

A Vergil WORKBOOK

Selections and Suggested Companion Texts

TEACHER'S MANUAL

Katherine Bradley
and
Barbara Weiden Boyd



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Teacher's Manual**

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Book 1.1–33

Arma virumque cano, Troiae qui primus ab oris
 Italiam fato profugus Laviniaque venit
 litora, multum ille et terris iactatus et alto
 5 vi superum, saevae memorem Iunonis ob iram,
 multa quoque et bello passus, dum conderet urbem
 inferretque deos Latio; genus unde Latinum
 Albanique patres atque altae moenia Romae.
 Musa, mihi causas memora, quo numine laeso
 quidve dolens regina deum tot volvere casus
 10 insignem pietate virum, tot adire labores
 impulerit. Tantaene animis caelestibus irae?
 Urbs antiqua fuit (Tyrii tenuere coloni)
 Karthago, Italiam contra Tiberinaque longe
 ostia, dives opum studiisque asperrima belli,
 15 quam Iuno fertur terris magis omnibus unam
 posthabita coluisse Samo. Hic illius arma,
 hic currus fuit; hoc regnum dea gentibus esse,
 si qua fata sinant, iam tum tenditque fovetque.
 Progeniem sed enim Troiano a sanguine duci
 20 audierat Tyrias olim quae verteret arces;
 hinc populum late regem belloque superbum
 venturum excidio Libyae; sic volvere Parcas.
 Id metuens veterisque memor Saturnia belli,
 prima quod ad Troiam pro caris gesserat Argis—
 25 necdum etiam causae irarum saevique dolores
 exciderant animo; manet alta mente repostum
 iudicium Paridis spretaeque iniuria formae
 et genus invisum et rapti Ganymedis honores:
 his accensa super iactatos aequore toto
 30 Troas, reliquias Danaum atque immitis Achilli,
 arcebat longe Latio, multosque per annos
 errabant acti fatis maria omnia circum.
 Tantaе molis erat Romanam condere gentem.

Comprehension Questions

NB: Some questions may have several possible correct responses; a sample is given.

1. In the opening line, how does Vergil allude to Homer's *Iliad* and *Odyssey*?

The word *arma* reflects the *Iliad*'s focus on war, and *virum* the *Odyssey*'s focus on one man, Odysseus.

2. What does the poet ask the Muse to explain?

He asks her to explain why Juno (*regina deum*, line 9) was so angry that she forced a good man (*insignem pietate virum*, line 10) to suffer so much (*tot volvere casus*, line 9 and *tot adire labores*, line 10).

3. From lines 1–11, copy out and translate a phrase that characterizes Aeneas.

***profugus* (line 2): refugee, exiled, fugitive; *multa . . . passus* (line 5): having suffered/endured so many things/so much; *insignem pietate* (line 10): famous because of his duty, known by his devotion.**

4. In lines 25–29, what are the three reasons Vergil gives for Juno's anger toward the Trojans?

Juno fears they will destroy the Carthaginian people, her favorites. Juno is insulted because Paris considered Venus more beautiful than she. Jupiter gave the honor of being his cupbearer to the Trojan prince Ganymede rather than to Juno's daughter Hebe.

5. How would you characterize Juno as depicted in this passage? Make sure that you copy out and translate at least three words or phrases that demonstrate features of Juno's character. Provide line references in parentheses for your three Latin choices.

Students might focus on any one of several qualities of Juno's character as long as the text supports the conclusion the student has drawn.

Examples:

Juno picks favorites and looks out for them. *terris magis omnibus unam . . . coluisse* (lines 15–16): which alone Juno is said to have cherished more than all the [other] lands; *hoc . . . regnum . . . gentibus esse . . . tenditque fovetque* (lines 17–18): she intends and cherishes that this be the ruling power for [many] peoples; *arcebat longe Latio* (line 31): she was keeping [the Trojans] far from Latium.

Juno holds a grudge. *memorem Iunonis ob iram* (line 4): on account of the mindful anger of Juno; *necdum . . . causae irarum . . . exciderant animo* (lines 25–26): not yet had the reasons for her anger fallen from her mind; *manet alta mente repostum* (line 26): it remains buried in her deep mind.

Juno takes offense deeply and has great anger. *numine laeso* (line 8): her godhead wounded; *quid dolens* (line 9): grieving at what; *tantaene . . . irae* (line 11) [although this explicitly refers to gods in general, by implication it describes Juno]: such great anger.

