido away from Aeneas. **tē**: ACC OBJ. of subtrahend. **aspectū... nostrō**: from our face, ABL OF SEPARATION. METONYMY for from the sight of Aeneas. Now, unlike the Palace Fight Scene of Book IV, Aeneas is the one asking Dido to stay at least for the moment. This reversal of fortunes between Dido and Aeneas has been crafted by Vergil to show the suffering side of Aeneas that he was unable or unwilling to express back in Carthage when the decision needed to be made and made hastily. The sacrifice of a normal life and seeking his own happiness forced upon Aeneas is pressed-home here in this tearful scene that should help us regain some sympathy for Vergil's protagonist.

466. quem fugis: whom do you flee, in a reversal of the Palace Scene of Book IV, Aeneas is now the suppliant and Dido the obdurate one; as seen in comparing Aeneas question here with Didos mēne fugis? do you flee me? (4.314) Clearly, through the parallelism, Vergil is highlighting that Didos strong emotions and attachment to Aeneas were, at least in some aspect, partially returned by Aeneas and that he is not the D-Bag he comes off as seeming in Book IV. **extrēmum... hoc est** this is the last thing either Aeneas is saying that these are his last words to Dido and she should just stay near him or this yet unuttered word will be the last thing he says to her. Perhaps Aeneas had just one more

plea to make for his own innocence that remained unheard by Dido. **quod:** *which*, REL PRON modifying extrēmum; ACC OBJ. of **adloquor:** *I address*, taking tē as the second ACC OBJ. fātō: by Fate, ABL OF CAUSE though the verb is not PASSIVE; but an important reminder to Dido and to the readership that Aeneas is functioning under the compulsion of Fate throughout The Aeneid. In this instance, Fate will not allow Aeneas to see Dido again, for after death he cannot expect to dwell in the Fields of Mourning. His place after death will not be the same as hers. Earlier Roman legends clearly argue for an APOTHEOSIS of Aeneas -- being bodily assumed into Heaven. Yet, in any event, for the last words of an ex-lover to the woman he wronged, about as much "closure" as anyone who has ever been in that position has any right to expect.

467. tālibus: *with such* words; ABL OF MEANS. **Aenēās:** the SUBJECT phrase returns the narrative to the hands of the Omniscient Narrator with all the moralizing that implies. **ārdentem... animum:** *the burning soul*, ACC OBJ. of **lēnibat:** *he was attempting* (468) i.e. attempting to soothe. The imperfect can describe an action which is incomplete or only attempted (Conative), particularly in the present. The tragically destructive nature of Dido's burning began early in her love affair with Aeneas (ardet amans Dido traxitque per ossa furorem *Out of her mind, Dido burns and drug the madness through her bones*, IV.101). Yet, the usage of the burning in Book IV was mostly confined to Aeneas. His cloak was flaming with Tyrian Purple (Tyrioque ardebat murice laena, IV.262) and following the visit of Mercury he was burning to leave Carthage in flight (ardet abire fuga, IV.281). Now, by way of the reversal in positions prefigured in Aeneas multiple commands to Dido not to go, the fire (albeit of anger and scorn) is now fully in Dido's possession. **torva:** *fiercely*, NEU P ACC being used as ADV in Poetic Plural. **tuentem:** *gazing*, PRES-PART AV modifying *animum* (468), namely Dido. Dido has been, in the midst of Aeneas defense of his seemingly indefensible action of leaving Carthage, been staring at him with fiery anger and savage fierceness.

468. lēnibat: *was soothing, or was attempting to soothe*, i.e. endeavoring to soothe. Many Imperfect-Indicative verbs may express an action which is incomplete or only attempted; thus lenio may = *I endeavor to soothe*; do it often = *I offer*, where the gift is not accepted; SYNCOPATED for leniebat — *Aeneas strove to soothe*. **dictīs:** *with words*, ABL OF MEANS. The speech he had just given protesting his innocence to Dido. **animum:** *with respect to her mind*, ACC OF RESPECT, to denote the part affected. SYNECDOCHE for Dido. **lacrimās:** *tears*, ACC OBJ of **ciēbat:** *was summoning*, can also be Conative, suggesting he was trying to summon tears from Dido as a sign of her sympathy for his plight; since Aeneas, the subject of lenibat, is already shedding tears (455, 476), while Dido attempts to turn away.

