P. VERGILI MARONIS AENEIDOS

LIBER III.
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EDITED WITH ENGLISH NOTES

BY

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PREFATORY NOTE.

This Edition, being prepared for the use of those Students who are not far advanced in Latin, does not aim at doing more than supplying in a small compass such help to the thorough knowledge of this book as it is probable would be most useful to them. It is not intended to supply the place of a dictionary: for all students possess one, and derive much benefit from its careful use, both in becoming acquainted with the history of meanings of words, and also in the exercise of that judgment which is required to select the right meaning. On the other hand historical and mythical allusions are explained in the notes, as many students might find it difficult to make them out otherwise. Great care also has been taken to notice all the grammatical usages which might offer any difficulty, and to classify them clearly, and to enable the learner, by means of an Index, to compare similar usages and distinguish those that are different. Attention has been given, too, to Vergil's licences and peculiarities of expression, which help him so much in producing rhetorical and poetical effects. Further, in several of the harder passages and phrases, an attempt has been made to help the student in translation: for while few ancient writers are so difficult as Vergil to translate at all adequately, it is at the same time of the utmost importance, both to the literary appreciation of his poetry, and the advantage to be derived from reading it, that great pains should be given to translation and a high standard aimed at,
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With the text there has not been much to do. Such differences as there are in the different copies, and they are not very many, are mostly unimportant, and there is not generally much difficulty in deciding which is the best reading.

Of the books which have been of use in the preparation of this little edition, it is scarcely necessary to say that the late Professor Conington's writings have been the most helpful. He did so much in many ways for the due understanding and appreciation of Vergil, that it is obvious that every student must be under great obligation to him.

Besides these, the books of which I have made most use are the following, to which my acknowledgments are due:

Ribbeck's Vergil, 1860.
Gossrau's Aeneid, 1876.
Wagner's smaller edition, 1861.
Dr Kennedy's School Edition, 1876.

Text (Pitt Press), 1876.


Mr Morris' translation of the Aeneid has been occasionally quoted in the notes, such quotations being marked (M): also Lee and Lonsdale's, quoted with the sign (LL).

Lastly, I am glad to take this opportunity of expressing my obligations to Professor Sellar's most interesting work on Vergil (Oxford, 1877), which not only is full of information about the antecedents, aim, and character of the Aeneid, but also contains much suggestive thought, and delicate insight into the rare excellences of the poet.

It has been thought better, in deference to the unanimous opinion of scholars, to employ the spelling Vergilius, Vergil, consistently all through.

ABBREVIATIONS USED.

C. Conington.
W. Wagner.
G. Gossrau.
K. Kennedy.
F. Forbiger.
P. Papillon.
INTRODUCTION.

For the sake of clearness, it has been thought better to divide what little there is to say by way of introduction into the following heads:

The form of the poem.
The subject and purpose of the poem.
Outline of the story.
Note on the similes.
Note on the third book.
Note on Vergil's peculiarities of style.
Note on the imitations of Homer and others in Vergil.
Outline of Vergil's life.

At the end of the book will be found Appendices, with the parallel passages from Homer, and a scheme of the Latin subjunctives; also the necessary Index to the notes, to enable the book to be used for purposes of ready reference.

The form of the Poem.

The Aeneid is what is called an epic poem, that is, it is a long narrative poem about heroic people and adventures. But there are two kinds of epic poems, quite distinct from each other: the primitive epics, which are produced by imaginative races at an early period of their development, and describe nature and heroic adventure with a vivid simplicity, like Homer and the Nibelungenlied; and the literary epics, like Paradise Lost and Dante's Inferno, more or less similar in form, but belonging to a much later epoch of culture, less spontaneous
and more artificial, presenting some great idea in a narrative shape, and not merely telling stories for love of the story.

The Aeneid is clearly in the second of these classes: it is a literary epic. The age of Augustus was a time of great literary activity, promoted by the emperor himself: but it is even more remarkable for the high standard of finished and artistic workmanship than for its productiveness. This high standard was owing to various causes, among which the chief was the general study of Greek. There had been Epic poets before, such as Naevius and Ennius: but Vergil, in point of execution, may be said to be centuries in advance of his predecessors.

The subject and purpose of the Poem.

The main idea of the Aeneid is the national greatness of Rome. Several causes combined to make Vergil undertake this work. Augustus himself, who was a munificent patron of literary men, desired him to write a great poem, which should glorify the Empire and stimulate the patriotism of Romans in the new Era. Again, the new era itself excited a genuine enthusiasm, quite apart from Court influences. After the corruptions and incapacity of the later Republic, and a century of smouldering civil wars, when Augustus had given peace and stable government to the Roman world, everybody felt that 'a good time was come.' And the poet himself was on every ground desirous of achieving the work. He had won himself by the Georgics a first-rate literary position, and he had given his whole life to developing his unrivalled poetic faculty. Thus every influence united to stimulate him to produce a Great National Poem. The people believed in their National Destiny, and imagined a future even greater than their past. The emperor promoted it, both from personal and patriotic grounds: and the poet himself, with his reverence for the Roman religion and antiquities, his matured powers and his strong national enthusiasm, was the man for the task.

The greatness of the destinies of Rome was then the main subject of the Aeneid. Vergil connected it with the story of
Aeneas, partly because the house of the Caesars, the gens Iulia, traced back its origin to Iulus, son of Aeneas; but principally no doubt because it gave him so convenient an opportunity of bringing before his countrymen, in a national dress, the glorious poems of Homer. The battle pieces, the sea adventures, the councils of the gods, the single combats, the royal feasts and funerals, the splendid scenes and similes—all these things, which charmed the educated Romans so much in the Greek epics, Vergil transplanted and naturalised in his own stately and melodic verse. Moreover, by going back to Aeneas and the tale of Troy, he raised the destinies of Rome to the old heroic level in the imaginations of men. But however much of Homer he may give to his readers, he never forgets his main purpose, to impress men with the dignity and greatness of Rome, her significant history, her national unbroken life and growth, and the divine protection which guided her fate.

One aspect of the poem was intimately connected both with the Augustan revival and the poet's own nature: and that was its profoundly religious character. To nothing did Augustus pay more attention than to a revival of the national religion. He rebuilt the temples, restored the worship, paid offerings to the shrines, increased the priestly colleges, and took the office permanently of Pontifex maximus. And the poet himself viewed Rome as a state powerful by the protection of gods, great in its ancient and elaborate ceremonial, and predestined by the divine will to its career of Empire. Hence it is that he is careful to weave into his narrative all manner of religious references, allusions, and associations. Sacred places and customs are mentioned all through; and the background of the poem is the working of the gods themselves, with Fate ordaining all.

Nor should we forget the antiquarian interest. The unity of the race and the greatness of its destiny gave a high significance to all old memories. Accordingly Vergil has collected into his poem a mass of local traditions, old Latin customs, explanations of names, and antiquarian lore of all kinds. He feels that nothing can so stimulate the common patriotism, and
feeling of unity with a great past, as thus to enrich his National Epic with every ancient association that admits of poetic treatment.

Outline of the Story.

According to Homer, Aeneas was son of Anchises and Aphrodite (identified with the Roman Venus, goddess of love), and the nephew of Priam king of Troy. At first he takes no part in the Trojan war; but being attacked by Achilles, afterwards performs many heroic deeds for the Trojans. He escapes by help of the gods when Troy is captured, and Homer clearly conceives him as reigning at Troy after the departure of the Greeks.

The later stories recount his wanderings about Europe after the fall of Troy: and these Vergil adopts, making many alterations and additions of his own. One great episode, his landing at Carthage, and the love and desertion of Dido, we have no means of tracing to any traditional source, and it may be Vergil's own invention.

The Aeneid opens with the exiles leaving Sicily for Italy, their goal almost in sight. A storm comes on and they are cast ashore in Africa at Carthage. Here Dido entertains them, and Aeneas in Book II. tells the tale of the sack of Troy, and his own escape with his father and his son, and a few followers.

Here Book III. begins. He builds a fleet and sails forth to Thrace, where he learns the death of Polydorus and appeases his ghost. Thence to Delos, where Apollo gives them an oracle, and misled by Anchises' interpretation they make for Crete and settle. A pestilence wastes them, and Aeneas warned by a dream starts for Italy. They land on the Strophades, and meet the Harpies. At Actium they celebrate games. In Epirus they find Andromache, and her husband Helenus the seer, who gives them a prophecy of their wanderings. With gifts and farewell they part, and coasting along South Italy, pass the night near Aetna. Next day they take on board Achaemenides, a Greek
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who tells them of the Cyclopes. Polyphemus appears and they fly, coasting round the south of Sicily till they reach Drepanum, where Anchises dies. Thence a wind drives them to Carthage.

Book IV. tells of the love, desertion, despair, and suicide of the Carthaginian queen Dido. Book V. is an interlude, giving an account of the games held in Sicily, whither they are again driven by a storm. At last Aeneas reaches the promised land.

One of the most effective portions of the Aeneid is his descent to Hades by the lake of Avernus near Naples, where he meets his dead father, Anchises, who shews him the souls of the future great men of Rome. He then emerges from the realms below and rejoins his fleet.

Reaching at length the coast of Latium, he discovers by a sign that this is his fated home. He sends to the king Latinus to offer peace, which is at first agreed to, and Aeneas is betrothed to Lavinia, daughter of the king; but difficulties arise, the gods interfere, and Turnus, king of the Rutules, who is a suitor of Lavinia, induces Latinus to join him in war against the Trojans.

Aeneas meanwhile sails up the Tiber, and makes alliance with the Arcadian Euander, who is king of the small tribe on the site of the future Rome.

Euander advises him to seek aid from the Etruscans of Caere, which he does. The war is begun. After much bloodshed, in which Pallas son of Euander, and the terrible Tuscan king Mezentius, are slain, it is at last agreed that the issue shall be decided by single combat between Aeneas and Turnus. Juno tries to interfere; but at length the heroes meet, and Aeneas grapples and slays Turnus.

Note on Vergil's Similes.

The third book is remarkable as having only one simile, line 678, where the poet compares the Cyclopes to 'lofty oaks or cone-bearing cypresses.'

It may be just worth while mentioning that this comparison
sight as it is, illustrates Virgil's use of the simile. Ordinarily with our poet the thing compared, the point of the resemblance, is obvious: giants tall as trees; warriors raging like bulls, lions, wolves, or boars; missiles like rain; an army like a stream or a fire. But the workmanship is careful, and the details of the picture are elaborated independently of the resemblance. The simile is not meant to illustrate; it is simply used as a variety, a relief to the story, an adornment.

So here, the lines are beautiful: *aeriae quercus aut coniferae cyparissi* with its sound and suggestion takes us quite away for the moment from the scared Trojans pulling for their lives to escape fierce giants into the 'wild forests of Jove or the groves of Diana.' But beyond the main point, (a tall giant like a tall tree,) which is obvious, there is no resemblance and even no relevance. The Cyclopes are not 'cone-bearing': the beautiful word *aeriae* suggests anything but a savage ogre: and the religious associations of 'silva Jovis lucusve Dianae' are still less illustrative.

This is what we may call the primitive use of the simile, and it is employed in Homer, and imitated by many poets since. There is however a modern use of the simile which is quite different. If we open Shelley we read

' The golden gates of Sleep unbar  
Where strength and beauty met together  
Kindle their image *like a star*  
*In a sea of glassy weather.*'

Here there is nothing obvious in the comparison, but yet there is a profound appropriateness, not merely in the image, but in all the *suggestions* of it, the beauty, the isolation from others, the reflection of the brilliance, the infinity, the serenity. Or again,

"Life *like a dome of many-coloured glass*  
*Stains the white radiance of Eternity*  
*Until Death tramples it to fragments.*"

Here too the comparison is not at all obvious: it is fetched from
far by the poet's deeper insight and quicker sensibility: and it is splendidly illustrative all through: the bright colours compared with the pure white light resemble the chequered shifting imperfect beauties of life compared with the changeless perfection of eternity: the narrow limited dome and the endless vault of heaven give another equally deep contrast: and lastly, the perishable glass contrasted with the eternal spaces of the universe.

The more such similes are studied, the richer light is thrown on the comparison: they are not, like Vergil's, poetic miniature pictures to be enjoyed independently; they are profound luminous resemblances, a permanent addition to our fancy and insight, for which we are grateful to the higher gifts of the poet.

I have said so much, to make it clear, that what Vergil aims at in his similes is something quite different (and in one sense far less) than what the modern poet (especially the lyric poet) aspires to: for in order to appreciate the true poetic success of Vergil, it is clearly necessary to understand his object, and so avoid the mistake of judging him by an erroneous standard.

**Note on the Third Book.**

The third book, though less interesting and important as a whole than any of the first six, is artistically placed as a relief between the two highly wrought tragedies of the Fall of Troy in the Second, and the Love and desertion of Dido in the Fourth. And though there are no passages of the sustained beauty and sublimity such as those which describe the night attack on Troy, the love of Dido, or the glories of the Rome to be, which are foretold by Anchises, there is a good deal of variety and force in the narrative of adventure. Thus the story of the murdered Polydorus (20—60), of the plague in Crete (135—145), of the storm at sea (196—204), of the Harpies (220—250), of Scylla and Charybdis (420 sqq.), of the eruption of Aetna (570 sqq.), are all effectively told. The description of Polyphemus in his
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cave (623 sqq.) carries force of style in the relation of horrors beyond the point which modern taste approves.

And there is in Vergil another and more peculiar quality which only the greatest masters possess: and that is the art by which quite simple things said naturally of the actors and actions in his drama seem to have a wider significance, to touch deeper springs in our nature, and to haunt the memory with a charm which we cannot quite explain.¹

The third book however is not so rich in instances of this as some others, but the following lines will illustrate what I mean:

44 Heu fuge crudeles terras, fuge litus avarum (the line which haunted the memory of the great Savonarola).

98 et nati natorum et qui nascentur ab illis.

321 O felix una ante alias Priameia virgo hostilem ad tumulum Troiae sub moenibus altis iussa mori!

341 ecqua tamen puero est amissae cura parentis.

489 O mihi sola mei super Astyanactis imago! sic oculos, sic ille manus, sic ora ferebat et nunc aequali tecum pubesceret aeo.

493 Vivite felices, quibus est fortuna peracta iam sua: nos alia ex aliis in fata vocamur. Vobis parta quies.

710 ...hic me, pater optime, fessum deseris, heu tantis nequiquam erepte periclis!

A word should be said also about the unfinished lines, 218, 316, 340, 470, 527, 640, 661. It is well known as an old tradition that the poet was surprised by his last illness before he had time

¹ So Dr Newman speaks of Vergil’s ‘single words and phrases, his pathetic half-lines giving utterance, as the voice of Nature herself, to that pain and weariness yet hope of better things, which is the experience of her children in every time.’
to revise the Aeneid to his satisfaction, and expressed a wish that it should be burned. This story, precious as a proof of Vergil's ideal standard of workmanship, is to some extent borne out by indications of inconsistencies, weaknesses, and incomplete polish in parts of the great poem, though less in the earlier than in the later books. And these incomplete lines, which occur in all the books of the Aeneid, are often quoted as examples of this incompleteness. Not much stress can be laid on some of these, as the break is often natural and sometimes even an improvement: thus in Book III. 316 ne dubita, nam vera vides; 340 quem tibi iam Troia...: and 525, 640, the abruptness seems to heighten the effect. Others again seem to have no such justification and are probably unfinished passages. And generally we may say that it is reasonable to doubt whether if the poet had had the time he wished to complete the work, he would not have altered many at least of such lines.

Note on Vergil's peculiarities of style.

The object of style in literature, apart from the subject-matter, is to produce effect by successful choice of words. Sometimes the effect is produced by using the simplest words and phrases to express the idea: sometimes by the use of rare or choice words, unusual turns of phrase, stretches of meaning, or even stretches of grammar. The first we may call the simple, the second the elaborate or artificial style. It is useless to ask which is the best: each will suit best in turn the genius of certain writers, the subject of certain poems, certain situations or ideas, and the taste of certain readers: many poets will use them both at different times: and both may be most effective in the hand of a master. And each too has its danger: the simple is liable to fall into bathos and commonplace: the elaborate has a tendency to become turgid, stilted, over-artificial.

Take as an instance of the simple style the well-known line of Wordsworth:—

"Thoughts that do often lie too deep for tears."
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Or this from Milton's *Christmas Ode*:

"And kings sate still with awful eye,
As if they surely knew their sovran lord was by."

In these none but the commonest words are used, and yet the poetical effectiveness of the style is consummate. Now take as an example of the elaborate style Hamlet's exclamation to the Ghost:

"but tell
Why thy canonized bones, hearsed in death,
Have burst their cerements."

Or this from *Richard II.*:

"Ere my tongue
Shall wound my honour with such feeble wrong
Or sound so base a parle, my teeth shall tear
The slavish motive of recanting fear," &c.

In these the strength of feeling finds expression in the very strangeness of the language.

These instances will illustrate one form of the contrast between the two styles; and there are many other forms. Shakespeare will supply many illustrations of both being a dramatist and a genius, he speaks in many voices. So do many if not most poets of the first rank. Wordsworth however is a notable instance of the simplest style: Pindar perhaps the best of the elaborate style. The poets of this century in England, feeling as they did the strength of a reaction against the artificial style of Pope and his followers, produced many examples besides Wordsworth of the simple style, such as Moore, Southey, Campbell, much of Byron and Coleridge and the whole of Walter Scott. Two of the greatest however, Keats and Shelley, from the gorgeous imagination of the one and the profound inspiration of the other, supply more examples of the elaborate and forcible style.

