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Edited by John Conington and Henry Nettleship

Excerpt

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P. VERGILI MARONIS

A E N E I D O S

LIBER SEPTIMUS.

THE Seventh Book of the Aeneid introduces us to the second half of the poem, the Iliad of war which succeeds the Odyssey of travel. Its subject is the landing of the Trojans in Latium, and the causes of the native rising which threatened to exterminate the new settlers.

As in other cases, we know that there were other versions of the story, substantially agreeing with Virgil's while circumstantially differing from it: as in other cases, we have no means of judging how far the differences in Virgil's account are attributable to his own fancy, how far to his having followed yet other accounts, now lost. The first event after the landing, the casual fulfilment of the prophecy that the Trojans should eat their tables, seems in one form or other to have been a prominent part of the legend. Ancient authors related it variously, even Virgil's own account of the prophecy as given here being inconsistent with that given in the Third Book: modern critics have seen a philosophical meaning in it, of which Virgil may safely be pronounced never to have dreamed, and with which therefore a commentator on Virgil has no occasion to trouble himself. The interview of Ilioneus with Latinus perhaps reminds us too much of his interview with Dido in the First Book: but the effect on Latinus' own mind, prepared as it had been by omens and predictions, is well and forcibly portrayed. The interposition of Juno and the introduction of Allecto are apparently original, and quite in the style of epic poetry. It is not impossible that Virgil's whole account of the relations between Aeneas and Latinus may be the result of his desire to harmonize the stories which he found current into a consistent poetical narrative. As we learn from Livy and others, one version spoke of the settlement of the Trojans as effected by conquest, another as brought about by agreement: Virgil may have imagined that the conception of an old king, swayed one way by the voice of oracles and by hospitable feeling, another by regard for his wife and his kinsman, and his subjects, presented a solution of the discrepancy.

No attempt has been made to estimate the historical value of the catalogue with which Virgil, in imitation of Homer, introduces the story of the war. An annotator on a poet is not obliged to be an historical critic: an annotator on the Aeneid may be pardoned for suspecting that when Virgil invokes the Muses to supplement the defects of human tradition, he simply asserts a poet's licence to deal with his materials in the way which he judges to be most poetically effective.

VOL. III.

B

Tu quoque litoribus nostris, Aeneia nutrix,  
 Aeternam moriens famam, Caieta, dedisti;  
 Et nunc servat honos sedem tuus, ossaque nomen  
 Hesperia in magna, si qua est ea gloria, signat.  
 At pius exsequiis Aeneas rite solutis,  
 Aggere composito tumuli, postquam alta quierunt  
 Aequora, tendit iter velis, portumque relinquit.  
 Adspirant aerae in noctem, nec candida cursus  
 Luna negat, splendet tremulo sub lumine pontus.

1—24.] ‘Aeneas’ nurse too dies and is buried in a place called after her Caieta. Aeneas sails thence, coasting along the land of Circe.’

1.] ‘Tu quoque,’ i. e. besides Misenus and Palinurus. Cerda comp. the opening of G. 3, “Te quoque, magna Pales.” Heyne (Excursus 1) remarks that the nurse was a personage of great consequence in an ancient family, as appears in the tragedians. Comp. 5. 645. The town and promontory of Caieta were on the confines of Latium and Campania, near Formiae; and at Formiae, according to Livy 40. 2, there was a temple of Apollo and Caieta. For the legend and etymology of the name see Heyne, Exc. 1, Lewis vol. 1. pp. 326 foll. ‘Litoribus nostris’ is a vague or exaggerated expression. Caieta may be said to have conferred fame on a single spot on the Italian coast: the coast itself rather conferred fame on her. The poet speaks in his own person, as in 9. 446, though the feeling here is more national than personal. ‘Aeneia nutrix’ like “Aeneia puppis” 10. 156, “Aeneia hospitia” ib. 494. So the Homeric βίη Ἡρακλῆϊ.

3.] ‘And thy renown still broods over thy resting-place.’ ‘Sedem’ like “sedi-bus” 6. 328. ‘Servat’ seems to include the notions of haunting (G. 4. 459), guarding (6. 575), observing and preserving in memory. Perhaps the last is the most prominent in the parallel 6. 507, “Nomen et arma locum servant.” Ov. M. 14. 443 gives Caieta’s epitaph.