Multiple Choice Questions

- The word *qui* (line 1) refers to (that is, the antecedent of *qui* is)
 - arma* (line 1)
 - cano* (line 1)
 - virum* (line 1)
 - Troiae* (line 1)
- The case and number of *superum* (line 4) are
 - accusative plural
 - nominative singular
 - accusative singular
 - genitive plural**
- In line 5, *dum* is translated
 - while
 - until**
 - provided that
 - then
- In lines 8–11, Vergil follows the old epic tradition of asking for inspiration from
 - a muse**
 - the queen
 - a pious man
 - a divine will

5. The form of the word *tenuere* (line 12) is
 - a. present infinitive
 - b. present indicative
 - c. perfect infinitive
 - d. **perfect indicative**
6. The word *posthabita* (line 16) modifies
 - a. *Iuno* (line 15)
 - b. ***Samo* (line 16)**
 - c. *ostia* (line 14)
 - d. *arma* (line 16)
7. A figure of speech that occurs in lines 16–17 is
 - a. transferred epithet
 - b. hendiadys
 - c. chiasmus
 - d. **anaphora**
8. In line 19, *duci* is
 - a. dative
 - b. imperative
 - c. **infinitive**
 - d. ablative
9. In lines 19–22, we learn that Juno has heard that the descendants of the Trojans
 - a. have destroyed Tyre
 - b. **would destroy Carthage someday**
 - c. are coming to the haughty king
 - d. have helped a king destroy Libya
10. The antecedent of *quae* (line 20) is
 - a. ***progeniem* (line 19)**
 - b. *sanguine* (line 19)
 - c. *duci* (line 19)
 - d. *Tyrias* (line 20)
11. *metuens* in line 23 modifies
 - a. *id* (line 23)
 - b. *memor* (line 23)
 - c. ***Saturnia* (line 23)**
 - d. *prima* (line 24)
12. The metrical pattern for the first four feet of line 28 is
 - a. dactyl-dactyl-dactyl-spondee
 - b. **dactyl-spondee-spondee-dactyl**
 - c. dactyl-spondee-dactyl-spondee
 - d. spondee-dactyl-dactyl-spondee
13. *accensa* in line 29 describes
 - a. the Fates
 - b. Paris
 - c. Ganymede
 - d. **Juno**
14. In line 30, *reliquias* refers to
 - a. **the Trojan refugees**
 - b. the Greek conquerers
 - c. the hero Achilles
 - d. the Latins

15. The clause *multosque per annos / errabant acti fatis maria omnia circum* (lines 31–32) is best translated
- and through the years, many wandered,
driving the fates around all the seas
 - and driven by the fates, many wandered
through the years and the seas around all
 - and driven by the fates they wandered
over many years around all the seas**
 - and many, through the years, were
wandering the seas for the fates around all

Translation

Translate the passage below as literally as possible.

Musa, mihi causas memora, quo numine laeso
quidve dolens regina deum tot volvere casus
insignem pietate virum, tot adire labores
impulerit. Tantaene animis caelestibus irae?

Literal Translation

Muse, recall to me the reasons: with what divine power having been wounded [i.e., as the result of harm done to what divine power] or grieving at what did the queen of the gods compel a man outstanding in devotion [i.e., to gods, home, and family] to endure so many misfortunes, confront so many struggles? Do the heavenly spirits possess wrath[s] of such magnitude?

The sections into which a passage is divided are flexible, as are the possible acceptable meanings for any given word. Teachers may prefer a different scheme of “chunking” and range of meanings; what is given below is just one option. Since students must prove to the reader that they understand the grammar of the passage, loose translations are not acceptable, and students should clearly demonstrate the syntactical information provided in parentheses in the column below with the English range of meanings.

12 units

Range of possible meanings followed by notes on grammar and syntax:

<i>Musa</i>	Muse (vocative)
<i>Memora</i>	recount, recall (imperative)
<i>mihi causas</i>	to me the causes/reasons (<i>mihi</i> as indirect object; <i>causas</i> as direct object of <i>memora</i>)
<i>quo numine laeso</i>	with what/which divinity/divine power/godhead [having been] harmed/wounded/struck (ablative absolute)
<i>quidve dolens</i>	or grieving/being vexed at what (<i>quid</i> as object of <i>dolens</i> ; <i>dolens</i> modifying <i>regina</i>)
<i>regina deum</i>	the queen of the gods (<i>deum</i> as genitive)
<i>impulerit</i>	compelled/commanded/forced (<i>regina</i> must be subject; perfect tense)
<i>insignem pietate virum</i>	a man/hero famous/known/marked/outstanding in/by duty/loyalty/piety/devotion (object of <i>impulerit</i> ; <i>pietate</i> as ablative of cause or means)