Now Vergil's poetry belongs largely to this second class. It is true that he can be simple, and often is: he is much too great
an artist to ignore any poetic resource. But for the most part he does not aim at expressing his thoughts in the simplest, but rather in the most striking manner. He often employs 'an elaboration of language which disdains or is unable to say a plain thing in a plain way'. He arrests attention by the vigour, the strangeness, the intensity, the emphasis, if I may so phrase it, of his language. He is often stretching constructions or the sense of words, using abstract for concrete, part for the whole, adjective for adverb; transferring epithets, varying, inverting, seeking the unusual instead of the ordinary phrase. In short he is constantly surprising the reader.

The good side of these peculiarities is freshness and force: the bad side is affectation. The protections against affectation are of course the poet's own taste, command of expression, ear for melody, dignity, imagination, and skill; and all these qualities Vergil possesses in a consummate degree.

Instances of these peculiarities the reader will find by referring to the Index of Style at the end: and there is much more of the same kind that he can discover for himself. Vergil's workmanship is so careful and so perfect, that he is an inexhaustible field for the literary analyst.

*Note on the Imitations of Homer and others in Vergil.*

To discover all the passages where Vergil echoes lines or phrases of earlier ancient, and especially Greek, poets, would be an endless task: but those places in this book which were clearly suggested, more or less consciously, by Homer, will be found collected in the Appendix at the end of the notes in the form of a list drawn up by aid of the commentators.

1 I quote this sentence from 'Suggestions introductory to the study of the Aeneid' by Prof. Nettleship; a pamphlet which all students of Vergil will find most instructive, interesting and suggestive, as indeed is to be expected of so distinguished a scholar.
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Without discussing the question fully, which would not be suitable in a brief edition like the present, a word on the question of Vergil's imitations may be found useful.

The main point is that the modern idea of imitation is entirely different from that which was held by the Roman literary men, and which indeed could not fail to be held by them. With us, literary productions belong indeed mostly to one or other main class, and so far are composed under conditions which prescribe the form: though even here constantly new varieties are invented: but both in style and subject-matter, the aim of all great writers is to be original. The Roman literature on the other hand was mainly formed on Greek models; and to adhere to those models closely, to be constantly reminding the readers of them, to imitate them much in the treatment, in the phraseology, and even in the incident, was inevitable to the Latin poets; or, rather, it was one of the very things they proposed to do in writing. Vergil's style, indeed, is completely his own, and entirely unlike Homer's, as is plain from what has been said; his main purpose and subject are entirely his own, and truly Roman; he borrows where he does borrow (and that from Ennius, Cyclic poets, Greek tragedians, and many others besides Homer) always to suit his own purpose, and not in a servile manner; and he invariably remains master of his materials, and stamps his own mark indelibly upon them.

But to understand Vergil, it is clearly necessary to grasp the conditions under which he worked; and nothing can be a greater mistake than to feel surprise at the extent to which he was indebted to his predecessors in the poetic art.

Outline of Vergil's life.

P. Vergilius Maro was born 15 Oct., B.C. 70, near Mantua, a town on the Mincio in North Italy, then called Cisalpine Gaul. He had not good health, and after being educated at Cremona and Mediolanum (Milan), and studying Greek and

1 See remarks on this subject on p. 9.
philosophy elsewhere, he came back to live (probably) on his father’s farm, until about B.C. 42. In that year Octavianus, afterwards the emperor Augustus, had defeated at Philippi Brutus and Cassius, the murderers of Julius Caesar; and gave lands to his victorious soldiers in various parts of Italy, amongst other assignments being Vergil’s farm. The poet’s first acquaintance with Augustus was due to this event; for he applied to him at Rome for the restitution of his property, and was successful. He became the friend of the rich art-patron Maecenas, the poet Horace, and the brilliant circle of literary men who were collected at the court of Augustus. The works of Vergil are not voluminous. The Eclogues are Idylls in imitation of the Greek poet Theocritus, and were written sometime before he was 33. The Georgics, an agricultural poem in four books, of which the form was more or less suggested by Hesiod, he wrote in the next few years, finishing them sometime about his 40th year. The Aeneid, his great work, he appears to have begun about B.C. 27, when he was 43 years of age, at the wish of Augustus. A few years later, finding his health failing, he tried travelling; and in the spring of 19 he was at Athens. The summer he spent with Augustus abroad, but died a few days after reaching Brundusium on his return. The day of his death was Sept. 22, and he was not quite 51. He was buried at Naples, where his tomb is still shewn, though the authenticity of it is at least doubtful.

His character seems to have been most simple, pure, and loveable; and his poetic fame was well established even before his death.
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AENEIDOS

LIBER TERTIUS

‘Postquam res Asiae Priamique evertere gentem
Inmeritam visum superis, ceciditque superbum
Ilium et omnis humo fumat Neptunia Troia,
Diversa exilia et desertas quaerere terras
Auguriis agimus domum, classemque sub ipsa
Antandro et Phrygiae molimur montibus Idae,
Incerti quo data ferat, ubi siistere detur,
Contrahimusque viros. Vix prima inceperat aestas,
Et pater Anchises dare fatis vela iubebat,
Litora cum patriae lacrimans portusque relinquo
Et campos, ubi Troia fuit. Feror exul in altum
Cum sociis natoque, Penatibus et magnis Dis.
Terra procul vastis colitur Mavortia campis,
(Thraces arant) acri quondam regnata Lycurgo,
Hospitium antiquum Troiae sociique Penates,
Dum fortuna fuit. Feror huc, et litore curvo
Moenia prima loco fatis ingressus iniquus,
Aeneasque meo nomen de nomine fingo.
Sacra Dionaeae matri divisque ferebam
Auspicio ceoptorum operum, superque nitentem
Caelicolum regi mactabam in litore taurum.
Forte fuit iuxta tumulum, quo cornea summo
Virgulta et densis hastilbus horrida myrtus.
Accessi, viridemque ab humo convellere silvam
Conatus, ramis tegerem ut frondentibus aras,
Horrendum et dictu video mirabile monstrum.
Nam quae prima solo ruptis radicibus arbos
Vellitur, huic atro liquuntur sanguine gutae
Et terram tabo maculant. Mihi frigidus horror
Membra quatit, gelidusque coit formidine sanguis.
Rursus et alterius lentum convellere vimen
Insequor et causas penitus temptare latentes:
Ater et alterius sequitur de cortice sanguis.
Multa movens animo Nymphas venerabar agrestes
Gradivomque patrem, Geticis qui praesidet arvis,
Rite secundarent visus omenque levarent.
Tertia sed postquam maiore hastilia nisui
Adgredior genibusque adversae obluctor harenae,
(Eloquar an sileam?) gemitus lacrimabilis imo
Auditur tumulo, et vox reddita fertur ad aures:
‘Quid miserum, Aenea, laceras? iam parce sepulto,
‘Parce pias scelerare manus: non me tibi Troia
‘Externum tulit aut cruor hic de stipite manat.
‘Heu fuge crudeles terras, fuge litus avarum.
‘Nam Polydorus ego: hic confixum ferrea texit
‘Telorum seges et iaculis increvit acutis.’
Tum vero ancipiti mentem formidine pressus
Obstipui steteruntque comae et vox faucibus haesit.
Hunc Polydorum auri quondam cum pondere magno
Infelix Priamus furtim mandarat alendum
Thraeicio regi, cum iam diffideret armis
Dardaniae cingique urbem obsidione videret.
Ille, ut opes fractae Teucrum, et Fortuna recessit,
Res Agamemnonias victriciaque arma secutus
Fas omne abrumpit: Polydorum obtruncat, et auro
Vi potitur. Quid non mortalia pectora cogis,
Auri sacra fames! postquam pavor ossa reliquit,
Delectos populi ad proceres primumque parentem
Monstra deum refero et quae sit sententia posco.
Omnibus idem animus, scelerata excedere terra,
Linqui pollutum hospitium et dare classibus Austros.
Ergo instauramus Polydoro funus, et ingens
Aggeritur tumulo tellus; stant manibus arae
Caeruleis maestae vittis atraque cuppresso,
Et circum Iliades crinem de more solutae;
Inferimus tepido spumatia cymbia lacte,
Sanguinis et sacri pateras, animamque sepulchro
Condimus et magna supremum voce ciemus.

Inde ubi prima fides pelago, placataque venti
Dant maria et lenis crepitans vocat Auster in altum,
Deducunt socii naves et litora complent.
Provehimir portu, terraeque urbesque recedunt.
Sacra mari colitmur medio gratissima tellus
Nereidum matri et Neptuno Aegaeo,
Quam pius Arcitenens oras et litora circum
Errantem Mycono e celsa Gyaroque revinxit
Immotamque coli dedit et contemnere ventos.
Huc feror, haec fessos tuto placidissima portu
Accipit. Egressi veneramur Apollinis urbm.
Rex Anius, rex idem hominum Phoebique sacerdos,
Vittis et sacra redimitus tempora lauro
Occurrit, veterem Anchisen adgnovit amicum.
Iungimus hospitio dextras et tecta subimus.

Templa dei saxo venerabar structa vetusto:
'Da propriam, Thymbraee, domum; da moenia fessis
'Et genus et mansuram urbm; serva altera Troiae
'Pergama, reliquias Danaum atque inmitis Achilli.
'Quem sequimur? quove ire iubes? ubi ponere sedes?
'Da, pater, augurium atque animis inlabere nostris.'
Vix ea fatus eram: tremere omnia visa repente,
Liminaque laurusque dei, totusque moveri
Mons circum et mugire adytis cortina reclusis.
'Summissi petimus terram, et vox fertur ad aures:
'Dardanidae duri, quae vos a stirpe parentum
'Prima tuit tellus, eadem vos ubere laeto
'Accipiet reduces. Antiquam exquirite matrem.
'Hic domus Aeneae cunctis dominabitur oris,
'Et nati natorum et qui nascentur ab illis.'
Haec Phoebus; mixtoque ingens exorta tumultu
Laetitia, et cuncti quae sint ea moenia quarerunt,
'Quo Phoebus vocet errantes iubeatque reverti.
Tum genitor, veterum volvens monimenta virorum,
'Audite, o proceres,' ait 'et spes discite vestras.
'Creta lovis magni medio iacet insula ponto,
'Mons Idaeus ubi et gentis cunabula nostrae.
'Centum urbes habitant magnas, uberrima regna;
'Maximus unde pater, si rite audita recordor,  
Teucrus Rhoeteas primum est adventus in oras  
Optavitque locum regno. Nondum Ilium et arces  
Pergameae steterant; habitabant vallibus imis.  
Hinc Mater cultrix Cybelae Corybantiaque aera  
Idaeumque nemus; hinc fida silentia sacris,  
Et iuncti currum dominae subiere leones.  
Ergo agite, et divom ducent qua iussa sequamur,  
Placemus ventos et Cnosia regna petamus.  
Nec longo distant cursu: modo Iuppiter adsit,  
Tertia lux classem Cretaeis sistet in oris.'  
Sic fatus meritos aris mactavit honores,  
Taurum Neptuno, taurum tibi, pulcher Apollo,  
Nigram Hiemi pecudem, Zephyris felicibus albam.  
Fama volat pulsum regnis cessisse paternis  
Idomenea ducem, desertaque litora Cretae,  
Hoste vacare domos, sedesque astare relicatas.  
Linquimus Ortygiae portus pelagoque volumus,  
Bacchatamque iugis Naxon viridemque Donusam,  
Olearon niveamque Paron sparsasque per aequoj:  
Cycladas et crebris legimus freta concita terris.  
Nauticus exoritur vario certamine clamor;  
Hortantur socii Cretam proavosque petamus.  
Prosequitur surgens a puppi ventus euntes,  
Et tandem antiquis Curetum adlabimur oris.  
Ergo avidus muros optatae melior urbis  
Pergameamque voco, et laetam cognomine gentem  
Hortor amare focos arcemque attollere tectis.  
Iamque fere sicco subductae litore puppes;  
Conubiis arvisque novis operata inventus;  
Iura domosque dabam; subito cum tabida membris  
Corrupto caeli tractu miserandaque venit  
Arboribusque satisque lues et letifer annus.  
Linquebant dulces animas aut aegra trahebant  
Corpora, tum steriles exurere Sirius agros,  
Arebant herbae et victum seges aegra negabat.  
Rursus ad oraclum Ortygiae Phoebumque remenso  
Hortatur pater ire mari veniamque precari,  
Quam fessis finem rebus ferat, unde laborum  
Temptare auxilium iubeat, quo vertere cursus.
Nox erat, et terris animalia somnus habebat:
Effigies sacrae divom Phrygiique Penates,
Quos mecum ab Troia mediisque ex ignibus urbis
Extuleram, visi ante oculos astare iacentis
In somnis, multo manifesti lumine, qua se
Plena per insertas fundebat luna fenestras,
Tum sic adfari et curas his demere dictis:
Quod tibi delato Ortygiam dicturus Apollo est,
'Hic canit, et tua nos en ullo ad limina mittit.'
'Nos te Dardania incensa tuaque arma securi,
'Nos tumidum sub te permensi classibus aqueor,
'Idem tumulos tollemus in astra nepotes
'Imperiumque urbi dabimus. Tu moenia magnis
'Magna para, longumque fugae ne linque laborem.'
'Mutandae sedes. Non haec tibi litora susit
'Delius aut Cretae iussit considere Apollo.
'Est locus (Hesperiam Grai cognomine dicunt)
'Terra antiqua, potens armis atque ubere glaebae,
'Oenotri coluere viri ; nunc fama minores
'Italiarx dixisse ducis de nomine gentem :
'Hae nobis propriae sedes, hinc Dardanus ortus,
'Iasiusque pater, genus a quo pringipe nostrum.
'Surge age et haec laetus longaevo dicta parenti
'Haud dubitanda refer, Corythum terrasque requirat
'Ausonianis: Dictaea negat tibi Iuppiter arva.'
Talibus attonitus visis et voce deorum,
(Nec sopor illud erat, sed coram adgnoscere voltus
Velatasque comas praesentiaqae ora videbar,
Tum gelidus toto manabat corpore sudor)
Corripio e stratis corpus tendoque supinas
Ad caelum cum voce manus et munera libo
Intemerata focis. Perfecto laetus honore
Anchisen facio certum remque ordine pando.
Adgnovit prolem ambiguam geminosque parentes
Seque novo veterum decepturn errore locorum.
Tum memorat: 'Nate, Iliacis exercite fatis,
'Sola mihi tales casus Cassandra canebat.
'Nunc repetto haec generi portendere debita nostro,
'Et saepe Hesperiam, saepe Itala regna vocare.
'Sed quis ad Hesperiae venturos litora Teucros
'Crederet? aut quem tum vates Cassandra moveret?
'Cedamus Phoebo et moniti meliora sequamur.'
Sic ait, et cuncti dicto paremus ovantes.
Hanc quoque deserimus sedem, paucisque relictis
Vela damus vastumque cava trabe currimus aequor.
Postquam altum tenuere rates nec iam amplius uillae
Apparent terrae, caelum undique et undique pontus,
Tum mihi caeruleus supra caput astitit imber
Noctem hiememque ferens, et inhorrruit unda tenebris.

Continuo venti volvunt mare magnaque surgunt
Aequora; dispersi iactamur gurgite vasto;
Involvere diem nimbi, et nox umida caelum
Abstulit, ingeminent abruptis nubibus ignes.

Excutimur cursu et caecis erramus in undis.
Ipse diem noctemque negat discernere caelo
Nec meminisse viae media Pauurus in unda.
Tres adeo incertos caeca caligine soles
Erramus pelago, totidem sine sidere noctes.

Quarto terra die primum se attollere tandem
Visa, aperire procul montes ac volvere fumum.
Vela cadunt, remis insurgimus, haud mora, nautae
Adnixi torquent spumas et caerula verrunt.
Servatum ex undis Strophadum me litora primum
Excipiunt. Strophades Graio stant nomine dictae
Insulae Ionio in magno, quas dira Celaeno
Harpynaeque colunt aliae, Phineia postquam
Clausa domus mensasque metu liquere priores.

Tristius haud illis monstrum, nec saevior uilla
Pestis et ira deum Stygiis sese extulit undis.
Virginei volucrum voltus, foedissima ventris
Proluvies, uncaequae manus et pallida semper
Ora fame.

Huc ubi delati portus intravimus, ecce
Laeta boum passim campis armenta videmus
Caprigenumque pecus nullo custode per herbas.

Inruimus ferro, et divos ipsumque vocamus
In partem praedamque Iovem: tum litore curvo
Exstruimusque toros dapibusque epulamur optimis.
At subitae horroresco lapsu de montibus adsunt

Harpyiae et magnis quatiunt clangoribus alas,
Diripiuntque dapes contactuque omnia foedant
Immundo, tum vox taetrum dira inter odorem.
Rursum in secessu longo sub rupe cavata
Arboribus clausam circum atque horrentibus umbris
Instruimus mensas arisque reponimus ignem:
Rursum ex diverso caeli caecisque latebris
Turba sonans praedam pedibus circumvolat uncis,
Polluit ore dapes. Sociis tunc arma capessant
Edico, et dira bellum cum gente gerendum.

