# *Vergil's* AENEID
## Expanded Collection



***Book 1 and Selections from***
***Books 2, 4, 6, 8, 10, 11, and 12***

by **Barbara Weiden Boyd**

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# Book 1.1–440

*Arma virumque* canō, *Troiae quī prīmus ab ōrīs*
*Ītaliam fātō* profugus Lāvīnia*que vēnit*
*lītora, multum ille et terrīs* iactātus *et* altō

**altum, ī** *n.* the deep (sea)
**canō, ere, cecinī, cantus** sing (of), chant, proclaim
**iactō** (1) toss, buffet
**Lāvīn(i)us, a, um** Lavinian, of Lavinium
**profugus, a, um** exiled, fugitive

1–7. The theme of the poem, namely, the wanderings and wars of Aeneas, who after many struggles established the foundation for the greatness of future Rome, in accordance with the decrees of fate.

From the more extended introduction to the poem (lines 1–33) we learn: (1) the plan of the poet to describe the adventures of his hero, as is done in the *Odyssey*, and to depict wars and battles, as in the *Iliad*; (2) the importance of the gods, ruling over all mortal affairs, in the design of the poem; and (3) the story's relevance to Roman history, focusing as it does on the human trials that made possible the birth of Rome.

**1. Arma virumque:** the theme of the *Aeneid*; **arma** stands by METONYMY for *deeds of arms, wars*, referring to the wars in which Aeneas engaged, both in Troy and in Italy; **virum** refers to Aeneas, so well known that he is not mentioned by name until line 92. **Troiae:** with the first syllable long by position; App. 6, *b*. **quī prīmus ab ōrīs Troiae (ad) Ītaliam vēnit.** Aeneas was the first of the Trojans to come to Italy after his native city Troy had been captured, sacked, and destroyed by the Greeks in the Trojan War. Strictly speaking, the Trojan Antenor had preceded him, but Antenor's arrival, mentioned below at 242–49, is part of a narrative tradition different from that followed by Vergil here, and is not associated with the foundation of Rome proper.

**2–3. (ad** or **in) Ītaliam, (ad** or **in) lītora:** acc. of place to which; the omission of prepositions here is typical of Latin poetry, and you will see this often in the *Aeneid*; App. 315. **fātō:** abl. of means or cause; App. 331, 332; "through the will of heaven." **Lāvīn(i)a:** *of Lavinium*, an ancient city on the western coast of Italy, near the spot where Rome was later founded. Lavinium was said by many historians in antiquity to have been the first Trojan settlement in Italy and to have been named for Lavinia, the Italian princess whom Aeneas eventually married. Lavinia was the daughter of Latinus, king of the Latins. Lavinia herself first appears in the *Aeneid* in Book 7 (although a reference to her is made earlier by Anchises, at 6.764). Some of the oldest manuscripts of the *Aeneid* we have, dating from the 4th and 5th centuries CE, have the alternate spelling **Lāvīna**, because Vergil's earliest readers recognized that he was doing something unusual with the scansion of this line. The epithet **Lāvīn(i)a** must be scanned as two long syllables followed by one short syllable, and so the usual second **-i-** in the word must either drop out (i.e., **Lāvīna**) or be treated as a semi-consonant (i.e., **Lāvīnia**, with the second **-i-** sounding more like **-y-**, as in the English word "yoyo").

**3. multum:** adverbial, modifying **iactātus**. **ille:** Aeneas, the **virum** of line 1. **et (in) terrīs, et (in) altō:** abl. of place where; App. 319. **iactātus (est).**

*vī superum,* saevae memorem *Iūnōnis* ob *īram,*
*multa* quoque *et bellō* passus, *dum* conderet *urbem*
īnferret*que deōs* Latiō; *genus* unde Latīnum
Albānī*que patrēs atque altae moenia* Rōmae.

**Albānus, a, um** Alban, of Alba Longa in central Italy, mother city of Rome
**condō, ere, didī, ditus** found, establish
**īnferō, ferre, tulī, lātus** bring (into)
**Latīnus, a, um** Latin, of Latium
**Latium, (i)ī** *n.* district of central Italy around Rome
**memor, oris** mindful, remembering, unforgetting
**ob** on account of (+ *acc.*)
**patior, ī, passus** suffer, endure
**quoque** also
**Rōma, ae** *f.* Rome, a city and empire
**saevus, a, um** cruel, stern, fierce
**unde** whence, from which source

**4. vī:** abl. of cause or means; App. 331, 332. **superum** = **superōrum**, gen. pl., *of the gods above.* **memorem:** an example of ENALLAGE (or TRANSFERRED EPITHET), logically describing **Iūnōnis**, but poetically applied to **īram. saevae memorem Iūnōnis ob īram:** an example of SYNCHESIS (or interlocked order), **saevae** modifying **Iūnōnis**, and **memorem** modifying **īram**. This pattern is often found in Latin poetry. **Iūnōnis ob īram:** the reasons for Juno's hatred of Aeneas and the Trojans are given by Vergil at 12–28.