<i>tot volvere casus</i>	to undergo/endure so many mishaps/disasters/misfortunes (<i>casus</i> as object of <i>volvere</i>)
<i>tot adire labores</i>	to approach/undergo/encounter so many hardships/labors/struggles (<i>labores</i> as object of <i>adire</i>)
<i>tantaene irae</i>	are the angers/wraths [is the anger/wrath] so great (as nominative subject of understood <i>sunt</i> ; may be translated as object if <i>animis caelestibus</i> is translated as subject)
<i>animis caelestibus</i>	to/for the heavenly/celestial/divine minds/spirits (dative of possession; may be translated as subject, with <i>tantae irae</i> as object of English verb “have”)

Short Answer Questions

Find, copy out, and provide line references for an example of:

1. metonymy *moenia* (line 7)
2. transferred epithet (enallage) *memorem* (line 4)
3. anastrophe *Italiam contra* (line 13); *maria omnia circum* (line 32)
4. anaphora *hic, hic, hoc* (lines 16–17)

Match each of these proper names and adjectives with the best description.

- | | | | |
|--------------|------------|----|--|
| 1. M | Achilles | a. | ancient city on west coast of Italy near the site of future Rome, named for Latinus's daughter |
| 2. G | Alba Longa | b. | an area of central Italy that includes Rome |
| 3. N | Danaus | c. | a city on the coast of North Africa |
| 4. C | Karthago | d. | a region of North Africa |
| 5. B | Latium | e. | an island where Juno especially was worshipped |
| 6. A | Lavinium | f. | a city in Phoenicia that established a colony in North Africa |
| 7. D | Libya | g. | a city in central Italy, considered the mother of Rome, established by Ascanius |
| 8. I | Parcae | h. | a city in Asia Minor, often associated with Ilium |
| 9. K | Paris | i. | a name for the Fates, Clotho, Lachesis, and Atropos |
| 10. E | Samos | j. | another name for Juno |
| 11. J | Saturnia | k. | son of King Priam of Troy, who brought the Spartan queen to Troy |
| 12. O | Tiberis | l. | anyone from Troy |
| 13. H | Troia | m. | Greek hero who killed many Trojans; a main character of the <i>Iliad</i> |
| 14. L | Tros | n. | Greek |
| 15. F | Tyrus | o. | river that runs through Rome to the coast |

Essay

In this passage Vergil sets forth some of the themes that he will explore in the rest of the poem: the personal cost of founding Rome, Rome's history, the roles that fate and the gods play, and the powerful force of emotion. In a short, well-organized essay, explain how he establishes these themes.

Support your assertions with references drawn from throughout the passage (lines 1–33). All Latin words must be copied or their line numbers provided, AND they must be translated or paraphrased closely enough so that it is clear you understand the Latin. It is your responsibility to convince your reader that you are basing your conclusions on the Latin text and not merely on a general recollection of the passage. Direct your answer to the question; do not merely summarize the passage. Please write your essay on a separate piece of paper.

Students will respond to essay topics in various ways, and different essays, with quite different approaches, may be of equal quality. The following are some possible points students may make.

This essay topic is fairly straightforward, and is designed to give the student practice in choosing words from the text to support an idea. While students may structure their essays however they please, this particular one lends itself to an organization based on the four themes indicated. Phrases, all of which must be translated in student essays, may include the following:

The personal cost, here primarily to Aeneas, of founding Rome: *profugus, multum iactatus, multa passus, tot volvere casus, tot adire labores, reliquias Danaum*

Rome's history: *Troiae ab oris, genus unde Latinum, Albani patres, altae moenia Romae, Tyrias olim verteret arces, venturum excidio Libyae, veteris belli, Tantaе molis erat Romanam condere gentem*

The role of fate and the gods: *fato profugus, vi superum, Iunonis ob iram, Iuno fertur coluisse, si fata sinant, Troas arcebat longe Latio, acti fati*

The powerful force of emotion: *saevae, memorem iram, numine laeso, dolens, Tantaene animis caelestibus irae, terris magis omnibus unam coluisse, tenditque fovetque, metuens, causae irarum saevique dolores, iniuria, invisum, accensa*

Scansion

Scan the following lines.

— ∪ ∪ — ∪ ∪ — — — — — — — ∪ ∪ — ×
audierat Tyrias olim quae verteret arces

(line 1.20)

— — — — — — — — — — — — — ∪ ∪ — ∪ ∪ — ×
errabant acti fati mari(a) omnia circum

(line 1.32)