HAUD SECUS AC IISSI FACIUNT, TECTOSQUE PER HERBAM
Disponunt enses et scuta latentia condunt.
Ergo ubi delapsae sonitum per curva dedere
Litora, dat signum specula. Misenus ab alta
Aere cavo. Invadunt socii et nova proelia tentant,

Obscenas pelagi ferro foedare volucres.
Sed neque vim plumis ullam nec volnera tergo
Accipiunt, celerique fuga sub sidera lapsae
Semesam praedam et vestigia foeda relinquunt.
Una in praecelsa consedit rupe Celaeno,

Infelix vates, rumpitque hanc pectore vocem:
'Bellum etiam pro caede boum stratisque iuvencis,
'Laomedontiadae, bellumne inferre paratis
'Et patrio Harpyias insontes pellere regno?
'Accipite ergo animis atque haec mea figite dicta,
'Quae Phoebi Pater omnipotens, mihi Phoebus Apollo
'Praedixit, vobis Furiarum ego maxima pando.
'Italiam cursu petitis, ventisque vocatis
'Ibitis Italian portusque intrare licebit;
'Sed non ante datam cingetis moenibus urbem,
'Quam vos dira fames nostraeque injuria caedis
'Ambesas subigat malis absumere mensas.'
Dixit, et in silvam pinnis ablata refugit.
At sociis subita gelidus formidine sanguis
Deriguit: cecidere animi, nec iam amplius armis
Sed votis precibusque iubent exposcere pacem,
Sive deae seu sint dirae obscenaeque volucres.
Et pater Anchises passis de litore palmis
Numina magna vocat meritosque indicit honores:
'Di prohibete minas; di talém avertite casum
'Et placidi servate pios.' Tum litore funem
Deripere excussosque iubet laxare rudentes. 
Tendunt vela noti; ferimur spumantibus undis, 
Qua cursum ventusque gubernatorque vocabat. 
Iam medio apparat fluctu nemorosa Zacynthos 
Dulichiumque Sameque et Neritos ardua saxis. 
Effugimus scopulos Íthacae, Láertia regna, 
Et terram altricem sævi execramur Ulíxi. 
Mox et Leucatae nimbosa cacumina montis 
Et formidatus nautis aperitur Apollo. 
Ancora de prora iacitur, stant litore puppes. 
Ergo insperata tandem tellure potiti 
Lustramusque Iovi votisque incedimus aras 
Actiaque Iliaecis celebramus litora ludis. 
Exercent patrias oleo labente palaestras 
Nudati socii; iuvat evasisse tot urbes 
Argolicas, mediosque fugam tenuisse per hostes. 
Interea magnum sol circumvolvitur annum, 
Et glacialis hiemps Aquilonibus asperat undas: 
Aere cavo clipeum, magni gestamen Abantis, 
Postibus adversis figo et rem carmine signo 
‘AENEAS HAEC DE DANAIS VICTORIBUS ARMA.’ 
Linquere tum portus iubeo et considere transtris. 
Certatim socii feriunt mare et aequora verrunt. 
Protinus aèrias Phaeacum abscondimus arces 
Litoraque Épiρī legimus portuque subimus 
Chaonio et celsam Buthroti accedimus urbem. 
Hic incredibilis rerum fama occupat aures, 
Priamiden Helenum Graias regnare per urbes; 
Coniugio Aeacidiae Pyrrha sceptrisque potitum, 
Et patrio Andromachen iterum cessisse marito. 
Obstipui, miroque incensum pectus amore 
Compellare virum et casus cognoscere tantos. 
Progredior portu, classes et litora linquens, 
Sollemnes cum forte dapes et tristia dona 
Ante urbem in luco falsi Simoentis ad undam 
Libabat cineri Andromache manesque vocabat 
Hectoreum ad tumulum, viridi quem caespite inanem 
Et geminas, causam lacrimis; sacraverat aras. 
Ut me conspexit venientem et Troia circum
Arma amens vidit, magnis exterrita monstris
Deriguit visu in medio; calor ossa reliquit;
Labitur, et longo vix tandem tempore fatur:
'Veran te facies, verus mihi nuntius affers,
'Nate dea? vivisne? aut, si lux alma recessit,
'Hector ubi est?' dixit, lacrimasque effudit et omnem
Implevit clamore locum. Vix pauc a furenti
Subicio et raris turbatus vocibus hisco:
'Vivo equidem, vitamque extrema per omnia duco;
'Ne dubita, nam vera vides.
'Heu quis te casus deiectam coniuge tanto
'Excipit, aut quae digna satis fortuna revisit?
'Hectoris Andromache Pyrrhin' conubia servas?'
Deiecit vul t um et demissa voce locuta est;
'O felix una antealias Priameia virgo,
'Hostilem ad tumulum Troiae sub moenibus altis
'Iussa mori, quae sortitus non pertulit ullos
'Nec victoris heri tetigit captiva cubile!
'Nos patria incensa diversa per aequora vectae
'Stirpis Achilleae fastus iuvenemque superbum,
'Servitio enixae, tulimus; qui deinde secutus,
'Ledaem Hermionen Lacedaemoniosque hymenaeos
'Me famulam famulamque Heleno transmisit habendam.
'Ast illum ereptae magno flammatus amore
'Coniugis et scelerum furis agitatius Orestes
'Excipit incautum patriasque obtruncat ad aras.
'Morte Neoptolemi regnorum reddit a cessit
'Pars Heleno, qui Chaonios cognomine campos
'Chaoniamque omnem Troiano a Chaone dixit,
'Pergamaque Iliacamque iugis hanc addidit arcem.
'Sed tibi qui cursum venti, quae fata dedere?
'Aut quisnam ignarum nostris deus appulit oris?
'Quid puer Ascanius? superatne et vescitur aura?
'Quem tibi iam Troia
'Ecqua tamen puero est amissae cura parentis?
'Ecquid in antiquam virtutem animosque viriles
'Et pater Aeneas et avunculus excitat Hector?'
Talia fundebat lacrimans longosque ciebat
Incassum fletus, cum sese a moenibus heros
Priamides multis Helen us comitantibus affert
Adgnoscitque suos laetusque ad limina ducit.
Et multum lacrimas verba inter singula fundit.
Procedo, et parvam Troiam simulataque magnis
Pergama et aretem Xanthi cognomine rivum
Adgnosco Scæaeaque amplector limina portae.
Nec non et Teurci socia simul urbè fruuntur.
Illos porticibus rex accipiebat in amplis:
Aulai medio libabant pocula Bacchi
Impositis auro dapibus paterasque tenebant.
IAMque dies alterque dies processit, et auræ
Vela vocant tumidoque inflatur carbasus Austro:
His vatem adgredior dictis ac talia quaeso:
'Troigena, interpres divom, qui numina Phoebi,
'Qui tripodas Clarii et laurus, qui sidera sentis
'Et volucrum linguas et praepetis omina pinnae,
'Fare age: namque omnis cursum mihi prospera dixit
'Religio, et cuncti suaserunt numine divi
'Italiam petere et terras temptare repostas;
'Sola novum dictuque nefas Harpyia Celaeno
'Prodigium canit et tristes denuntiat iras
'Obscanamque famem: quae prima pericula vito?
'Quidve sequens tantos possim superare labores?
Hic Helenus caesis primum de more iuvencis
Exorat pacem divom vittasque resolvit
Sacriti capitis, meque ad tua limina, Phoebe,
Ipse manu multo suspensum numine ducit,
Atque haec deinde canit divino ex ore sacerdos:
'Nate dea (nam te maioribus ire per altum
'Auspiciis manifesta fides; sic fata deum rex
'Sortitur volvitque vices, is vertitur ordo),
'Pauca tibi e multis, quo tutior hospita lustres
'Aequora et Ausonio possis considere portu,
'Expediam dictis; prohibent nam cetera Parcae
'Scire Helenum, farique vetat Saturnia Iuno.
'Principio Italiam, quam tu iam rere propinquam
'Vicinosque, ignare, paras invadere portus,
'Longa procul longis via dividit invia terris.
'Ante et Trinacria lentandus remus in unda
'Et salis Ausonii lustrandum navibus aequor
'Infernique lacus Aeaæaque insula Circae,
Quam tuta possis urbem componere terra.
Signa tibi dicam, tu condita mente teneto:
Cum tibi sollicito secreti ad fluminis undam
Litoreis ingens inventa sub illicibus sus
Triginta caputum fetus enixa iacebit,
Alba, solo recubans, albi circum ubera nati,
Es locus urbis erit, requies ea certa laborum.
Nec tu mensarum morsus horresce futuros:
Fata viam inventent aderitque vocatus Apollo.
Has autem terras Italique hanc litoris oram,
Proxima quae nostri perfunditur aequoris aëstu,
Effuge: cuncta malis habitantur moenia Grais.
Hic et Narycii posuerunt moenia Locri
Et Sallentinus obsedit milite campos
Lyctius Idomeneus: hic illa ducis Meliboei
Parva Philoctetae subnixa Petelië muro.
Quin ubi transmissae steterint trans aequora classes,
Et positis aris iam vota in litore solves,
Purpureo velare comas adopertus amictu,
Ne qua inter sanctos ignes in honore deorum
Hostilis facies occurrat et omina turbet.
Hunc socii morem sacram, hunc ipse teneto,
Hac casti maneant in religione nepotes.
Ast ubi digressum Siculæ te ad moverit orae
Ventus, et angusti rarescent claustra Pelori,
Laeva tibi tellus et longo laeva petantur
Aequora circuitu; dextrum fuge litus et undas.
Haec loca vi quondam et vasta convolat ruina
(Tantum aevi longinquæ valet mutare vetustas)
Dissiluisse ferunt, cum protinus utraque tellus
Una foret: venit medio vi pontus et undis
Hesperium Siculo latus abscedit, arvaque et urbes
Litore diductas angusto interluit aëstu.
Dextrum Scylla latus, laevum inplacata Charybdis
Obsidet, atque imo barathri ter gurgite vastos
Sorbet in abruptum fluctus rursusque sub auras
Erigit alternos et sidera verberat unda.
At Scyllam caecis cohibet spelunca latebris
Ora exsertantem et naves in saxa trahentem.
Prima hominis facies et pulchro pectore virgo
Pube tenus, postrema immani corpore pistrix
'Delphinum caudas utero commissa luporum.
'Praestat Trinacrii metas lustrare Pachyni
'Cessantem longos et circumflectere cursus,
'Quam semel informem vasto vidisse sub antro
'Sclyllam et caeruleis canibus resonantia saxa.
'Praeterea si qua est Heleno prudentia vati,
'Si qua fides, animum si veris implet Apollo,
'Unum illud tibi, nate dea, proque omnibus unum
'Praedicam et repetens iterumque iterumque monebo:
'Iunonis magna primum prece numen adora,
'Iunoni cane vota libens dominamque potentem
'Supplicibus supera donis; sic denique victor
'Trinacria fines Italos mittere relicta.
'Huc ubi delatus Cymaeam accesseris urbem
'Divinosque lacus et Averna sonantia silvis,
'Insanam vatem adspicies, quae rupe sub ima
'Fata canit foliisque notas et nomina mandat.
'Quaecumque in foliis descriptis carmina virgo,
'Digerit in numerum atque antro seclusa relinquit.
'Illa manent immota locis neque ab ordine cedunt.
'Verum eadem, verso tenuis cum cardine ventus
'Impulit et teneras turbavit ianua frondes,
'Numquam deinde cavo volitantia prendere saxo
'Nec revocare situs aut iungere carmina curat:
'Inconsulti abeunt sedemque odere Sibyllae.
'Hic tibi ne qua morae fuerint dispensia tanti,
'Quamvis increpitent socii et vi cursus in altum
'Vela vocet possisque sinus implere seclusos,
'Quin adeas vatem precibusque oracula poscas
'Ipsa canat vocemque volens atque ora resolvat.
'Illa tibi Italiae populos venturaque bella,
'Et quo quemque modo fugiasque ferasque laborem,
'Expedit, cursusque dabit venerata secundos.
'Haec sunt, quae nostra liceat te voce moneri.
'Vade age et ingentem factis fer ad aethera Troiam.'
'Quae postquam vates sic ore effatus amico est,
'Dona dehinc auro gravia sectoque elephanto
'Imperat ad naves ferri, stipatque carinis
'Ingens argentum Dodonaeosque lebetas,
Loricam consertam hamis auroque trilicem,
Et conum insignis galeae cristasque comantes,
Arma Neoptolemi. Sunt et sua dona parenti.
Addit equos additque duces,
Remigium supplet, socios simul instruit armis.

Interea classem velis aptare iubebat
Ancises, fieret vento mora ne qua ferenti.
Quem Phoebi interpres multo compellat honore:
'Coniugio, Anchisa, Veneris dignate superbo,
'Cura deum, _Pergameis erepte ruinis,
'Ecce tibi Ausoniae tellus: hanc arripe velis.
'Et tamen hanc pelago praeterlabare necesse est:
'Ausoniae pars illa procul, quam pandit Apollo.
'Vade' ait, 'o felix nati pietate. Quid ultra
'Provehor et fando surgentes demoror Austros?'
Nec minus Andromache digressu maesta supremo
Fert picturatatas auri subtemine vestes
Et Phrygiam Ascanio chlamydem, nec cedit honori,
Textilibusque onerat donis ac taliar fatur:
'Accipe et haec, manuum tibi quae monimenta mearum
'Sint, puer, et longum Andromachae testentur amorem,
'Coniugis Hectoriae. Cape dona extrema tuorum,
'O mihi sola mei super Astyanactis imago.
'Sic oculos, sic ille manus, sic ora ferebat,
'Et nunc aequali tecum pubescreter aevo.'

Hos ego digrediens lacrimis adsfabar obortis:
'Vivite felices, quibus est fortuna peracta
'Iam sua: nos alia ex alios in fata vocamur.
'Vobis parta quies, nullum maris aequor arandum,
'Arva neque Ausoniae semper cedentia retro
'Quaerenda. Effigiem Xanthi Trojanque videtis,
'Quam vestrae fecere manus melioribus, opto,
'Auspicios, et quae fuerint minus obvia Graias.
'Si quando Thybrim vicinaque Thybridis arva
'Intraro gentique meae data moenia cernam,
'Cognatas urbes olim populosque propinquos
'Epiro, Hesperia, quibus idem Dardanus auctor
'Atque idem casus, unam faciemus utramque
'Troiam animis; maneat nostros ea cura nepotes.'