4.] Med., Pal., and Gud. a. m. p. have ‘signant,’ which Heins. preferred and Wagn. now adopts. But though ‘signare nomen’ might possibly mean to impress a name, ‘signat,’ the reading of Rom. and most MSS., is far more natural, and the confusion of sing. and pl. by transcribers is common enough. ‘Signare’ then will mean to commemorate, as in 3. 287. Tac. Germ. 28 has “nomen signat loci memo-

riam.” Wagn. seems right in his former explanation of the words ‘the name of a city and promontory in Italy is your epitaph,’ ‘Hesperia in magna’ going rather closely with ‘nomen.’ Comp. 6. 776, “Haec tum nomina erunt.” “Hesperia in magna” 1. 569. “Si qua est ea gloria” as equivalent to “quae magna est gloria,” just as we might say ‘if the glory of sepulture in a great country be more than a dream.’ Serv. and Don. think there is a reference to the insensibility of the dead, which is not improbable, on comparison of 10. 828.

5.] Med. (originally) and Rom. have ‘Aeneas exsequiis,’ just as in v. 2 Pal. and Gud. originally had “famam moriens.”

6.] “Aggere tumuli” 5. 44. Comp. 3. 63 “Aggeritur tumulo tellus.” For ‘quierunt’ Serv. mentions a variant ‘quierant,’ supported by a grammarian whose name is variously given as Hebrus and Acron Helenus. “Quierant aequora” 4. 523. The reference perhaps is, as Wagn. suggests, to the gales mentioned by Palinurus 6. 354 foll.

7.] ‘Tendit iter velis’ as “tendere iter pennis” 6. 240. Comp. 5. 23, “Flecte viam velis.” Probably Virg. also meant his readers to think of “tendere vela.” Pal. and Gud. have ‘portus,’ which is perhaps the more usual expression in Virg., being found in various places where only a single harbour seems to be meant (below v. 22., 5. 813., 6. 366; besides many others where the reference is uncertain); but we have had “Caietae portum” 6. 900.

8.] A fair wind blows steadily into the night (i. e. it does not fall at sunset and at other times, 3. 568), and the moon rising bright enables them to hold on their course. At other times they put in for the night, 3. 508 foll. ‘In noctem’ like “Nilus in aestatem crescit” Lucr. 6. 712, “lumor in lucem tremulo rarescit ab aestu” ib. 875, where it seems better to interpret the words ‘as summer comes on,’ ‘as day comes on,’ than with Mr. Munro “aestate,”

## AENEID. LIB. VII.

3

Proxima Circaeae raduntur litora terrae, 10  
 Dives inaccessos ubi Solis filia lucos  
 Adsiduo resonat cantu, tectisque superbis  
 Urit odoratam nocturna in lumina cedrum,  
 Arguto tenuis percurrens pectine telas.  
 Hinc exaudiri gemitus iraeque leonum 15  
 Vincla recusantum et sera sub nocte rudentum,  
 Saetigerique sues atque in praesepibus ursi  
 Saevire, ac formae magnorum ululare luporum,

"luce." 'Nec cursus negat' = "et sinit currere." 'Candida' and 'tremulo' seem to be from Enn. Melan. fr. 4. Vahlen, "Lumine sic tremulo terra et cava caerulea candent," as Macrobian. Sat. 6. 4 remarks.

10.] 'Proxima' after leaving Caieta. 'Raduntur' by the ships in passing, 3. 700. 'Circaeae terrae,' Circeii; which, being on the mainland, is identified with Homer's *island* of Circe (Od. 10. 135 foll.) by supposing that the island had become joined to the mainland, by alluvial deposits or, as Varro ap. Serv. says, by the draining of marshes. Comp. Theophrast. Hist. Plant. 5. 9, Pliny 3. 5. 9 (quoted by Heyne). Virg. himself calls it "Aeaeae *insula* Circae," 3. 386, where Helenus predicts that Aeneas should visit it. Westphal (Die Römische Kampagne p. 59) says that the promontory was certainly no island even long before Homer's time, but that it looks like an island from the sea at a moderate distance from the shore, where the flat land of the marshes sinks below the horizon. For the legends which connected Ulysses with this part of Italy see Lewis pp. 327 foll. Telegonus, son of Ulysses and Circe, is the mythical founder of Tusculum. The very name Caieta was said by some to have been originally *Αἰήτη* (comp. Caulon, Aulon, note on 3. 553), a name associated by Lycophron, v. 1273, with the mooring of the Argo there, but more probably having to do with the Aeaeae Circe, the sister of Aeetes of Colchis.

11.] 'Dives' refers to the splendour of her palace ('tectis superbis'). Comp. Od. 10. 211, 348 foll. 'Lucus.' The palace of Circe in Homer is in a wood (Od. 10. 210), which may be called 'lucus,' as the abode of a goddess. 'Inaccessos,' unapproachable, because dangerous on account of her sorceries. Circe is heard by the companions of Ulysses singing at her loom as they approach her palace, Od. 10. 221. The same lines occur in Od. 5. 61 on Calypso, and it is *her* cave that is full of the scent of burning cedar, an incident which Virg. has

transferred to Circe. Circe is the daughter of Helios and Perse, Od. 10. 138.