illa **solō fixōs oculōs āversa** tenēbat

⁴⁷⁰nec **magis inceptō vultum sermōne** movētur

quam sī dūra silex aut stet *Marpēsia* **cautēs.**

⁴⁷²tandem **corripuit sēsē** atque **inimīca refūgit**

in **nemus umbriferum**, coniunx ubi **prīstinus** illī

respondet cūrīs aequatque *Sychaeus* amōrem.

solō ground, soil
fixōs fasten, fix
oculōs eye
āversa turned away
magis... quam more . . . than
inceptō begin, start
vultum face, expression

sermōne conversation
dūra/us/um hard, stern
silex flint
cautēs rock, cliff
corripuit seized
inimīca/us/um unfriendly
refūgit fled back

nemus grove
umbrifera/us/um shady
prīstina/us/um first
respondet responds
aequat equals

469. illa *that woman*, namely Dido; NOM SUBJ. of **tenēbat**: *was holding*, IMP-IND AV to indicative a progressive act during Aeneas attempt at self-defense. **oculōs** *her eyes*, ACC OBJ. of **tenēbat**. **fixōs** *having been fixed*, PERFECT-PARTICIPLE AV, modifying **oculōs**. Didos eyes have not varied or moved **solō** *upon the ground*, DAT OF DIRECTION. Not only has Dido been avoiding looking at Aeneas during his speech; holding her eyes fixed upon the ground, she also does it **āversa**: *turned away*, or *hostile*, the same words were used in Book II to depict Pallas Athena's hostility to the Trojans just before the Fall of Troy.

470. nec *nor*, the negative CONJ elaborates upon the description of Didos cold reception to Aeneas's words. **magis... quam** *than.... if*, setting up the SIMILE. **inceptō... sermōne** *by the barely started speech*, of Aeneas; ABL OF CAUSE with **movētur**. Implying that this was merely the beginning, and that Aeneas would have continued, had Dido given him encouragement. **vultum** *in respect to her face*, ACC OF RESPECT. **movētur**: *is she moved*, P-I Pv being used as Grk Middle Voice of the Subject acting upon itself.

471. quam sī *than if*, setting up a an ironic SIMILE. **dūra silex** *hard flint*, PRED NOM of **stet** *she might stand*, PRESENT-SUBJUNCTIVE AV as POTENTIAL SUBJECTIVE. Substituted poetically and more

picturesquely for sit, the Subject is illa (469). The monosyllabic stō is used in preference to any of its compounds to express immovable fixity: the smallness of the word is its strength; adding to the idea of fixity suggested by silex and **Marpēsia cautēs**: *a Marapesisa cliff*, second PRED NOM. Marpessus was a mountain in Paros; Parian marble had a luminous glow and quite appropriate for the unearthly nature of her undead state. An ironic echo of Book IV, where Dido charges Aeneas with inhuman origins and a lack of human compassion: *perfidē, sed duris genuit te cautibus horrens / Caucasus Hyrcanaeque admorunt ubera tigres*. “No goddess gave thee birth. No Dardanus / begot thy sires. But on its breast of stone / Caucasus bore thee, and the tigresses / of fell Hyrcania to thy baby lip / their udders gave.” (4.366-7)

472. tandem: *at last*, following the speech of Aeneas and her frozen staring at the ground. **corripuit sēsē**: *she snatched herself away*, used of the sudden convulsive movement with which Dido breaks from her trance. A fine touch, showing that notwithstanding Didos seeming indifference to Aeneas words, she is still a creature of passion. **inimīca**: *the unfriendly*, either words if NEU P ACC then OBJ. or a SUBSTANTIVE usage of the ADJ modifying Dido then FEM S NOM SUBJ of **refūgit**: [*she*] *fled back*. Either meaning is possible for *inimīca*. The weaker meaning, describing Dido, would not be needed as the context shows her hostility toward Aeneas. The stronger meaning, as an OBJ from which Dido flees speaks more of her soul now trapped in the perpetual fire of anger and unresolved loss so that Aeneas words that seem -- though perhaps not the closure possible -- but certainly warm and not hostile.

473. in nemus umbriferum: *into the shady grove*, of the Fields of Mourning under whose trees the lovers expired from excess now wander. Apparently the Sibyl and Aeneas were a few steps away from the grove. **ubi**: *where*, ADV indicating location of the Grove. **coniūnx... prīstinus**: *the first husband*, namely Sychaeus who had died at the hands of Didos brother Pygmalion to find his hidden gold. This is the first indication that her husband Sychaeus now accompanies her, a violation of the rules of the Lugentes Campi, since he did not die of love, but was murdered. **illī**: *to her*, DAT OF REFERENCE with both respondet and aequat (474).