Provehimur pelago vicina Ceraunia iuxta,
Unde iter Italiam cursusque brevissimus undis. 
Sol ruunt interea et montes umbrantur opaci. 
Sternimur optatae gremio telluris ad undam 
Sortiti remos, passimque in litore sicco 
Corpora curamus: fessos sopor irrigat artus. 
Necdum orbem medium Nox horis acta subibat: 
Haud segnis strato surgit Palinurus et omnes 
Explorat ventos atque auribus aëra captat; 
Sidera cuncta notat tacito labentia caelo, 
Arcturum pluviasque Hyadas geminosque Triones, 
Armatumque auro circumspicit Oriona. 
Postquam cuncta videt caelo constare sereno, 
Dat clarum e puppi signum: nos castra movemus 
Temptamusque viam et velorum pandimus alas. 
Iamque rubescbat stellis Aurora fugatis, 
Cum procul obscuros colles humilemque videmus 
Italiam. Italian primus conclamat Achates, 
Italiam laeto socii clamore saluant. 
Tum pater Anchises magnum cratera corona 
Induit implevitque mero divosque vocavit 
Stans prima in puppi: 
‘Di maris et terrae tempestatumque potentes, 
‘Ferte viam vento facilem et spirate secundi.’ 
Crebescunt optate aurae, portusque patescit 
Iam propior, templumque appareat in arce Minervae. 
Vela legunt socii et proras ad litora torquent. 
Portus ab Euroo fluctu curvatus in arcum; 
Obiectae salsa spumant aspargine cautes, 
Ipse latet: gemino demittunt bracchia muro 
Turriti scopuli refugitque ab litore templum. 
Quattuor hic, primum omen, equos in gramine vidi 
Tondentes campum late, candore nivali. 
Et pater Anchises ‘Bellum, o terra hospita, portas: 
‘Bello armantur equi, bellum haec armenta minantur. 
‘Sed tamen idem olim curru succedere sueti 
‘Quadrupedes, et frena iugo concordia ferre: 
‘Spes et pacis’ ait. Tum numina sancta precamur 
Palladis armisonae, quae prima acceptit ovantes, 
Et capita ante aras Phrygio velamur amictu; 
Praeceptisque Heleni, dederat quae maxima, rite
Iunoni Argivae iussos adolemus honores.
Haud mora, continuo perfectis ordine votis
Cornua velatarum obvertimus antemnarum
Graiugenumque domos suspectaque linquimus arva.
Hinc sinus Herculei, si vera est fama, Tarenti
Cernitut; attollit se diva Lacinia contra
Caulonisque arces et navifragum Scylaceum.
Tum procul e fluctu Trinacria cernitut Aetna,
Et gemitum ingentem pelagi pulsataque saxa
Audimus longe fractasque ad litora voces,
Exultantque vada atque aesti miscentur harenae.
Et pater Anchises 'Nimirum haec illa Charybdis;
'Hos Helenus scopulos, haec saxa horrenda canebat.
'Eripite, o socii, pariterque insurgite remis.'
Haud minus ac iussi faciunt, primusque rudentem
Contorsit laevas proram Palinurus ad undas:
Laevam cuncta cohors remis ventisque petivit.
Tollimur in caelum curvato gurgite, et idem
Subducta ad manes imos desedimus unda.
Ter scopuli clamorem inter cava saxa dedere,
Ter spumam elisam et rorantia vidimus astra.
Interea fessos ventus cum sole reliquit,
Ignarique viae Cyclopum adlabimur oris.
Portus ab accessu ventorum immotus et ingens
Ipse; sed horribicis iuxta tonat Aetna ruinis,
Interdumque atram prorumpit ad aethera nubem
Turbine fumantem piceo et candente favilla
Attollitque globos flammarum et sidera lambit;
Interdum scopulos avolsaque viscera montis
Erigit eructans liquefactaque saxa sub auras
Cum gemitu glomerat fundoque exaestuat imo.
Fama est Enceladi semistum fulmine corpus
Urgeri mole hac, ingentemque insuper Aetnam
Impositam ruptis flammam expirare caminis,
Et fessum' quotiens mutet latus, intremere omnem
Murmure Trinacriam et caelum subtexere fumo.
Noctem illam tecti silvis immania monstra
Perferimus, nec quae sonitum det causa videmus.
Nam neque erant astrorum ignes nec lucidus aethra
Siderea polus, obscuco sed nubila caelo,
Et lunam in nimbo nox intempesta tenebat. 
Postera iamque dies primo surgent in Septimius, 
Umentemque Aurora polo dimoverat umram: 
Cum subito e silvis macie confecta suprema 
Ignoti nova forma viri miserandaque cultu 
Procedit supplexque manus ad litora tendit. 
Respicimus: dira inluvies inmissa barba, 
Consortum tegumen spinis; at cetera Graius, 
Et quondam patriis ad Troiam missus in armis. 
Isque ubi Dardanios habitus et Troia vidit 
Arma procul, paulum aspectu conterritus haesit 
Continuitque gradum; mox sese ad litora praeceps 
Cum fletu precibusque tuUt: 
Per sidera testor, *Per superos atque hoc caeli spirabile numen, 
'Tollite me, Teucri; quascumque abducite terras: 
'Hoc sat erit. Scio me Danais e classibus unum, 
'Et bello Iliacos fateor petisse penates. 
'Pro quo, si sceleris tanta est iniuria nostri, 
'Spargite me in fluctus vastoque inmergite ponto. 
'Si pereo, hominum manibus perissense iuvabit.' 
Dixerat, et genua amplexus genibusque volutans 
Haerebat. Qui sit fari, quo sanguine cretus, 
Hortamur, quae deinde agitet fortuna fateri. 
Ipse pater dextram Anchises haud multa moratus 
Dat iuveni, atque animum praesenti pigone firmat. 
Ille haec deposita tandem formidine fatur: 
'Sum patria ex Ithaca, comes infelicitis Ulixi, 
'Nomine Achaemenides, Troiam genitore Adamasto 
'Paupere (mansissetque utinam fortuna!) proiectus. 
'Hic me, dum trepidi crudelia limina linquant, 
'Inmemores socii vasto Cyclopis in antro 
'Deseruere. Domus sanie dapibusque cruentis, 
'Intus opaca, ingens. Ipse arduus altaque pulsat, 
'Sidera (di talem terris avertite pestem!) 
'Nec visu facilis nec dictu affabilis ulli. 
'Visceribus miserorum et sanguine vescitur atro. 
'Vidi egomet duo de numero cum corpora nostro 
'Prensa manu magna medio resupinus in antro 
'Frangeret ad saxum, sanieque expersa natarent 
'Limina; vidi atro cum membra fluentia tabo
Manderet et tepidi tremerent sub dentibus artus.
Haud impune quidem: nec talia passus Ulixes
Oblitusve sui est Ithacus discrimine tanto.
Nam simul expletus dapibus vinoque sepultus
Cervicem inflexam posuit iacuitque per antrum
Inmensus saniem eructans et frusta cruento
Per somnum commixa mero, nos magna precati
Numina sortitiique vices una undique circum
Fundimur, et telo lumen terebramus acuto
Ingens, quod torva solum sub fronte latebat,
Argolici clipei aut Phoebeae lampadis instar,
Et tandem laeti sociorum uelum umbras.
Sed fugite, o miseri, fugite atque ab litore funem
Rumpite.
Nam qualis quantusque cavo Polyphemus in antro
Lanigeras claudit pecudes atque ubera pressat,
Centum alii curva haec habitant ad litora volgo
Infandi Cyclopes, et altis montibus errant.
Tertia iam lunae se cornua lumine complent,
Cum vitam in silvis inter deserta ferarum
Lustra domosque traho, vastosque ab rupe Cyclopes
Prospicio sonitumque pedem vocemque tremesco.
Victum infeliciem, baccas lapidosaque corna,
Dant rami, et volsis pascent radicibus herbae.
Omnia conlustrans hanc primum ad litora classem
Conspexi venientem. Huic me, quaecumque fuisse,
Addixi: satis est gentem effugisse nefandam.
Vos animam hanc potius quocumque absumite leto.'
Vix ea fatus erat, summo cum monte videmus
Ipsum inter pecudes vasta se mole moventem
Pastorem Polyphemum, et litora nota petentem,
Monstrum horrendum, informe, ingens, cui lumen ademp-
tum
Trunca manu pinus regit et vestigia firmat;
Lanigerae comitantur oves; ea sola voluptas
Solamenque mali.
Postquam altos tetigit fluctus et ad aequora venit,
Luminis effossi fluidum lavit inde cruorem
Dentibus infrendens gemitu, graditurque per aequor
Iam medium, necdum fluctus latera ardua tinxit.
Nos procul inde fugam trepidi celerare recepto
Supplice sic merito, tacitique incidere funem,
Verrimus et proni certantibus aequora remis.
Sensit, et ad sonitum vocis vestigia torsit.
Verum ubi nulla datur dextra adfectare potestas,
Nec potis Ionios fluctus aequare sequendo,
Clamorem immensum tollit, quo pontus et omnes
Contremuere undae, penitusque exterrita tellus
Italiae, curvisque immugiit Aetna cavernis.
At genus e silvis Cyclopum et montibus altis
Excitum ruit ad portus et litora complent.
Cernimus adstantes nequiquam lumine torvo
Aetnaeos fratres, caelo capita alta ferentes,
Concilium horrendum : quales cum vertice celso
Aëriae quercus aut coniferae cyparissi
Constiterunt, Silva alta Iovis lucusve Dianae.
Praecipites metus acer agit quocumque rudentes
Excutere et ventis intendere vela secundis.
Contra iussa moment Heleni Scyllam atque Charybdin
Inter, utramque viam leti discrimine parvo,
Ni teneant cursus : certum est dare lintea retro.
Ecce autem Boreas angusta ab sede Pelori
Missus adest : vivo praetervehor ostia saxo
Pantagiae Megarosque sinus Thapsumque iacentem.
Talia monstrabat relegens errata retrorsus
Litora Achaemenides, comes infelices Ulixii.
Sicanio praetenta sinu iacet insula contra
Pleumrum undosum; nomen dixere priores
Ortygiam. Alpheum fama est hoc Elidis amnem
Occultas egisse vias subter mare, qui nunc
Ore, Arethusa, tuo Siculis confunditur undis.
Iussi numina magna-loci veneramur. Et inde
Exsupero praepingue solum stagnantis Helori:
Hinc alfas cautes proiectaque saxa Pachyni
Radimus, et fatis numquam concessa moveri
Adparet Camarina procul, campique Geloi,
Immanisque Gela fluvii cognominis dicta.
Arduus inde Acragas ostentat maxima longe
Moenia, magnanimum quondam generator equorum;
Teque datis linquo velis, palmosa Selinus,
AENEIDOS LIB. III.

Et vada dura lego saxis Lilybeia caecis.
Hinc Drepani me portus et inlaetabilis ora
Accipit. Hic pelagi tot tempestatibus actis
Heu genitorem, omnis curae casusque levamen,
Amitto Anchisen. Hic me, pater optime, fessum
Deseris, heu tantis nequiquam erepte_periclis:
Nec vates Helenus, cum multa horrenda moneret,
Hos mihi prædixit luctus, non dira Celaeno.
Hic labor extremus, longarum haec meta viarum.
Hinc me digressum vestris deus appulit oris.”
Sic pater Aeneas intentis omnibus unus
Fata renarrabat divom cursusque docebat.
Conticuit tandem factoque hic fine quievit.
NOTES.

[1—12. After fall of Troy, we build a fleet, and in the spring go forth to meet our fate.]

1. *res Asiae*, 'the power of Asia', stately exaggeration for the kingdom of Troy. So the war is called 'the conflict of either world, of Europe and Asia' VII. 224.

2. *inmeritam*, 'undeserving of ill' i.e. 'innocent': as often.

3. *Ilium* and *Troia*, the two names in Homer for the one city.

4. *humo fumat*, 'lies smoking on the ground', i.e. 'a smoking ruin'.


The change to the present is natural, as it describes the state following the sack: and also leads on easily to the historic presents which follow.


The epithet marks the contrast between the divine origin and utter destruction of the town.

7. *diversa*, 'distant', *desertas*, 'unpeopled' lands: the exiles do not yet know where they are to settle, and naturally they must go far from the settlements of men.


10. *molimur*, 'we toil at'; here 'we build': always of effort, though describing various acts, as *hurling* (*mol. fulmina*) G. I. 329: *driving* (*m. habenas*) Aen. XII. 327: *planning* (*m. fugam*) Aen. II. 109.

11. *ubi...detur*, 'where it is allowed': present, because the destiny is now fixed, though the realisation is future.

12. *dare fatis vela*, 'to spread our sails to fate', a bold and terse expression for sailing away to meet their unknown fortune.

Either *et* or *cum* may begin the apodosis to *Vix prima inceperat aestas*: but it is rather smoother to take *cum* as introducing it. 'Scarce had the first summer days begun, Anchises urging us to sail out and seek our fate—when I leave &c.' Otherwise *tum* would be more natural.
12. Notice the majestic sound: it well suggests the greatness of the hero and his destiny. 'I go forth an exile to the deep, with my people and my son, the Guardians of my home, and our Great Gods.' Virgil has made skilful use of a rude but powerful line of Ennius 'Dono, ducite, doque volentibus cum magnis Dis'.

Penates, gods of the household, including images of special gods, such as Iuno, Iuppiter, &c. and sacred relics too.

[13—68. We land first in Thrace. There as we attempt to settle an omen is sent us. As I was pulling up a myrtle, blood flowed and a voice was heard, telling us Polydorus was buried here: we must fly. Polydorus, given to the king of Thrace to rear, had been murdered. We resolve to quit the defiled land: Polydorus we appease with burial rites.]

13. Mavortia. Thrace being specially under the protection of Mavors or Mars, god of war, see 35.

colitur, 73.

14. Lycurgo mentioned in the Iliad as king of Thrace. [Thrace's, Greek form.]

The dative after the passive is in imitation of the Greek dative after perfect passive (καλῶς περπαταί ἐκείνῳ), common in Augustans: e.g. nulla audita mihi I. 326; nihil tibi relicuit, VI. 509; iuncta est mihi dextra VIII. 169.

V. also stretches the use of regno, which in prose is intransitive.

15. hospitium goes easily in apposition with terra, Penates more loosely: one leads to the other. 'A land of old friendship and welcome for Troy'.

16. dum...fuit, 'while our fortune lasted': observe dum with perfect, always possible when the emphasis is on the fact not on the duration, as dum res stetit Iliad I. 268: dum terra labores praebuit X. 321: dum textit Imaona X. 424.

17. fatis inquis, abl. of attendant circumstances. inquis means as often 'unfavourable'. 'The fates not favouring my emprise'.

18. Aeneadae, 'sons of Aeneas'. We know of no place or settlement in Thrace with such a name: but the worship of Aphrodite Aeneias in Sicily, and other accidental resemblances, seem to have given rise to more than one story or invention like the present one.

19. Dionaeae matri, 'my mother, daughter of Dione', the goddess Venus or Aphrodite called in Homer (II. v. 370) daughter of Dione. [The name is originally a fem. form of Di- or Zeus: and is etymologically the same as the Latin Iuno.]

20. auspiciibus: he offered to them 'as favouring his work', a reverent way of entertaining their favour.

23. 'The myrtle-thicket of bristling spears': the myrtle and cornel-shoots being used for shafts. G. II. 447 myrtus validis hastilibus et bona bello cornus.

28. 'Black blood-drops trickle out, and with foul spots stain the ground'. Notice the Vergilian variation guttae...sanguine, lit. 'drops trickle with blood'. Cf. nigro pulvere nubem, virgultula sonantia lauro, pictas abiete puppes.

30. gelidus coit, 'freezes'.

32. insequor, 'I proceed', slightly strained but not unnatural
meaning. The infin. prolate is used by poets (especially Vergil) with many more verbs than by prose writers, in fact with any verb implying wish, haste, order, intention, refusal, &c. V. has inf. with hortor, inpello, adgrederior, insto, parco, ardeo, tendo, suadeo, abnego, agito, monstro, fugio, oro, &c.

*penitus*, properly 'far in' is expressive here: 'deeply probe the hidden cause'.

35. *Gradivos*, old name of Mars, the patron god of Thrace, III.

36. secundarent, the indirect jussive subjunctive, the commonest form of the petition in Vergil: it depends on *venerabar*: 'prayed...to make the vision propitious, and take away the omen'.

38. 'and strain with knees pressed against the sand', a vivid description.

39. lacrimabilis, 'piteous'. The termination -bilis implies fitness, appropriateness &c. to the action of the verbal stem, and is not in itself either active or passive. Thus we have resonabilis 'resounding', penetrabilis 'piercing', terribilis 'alarming', all with active meaning.

42. 'Trojan am I, no stranger to thee: nor does this blood flow from a lifeless stock'. This is far the simplest and best way of taking it. Others (Con. and Pap. following Jahn) understand externus again.

44. This is the strangely impressive line which haunted the great Savonarola.

45. 'My pierced body lies covered by an iron crop of spears, shot up into sharp spikes'. Notice the suggestive spiky sound of the line with its gutturals, dentals, and sibilants.

Polydorus, son of Priam king of Troy: his story is fully told below.

47. mentem pressus, see below, 65. *ancipiti*, 'perplexing'.

48. This line is Vergil's formula for the effect of a horrid sight or surprise. See II. 774.

51. *Thraeicio regi*: the Thracian king Polymestor. The tale is well known from Euripides' Hecuba.

52. *Dardania* from *Dardanus*, ancient king of Troy and ancestor of Trojan princes.

54. 'Clave to Agamemnon's standard and his triumphant arms' res being literally the power or fortunes. [Agamemnon king of Mycenae who led the Greeks against Troy.]

56. 'To what dost thou not drive the hearts of men, accursed lust of gold!'

*quid*, internal accus. ('what constraint dost thou not set'). In Aen. iv. 412 we find the same phrase of Cruel Love as here of Avarice.

57. sacer originally 'devoted to some god for destruction', a kind of religious outlawry. The man so devoted might be killed without the guilt of murder. Hence the old legal formula for criminals, sacer esto. From this the word comes to mean 'accursed' 'awful'.

59. monstra, 'portents'.

61. 'to quit the guilty land, the friendship defiled', only for variety V. puts the second verb passive. Somewhat similar though easier, v. 772 agnam caedere deinde iubet, solvique ex ordine funem.
dare classibus Austros, 'to welcome the South winds to our ships' variation for dare classes Austris. [The South wind is hardly the most favourable, as they sailed South to Delos: a slight oversight.]

62. instauramus, 'we solemnize': instauro properly no doubt 'to set up', then used of celebrating festivals or holy rites, whence naturally comes the sense to solemnize afresh, to renew or repeat: and there may be a suggestion of this here, as Polydorus had been buried amiss before.

63. The Romans usually erected two altars to the shades, Dis Manibus, of the dead. Cf. geminas sacraverat aras 305. The Manes [old adj. manis 'good', 'the good people', euphemism for 'the spirits'] were the shades of the dead.

64. maestus, as usual of the expression of sorrow: 'decked for the mourning with blue fillets and black cypress'.

65. Iliades, Greek form, 'women of Ilium' or Troy.

crinem solutae might be acc. of respect, 'unbound as to their hair': but considering Vergil's usage, it is more probably an accusative of the object after the passive, a use widely employed by Augustan poets. It imitates the Greek use, either middle (like προβεβληκέναι τὴν ἁπάντα 'having put his shield before him'), or passive (like ἐπιτετραμένον τὴν ἀκρήν 'having been entrusted with the power'). Vergil probably did not distinguish these uses: and they are often hardly distinguishable. Other examples of the middle use are os impressa toro IV. 659: defixus lumina VI. 56: currus subiuncta leones X. 157. And passives: fuscus barbam X. 838: per pedes traictus lora II. 273. suspendi loculos lacerto Hor. Sat. I VI. 74: below 428. The prose usage would always be abl. abs.

68. The reference is to the farewell cry in the funeral ceremony: 'have atque vale'.

[69—120. They sail to Delos. The priest welcomes them to Apollo's temple: Aeneas prays for an omen. The god bids them seek their ancient mother. Anchises reminds them that the cradle of their race is Crete, and bids them sail thither. He offers sacrifices to Apollo and the powers of the sea and storms.]

70. dant placata, Vergilian for placant. So laxas dare for laxare, i. 63. vasta dabo for vastabo, IX. 323.

Auster, see note on 61.

lenis crepitans, adj. variation for adv. 'the gently rustling breeze'.

73. colitut, richer word for 'lies'. The tellus is the sacred island of Delos.

74. Nereidum matri: the Nereids were sea-nymphs, daughters of the sea-god Nereus: their mother was Doris.

Neptuno Aegaeo, the sea-god Neptune is called Aegaeo because the poet is speaking of the Aegean sea or Archipelago, in the midst of which lay Delos.