**5–6. conderet, īnferret:** subjunctives in a purpose clause introduced by **dum**, expressing anticipated rather than completed action; App. 374.

**5. urbem:** Lavinium. **passus (est Aenēās). (in) bellō:** abl. of place; App. 319; referring to the enemies whom he had to conquer after landing in Italy. **multa:** obj. of the participle **passus**; App. 307, 313.

**6. īnferret deōs:** App. 374; when travelling to found a new settlement, the migrating peoples of the ancient Greek and Roman world regularly carried with them their gods, either as images or other sacred symbols; see 68 and 378. **Latiō:** dat. of motion towards = **ad (in) Latium**; App. 306. **unde genus Latīnum (est):** Roman legends traced the origin of the Latin people, the kingdom of Alba Longa (forerunner of Rome), and the founding of Rome back to the coming of the Trojans under Aeneas to Italy.

**7. (unde) Albānī patrēs (sunt):** many of the noble senatorial families of Rome took much pride in tracing their families back to the early inhabitants of Alba Longa. **patrēs:** with the first syllable short; App. 17. **altae:** ENALLAGE (TRANSFERRED EPITHET). Since it more accurately describes the walls, the TRANSFERRED EPITHET suggests both the position, *situated on the (seven) high hills,* and the power and prestige of *lofty (mighty) Rome*.

Mūsa, *mihī* causās memorā, *quō nūmine* laesō
*quidve* dolēns *rēgīna deum* tot *volvere cāsūs*
10 īnsignem pietāte *virum*, tot adīre *labōrēs*
impulerit. *Tantaene animīs* caelestibus *īrae*?

**adeō, īre, iī (īvī), itus** approach, encounter
**causa, ae** *f.* reason, cause
**caelestis, e** divine, heavenly
**doleō, ēre, uī, itus** suffer, grieve (at), be angry (at, with), resent
**impellō, ere, pulī, pulsus** strike (against), drive, force
**īnsignis, e** distinguished, marked, splendid
**laedō, ere, sī, sus** strike, hurt, offend, thwart
**memorō** (1) (re)call, recount, relate
**Mūsa, ae** *f.* Muse, patron goddess of the liberal arts
**pietās, ātis** *f.* loyalty, devotion, sense of duty
**tot** so many

8–11. Invocation of the Muse.

**8. Mūsa:** Jupiter and Mnemosyne ("Memory") were the parents of nine daughters, the Muses. From Homer onwards, it is the custom of epic poets to invoke one or all of the Muses for inspiration and to assign to their divine influence the gift of being able to compose poetry. **mihī:** this word in poetry may have the final **i** either long or short. The same is true of **tibi**, **sibi**, **ubi**, and **ibi. quō nūmine (Iūnōnis) laesō:** abl. abs. or abl. of cause; App. 332, 343.

**9. quidve dolēns:** *or vexed at what;* **quid** is the dir. obj. of **dolēns. rēgīna de(ōr)um:** Juno as Jupiter's wife was queen of the gods. **cāsūs:** dir. obj. of the inf. **volvere**, *to undergo, pass through.*

**10. virum** = **Aenēān**, subject of **volvere**, which depends upon **impulerit. pietāte:** abl. of quality (sometimes called abl. of specification), explaining in what feature Aeneas was especially outstanding (**īnsignem**); App. 330. Aeneas's **pietās**, *loyalty* or *devotion to duty*, is an important motif in the poem.

**11. impulerit:** perf. subjunctive in indir. quest.; App. 349, 350. **Tantaene** = **suntne tantae īrae caelestibus animīs? animīs:** dat. of possession; App. 299. **īrae:** poetic plural, often employed in Latin where English would ordinarily use the singular. Vergil's use of **īrae** as the concluding word of his introduction to the poem and invocation of the Muse echoes the appearance of "wrath" (**mēnis**) as the first word of Homer's *Iliad*. There is an important difference, however: Homer's theme was the wrath of his hero, Achilles; in Vergil's poem, wrath originates with the gods.