474. respondet: *he responds*, to Dido (illī). **cūrīs**: *with cares*, ABL OF SPECIFICATION. These are the same cares that Dido had been starved-of by the words of Aeneas in the Underworld. **aequatque Sychaeus amōrem**: *and Sychaeus equals the love*, of Dido when he embraces her in the Grove. Recall that Sychaeus was Didos first husband. Pygmalion, King of Tyre and brother of Dido, killed Sychaeus secretly for his money. Sychaeus revealed all to Dido in a dream, and Dido was able to leave with her followers and a hidden treasure to found Carthage. Dido now enjoys the full sympathy of Sychaeus, not necessarily on this new aggression of Aeneas, though we need not exclude it. As Dryden translated, “He answers all her cares and equals all her love” The first of many questions arise here: Is Dido happy now that she is with Sychaeus? Does aequat amorem mean he gives her the love she needs and Aeneas was unable to give her in both in life and death? An interesting series of questions since Dido is now a resident of the Fields of Mourning and has no escape possible from her Fate. Perhaps, given the sadness of Didos story in *The Aeneid*, Vergil has added this detail into the Epic as a way of throwing a sop and trying to write a happy ending for Dido by way of redemption, considering that she has been an unwitting puppet of Venus, Juno, and Cupid.

Redemption of Oedipus is seen in Oedipus at Colonus. Such hopelessness of a tragic ending for Dido without Sychaeus seems too much to bear for Vergil. Yet the ending seems penciled-in and hasty.

AEN. VI.450/76^E

I WOULD DIE 4 YOU

⁴⁷⁵nec **minus** Aenēās cāsū **percussus inīquō**

prōsequitur lacrimīs **longē** et **miserātur** euntem.

minus less ADV

concussus struck, overthrow

inīqua/us/um unjust, unfair

prōsequitur pursue, escort

longē long ADV

miserātur pities

475. nec minus: *nor less*, from Didos hostile response to his words, Aeneas is nevertheless still pitying her lot in life. **Aenēās:** NOM SUBJ of **prōsequitur** and **miserātur** (476); the usage of his personal name, rather than an epithet, makes Aeneas even more personal and private to underline his genuine emotions of pity. **percussus** *having been struck*, PERFECT-PARTICIPLE AV modifying **Aenēās**. **cāsū... inīquō:** *by the unequal downfall*, ABL OF CAUSE. This powerful response to Didos fate opens a door on Aeneas internal workings. What he has seen before at the shores of the Styx with the unfairness of the lots of the buried or wealthy dead and those who were not (multa putans sortemque animo miseratus iniquam *thinking many things and pitying their unequal lot in his spirit* VI.332) has now become personalized. Aeneas is alive and Dido is stuck in time in the most tragic moments of her short life with a pain and hatred that plays over and over again.

476. prōsequitur... longē *for a distance he follows*, Dido; PRES-IND PV of a DEPONENT VERB. Not only struck by the cruel fate of Dido, he now directly acts. This word is used of escorting a person a part of the way as a mark of honor or esteem; cf. VI.898, where Anchises escorts Aeneas and the Sibyl to the exit from the Underworld. Action following profound feeling is a change in Aeneas character. There is no pause, as the unjustness of their situation, motivates an action on his part. **lacrimīs** *with tears*, ABL OF MANNER. Tears for Aeneas are nothing new in the course of the narrative; but tears for Dido are, as his parting from her in Carthage was with all the woodiness of a stand of California Redwoods, quite new. This action goes far to redeem Aeneas in the eyes of Vergil's readership. **miserātur** *he pities*, P-I PV (Depo) Dido while she **euntem** *going*, PRESENT-PARTICIPLE AV standing as a Substantive for Dido while she returns to the umbrageous grove. Does Aeneas blame her situation on her fate (**cāsū... inīquō**) rather than on himself? Does he only pity her (**miserātur**), not love her? These are unresolved questions to the Modern (and perhaps the Ancient) mind. Yet we cannot see Aeneas as unmoved by Didos plight as we would be tempted.

What We Missed: 6.477-788 (Dr. Geoffrey Steadman)



After Aeneas leaves Dido, he walks among heroes who have died before their time and encounters Deiphobus, who, as noted earlier, was a son of Priam and last Trojan husband to Helen. After the Sibyl urges Aeneas to press on, the two pass Tartarus on their left side, where the Sibyl describes the horrors suffered by those who have committed crimes against the gods or against other humans. From there, the two proceed on the right to the house of Proserpina and Dis, where Aeneas leaves the golden bough by the doorway as a gift to Proserpina.