Notice the Greek rhythm: caesura and spondee in fifth foot, and hiatus: such licenses being specially used by Vergil where Greek words or names are employed, so Dardanio Anchiaeae IX. 647: Parrhasto Euandro XI. 31: languentis hyacinthi XI. 68.

75. The old story here referred to is that Latona mother of Apollo and Diana was sheltered by Iuppiter from the jealousy of Iuno in Delos,
which till that time was a floating island, but which Iuppiter (or acc. to Vergil's version Apollo) fixed with chains.

*pius*, 'grateful': but the word has reference to the love of the son to the mother and so here is specially appropriate.

*Arcitenens*, 'god of the bow', Apollo, whose worship was centred in Delos, where there was a magnificent temple and oracle of his.

76. *Myconus* and *Gyarus* are two small neighbouring islands. *Celsa* is an unfortunate epithet, as the island is low, and is even called *humilis* by Ovid.

77. 'And fixed it to be a firm abode and scorn the tempest'. The inf. after *dare* is a common Vergilian constr. in imitation of the Greek epexegetical inf.

80. *Anius* king of Delos, connected with Aeneas by various tales.

85. The words of the prayer are sufficiently introduced by *venerabar*, though 'he said' is not inserted as usual.

*Thymbraeus*, name of Apollo from Thymbra in the Troad, where he was worshipped.

'Give us a home' means obviously 'guide us by an oracle' to our home.

87. *Pergama*, the citadel of Troy.

*reliquias Danaum* means 'remnant saved from the Danai'. The gen. is slightly strained, but really is *subjective*: 'they left the remnants'.

*Danaei*, one of the numerous poetic words for 'Greek', from Homer. The words *Grai, Achivi, Argivi, Pelasgi, Argolici* are also used.

88. *quem sequimur*, 'whom must we follow?' vivid use of present for future or deliberative: *so quid ago? XII. 637, quis apparat? IX. 146, quae pericula vito? 367*. So in English 'Do you go abroad this year?'

'Are you dining to-night?'

91. Notice the license *liminaque laurusque*, imitated from Homer (e.g. *Λάυρον τε Κλυτίων τε*), usually before double consonants, as *lappaeque tribolique, G. I. 153; tribulaque trabeaque, ib. 164: spiculaque clipeique A. VII. 186.*

92. *mons*, mount Cynthus where the temple was.

*mugire* &c., 'the shrine flew open, the caldron resounded'. *cortina*, properly a 'bowl' or 'vessel': here the 'caldron' of the god supported on a tripod, with slab at the top where the priest sat to deliver oracles. This at least was the description of the *Delphic oracle*, of which V. uses the same word *cortina*, VI. 347.

94—97. The poet uses a legend that connected Dardanus with Italy, and so gives dignity to his beloved land, by making the immigration of the Trojans a *return to their home*.

The oracle is also a good example of the *misleading* character of such utterances: for of course the Trojans misunderstand it.

94. *durii*, 'hardy', 'suffering': like the Homeric *τολμαίαs*.

98. Notice the stately sound. 'And sons, and sons' sons, and the race to be'. The Homeric line which suggests it is (as often) simpler and less impressive.

102. *veterum volvens monimenta virorum*, 'pondering the memories of the men of old'; another stately-sounding phrase. Notice the favourite alliteration of v's.
104. Crete is called the 'island of great Jove' because (according to Hesiod) Rhea the mother of Zeus, to prevent Kronos (Saturn) from swallowing him as he had swallowed her other children, went away to Crete, and was there delivered of Zeus, who was brought up on Mount Ida.

107. *maximus*, 'the first'.

108. *Teucrus* or Teucer, one of the mythical ancestors and kings of the Trojans. The tales varied.

*Rhoeteum*, one of the promontories of the Troad.

111. *hinc*, from Crete. 'The mother who dwells on Cybele' is Cybele the mother of the gods, a Phrygian goddess with the same name as the Phrygian mount Cybele. *Corybantes* were the worshippers who danced in Cybele's honour, to the sound of cymbals. Like Demeter, Cybele had *mysteries* (*fida silentia sacris*) in her worship, and was drawn in a car with yoked lions.

Vergil here traces the Phrygian worship back to Crete as its origin: and as both places had their mount Ida, and each their early tradition about Zeus, the identification or confusion was natural.

112. *fida silentia sacris*, lit. 'hence the rites have their faithful silence', i.e. 'hence come the mysteries veiled in trusty silence' 'the mysteries inviolable'.

115. *Cnosia*, 'Cretan' from *Cnosus*, chief city of Crete, in the centre of n. coast.

116. *modo...adsit*, 'only let Juppiter help us, the third day shall...' the subj. *adsit* is the jussive, used as so often concessively.

118. *meritos honores*, 'offerings due', slightly unusual sense of both words. *honos* is a favourite word of Vergil, and we find it in various senses. *hymn*, *funeral*, *reward*, *sacrifice*, *prayer*, *adornment*, *beauty*, &c. *aris*, local abl. very common in V. without prep.

[119—20. *Apollo* receives offerings as the god of Delos where they were: the others as the powers of wind and sea whose favour they would need.]

120. *black* offerings were usual to Nether or Evil powers: thus to *Manes* vi. 153: *Night* vi. 250: *Earth* id. *ib*.

[121—146. Through the islands to Crete. They land and settle: but a pestilence and blight destroy the people and the crops. Anchises bids them return to Delos for fresh guidance.]

122. *Idomenëa* [Epic. acc. *Idomeneïa* of *Idomeneus*] king of Crete. The story is that he had left Crete, and so there were no 'enemies' i.e. Greek inhabitants, for the Trojans to fear.

Servius tells us that Idomeneus, victorious in war, made a Jephthah-vow to offer what first met him. This was his own son, and the result of the wicked offering was a plague which drove the Greeks away.

123. *sedes...relictas*, 'their desolate homes stood ready for us', *astare* being emphatic (as Henry, Con.).

124. *Ortygia*, ancient name of Delos.

125. *pelago*, local, 'over the sea'.

126. The four islands named lie in a line s. of Delos, and belong to the large scattered group called Cyclades. Notice the Greek accusative forms.

*bacchatam ingis Naxon*, 'Naxos with its mountain revels' lit.
NOTES.

'reveiled over on its mountains'. *iugis* prob. local. Verg. uses this deponent again passive G. ii. 487 *bacchata* Lacdenis Taygeta (see 143).

126. *niveam*, because of the famous Parian marble.

127. 'We thread the seas boiling round many an isle' a perfectly natural sense, and *con cita* the reading of nearly all the MSS. Others (Hen. Con.) read *consita* 'sown' 'studded': also natural, but less supported, and more like a repetition of *sparsas*.

129. *petamus*, oblique jussive so common in V. 'bid us seek'.

131. *Curetes*, priests of the Idaean Zeus or Iuppiter in Crete: like the Corybantes they worshipped with a rude beating of cymbals.

134. *amare*, for inf. see 32. So again 144.

*arcemque attollere tectis*, 'build high the roofed citadel' is the sense, but the phrase is varied after V.'s manner, who particularly strains the abl. instr. thus: see 28.

135. The comm. raise a difficulty about *fere*. But it does not mean 'almost' with *subductae*, which as everybody sees makes no sense: it goes with *iamque*, qualifying it like our word *just*.

'And the ships were now just beached on the dry shore' &c. So we have *iamque fere* v. 327, 335: *haec fere, plerumque fere*, *satis fere*, and with numbers, where the meaning 'nearly' will not suit.

136. *conubiis*, probably (Munro, Lucr. III. 776) to be scanned *cônübīs* (not as others say, *cônūbīs*), the *u* being only long in *aris*, as *conūbia nostra*, IV. 316.

'The youth were busied with marriage and new tillage'.

137—9. Notice the strained and elaborated phrases, to give effect to the horror: 'On a sudden from the infected arch of heaven there fell a wasting plague on their bodies, a piteous blight on trees and crops—a year of death!'

140. *dulces*, 'dear' life: pointing the struggle against the pest.

141. *Sirius*, 'the fiery Sirius' (the dog-star), whose rising was the signal for the hot weather. He is always spoken of as 'baneful', 'raging', &c.

[As a matter of fact, the identification of Sirius' rising with the hot weather was borrowed from the Greeks, and had ceased to be true when Vergil wrote: it had become one of the conventions of poetry.]

*stériles exurere*, 'scorched to barrenness', *proleptic* use of adj. [like sucked *dry*, worn *thin*] describing *result* of verb: so, e.g. V. 255 *sublimem rapuit*.

*exurere*, historic inf. used (as inf. gives the *act* without the *time*) in confused scenes, or rapid action, or protracted or repeated acts: or sometimes of feeling.

143. *remenso*, depon. used pass., as often in the partic. So we have *dignatus*, *exorsus*, *partitus*, *oblitus*, used pass. in V.: and in this book *bacchata* 125, *venerata* 460, *dignate* 475.

144. *veniam*, 'favour', 'grace': the word is connected both with *Venus* and *veneror*; the indirect questions which follow loosely but naturally explain *veniam*. The favour is to give them oracular answer to their doubts.

145. *laborum*, gen. of remoter object 'help for our troubles' like *imperium est animarum 'government over', Caesaris conjunctio 'union with.'
[147—191. Penates appear in sleep to him, and tell him Apollo’s will, that he should go not to Crete but Italy. He rises astonied, offers prayer and gifts, and tells Anchises, who owns his error, and recalls prophecies of Cassandra confirming the dream. So they sail forth for Italy.]

147. terris, local, 118.
148. Penates, 12.
152. insertas, ‘the deepset’ windows. Windows were in Vergil’s day few in number and placed high.
154. dicturus est = dicat, ‘would tell you’.
155. cano, used of prophecy.

utra (lit. ‘more’ ‘further’ than was to be expected) here as often ‘unsolicited’, ‘unasked’.

tua ad limina is curious, since the Penates were kept in the house. The idea is that the spirits of the Penates, the real divine essence, was not in the images, but visited him from afar like other gods.

158. idem used idiomatically, ‘we too’, ‘we likewise’: we who did one thing also will do the other.

159. ‘Seek thou for great powers, great city walls’, magnis referring, as the whole drift shews, to the great gods (penatibus et magnis dis 12) who have followed him from Troy.

Notice alliteration.

162. Cretae, ‘in Crete’, the locative being used with islands’ names, as with towns. Forbiger quotes from prose writers Corycrae, Aeginae, Rhodi, Deli, Cypri.

163. Hesperia (from Ἑσπερία) ‘the western land’ Greek name for Italy.

165. Oenotri, old Italian race, settled originally in south of Lucania and Bruttium, whence the name Oenotria was used as one of the poetic names for Italy. Oenotria is no doubt ‘the Wine-land’. Vergil here speaks as though Oenotri were once all over Italy: but this is poetic vagueness.

166. ducis, Italus, a legendary hero invented from Italia, a name which really is connected with vitulus and means ‘the Cattle-land’.

167. ‘Hence came D. and father Iasius, the first founder of our race’. V. usually makes Dardanus the founder: here he seems to vary the story. Iasius was brother of Dardanus acc. to the ordinary tale: pater looks as if V. meant to make him the father here, tho’ VII. 219 Dardanus is as usual son of Juppiter.

170. Corythum, Cortona near lake Trasimene in Etruria, founded by Corythus, acc. to the tale, and here called by his name. Electra, mother of Dardanus, was wife of Corythus. requirat oblique jussive.

171. Ausonias, one of the numerous poetic names for Italy (cf. Hesperii, Oenotri, &c.) The Ausones were strictly a tribe on W. coast of S. Latium.

Dictae ‘Cretan’, from Cretan nymph Dicte, on Cretan mount Dictaeus.

174. praesentia, a word peculiarly applied to gods, suggesting therefore the mysterious and powerful. The whole passage is effective and grand. ‘Face to face, methought, I knew them, their features their garlanded hair and their divine presence’.

177. ‘Offerings undefiled I pour upon the hearth.’ focis either local
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abl. as often, or dat. recipient, also Vergilian; the latter like proiectit fluvio, descensus Averno, caelo educo, pelago praecipitare, &c.

178. honore, 'homage', 118.

179. facio certum, 'tell', variation to avoid the ordinary certiorum facio.

181. novo veterum deceptum errone, 'cheated by a new delusion touching these ancient lands' seems a rather artificial antithesis. The best defence is Henry's, who takes veterum to mean 'long-known'.

Anchises knew the prophecy about Italy long ago: it was strange he should err now.

183. Cassandra, princess of Troy, the inspired prophetess who foretold the ruin of her city, was taken captive by Agamemnon, carried to Greece and murdered by Clytaemnestra.

184. portendere, 'she prophesied'. The pres. is used with repeto (just as with memini) of what the speaker himself heard or saw, even tho' long ago.

187. crederet, 'could have thought'. crederet is to credat as poterat credere to potest credere. It is the Past use of the Dubitative.

188. [Phoebus, Greek name for Apollo.]

190. paucis relictis, because the city which they founded remained there.

191. aequor, acc. of extent.

[192—218. A storm comes on, and they are driven away to the Strophades.]

194. caeruleus describes the 'steely' colour of a thunder-cloud.

195. inhorruit unda tenebris, imaginative and picturesque expression, 'the waves shuddered at the gloom' interpreting the roughening of the water under the squall as terror. tenebris, abl. of cause like inhorruit frigore.

198—9. Elaborate impressive style: 'Daylight is wrapped in cloud, the black squall steals away the sky: the clouds are rent with quickening flashes', nux umida artificial for the darkness of the storm.

201. negat for 'fails to discern', 'avows he can no more discern', unusual and Vergilian.

202. Palinurus, pilot of the Trojan exiles.

203. adeo: with demonstr. it seems to mean 'just' in a kind of enclitic sense. With numerals 'quite', 'full'. So here: 'three full days'.

205. aperire (governing accus. montes), 'open into view', 275: so abscondimus 291 for 'we lose sight of', and Greek ἀπαράστατον.

207. remis insurgerimus, 'we rise on our oars' (remis, dat., like speluncae dorso ins. VIII. 233; insurgere campis IX. 33), i.e. 'ply hard our oars'.

209. Strophades, a little cluster of islands west of the Peloponnesse.

211. insulae Ionio, Greek license of shortening long vowel or diphthong before another vowel: so Panopeῖα et...G. 1. 437: τε amicex... A. vi. 507: οίδιω alto v. 261. It is common in Lucretius.

The Ionian sea is the sea W. of Greece.

212. Phineus king of Thrace, being falsely told that his sons were conspiring to seduce their stepmother, put out their eyes. The gods in
wrath blinded him, and sent loathsome monsters to snatch away and
defile his banquet when it was laid before him. These monsters were
a sort of birds of prey with woman's face, called Harpies.

_Celaeno_ is one of these. They were finally chased from Phineus' house
by Zetes and Calais sons of Boreas, and (acc. to Vergil) settled in the
Strophades.

213. _metu_, 'fear' of the sons of Boreas.
214. _tristius_, 'fouler'.
216. _virginei volucrum voltus_, the structure varied, as so often: the
meaning is 'Birds they were with maiden faces'. [Notice also alliteration
of v's.]

The rest of the passage is a good example of the forcible-horrible
style 'noisome was the issue from their belly, crooked their talons, and
faces gaunt with hunger'. On the broken line see Introduction, p. 14.

[219—277. The Harpies pollute the feast, and the Trojans attack
them with swords. Celaeno perched on a rock foretells that hunger
shall one day force them to eat their tables. Anchises prays that the
omen may be averted.]

220. _laeta_, 'abundant', 'rich', so G. I. 1 'quid faciat _laetas_ segetes'.
221. _caprigenum pecus_, artificial phrase for 'flocks of goats', bor-
rowed from tragedians of 2nd century (Pacuvius and Accius).

The whole description of the landing, the flocks and herds, the
feasting, is an echo of the story in _Odyssey_ (X. 260) how the Greek
wanderers ate the oxen of Helios.

223. _in partem praedamque_, 'to booty and to share', _hendiadys_ for
'to share the booty', cf. _molem et montes_ I. 61: _hamis auroque_ v. 259:
_nodos et vincula linea_ v. 510.

Servius tells us it was an old Roman custom to promise part of the
spoil to gods on going into battle: and we have _Livy_ v. 21 _in partem
praedae vocatos deos_.

230. _torrentibus_, picturesque for 'close' shade.
231. _aris_, probably Vergilian recipient dat. Cf. line 177.
234. _arma capessant edico_, indirect jussive, 'I bid them seize arms'
at _gerendum_ the sentence passes (as often) into a common oblique
statement.

236. Notice the accumulation of words for hiding: _tectos...disponunt...
...latentia...condunt._ 'They bury their swords about in the grass, and
hide their shields in ambush'.

239. _Misenus_ is the Trojan trumpeter: _'quo non praestantior alter
aere ciere viros'_ VI. 164, where Aeneas meets him in Hades.

240. _nova_, 'strange', 'unwonted': the adj. explained by the inf.
clause which follows.

241. _obsenas...volucres_, 'ill-omened birds': the same phrase is
applied to the _Dirae_ XII. 876.

243. _sub sidera_, 'up to the stars'.

246. _infelix_, 'ill-boding': so _felix_ constantly of good omens and
propitious powers: _sis bonus, o felixque tuis_ Ecl. v. 65: _o dea sis felix
A. I. 330: felicia auspicia, XI. 32.

247. The slaughter of cattle was injury enough: are they going
_also_ to make war?
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248. Laomedontiaeae 'sons of Laomedon', i.e. perjured race. Laomedon king of Troy had the gods Poseidon (Neptune) and Apollo to serve him for a time, and agreed that Poseidon should build the city walls for a price. The walls were built, and the king refused to pay. 'Ex quo destituit deos mercede pacta Laomedon' Hor. Od. III. 3. 21. This perjury was a stock reproach: Laomedontiaeae sentis periuria gentis, iv.

249. patrio regno, 'the kingdom our heritage', as daughters of the sea god they make this grandiloquent claim.

250. Furiarum, the Harpies here classed among the Furies, as being horrid monsters of similar kind.

251. nostraeque iniuria caedis, 'your murderous wrong to us'.

252. ambesas absunmere, 'to gnaw and devour', accumulated expression, like fixum sedet, conversa tulere, sublapsa referri, deceptam morte fefellit. But ambesas, 'gnawed round', suggests the difficulty of eating tables.

In VII. 122 the prophecy is fulfilled, to the ear but not to the sense, by the Trojans accidentally piling their food on wheaten cakes and then eating the cakes. The boy Ascanius cries out 'See we eat our tables too!' By a curious slip Vergil there attributes the Harpy's prophecy to Aeneas' dead father Anchises.

subigat subj. expresses the indefiniteness of the time of fulfilment like Greek subj. after πρὶν ἢν.

259. 'Chill with terror their blood curdled'.

260. The sense is clearly 'no longer they seek (to have their way) by war, but beg for peace': exposcere pacem belongs only to votis precinctibusque, with armis its own infin. is easily supplied.

261. Notice subj. after sive, due as usual to the orat. obliq. These clauses are part of the prayer.

264. meritos honores, no8.

265. placidi, 'unvexed', 'unwrathful'. So Plaut. Curc. has reddere placidum for to appease.

270. Zacynthus [licence of short vowel before z is imitated from Homer] island off Elis. Neritos mountain in N. of Ithaca. Dulichium and Same are quoted from Homer, Od. 1. 246, and it is impossible to identify them with certainty: the geography is inaccurate and confused. Cephalenia is probably meant by one or both: but the writer is not clear.

Vergil prefers to adopt the Homeric erroneous geography: indeed he seems to have imperfectly known the Ionian islands and neighbourhood, see 274.

272. Ithaca was the kingdom and home of Odysseus (Ulixes) son of Laertes. Observe irregular gen. Ulixi from Ulixes. So we find Achilli II. 275.

274. Leucate, the S.W. promontory of Leucas off Acarnania. This must be the point 'dreaded by sailors', and not the temple of Apollo at Actium (further N. again at the entrance to Ambrician gulf), where Vergil certainly means that they landed. The probability is that, as there was also a temple of Apollo at Leucate, the poet confused the two.
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He should have said: ‘they passed Leucate dreaded by sailors, and came into view of Apollo (at Actium’).

275. nautis, dat. after passive participle, see 14. It is however commonest where the sense easily takes dative, as after ‘seen’, ‘heard’, ‘fear’d’, which readily suggest ‘visible to’, ‘audible to’, ‘terrible to’. aperitur, 206.

276. urbi, i.e. Actium, where in B.C. 31 the fleet of Augustus met those of Antony and Cleopatra, and by the desertion of the Egyptian queen in the middle of the battle was completely victorious. The importance of Actium was that it was the end of the internal struggles of Rome. A year later came the conquest of Egypt and the deaths of Antony and Cleopatra, and two years later the temple of Ianus was closed and the world was at peace.

277. itore, local.

[278—293. At Actium they celebrate games: then winter arrives, and they sail along the Epirote coast to Buthrotum.]

278. iustamur, reflexive, ‘purify ourselves’. Similar reflexives are ungor, exuor, induor, insternor, imponor, velor, volvor, &c. votis, ‘offerings’: the phrase is characteristically varied.

279. This detail is a skilful compliment to Augustus, who instituted games held every five years at Actium in honour of the victory. celebro is here used in its earlier sense ‘to crowd’. So Lucr. ‘delubra deum festis celebrare diebus’.


282. The name Abas seems suggested to Vergil by an old story of a certain Abas of Argos, who left his shield to a youth; and such had been the heroic might of Abas that the enemy fled at the mere sight of the shield borne by the youth. [Such is Servius’ tale, tho’ where he got it no man can tell.]

283. Carmine, ‘with this line’, viz. the line that follows: the word is used of any formula, such as a motto, an oracle, a charm, &c.

284. The verb is ‘offers’. de Danais ‘spoils taken from’; so victoria de, triumphari de.

285. Phaeacum the people described in the V. Odyssey as living in the fertile island of Scheria. This fairyland was early identified with Corcyra (even by the critical Thucydides I. 25, 111. 70), which Vergil here means to describe.

286. Chaonia, a district of Epirus on the coast, N. of Corcyra; whose chief harbour was Buthrotum.

287. abscondimus, 206.

288. [294—355. We hear strange tidings that here reigns Helenus son of Priam with wife Andromache: she meets us and we ask of her fate: she tells of how they both were slaves to Pyrrhus, who was slain by Orestes: Helenus then succeeded to part of his kingdom, Chaonia. Helenus comes and welcomes them: they find the place a copy of Troy.]

289. Priamiden, Greek patronymic form, ‘Son of Priam’ [the king of Troy killed in Trojan war].
296. coniugio, abstr. for concr. ‘wife’: so caedis ‘murdered men’
VI. 504, custodia, ‘guards’ VI. 574.
Pyrrhus or Neoptolemus (333), son of Achilles, son of Peleus, son of
Aeacus: hence Aeacies.
297. ‘And Andromache once more had passed to a husband of her
own race’. Andromache was in the Iliad wife of Trojan hero Hector.
cessisse, regular word of property or spoil (aurum, praedia, res, captivi, &c.) so 333.
301. tristia dona, ‘gifts of mourning’.
302. falsi Simoentis, ‘the mimic Simois’. Simois was the famous
river of Troy, and here the loving memory of the exiles has given the
new country the old names.
303. Notice the subtle dramatic and pathetic effect produced by
cineri and manes, without name, the name being deferred till we reach
Hectoreum ad tumulum. ‘Offering due feast and mourning gifts to His
shade and summoning His spirit to HECTOR’S tomb’.
libamat...vocabant, indicative because cum is purely relative, ‘I was
leaving the harbour when I found...’ If he had said ‘when I was
leaving the harbour I found’ it would have been cum progresder.
305. geminas, according to the custom, to the Manes.
causam lacrimis (apposition), altars twain ‘where she might weep’.
307. monstris, ‘marvels’.
308. calor ossa reliquit, we should say ‘life left her limbs’.
310. ‘Art thou a living form, a true messenger that comest to me?’
311. aut si lux alma recessit, ‘or if the kindly light has faded from
thy eyes’, a pretty variation for ‘if thou hast left the light’.
313. furenti, ‘to her passion’.
314. ‘And deeply moved with broken voice I falter’.
317. detectam, ‘fallen’: the word implies a lost height, and a
violent fall.
318—19. ‘Or what worthy lot has found thee? Hector’s Andro-
mache, art thou still wife of Pyrrhus?’
The rhythm and rhetorical effect require this division of the lines,
and not (with Con. and others) to read Andromachen and put a stop
there. C. objects to the common stopping that it conveys a reproach to
Andromache; but as K. points out it is pity, not reproach. The sound
and sense are equally against breaking the line.
321. Notice the exceeding pathos and beauty of these lines. She
envies the lot of Polyxena daughter of Priam, who was slain on the
tomb of Achilles because his shade appeared to the departing Greeks
and demanded the sacrifice. The story is best known from the Hecuba
of Euripides.
‘Ah happy beyond all others thou maiden child of Priam, by the foe’s
rampart, under the high walls of Troy, decreed to death! For whom
no lot was drawn, whom no master in triumph led a prisoner to his bed!’
326. stirpis Achilleae Pyrrhus, 296.
fastus iuvenemque, ‘the pride and youthful violence’ we should say:
such mixture of abstract and concrete is common in Vergil: cf. caestus
artemque v. 484: insidias et dona ii. 36: incepto et sedibus ii. 654 and
Horace cursus et rabiem: so again 328, Hermionem...hymenaeos.
327. *servitio enixae*, 'a mother in my slavery', *servitio* abl. of occasion.
328. *Hermione*, daughter of Menelaus and Helen, the latter daughter of Leda and Iuppiter.

*Lacedaemonios*. Vergil is following the Homeric story which makes Menelaus king of Lacedaemon, not (as later tales do) of Argos.
329. 'Gave me to captive Helenus, a captive wife'. *que* is grammatically superfluous, though natural: the thought is 'gave me to the captive Helenus and I was a captive too'. Con. quotes v. 447 ipse gravis graviterque...: *ovius adverso* occurrit x. 734.
331. *scelex furii agitatus*, 'stung by the madness born of crime', i.e. raving in consequence of his murder of his mother. Vergil here combines two tales of Orestes, (1) the old one, that obeying Apollo's oracle he slew his mother Clytaemnestra in revenge for her treacherous murder of his father Agamemnon, and that he went mad in consequence: (2) that he loved and was betrothed to Hermione, and when she was given to Pyrrhus he lay in wait and killed his rival.
332. *patrias ad aras*, 'at his fathers' altars' would naturally mean 'at home'; but Servius has a story that Pyrrhus built altars at Delphi to his father Achilles and was killed while sacrificing there.
333. *Neoptolemi* 296.
338. *reddita*, 'made over', rather out of its sense.
339. *superatine*. 'Does he yet live and drink the air of heaven?' the latter imaginative phrase being Lucretian, cf. Lucr. III. 405 *aetheras, vitalis suscipit auras* 'inhale the ethereal airs of life'.
340. 'Him already in Troy—'. The broken line is dramatic: she remembers the past, and the lost Creusa, and asks a gentle question instead of wounding Aeneas' feelings by referring to the happy life of old.

This is better than transposing the line after 336, as Madv. and K. do, though it makes good sense there too: but the change is needless.
341. Commentators are troubled because Andromache could not have heard of Creusa's death. Vergil is not careful about such trifles.
344. *tamen* is pathetic ['tho' motherless] does he yet...So iv. 329 qui te *tamen* ore referret 'to bring thy face to mind in spite of all': so ix. 248, 345:

343. *avunculus*, for Creusa was sister of Hector.
348. *multum*, adv. for adj. 'his utterance broken with bitter tears'. This does not conflict (as some comm. say) with *laetus*: one would have thought anybody would understand the mixed feelings of joy and sorrow when old friends who had suffered so much met again.
349. *simulata*, 'made like' unusual meaning.
350. *arentem*, 'parched' because the whole mimic Troy is on a small scale—and the 'eddying streams' of Xanthus become a half-dried rivulet.
351. Scaae, Σκαυαί πύλαι, the Western Gate of Troy. The word means literally 'left', and the meaning 'western' is derived from augury. The augur faced north, and the west was therefore on his left.

354. Their reception is on the stately scale of heroic life—wide porticoes and royal courts and golden platters. The archaic gen. aulai adds to the stately effect. So Vergil has aurai, aquai, pictai.

‘In the mid court they quaffed the cups of Bacchus, the meats on golden platters, the goblets in their hand’.

356—402. Aeneas after many days asks Helenus for a prophecy to guide them. He gives them a long reply: he foretells their visit to Sicily, Circeii, Labium: bids avoid the Adriatic shore: sail round Sicily, and avoid Scylla and Charybdis: above all propitiate Juno. They must stay at Cumae and get further guidance from the Sibyl.]

356. The rhythm suggests the lingering, ‘day after day passed on...’

359. interpret, ‘prophet’ in the true sense as spokesman of the god. [Inter-pre-t from PAR ‘to pass’: one who goes between god and men.]

360. Clarii. Apollo is so called from Claros (just Ν. of Ephesus in Asia Minor) where was a cave and oracle of the god.

sentis, strained and effective word for ‘understand’: it suggests the inspired insight of the seer. It is appropriate to sidera and what follows, less so to tripodas, &c.

361. Servius tells us that birds gave omens two ways, (1) by flight praepetes, (2) by note, oscines: so Vergil here weaves in one of the technical words as he is fond of doing.

362. prospera religio, rather bold use, ‘the favouring voice of heaven’, prospera is transferred epithet: it was the course which strictly was prosperus.

363. Infin. petere: see 32, 132.

364. nefas coming between novum and its subst. prodigium is rather a bold stretch of grammar: it is a violent variation for nefandum.

366. obscenam, ‘hideous’, ‘fatal’.

vito, vivid, present for delib. see line 88.

370. pacem, ‘favour’, ‘grace’: so the common phrase ‘pace tua dixerim’, ‘let me say it without offence’.

vittas resolvit: so the Sibyl when inspiration approaches: non comptae mensere comae vi. 48.

375. manifesta fides, ‘plain is the proof’.

‘Thus the king of gods draws thy destiny, and allotst thee chance and change: such is his ordinance’. Vergilian strained diction.

377. hospita, neut. plur. of hospes used as adj. ‘strange seas’.

379. Parcae, ‘the fates’.

382. The meaning is ‘And close at hand thou blindly think’st the haven thou wilt enter’, but ignare is put for variety vocative. So quis-bus...ab oris expectate venis?: spolia indute meorum expedire? XII. 948.

383. ‘A pathless path parts widely from thee, with wide lands between’, an unusually elaborated conceit of expression to emphasise the distance.

384. lentandus, rather unusual word, meaning ‘must be bent’:

385. *salis Ausonii*, 'the Italian sea', unusual expression for the *mare infernum*, between Sicily and Latium.

386. *lacus*, the lake of Avernus near Vesuvius, and the other volcanic lakes about, were supposed to be specially connected with the nether regions. The sulphureous stench, the earthquakes near, the cavernous ground, all helped these beliefs. See vi. 118.

*Circae.* Vergil identifies *Circeii*, promontory (originally an island) of the Latian coast, with Homer's 'Aeaean island' dwelling of the enchantress Circe. See viii. 11.

389. *secreti*, 'sequestered'.

391. *triginta...enixa*, 'with a litter of thirty young'.

393. Here the prophecy seems to refer to the first town Lavinium, whence they after thirty years removed to Alba. In viii. 43, where the prophecy is repeated, it has a different turn given it. The stress is there laid on *Alba* (the place), *triginta* (the number of years).

395 *aderit*, 'will answer', 'will come to aid' 116.

396. *has...hanc*, the shore opposite Epirus, the Adriatic shore of Italy, as the next line explains.

398. 'all around dwell cruel Greeks'. *malus* properly *unkind*, as bonus is kind.

For dative *Grais* see 14.

399. *Naryx*, town of the Opuntian Locri, north of Boeotia in Greece. Vergil is following the tradition that these Locri, having lost their leader Ajax Oileus by shipwreck on return from Troy, went and settled in the end of the Bruttian peninsula at Locri Epizephyrii.

400. *Sallentinos campos*, the land round the Tarentine gulf, *Sallentinum* being the promontory at the *heel* of Italy.

401. *Idomeneus* in Homer ii. 647 is mentioned as king of Cretans, and Lyktus as one of his cities there, see 122.

*Philoctetes* in the same book (ii. 717) is king of Magnesian peninsula of Thessaly, and Meliboea is one of his towns.

402. *Petelia* on the E. coast of Bruttium: the name suggests 'smallness'; *petitus* old word = 'slender'] and *parva* interprets it. *subnixa* 'resting on' suggesting the strong and solid walls of the little fortress.

403. 'when thy barks...have anchored'; *steterint* fut. perf., lit. 'shall have stopped'.

405. *velare comas*, a true Middle, 'veil thy hair'.

406. *in honore*, 'in the midst of thy worship'.

Vergil is always fond of tracing back Roman customs to ancient and impressive origins: and here he ascribes the Roman custom of sacrificing with the head covered to Helen's precept, lest an illomened sight should meet the sacrificer's eye.

409. 'and pure in this holy custom let thy sons abide'.

411. 'and the straits of narrow Pelorum draw apart': *rarus* the opposite of *densus*, 'close'.

*Pelorum*, headland of Sicily at Straits of Messina.

412. They are supposed to sail S. W. from Bruttium, the Straits of Messina opening more and more to the N. as they get nearer to
NOTES.

Sicily: the 'left' shore and course is then southward to Pachynum, (and round along the S. coast): the 'right' course, which they are to avoid, northwards up towards the straits.

414. 'with violence and mighty convulsion were rent—such change can slow aging time bring on—and parted': i.e. solid and fixed as they look now, once they were joined, and broken with violence: the marvel is explained, to an uncrirical age, by its being long ago, when anything may have happened.

416. cum: 'whereas'. protinus una together, 'unbroken'.

417. medio: poet. extended use 'between'.

419. 'And betwixt fields and towns on the severed shores the sea washed in its narrow channel'. littore diductas: strained expression, lit. 'parted in respect of shore', i.e. severed, and each on its own shore: 'on severed shores'.

420. 'right and left' of the straits.

Scylla and Charybdis are horrors taken from the story of Odysseus (Od. xiii.) where they are thus described. 'Scylla... hath twelve feet dangling down, and six necks, and on each a hideous head, and therein three rows of teeth set thick and close, full of black death; up to her middle she is sunk far down in the hollow cave, but she holds forth her heads from out the dread gulf...'. Charybdis sucks down her black water, for thrice a day she spouts it forth, and thrice a day she sucks it down'.

Scylla in short is a sea monster; Charybdis a whirlpool or vortex.

implacata, 'remorseless'.

421. barathrum: Greek word, 'chasm'.

er is suggested by Homer's 'thrice a day' but in 565 he clearly conceives her as spouting three times consecutively.