At last, Aeneas arrives in the Elysian Fields (also named “Elysium”), where he sees souls enjoy doing whatever each soul enjoyed while living. He then reunites with Anchises, who takes Aeneas and the Sibyl to the river Lethe, the river of “forgetfulness,” where souls after 1000 years wait in a line to drink the water of the river, forget their past lives, and be reborn. Here, Anchises points out the figures that will give

rise to Rome: the Alban kings, the kings of Rome, many of Rome's famous generals, and Augustus Caesar himself, who shall extend his power to the ends of the world.

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

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

*THE VOICE**MEETING WITH ANCHISES*

hūc geminās nunc **flecte aciēs**, hanc **aspice** gentem

Rōmānōsque tuōs. hīc Caesar et omnis Iūli

⁷⁹⁰**prōgeniēs** magnum caelī ventūra sub **axem**.

hic vir, hic est, tibi quem **prōmittī saepius** audīs,

flectō bend
aciēs line
aspico see

prōgeniēs offspring
axem axis
prōmittō promise

saepius more often

788 Vergil now abandons chronological order, to pass directly from Romulus to Augustus, the second founder of Rome; when Octavian took the name Augustus, certain persons had wished him to be called Romulus. The full function of the preceding simile is now seen: Rome's dominion shall be as all-embracing and as proudly protective of the Roman family of nations as that of the Mother of the

Gods; Augustus shall be its embodiment. The passage is highly wrought, ornate and allusive, filled with geographical romance, hinting at a comparison of Augustus with Alexander: except that is not a direct address to Augustus, its manner is that of a hymn of praise. **huc**



to here ADV. Anchises points to a new group of souls. **nunc flecte** now bend PRESENT-IMPERATIVE Av, addressed to Aeneas. nunc marks the transition in Anchises speech from the Alban state to the

Roman **geminas...** **acies** *twin lines [of your eyes]* ACC OBJECT The somewhat bombastic and grandiloquent words of Anchises are intended to increase the solemnity of the prophecy via METONYMY; Anchises turns Aeneas attention to future Roman lives. **acies** has its strict **geminas** sense of the pupil of the eye. **aspice** *look at* PRESENT-IMPERATIVE AV **hanc gentem** *this race* seems to point to the Iulia gens, the family of Julius Caesar and (most importantly) that of Augustus Caesar. Though it is unclear whether this refers to Julius Caesar or Caesar Augustus, the **gens Iulia**, to which Augustus belonged by adoption. The reference in Caesar below is clearly to Augustus; an allusion to Iulius in this context would in any case have blurred the juxtaposition of Romulus and Augustus.

789 Rōmānōsque tuōs *and your Romans* ACC OBJ of **aspice** (788). Notice the possessive use of your Romans. **Hīc** *here* ADV this with **hūc** (788) and suggest Anchises is pointing as he speaks. **Caesar et omnis... prōgeniēs** *Caesar and all the offspring* NOM SUBJECT of assumed **sunt Iūli** *of Julius* GEN POSSESSIVE. Caesar and his Julian family claimed that Ascanius was their ancestor, and Ascanius alternate name was Iulus, and Iulius means son/descendant of Iūlus.

790 magnum sub axem *under the great axis* ANASTROPHE the axis refers to the point or pole that the stars revolve around in the sky. Under the vault of heaven ie to the upper world. **caeli** *of the sky* GEN POSSESSIVE i.e. the world of the living above the underworld. **ventūra** *going to come* FUTURE-PARTICIPLE AV: modifying **prōgeniēs**.

791. Hīc *here* ADV (**est**) **vir** *the man*, **hic est** *this is he*. The second **hic** is treated as a short syllable. **quem** *whom* ACC OBJ of **audīs** *you hear* **saepius** *rather often* COMPARATIVE ADV **prōmittī** *is promised* PRES-INF PV in INDIRECT STATEMENT **tibi** *to you* DAT IND OBJ.