422. in abruptum, 'down the steep', 'into the abyss'.

sub auras, 'up to the skies'.

426. prima, 'above', postrema, 'below'. Vergil's picture of Scylla as 'a human face and fair maiden bosom, to the waist'...is a later conception.

427. pistrix, a large fish or sea-monster: in v. 116 we have Pristis, evidently the same word, the name of a ship.

428. 'With dolphin-tail joined to wolf's belly'; construction like that explained 65.

429. metas, 'the goal', obvious metaphor for a cape to be rounded, from the double racecourse round a post, or a boatrace (like that in the Aeneid) round an island with signal tree upon it (v. 129). lustrare Vergilian for 'traverse'.

Pachynum: S. promontory of Sicily.

430. cessantem...'delaying long, and sweep a wide circuit'.

432. caeruleus, 'sea dark', used by the poets of anything belonging to the sea: as seagods: Neptune, Triton, Nereus, Thetis, and nymphs (Ovid): of Neptune's caer (Aen. v. 819) and horses (Ovid): of ships (Aen. v. 123): even of rivergods (VIII. 64) and even their hair (Ov. M. v. 432).

433. Notice the significant position of vati, 'if Helenus has any foresight in prophecy': so capta cupidine coniunx ('with a bride's love')
VII. 189: haud animo nequiquam exterrita mater ('not vainly moved with a mother's fears') VII. 370: natam egregio genero des pater ('give thy child to a noble prince as a father may') XI. 356.

The emphasis and rhetorical repetition 'if Helenus has foresight,...if his word is trusey,...if Apollo breathes truth into his heart...' is dramatic: it is to accentuate the earnest advice which follows: 'Propitiate Iuno'.

439. supera: bold and effective word, 'win' her, 'prevail with' her.
441. Cymaeam...urbem, Cumae, a Greek colony on coast of Campania, N. E. of the bay of Naples: founded partly from Chalcis in Euboea, partly from Cyme in Aeolis (Asia Minor). Vergil intentionally keeps the Greek form.

442. 'The holy lakes and Avernus with his rustling forest'. Close to Cumae are four or five lakes (Avernus, Lucrinus, Acherusia &c.) all supposed to have mysterious connection with the lower world. Even the line itself has a weird and impressive sound.

443. The 'frenzied prophetess' is the Cumaean Sibyl, the most famous of the mythical prophetic women called Sibyls. She is described (Aen. vi. 1—100) as living in a vast cave with a hundred openings, and being inspired by Apollo. The strange story of the Sibyl's leaves here told is evidently an old local tradition such as Vergil delighted to weave into his national poem.

444. The 'marks and names' are clearly writing: the idea is that one prophecy is written on several leaves, and can be read only when they are in order.

446. in numerum, 'in order': so of the measured beat of Cyclops' hammers VIII. 453. Similarly in orbem VIII. 673.

448. eadem by the run of the line clearly refers (not to the Sibyl, as some take it, but) to the carmina on the leaves: quaecumque...seclusa...illa...eadem follow too closely on each other. 'but yet, when the hinge is swung, and the soft wind stirs them, and the open door disorders the light leaves'. The slight elaborateness and artificial character of the phrase is instinctively adopted, as often in Vergil, to soften the primitive grotesqueness of the story: in plain language, 'when the door opens and a puff of wind blows the leaves about' would sound beneath the epic dignity.

452. inconsulti must mean 'uncounselled' though it is a strained use of the word. The nom. is easily supplied: the people who seek an oracle.

odere: emphatic Vergilian for 'shun'.

453. morae dispendia: unusual and strained phrase for 'loss of time'. tanti...quin goes together, 'let no loss of time count so high...that you fail to visit...': quin is justified by the sense, fuerint tanti practically = impediant.

454. cursus...vocet, 'thy voyage invite thee', a bold but effective personification.

457. canat...resolvat: oblique jussives after poscas 'pray her...to sing herself the oracle, and unseal her lips...'.

460. venerata: passive, 143.

The Sibyl in book vi. (83—97) gives them the promised prophecy,
but it is of the vaguest description: 'you will reach Latium, but repent it: Wars I see, Tiber foaming blood...the Trojan woes repeated, &c.', and is justly described by the poet as *obsciris vera involvens* 'truth wrapped in mystery'.

The poet no doubt preferred when he reached the sixth book to modify the plan; to put a characteristic oracle into the Sibyl's mouth, and transfer the duty of detailed prophecy to the Ghost of Anchises (vi. 590—2).

401. *quae liceat* indefinite (or as it would better be called *generic*) use of subj. 'all that I may tell'.

462. *ingentem* proleptic 'Lift Troy to the skies and make her great by your deeds'.

[463—471. The presents of Helenus to the Trojans.]

464. *graviā* the long *a* is an archaism; thus in old poetry we find *oppida*, *omnia*, *debilīa*, *locā* and the long vowel survives in *postēa*, *propertēā*, *anteā*, *trigintā*, &c.

Notice Greek rhythm as usual with Greek word: sectoque | *elephanto*.

465. *stipatque carinis* 'packs in the hulls', Vergilian variation for *stipat carinas argento*. So *onerant dona canistris* VIII. 180; and the Scotch ballad: 'and fill it in a silver tassie'.

466. *Dodona* was the ancient and famous oracle of Epirus, inland, South of Chonia, Helenus' realm.

467. He means 'a cuirass of triple links of gold' but after his manner the phrase is elaborated. The *aurum* and *hami* are the same: it is *hendiadys*, one idea presented in two ways. So v. 259, VII. 639.

470. *equos*, for Epirus was famous for horses: 'palmas Epiros equarum' Georg. I. 59.

471. *remigium*, abstract for concrete, see 296, is best taken with Servius of *rowers* rather than oars. We know he had lost men in Crete, 137.

[472—505. Anchises urges us to depart, and Helenus the seer advises us not to delay. Andromache gives presents and a touching farewell to Ascanius; Aeneas parts in sorrow from them, and promises a future bond between Italy and Epirus.]

473. *ferenti*, 'a speeding wind', a pretty word.

478. *hanc*, the coast you see, the Adriatic coast you must sail by.

*pelago* is local abl. as usual.

481. *surgentes demoror Austros*: imaginative touch, as though the winds would wait his will to rise.

483. *picturatas*, 'with broideries of gold thread': to broder in Latin is *pingere acu*.

484. *nec cedit honori*: a much vexed phrase. Briefly to clear the ground, (1) it seems better to read *honori*, of which MSS. are slightly in favour, which Servius read, and which is the harder reading and less likely to be altered. (2) if *honori* it must be *dative*; no poet could write *cedit honori*, *cedit* being common with dat., and mean *honori* for archaic abl. (3) *cedit* coming between *fert* and *onerat* must have *Andromache* for subject.

These things being premised *nec cedit honori* means literally 'nor does she give way to honour' i.e. *nor does she fall short of honour due:
she is equal to what the proper respect for Ascanius and Aeneas requires.

The difficulty then arises from the fact that the phrase is imagi-
native: honos is half personified (as all poets, and esp. Vergil, do), and Andromache does not give way to him but is equal to his de-
mands.

This I believe is what Servius means: 'tanta dat munera quanta merebatur Ascanius'.

486. quaes...sint: subjunctive final with qui: 'to be memorials of my handiwork'.

Notice the great beauty and pathos of these parting lines, and the reply.

489. super, adverbial use, here almost adjectival 'the only image left me of my boy Astyanax'.

Astyanax son of Hector and Andromache. The parting of these two, and the terror of the child at his father's helmet, is one of the best known passages of the Iliad.

490. 'Even such his eyes and hands, and such the face he shewed'; ferebat a beautiful word, as if the beautiful and beloved child brought his dear face before her. Somewhat the same effect in the wellknown line 'gratior et pulcro veniens in corpore virtus'.

491. tecum: cum is regular classical Latin after words denoting equality e.g. parem cum liberis condicionem, Cic.: paria cum Varo cetera, id.

pubesceret, 'would now have been a youth like thee': observe the strict use of impf. subj.

492. obortis, 'rising over' regular word with tears: ob common in composition in this sense, as obduco, obtego, oboe, occulo.

493. 'Whose adventure is over'. The longing for rest of the wayworn wanderers is always given sympathetically by Vergil.

494. sua rather unusual with vivit, 2nd person: but the order helps.

499. 'A Troy less open to the Grecian arms', less exposed to attack.

502. olim, 'one day'. The word is originally locative of ole, old form of ille, and means at that time, then or there: obviously either past or future.

503. Epiro, Hesperia, local.

504. idem casus, 'the same fortunes', both outcasts, and settlers in foreign lands.

The promise contained in these lines points to some recent events connecting Epirus closer with Italy. Servius mentions specially the founding of Nicopolis by Augustus (on the neck of the Ambracian gulf, in memory of the battle of Actium). It had the privileges of a libera civitas. And if Vergil's 'Kindred cities and neighbour peoples' was rather an exaggeration, it was at any rate a compliment to Augustus, and most skilfully and artistically introduced.

[506—569. They sail on to Ceraunia, and land for the night. Palinurus awakes, and marks the sky, and gives the signal, and they start. At dawn they sight Italy. They put in at 'Castrum Minervae', where they see white horses, a sign of war followed by peace. They
pray to Pallas and Ino: and sail on past the gulf of Tarentum, Lacinian promontory, and Caulon, till they sight Aetna, and hear the waters of the straits. They turn Southward, and anchor in harbour near Aetna.]

506. The Ceraunian or 'Thunderstorm' mountains are a long coast range running N.W. and ending in the remarkable promontory of Acroceraunia.

508. umbrantur opaci, 'are shadowed dark', proleptic.
509. optatae, 'welcome': they were weary with long rowing.
510. sortiti remos, 'parting the oars amongst us', an obscure phrase, which has not been satisfactorily explained. Perhaps the most probable suggestion is that they took the oars ashore for safety, as they were on an unknown land. It would make the moored ships secure, and in case of surprise would enable them to embark and be off more speedily.

511. corpora curare, regular phrase for rest and refreshment.
511—517. Notice the effect in this passage of the imaginative words and phrases 'limbs steeped in the dews of slumber', 'Night driven by the hours', 'catch the breeze with listening ears', 'stars gliding o'er the silent sky', 'Orion's golden armour'.

516. Arcturus ['Arkt-oôpos Bear-Watcher], the bright single star beyond the tail of the Great Bear.

Hyades (vâdes 'rainy' stars), a constellation in Taurus which rose with sun in May and coincided with the rainy season of early summer.

Pllwias simply suggests in Latin the meaning of the Greek name as Vergil often does.

Triones: Trio or terio an old word for plough-ox: septem-triones 'the seven plough oxen', an old imaginative name for the constellation which we call the Great Bear, became later Septentrio or even Trio: so that geminos Triones means the two Bears, the Great and Little.

517. The splendid southern constellation Orion was regarded by the imaginative Greeks (whom V. follows) as a mighty hunter, with belt and sword of gold, who waded through the sea.

circumspicit: in a curious pregnant sense 'looks round and sees'. So XII. 896 saxum circumspicit ingens 'looks round and describes a huge stone': he looks round, because the other stars are more northwards, Orion is more southwards.

518. 'When he sees a settled calm in the heavens', constare expressing the certainty of the fine weather.

520. velorum alas, 'the wings of our sails' a favourite (and obvious) metaphor. So the sea is called 'sailwinged' velivolum, Aen. I. 224.

The gen. is gen. of equivalence or description, like pubes tuorum 'thy young comrades', I. 399: donum virgae VI. 409: and common with names urbs Patavi, flumen Himellae, mons Cimini, 'the play of Hamlet', 'the town of Bristol', 'the book of Job'.

523. Notice the repetition of the loved name Italia. The moment of the first sighting of Italy is a great and memorable one.

529. Notice the suggestion delicately raised in ferte and spirate, of the wind-gods and sea-gods themselves blowing soft gales.
530. The place is called Castrum Minervae, and lies just at the 
heel of Italy a few miles N. of the Sallentinian promontory. Vergil as 
so often suggests the name, rather than exactly gives it, by using the 
words arce Minervae.

‘The harbour that opens’ is Portus Veneris.

533. Notice ab with an inanimate agent fluctus: due to the per-
sonifying instinct of the poet. ‘By Eastern waves bent into an arch’. 
[Ovid uses this ab without any such justification, as a kind of con-
venient poetical variation, e.g. capiuntur ab hamis, factus ab arte.] 
Euros, driven on by the East wind or Euros.

535. Latet, ‘lies hid’. Several commentators object that this is in-
consistent with patescit above: but Henry rightly remarks that the poet 
first makes the ships enter (harbour opens...temple appears...they land), 
then describes the harbour [Portus...templum].

536. refugit, ‘retires’.

538. late simply means that the horses are ‘scattered’ over the field.

541. olim, ‘at times’ as it is often used in similes, see 502. curru 
is dat., like metu i. 257, aspectu vi. 465, amplexu vi. 698, &c.

542. concordia: transferred epithet: it is the horses of course who 
are ‘friendly’.

544. armisona: stately epithet, ‘Pallas girt with echoing arms’, 
‘with ringing armour’. Minerva or Pallas is invoked because it is her 
temple.

545. velamur: middle, 405.

546. praecipientis: abl. of attendant circumstances (like iussu tuo and 
many others) ‘following the charge of Helenus’.

maxima by a common variation in the relative clause instead of 
agreeing with praecipientis in the principal clause.

547. adolemus: rather a strange word, like several religious words 
used in peculiar half-technical senses. Thus originally ‘to increase’, 
‘to magnify’ (cf. adolescere, al-o, &c.) it comes to be used, like macto, 
for ‘to honour’ gods: and we have the following uses: to honour, 
adore penates, i. 704: to offer, here: to burn, verbenas adolore, 
Ecl. viii. 65: to fire, altaria ad. vii. 71.

Iuno was specially the protectress of Argos.

549. ‘We turn the sailyard horns’ the cornua being the bent tips 
of the sailyards. Oberto usually with dat., or an acc. with in, to express 
that towards which the thing is turned. Here it is used absolutely: 
‘we turn round’: the whole expression suggests the turning round of 
the ship to go to sea again, the opposite of proras ad liitora torquent,

532. [The notion of Henry and Con. that the horns being bent back 
must be turned to land when they went to sea, and obvertunt means 
обертун terraе seems very unlikely. No poet could describe going to 
sea by saying ‘they turn the horns to land’. obertor is ‘to face round’, 
and the backward pointing horn is not in the poet’s mind.]

because Helenus had told them ‘all these shores are filled with the 
Greeks your foemen’, 398.

551. hinc, ‘next’ like Greek εκρέδεειν: after leaving the Castrum
NOTES.

Minervae they soon get round the Sallentinian promontory whence they look across the great bay of Tarentum (the instep of Italy) to the Lacinian promontory.

_Herculei:_ the story of the connection of Hercules with Tarentum is obscure: Servius gives half-a-dozen different versions, mostly absurd. Vergil himself had his doubts: _si vera est fama_. But the worship of Hercules seems to have been widely prevalent in these parts: there was the _Heraclean_ promontory S. of Bruttium: Herculis Portus near the straits: and most important of all, _Heraclea_ in the bay of Tarentum, founded by Tarentines.

552. _diva Lacinia_, ‘the goddess of Lacinium’ i.e. Iuno Lacinia whose temple was on the promontory, ‘an object of worship to all the tribes around’ says Livy (xxiv. 3).

553. ‘The heights of Caulon’ was the next headland (sailing S.) to the Lacinian, and the bay between was the bay of the ‘dangerous Scylaceum’.

554. They pass the Heraclean promontory and then sight Aetna rising out of the sea. The whole voyage is described with great rapidity.

556. _fractas voces:_ by ‘broken sounds’ the poet means ‘sounding breakers’, the _break_ being the _break_ of waves: for _vox_ see 669.

557. ‘The sands and yeasty surges mix’ as Tennyson says: _misceo_ in Vergil is a favourite word for any sort of confusion.

The sounds of Charybdis reach them on the right as they sail on across the mouth of the strait towards Aetna. The straits would be forty miles away to the North: but a poet must not be pressed.

560. _eriptite:_ whether ‘the ships’ or ‘yourselves’ does not matter. The abruptness is natural: he is in a fright.


563. Notice emphasis on _laevus:_ as in Helenus’ prophecy 412.

564. _idem,_ idiomatic, ‘and again’. A graphic and emphatic description: ‘we are lifted to heaven on the swelling surge, and again the wave slips away, and we sink to the underworld’: _manes_ often for Hades, the place where they abide.

566. _ter,_ see note on 421.

567. _elisam,_ ‘dashed up’.

The ‘dripping stars’ is a bold exaggeration: but it describes the feelings of the terrified sailors when the spray comes showering down from heaven upon them.

569. _Cyclopum:_ monstrous one-eyed savages who lived in caves near Aetna. The story of Polyphemus, one of these Cyclopes, who shut up the Greeks in his cave, and ate them, but was blinded by Odysseus who escaped with some of his men, is well known from the Odyssey, and is alluded to briefly below, line 619.

[570–587. They land near Aetna: the volcano emits fire and lava by night. Men say Enceladus lies buried there. The night is shrouded with cloud and smoke.]

570. _ab accessu ventorum immotus,_ not ‘unmoved by the approach of winds’, for though _ab_ may be used with inanimate things (see 533) the poet could not use it with an _abstract_ word like _accessus:_ at the most
it would be *a ventis immotus*: and the constr. is really harsher with a negative word like *immotus*.

*ab* means 'from': and *immotus* is a refinement on saying 'sheltered from' 'secluded from' the assault of the winds.