THE VOICE

Augustus Caesar, dīvī genus, **aurea** condet

saecula quī **rūrsus** Latiō **rēgnāta** per arva

Sātūrnō quondam, super et Garamantas et Indōs

⁷⁹⁵**prōferet** imperium; jacet **extrā** sīdera tellūs

extrā **annī** sōlisque viās, ubi **caelifer** Atlās

axem umerō **torquet** stēllīs ardentibus **aptum**.

aurea golden
saecula age
rūrsus again
regno rule

prōferet advance
extrā beyond
anni year
caelifer heaven

axem axis
torquet whirl
aptum fitted

792. Augustus Caesar referenced to quem (791). **genus** *the descendant* Appositional **dīvī** *of the Divine* GEN POSSESSIVE. The descendant or son of the Divine Julius Caesar who after his death was received among the gods and called Divus Augustus his adopted son was therefore Divi filius; i.e. Julius Caesar. **condet** *will found* FUT-IND. As Aeneas is destined to found a New City, Augustus is destined to found a new **aurea...** **saecula** *Golden Ages* NEU P ACC OBJECT of peace and prosperity. Note well this most beautiful passage detailing the honors and services Augustus. The legendary reign of Saturnus in Latium was one of great prosperity based upon agriculture and was called the golden age There is a reference here to the encouragement given by Augustus to the establishment of small farms in Italy and his general interest in the agricultural situation. A flattering compliment to Octavianus Caesar who received the cognomen of Augustus 27 BC eight years before Vergil's death.

793. quī *who* NOM SUBJ, referring to Augustus Caesar (792) the verb is delayed until line 795 **prōferet** **imperium** *will bring forth an Empire* IMPERFECT-SUBJUNCTIVE in a RELATIVE CLAUSE OF PURPOSE. **rūrsus** *back again* ADV. **Latiō** *to Latium* DAT IND. OBJECT, who will again establish or restore the golden age to Latium. **rēgnāta per arva** *through the ruled fields* NEU ACC Latio for according to the Italian fable

Saturn driven from heaven by Jupiter took refuge in Italy where he was received by Janus who had his residence on the Janiculum He loaded Italy with gifts of every kind and it was called after him Saturnia

794 .Sāturnō *for Saturn*, DAT OF REFERENCE. Saturno poetical dat of the agent with regnata. For the reign of Saturn in LatiumAs Saturn was the God who came to Italy to found a Golden Age, this Augustus Caesar will recreate a new one, emphasized by **quondam** *previously* ADV, referring to the Mythical Golden Age, **super et Garamantas et Indōs** *over both the Garamantes peoples and the Indians*. Garamantas tribes in the interior of Africa who were conquered in BC 19. Here they picturesquely suggest the southern bounds of the Mediterranean world. Indos there is here probably a reference to the fact that the Parthians in BC 20 restored to Augustus the standards taken from Crassus in Bc 53. The Indians themselves were not conquered by Augustus. India held a mysterious glamor; but Italy surpasses its wonders. It could hint at the embassies received by Augustus from Indian rulers. It might even suggest preparations for attacking the Parthians. It would certainly offer a comparison of Augustus conquests with those of Alexander.

795a. prōferet imperium *he will extend the empire*, the SUBJECT is the quī (793) and controls all before. on account of expedi world and journeys performed for the art of provinces.

795b. iacet... tellūs *his lands lie*, namely the extent of Augustus rule will go **extrā sīdera** *beyond the stars* are the twelve constellations through which the suns course passes the so called signs of the Zodiac. An expression based upon the annual course of the sun along the line of the Zodiac beneath which in a broad belt lay the civilized nations of the earth the meaning is therefore outside the known regions of the earth. HYPERBOLE and fascist propaganda.

796. extrā... viās *outside the roads* (of the stars) ANAPHORA to emphasize the extent of Augustus rule; there lies a land beyond the stars beyond the track of the year and of the sun this is the conquered region of the previous sentence beyond the Garamantes and the Indians the reference is to Ethiopia which was overrun in Bc 22. **annī sōlisque** *of the year and the sun* GEN OF DESCRIPTION to describe Augustus rule going beyond the normal boundaries (viās) of space and time. Vergil by a strong exaggeration extends the Roman arms under Augustus beyond the northern hemisphere (extra sidera) and south of the Zodiac (extra anni). **ubi** *where* to describe the lengths of Augustus rule. **caelifer Atlās** *The heaven-bearer Atlas*, the Titan destined to bear the heavens on his shoulders.

796/7 axem... aptum *the axis suited* ACC OBJECT of **torquet** *twists or turns* (referring to Atlas). **stēllīs ārdentibus** *for the burning stars* DAT OF REFERENCE with aptum. **umerō** *on his shoulder* ABL OF MEANS. The general meaning is that Augustus will extend the dominion of Rome beyond the limits of the then known world.

THE VOICE

huius in **adventum** iam nunc et Caspia rēgna

respōnsīs **horrent** dīvum et Maeōtia tellūs,

⁸⁰⁰et **septemgeminī** turbant **trepida** ōstia Nīlī.

adventum approach
horrent bristle

septemgeminī sevenfold
turbant confuse

trepida agitated

798. huius of this one GEN POSSESSIVE, referring to Caesar. **in adventum** into the arrival **iam nunc** even now et huius in adventum in expectation of his coming an allusion to the journey of Augustus to the East in BC 20. **Caspia rēgna ... et Maeōtia tellūs** both the Caspian kingdom and Maeotian lands NOM SUBJ. Maeotia tellus the Scythians on the borders of the Sea of Azov. Old enemies of Rome will now quake. These are the kingdoms in the distant east about the Caspian Sea and the Sea of Azov.

799. respōnsīs by the oracles ABL OF CAUSE. **dīvum** of the Gods GEN POSSESSIVE (announcing the coming of Augustus) **horrent** are terrified (SUBJECT found beforehand). Augustus will not only rule far-off places, but will cause them to have fear. Vergil represents as even then trembling at the prospect of the advent of Augustus the inhabitants of the shores of the Caspian Sea. The flattery here bestowed on Augustus accorded well with his own superstitious feelings and the compliment appears in Suetonius, where it is stated that a few months before the birth of Augustus a prodigy occurred at Rome by which it was indicated that Nature was bringing forth a king for the Roman people

800. et septemgeminī... ōstia trepida and the seven-fold trembling mouths **Nīlī** of the Nile GEN OF POSSESSOR. The Nile is called septem geminus because it was supposed to flow into the sea by seven mouths. **turbant** are confused by the fear of Augustus. Turbant intrans for turbantur. Responsis divūm in reference to the predictions of ancient prophecies and oracles of the subjugation of these nations the Roman emperor

Iulus, Ascanius, and Political Propaganda (Dr. Geoffrey Steadman)



Iūlus is just an alternative name for Aeneas son Ascanius. The Julian clan, gēns Iūlia, which included Gaius Julius Caesar and his adopted grand-nephew, the emperor Augustus Caesar, claimed that Iūlus was their ancestor (Iūlius means son or descendant of Iūlus) and therefore that the family descended from Aeneas and ultimately from Venus. When Vergil uses the name Iūlus, he offers readers an opportunity to connect Aeneas directly with the emperor and his family.

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

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

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

AENEID VI.847/53^A

WE ARE THE CHAMPIONS

excūdent aliī spīrantia mollius aera

(crēdō equidem), vīvōs dūcent dē marmore vultūs,

ōrābunt causās melius, caelīque meātūs

⁸⁵⁰**dēscribent radiō et surgentia sīdera dīcent:**

excūdent: will hammer out
spīrantia breathing
mollius more gracefully
aera bronzes
crēdō trust

equidem indeed
vīvōs living
marmore marble
vultūs face
ōrābunt they will plead

causās cases
melius better
meātūs courses
dēscribent they will mark out
radiō with a rod

847-853. In no passage has the spirit of Roman ambition found nobler expression than in the splendid arrogance of these famous lines. The reference throughout is to the Greeks,

847. excūdent will beat out, FUTURE-IND AV; the concessive future. The so-called concessive future is used elsewhere instead of the more usual PRESENT-SUBJUNCTIVE. Here it is more appropriate, as being the language of prophecy. **aliī** others, as opposed to the Roman Race; NOM SUBJ. of excūdent. Clearly in reference to the Greeks, the acknowledged masters of the Romans in the arts and sciences, eloquence, and literature. The Future Excellence of the Greeks and Romans (6.847-853) Beginning at line 847, Anchises contrasts the excellence of others—whom we can assume are the Greeks—with the primary excellence of the Romans. Note that all of the verbs are in the future tense, because Anchises is talking about the future consequences of Aeneas efforts to settle in Italy. **spīrantia... aera** breathing bronzes, NEU P ACC OBJ. of excūdent; the works are so lifelike they seem to breathe. **mollius** more softly, COMPARATIVE ADV; the word indicates that the lines of the statue are soft, flowing, smooth, and natural; the opposite is durius, which describes what is hard, stiff, unnatural. These lines possess a striking literary beauty and their supreme importance as indicating the key-note of *The Aeneid*. The poem as a whole is intended to glorify Augustus and his work as the organizer of the Empire. What Vergil here says of the spirit and mission of Rome is most profoundly true, while the language in which the thought is clothed is of striking force and beauty.