571. *ipse*, the harbour *itself* is quiet: but not the volcano inland.

*ruinae* are the 'discharges' or 'showers' of matter shot from the crater.

578. *Enceladus*: one of the Giants who fought against the gods: Jove struck him down with lightning and put the mountain on the top of him. The names of the monsters so buried were variously given, but some such tales were common about volcanoes: the fire-scorched or fire-breathing monster is buried under a mountain (volcano) and jets out flame (eruption) or shifts uneasily (earthquake). Zeus stabs him with his bolts (lightning).

580. *ruptis caminis*, 'bursten channels', are the mouths or craters which open from time to time.

582. 'Curtains the sky with smoke'. The whole description is ornate and elaborated.

583. *immania monstra*, 'dire portents', terrible sights and sounds.

587. *nox intempesta*: an old phrase, used by Ennius and Lucretius. Probably an imaginative epithet 'Timeless night' suggesting the horror of that dead and blank period which has no definite hours or divisions or occupations. [This seems to be the meaning of Macrobius' obscure note 'quae non habet idoneum tempus rebus gerendis': and Servius seems to agree, explaining the phrase *intempesta* by the word 'inactuosa'.]

588—654. Morning rises: a wretched gaunt figure comes down to the shore and implores the Trojans to take him away, or at least to kill him. He confesses he is a Greek: they reassure him. He is Achaemenides, and his comrades in terror abandoned him in the Cyclops' cavern. He tells the tale of the blinding of the Cyclops Polyphemus: and bids them depart as there are a hundred others on this coast. He himself has been living in the woods, dreading the monsters.

588. *Eous* [lit. adj. 'Eastern'] used for Phosphorus 'the morning star' (the planet Venus): and so the 'Dawn'. *Eoo* is abl. of attendant circumstances.

591. *miseranda cultu*, 'in piteous garb' 'in piteous guise': the abl. of respect used with adj, instead of *miserando cultu*, by a common Vergilian variation: e.g. *auro solidi*, *duplicem gemmis*, *immensa volumine*, *pictas abiete*, *auro trilicem*.

593. *inluxes*, 'squalor'.

594. 'His garment pinned with thorns' as is shewn still more explicitly in the imitation of Tacitus (quoted by the comm.) 'tegumen fibula, aut si desit, spina consortum' Germ. 17.

595. This fact could not strictly be inferred from his appearance: the point is the imagined contrast between the squalid figure they saw, and the gay appearance he must once have had.

599. *testor* 'I adjure' a sense common with *obtestor*: *testor* usually only of statements to be witnessed.
600. 'By the gods and this light of heaven we breathe' light and air being identified by the poets. So *lucem pecudes hausere*, G. ii. 340. Gossrau quotes Schiller 'Joy to him who breathes in rosy Light'.

601. *quicumque*: common in poetry for 'any whatever', see 654.

603. *petiisse*, 'attacked': often of warlike seeking.

605. *que* where we should say 'or', as often: 'Scatter my limbs into the waves, or drown me in the boundless sea'.

606. *peroe, | hominum*: hiatus justified by the pause.

607. The repetition *genua...genibus* suggests the *abject* fright and misery of the man: 'Clasping our knees, grovelling at our knees, he clung'.

608. Notice the difference between *quis sit* 'who he is' (substantival) and *qui sit* 'what he is', 'what man he is' (adjectival).

609. *deinde*: out of place: the meaning is 'next to confess what lot afflicts him'. Vergil several times uses *deinde* so: *sic deinde locutus, sic deinde effatus*, and particularly i. 195 'Vina bonus quae deinde cadis onerarat Acestes'.


614. Greek rhythm with Greek names.

618. 'A house of gore and bloody banquets' abl. of quality or description.

621. 'No eye can look on him, no tongue accost him', *visu* and *dictu* being the ordinary ablatives of respect, the regular case used of these verbs with adjectives. (This form used to be called the passive supine till philology introduced the simpler and truer account of it.)

623—629. A good example of Vergil's relentless force in describing horrors:...'the splashed floor ran with gore...limbs oozing blood he chewed, the warm joints quivering betwixt his teeth'. For other examples see vi. 498, x. 395, v. 468 &c. A still more revolting instance below, 632.

631. *cervicem inflexam posuit*: a very precise picture: the drunken monster's neck drooped forward while his body lay back.

634. *sortiti vices*, 'cast lots for places': the whole of this description is based on the story in the ninth *Odyssey*; see Appendix, Homeric parallels.

636. *latebat* suggests the savage hairy projecting brow.

637. 'The flame of Phoebus' is of course the sun, so iv. 6.

640. The broken line is here dramatic and appropriate to his rapid and terrified warning.

643. *volga*, 'all about'.

646. *cum...traho*, 'since I have been dragging'. *Cum* = per quod tempus, and the usage is perfectly regular: e.g. Aen. v. 627 Septima...iam vertitur aestas cum *ferimur*: Cic. Phil. 12. 10. 24 Vigesimus annus est *cum omnes scelerati me petunt*: Cic. Clu. xxx. 83 Anni sunt octo *cum* ista causa in ista meditatione *versatur*. The use of the *present* may be compared to its use with *iamdudum*.

647. *lustra*, 'haunts'.

649. The cornel grows wild in Italy. 'Its oblong red shining berries...are sold in the streets of the Italian towns. 'Bad enough

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food for a hungry man" said I to myself, as I spat out some I had bought in Bassano, and tasted for the sake of Achaemenides' (Henry).

650. *volis...herbae: characteristically varied expression: he means 'I tear up herbs and gnaw the roots'.

652. *fuisse. He said to himself *huic me addisco quaecunque fuerit (fut. perf.), and *fuisse is merely the past oblique of fuerit. So ii. 94 me fors si qua tulisset promissi ultorem: ii. 136 delitui dum vela darent, si forte *dedissent: ii. 189 si vestra manus violasset...magnum exitium...futurum. 'With this, whatsoever it were, I cast in my lot'.

654. *potius 'rather' than that I should remain here another day.

*quocunque by a common irregularity for *quovis or *quolib 'any', 601.

[655—691. They sight Polyphemus, a huge staggering blinded giant. He comes out to wash his eye in the sea: they take the Greek on board, and silently row off. Polyphemus hears, and bellows for aid: the Cyclopes rush to the shore: the Trojans hurry away, a north wind helping.]

657. *Polyphemus is one of these Cyclopes.

658. This heavy lumbering line is imitative of the huge monster labouring along: 'a monster awful, shapeless, huge, and bereft of light'.

659. *truncam manu, 'lopped by his hand' suggests the giant strength which naturally breaks off and dresses a pine tree as a man might a stick. The other reading *manum is not so good in sense.

660. Notice the characteristic touch of pity for the poor blind helpless giant: the nearest approach to this pity in Homer is the simple and pathetic address of Polyphemus to his ram Κριε πένοι &c., Od. ix. 447.

662. At first sight a slight difficulty: 'when he touched the deep waters and reached the sea' which looks the wrong order, as Con. takes it. But probably the idea of aequora is the deep sea as opposed to the surf and shallows. The giant wades some way to wash his eye, the deep sea being not deep to him.

663. *inde, 'with the water': only Vergil says 'from the water' i.e. with water taken from thence.

666. *recepto supplice sic merito, 'taking on board our suppliant, who had so well deserved': i.e. who had done us such service by timely warning.

669. *vox is used for many sounds besides the voice: thus of a trumpet, vii. 519 ad vocem qua buccina signum dedit: the echo of a blow on a rock, vocis imago G. iv. 49: and of the breakers, 556.

670. *adfectare usually to 'reach at' 'aim at', here used by a stretch of meaning for 'to reach'. Vergil after his manner means to suggest the groping and touching with the same word.

671. *Ionios, 21.

*Aequares sequendo, 'rival in the chase', the poet imaginatively conceiving it as a race between the giant and the sea.

672. As usual we have the sound followed in due order: the sea, the land, the echo from the caverns. So v. 150, viii. 216.

677. *nequiquam lumine torvo, 'baffled, with savage glare'.

678. *caelo*, ‘to heaven’, Vergilian dat. for *ad caelum* 177.

680. Greek rhythm with Greek word *cyparissi*.

681. The oaks are the ‘deep forest of Jove’, the cypresses ‘the grove of Diana’ who was later identified by Romans with the goddess of the infernal regions, and so had the cypress sacred to her.

682. *quocumque*: used by a common irregularity for ‘anywhere’ (quolibet or quovis), see 654: the word goes with the whole idea of *sailing away* which is elaborated into two clauses ‘rudentes ex-cutere...intendere vela’.

684—686. A difficult passage. It clears the ground to recognise that *ni* is here *ne*: for any attempt to translate *ni* as *nisi* makes no possible or satisfactory sense, and Servius shews that it was anciently taken as *ne* here. [We have *nive* for *neve* Lucr. II. 734: cave *ni* neges, for *ne*, Cat. LXI. 152: and in inscriptions of the 2nd cent. B.C. *nei* and *ni* are far commoner than *ne*. They are all originally simple negatives (cf. *ni-mirum* ‘no wonder’) and the appropriation of the form *ne* for ‘that not’ is merely an ordinary example of differentiation.]

The only way we can then take it with existing text is as Conington, ‘But the bidding of Helenus warns them not to steer betwixt Scylla and Charybdis, a handbreadth from death on either hand: so they resolve to sail back’. The general sense seems to be ‘we dare not row on, coasting Southwards, for fear of Cyclopes, but must put out to sea with the wind: but we must not (we remember) go North, for Helenus has warned us: therefore we resolve to sail back [i.e. north-east, *not* to the straits, but to the coast of Bruttium]. But lo, a *north* wind comes and wafts us on our proper course’.

This makes perfectly good, though rather complex, sense, and may be adopted; though certainly it is obscurely expressed.

Madvig’s ingenious suggestion to destroy the stop at *cursus*, and read *contra ac* (followed by K.) simplifies it: ‘Contrary to Helenus’ warning, not to steer betwixt Scylla and Charybdis, a handbreadth from death on either hand, we resolve to sail back [Northwards]’. For though they had not come actually from the straits, they had been coming some time in that direction.

But the other is really more natural: *contra* is better as a connecting adv.; and *moneni* better as a principal verb, else the sentence is awkward.

685. *utramque...parvo*: a very Vergilian inversion. Literally ‘either course with a slight remove from death’, where there was only *one course*, and he means to say ‘a course on either hand but slightly removed’.

*viam* is in apposition to *cursus*: and *discrimine* loose but convenient abl. of attendant circumstances.

687. *Pelorum*: the north headland at the ‘angusta sedes’ or straits of Messina.

688. *vivo*, ‘living’ rock, i.e. not an artificially built harbour but a natural rocky basin, such as is the mouth of the little river *Pantagias*, south of the bay of Catana.

689. South of Pantagias comes the promontory of Taurus: then
the bay and city of Megara: then the small promontory and town of Thapsus.

690. errata, ‘wandered over’ ‘wandered by’: passive corresponding to the active (poetic) construction errare litora, like currimus aequor.

[692—715. We coast along past Ortygia, where Alpheus emerged, Helorus, Pachynum, Camarina, Gela, Agrigentum, Selinus, Lilybaeum, to Drepanum. Here I lost my father Anchises, an unlooked for woe. Hence we sailed across to Africa. So ended Aeneas’ tale to Dido.]

692. ‘The Sicanian bay is the Great harbour of Syracuse, the opening of which lies between the point of Plemmyrium South and the island of Ortygia North, these two projections forming a splendid natural breakwater.

693. Πημμυριον means ‘the place of surges’ or ‘tides’ so that undosum gives the meaning in Latin, like πιους Hyadas above, 516.

694. The story was told variously, but Ovid’s version is as follows: Alpheus, god of the famed river of Elis in Peloponnese, once felt the nymph Arethusa bathing in his waters: he loved her, and pursued: she fled, and at length appealing to Diana was changed into a stream which flowed under land and sea to Ortygia, where the fountain that gushes is called by her name. Alpheus fled after her and mingled his waters with hers.

696. ‘Mingles with Sicilian waves at thy spring, Arethusa’. ore (local abl.) describes the place (close to the sea) where Arethusa gushes out.


exsupero: unusual word for ‘pass’.

699. Pachynu: s. prom. of Sicily.

700. ‘Camarina whom oracles forbade should ever be disturbed’.

The story was: Camarina lay near a marsh whence a pestilence arose. The people asked the god if they should drain it; the oracle replied μὴ κίνει Καμαρίνων, άκιντρος γάρ άμεινον (‘do not touch Camarina, 'tis better untouched’), but they neglected the god and drained it. The pestilence was cured, but the city lay open to the enemy, who entered by the dry marsh and took it.

The marsh is now wet again, and is the Lago di Camarana.

701—705. Camarina, Gela, Acragas (Latin Agrigentum), Selinus, the chief places, in the natural order, along the South coast of Sicily. Lilybaeum, Phoenician colony at the west end of the island.

702. This line has been suspected, (1) because a second mention of Gela after campi Geloi seems needless: (2) because uncontracted gen. ending in -ti in Vergil’s time is very rare and doubtful: (3) because neither town nor river are naturally called immanis: (4) because Gela has a long. None of the reasons are very strong.

If we keep the line, immanis is best taken gen. (in spite of a rather unnatural order), and referred to the violence of the stream. ‘Gela named from its cruel river’. So Ovid calls the same river non adeundus, Fast. iv. 470.

704. magnanimum: old gen. instead of -orum, common in sub-

The horses of Agrigentum were famous in old days (quondam) before the Punic wars which desolated Sicily. Of course to say quondam in this sense is an anachronism: but then the whole mention of these Sicilian Greek colonies is an anachronism.

706. ‘And thread the shoals of Lilybaeum perilous with sunken reefs’.

dura is ‘dangerous’ ‘difficult’: metaphorical hardness.

707. Drepanum at N.W. end of Sicily. The coast here is flat, ugly, and barren: truly inactabilis.

711. ereptē: voc. attracted from ereptus, see above.

718. ‘He ceased, and made an end, and held his peace’. It is idle to find distinctions. Vergil as often varies the word but not the real sense. The labour had been long and exciting: and the poet not unnaturally emphasizes the end of it.

The quiet of the chief actor is an almost ironic contrast to the terrible passion and tragedy of Dido which is coming.
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[from Ribbeck]
SCHEME OF THE USES OF THE LATIN SUBJUNCTIVE, WITH REFERENCES TO THIS BOOK.

1. Optative and Jussive (Wish or Command)

   (a) direct:
   
   faciat! ‘may he do it!’ (Opt.) [Pres. no instance: Past, 615]

   ... ‘let him do it.’ (Jussive) [409, 412, 457, 505]

   ... with ne, 453

   ... ... First pers. Hortative, 115, 188

   ... ... modo 116

   Past jussive: maneres ‘you ought to have stood firm’
   [no instance]

   (b) indirect:

   poscamus velit, ‘let us ask him to consent’ [Pres. 170, 234:
   Past. 36]

   ... necesse est, 478

   (c) interrogative: [Dubitative or Deliberative]

   1. direct: quid faciam? ‘what am I to do?’ [39]

   ... (Past) quis crederet? [187]

   2. indirect: docebam quid faceret ‘I told him what to do’
   [459]

2. Final (Purpose)

   (a) ut, &c.:

   vigilo, ut facias ‘I watch that you may do it’ [25, 407, 473]

   oro ne facias ‘I pray you not to do it’ [686]

   (b) qui: mitto qui faciat ‘I send a man to do it’ [376–7, 487]

   ... So quin, 456

   (c) with dum, priusquam (implying purpose)

   maneo dum faciat ‘I wait till he does’ [no instance]

3. Consecutive (Result)

   (a) ut: tantum est ut timeam ‘it is so great that I fear’ [no
   instance]

   (b) qui: [often better called generic] hoc est quod liceat ‘this
   is the kind of thing allowed’ [461, 499]
USES OF THE SUBJUNCTIVE.

4. CONDITIONAL
   (a) *Principal verb* (apodosis)
       faciam, fecerim 'I would do' [368]
       facerem, fecissem 'I would have been doing, have done' [491]
   (b) *Dependent verb* (protasis)
       si facias (feceris) 'if you were to do'
       si faceres (fecisses) 'if you had been doing' [398, ] [no instance] [411]

5. CAUSAL
   (a) *cum* 'since': cum faciat 'since he does' [no instance]
   (b) *qui*: culpa te qui facias 'I blame you for doing' [no instance]
   (c) *cum* 'when' (impf. and plupf.): cum facerem 'when I was doing' [51, 625-7, 712]

6. CONCESSIVE
   (a) *quamvis, cum, &c.*: cum foret 'though it was' 417
      quamvis increpitent 'though they chide' 454, 455
   (b) *qui*: is qui iuvenis esset norat 'he knew though so young'
       [no instance]

7. ORATIO OBLQUIA
   (a) *statement*: dixit factum quod vellent 'he said what they wished was done' 262, 581, 652
      (so *virtually* oblique) irascor quod facias 'I am angry on the ground that you do it' [no instance]
   (b) *question*
      nescio quis sis 'I don’t know who you are' [7, 59, 100-1, 145-6, 584, 608-9]
   (c) *oblique petition*
      oro facias, 1 (b)
      oro ut facias, 2 (a)
      efficio ut eas, 3 (a)

8. INDEFINITE
   (a) *antequam*: non cingetis antequam subigat 257, 387

* These are all conveniently called oblique petitions; but the subjunctives can be further analysed under the heads given.

[This list includes all the common uses of the Latin subjunctive.]
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