848. crēdō equidem I truly believe, the words have a concessive force; the concession is, however, only made in order to bring out more forcibly by contrast the claim that follows in 851-3 of the

pragmatic mission of the Roman Race -- to rule all others. **dūcent** *they shall lead*, another CONCESSIVE FUTURE, as excūdent in the previous line; these artistic attributes are subordinate to the Roman Manifest Destiny. **dē marmore** *from the marble*, ABL OF SEPARATION. **vīvōs... vultūs** *living faces*, ACC OBJ. of dūcent. The life-like faces are conceived of as hidden in the marble; the sculptor draws them out (dūcent); ducere is generally used of modelling any ductile material, such as clay - here, however, of *bringing out* the lineaments of the face from marble. Hence it is transferred to marble, probably with the accessory notion of the form growing and spreading over the material under the sculptors hand.

849. ōrābunt *they shall plead*, another CONCESSIVE and PROPHETIC FUTURE; the implicit Subject is still the Greeks. **causās** *court cases*, ACC OBJ. **melius** *better*, COMPARATIVE ADV. A bit of an over-statement as only Roman citizens could plead a case in Roman law courts; yet the Roman orators all went to Greek rhetoricians to study law. Both Cicero and Caesar studied rhetoric at Rhodes by the celebrated rhetorician, Apollonius Molo. As Anton-Hermann Chroust argues in the 1954 *Notre Dame Law Review*: In the final analysis, the [Roman] forensic orators or advocates acquired the art of advocacy, as distinguished from the technique of giving responsa, chiefly from Greek or Hellenistic teachers or manuals on rhetoric. Hence, in a way, they were profoundly Hellenized; they were more Greek than Roman." But Vergil's concession is made in a liberal and magnificent spirit, in order that the real fame of his countrymen as warriors and statesmen may appear greater: and it is not likely that he thought of the number of individual reputations that the position thus assumed compelled him to sacrifice. In the general proposition, that the real greatness of Rome lay in acts of war and policy. **caeli** *of the sky*, DESCRIPTIVE GENITIVE with **meātūs** *the paths*, ACC OBJ. of dēscribent (850). The words specifically refer to astronomy of the heavenly circles, i.e. the movements of the heavenly bodies; in which studies the Greeks (actually the Hellenistic astronomers of the Library of Alexandria) will excel.

850. dēscribent *will mark out*, another Concessive Prophetic Future and the Subj. remains the educated Greeks **radiō** *with the rod*, ABL OF MEANS; used for drawing astronomical diagrams on sand. The wand of the mathematician, used for tracing figures on sand spread upon a table, almost takes on a supernatural meaning for the uninitiated. **surgentia** *rising*, PRES-PART AV modifying **sīdera** *the constellations*, ACC OBJ. of **dīcent** *they shall say*, the Concessive and Prophetic Future with the force of praedicent of will predicting the risings of the stars. Though in today's modern light-pollution of the night sky, we don't think of the stars changing that much in the course of the year; for the Ancients, the night sky was the universal theatre across the Empire and the seasonal and nightly movements of the constellations and stars were able to be fixed with mathematical precision by the Greeks. All these skills, from sculpture to speaking to stars, according to Vergil, pale with the birthright of every Roman -- the Manifest Destiny to Rule.

AENEID VI.847/53^B

WE ARE THE CHAMPIONS

⁸⁵¹tū **regere** imperiō populōs, *Rōmāne*, mementō

(hae tibi erunt artēs), **pācīque** impōnere mōrem,

parcere subiectīs et **dēbellāre** superbōs.

regere rule

populōs nation

Rōmāne Roman

mementō remember to + INF

pācī peace

impōnere impose

mōrem custom

parcere spare

subiectis defeated ones

dēbellāre to crush

superbōs arrogant

851. tū you, S VOC with collective force, as coupled with the S VOC Appositional *Rōmāne* O Roman. Anchises is not just talking to Aeneas; but to the future unborn and unnamed Roman Race. Vergil's mouthpiece, Anchises is setting out the Manifest Destiny that is the Roman birthright. in line 851 may refer to Aeneas as well the reader. It would not be unusual for Anchises to refer to his son as a Roman. In Book 1 when Jupiter foretells the future for Venus and connects Aeneas to the future fo Rome, he refers to Caesar as Troiānus Caesar (1.283) in a clear attempt to connect Caesar with his Trojan ancestry. It would not, therefore, be strange for Vergil to identify Aeneas by the name of his descendants—even if Aeneas does not know what *Rōmāne* means. Of course, readers could also view Anchises as speaking to them directly and not to Aeneas alone. **mementō** *thou shalt remember*, 2P PRES-PROSCRIPTIVE with more of a solemnity than a mere Imperative. Appropriate for this command given before Rome was born. **regere** to rule, P-INF AV of an Ind. Command, dependent upon mementō. Vergil is unapologetic of the power of the Roman Empire. **populōs** *the peoples*, of the world; ACC OBJ. of regere. **imperiō** *with authoritative power*, ABL OF MEANS. This term, Imperium, is one of naked military aggression under the power of the Senate and People of Rome; and is defined by Cicero (Phil. V.16) to be that "without which it is not able that military matters be administers, an army is able to be held, and war is able to be waged." As opposed to Potestas, Imperium is the power which was conferred by the state upon an individual who was appointed to command an army. As such, it is not just power, not just authority, but also the naked military might to be able to enact foreign policy in the most naked terms of military aggression -- all under the authority the the Senate and People of Rome. The Imperium was as necessary for the governor of a province, as for a general who merely commanded the armies of the republic, as he could not without it exercise military authority (rem militarem attingere). So far as we can trace the strict practice of the Roman constitution, military command was given by a special lex, and was not incident to any office, and might be held without any other office than that of imperator. The

Imperium of the Republic appears to have been (1), a power which was only exercised out of the city; (2) a power which was specially conferred by a Lex Curiata, and was not incident to any office; (3) a power without which no military operation could be considered as done in the name and on the behalf of the state. In respect of his Imperium, he who received it was styled imperator (αὐτοκράτωρ): he might be a consul or a proconsul. After a victory it was usual for the soldiers to salute their commander as imperator, but this salutation neither gave nor confirmed the title. In these famous lines, the mission of Rome is clearly stated: to tame the proud and establish civilization through an orderly, just government.

852. erunt *shall be*, 3P PROPHETIC FUTURE, matching the prophetic concessive future of the skills of the Hellenized world found previously: excūdent (847), dūcent (848), ōrābunt (849), dēscrībent and dīcent (850). **tibi** *of you*, DAT OF POSSESSIVE. **hae...artēs** *These shall be your arts*, NOM SUBJ of erunt; a common expression for pursuits of any kind: here however there is probably a reference to its stricter sense. These arts of military power and rule shall stand to the Romans in the place of sculpture, eloquence, and astronomy. Parenthetical, the construction of mementō of the previous line being carried on to **impōnere** *to impose*, of a second IND. COMMAND, dependent upon mementō (851). Generally used of imposing something onerous, as labor, taxes, tribute, or the like; so too leges inponere is common. The present phrase, however, is almost an instance of oxymoron: what is imposed is not a burden but a blessing, not a *law* enforced by pressure but a *habit* or *custom* developing naturally under new and favorable conditions. **pācī** *for peace*, DAT WITH COMPOUND VERB impōnere. **mōrem** *the custom*, ACC OBJ. of impōnere. Anchises speaks over Aeneas head to Vergil's readership, now in the throws of the Pax Romana -- where the Gates of the Temple of Janus stood closed for the first time in hundreds of years. The Romans special and practical art was to compel the subject nations to cultivate the arts of peace. Perhaps we might say that peace is curbed by institutions which prevent it from degenerating into luxury and licence, or that it is restrained by being made lasting. *to impose the custom (the institution) of peace.*

853. parcere *to spare*, P-Inf AV of a third IND. COMMAND, dependent upon mementō (851). The Roman Art was not just to rule the world with military power, to impose the custom of Peace upon their dominion; but to treat with mercy the **subiectīs** *defeated* enemies, PERFECT-PARTICIPLE AV being used as Substantive; DAT with Special Verb parcere. Augustus is referred by Horaces *Carm. Saec.* 51-2, as "first in war / gentle to the conquered enemy." Livy also notes, where the Carthaginian ambassadors say of the Romans, "that their empire has grown almost more by sparing the defeated than by conquering them" (30.42). But the world of Vergil's Roman Prophecy does not end in rainbows and puppies; there is also an ominous note of **dēbellāre** *to thoroughly vanquish* P-Inf AV of a final IND. COMMAND, dependent upon mementō (851). **superbōs** *the haughty*, ACC OBJ. of dēbellāre. Ilioneus had commended Dido on her foundation of Carthage that Jupiter had given to her iustitiaque... gentis frenare superbas to bridle the proud nations [of Africa] with justice (I.523). Vergil readily admits in this Chiastic Prophetic Future of Might balanced with Mercy that Rome is to rule the nations with a military power (**Might**), to impose the custom of peace (**Mercy**), to spare the subjected natures (**Mercy**) and to be aware that there is always a future need to resort to power to crush those haughty or proud not to yield to Rome's Divine Mission (**Might**).

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

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

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

Preface to the Alpha Edition by the Director of the 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 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 didnt 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.