12.] 'Resonat,' makes them ring; a use of 'resonare' for which no parallel is quoted, though it is imitated by Sil. 14. 30. Hom. says of Circe's song *δάπεδον δ' ἄπαν ἀμφιμέμυκεν*. 'Adsiduo' expresses that she is always playing her loom, so that the Trojans see the light in her palace as they pass it in the night.

13.] 'Nocturna in lumina': see on G. 1. 291., 2. 432. The parallel in Od. 5 is in favour of supposing fire-light to be meant here. "Nocturna ad lumina" occurs Lucr. 6. 900, where again the reference is doubtful. Med. has "nocturno in lumine."

14.] Nearly repeated from G. 1. 294, which is itself from Od. 5. 62, *ἰσθὸν ἐποιοχόμεν χρυσέην κερκίδ' ὕφανεν*.

15.] 'Exaudiri,' reached the ears of the Trojans. In Hom. the lions and wolves are tamed by Circe's sorceries, so that they fawn upon comers, and are suffered to run loose. The swine are men metamorphosed, and are kept in sties. There are no wild boars or bears. "Hinc exaudiri gemitus" 6. 557. 'Gemere' is used by the Roman poets of the roaring of wild beasts, as by Hor. Epod. 16. 51 of bears. Lucr. 3. 297 has "leonum Pectora qui fremitu rumpunt plerumque gementes Nec capere irarum fluctus in pectore possunt," which Virg. probably had in his mind, as he certainly had when writing v. 466 below. 'Gemitus iraeque' is thus *ἐν δῖα θυοῖν*, as Serv. takes it, though Gossrau wishes to distinguish between the tones of grief and those of indignation.

16.] 'Rudere' is another word used loosely by Roman poets: see on G. 3. 374. On 'sera sub nocte' Serv. says, with some imaginative feeling, "quasi eo tempore quo naturali libertate uti consueverunt." Pal. has 'saeva' for 'sera.'

17.] 'In praesepibus' ("caveis" Serv.) should be taken both with 'sues' and 'ursi.' Lucr. 5. 969 has "saetigeris subus."

18.] There seems no reason with Sturz

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4

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Quos hominum ex facie dea saeva potentibus herbis  
 Induerat Circe in voltus ac terga ferarum. 20  
 Quae ne monstra pii paterentur talia Troes  
 Delati in portus, neu litora dira subirent,  
 Neptunus ventis implevit vela secundis,  
 Atque fugam dedit, et praeter vada fervida vexit.  
 Iamque rubescebat radiis mare, et aethere ab alto 25  
 Aurora in roseis fulgebat lutea bigis:  
 Cum venti posuere, omnisque repente resedit  
 Flatus, et in lento luctantur marmore tonsae.  
 Atque hic Aeneas ingentem ex aequore lucum

ap. Wagn. to take 'saevire' as a special expression for the roaring of bears. It implies, like 'gemitus iraque,' that the animals were confined. Ribbeck rather ingeniously suggests that 'saevire' may have been corrupted by 'saetigeri,' having been originally 'mugire.' Price on Appuleius Met. 4. p. 76, approved by Wagn., understands 'formae' as denoting the size of the creatures: but it is more probably to be explained by what follows. They were men in the form of wolves. Comp. the use of the word to denote unreal shapes 6. 289, 293. 'Saevire' and 'ululare' are equivalent to "saevientes" and "ululantes exaudiri."

19.] "Homini facies" 3. 426. "Potentibus herbis" 12. 402 (comp. ib. 396); here with 'induerat,' not with 'saeva.' It is a translation of ἐπιεὶ κακὰ φάρμακ' ἔδωκεν, Od. 10. 213.

20.] "Indue voltus" has occurred 1. 684. "Induit in florem" G. 1. 188. The construction with 'ex' may remind us of "exuere." 'Voltus ac terga' expresses briefly Hom.'s οἱ δὲ συνῶν μὲν ἔχον κεφαλὰς φωνήν τε τρίχας τε καὶ δέμας, Od. 10. 240.

21.] 'That the Trojans might not undergo this dire transformation.' So "monstra perferimus" 3. 884 of suffering from preternatural sounds. 'Pii' gives the reason of Neptune's solicitude. So Anchises 3. 265 prays "Di talem avertite casum Et placidi servate pios," and Ilioneus, 1. 526, calls the Trojans "pio generi." Venus had however engaged the favour of Neptune for the Trojans, 5. 779 foll. 'Quae' is followed by 'talìa' here and 10. 298 as "haec" G. 4. 86 by "tanta."

22.] 'Delati in portus' 3. 219. 'Subire' of entering a haven 1. 400., 3. 292.

23.] τοῖσιν δ' ἔκμενον ὄρον ἕει ἐκάεργος Ἀπόλλων Il. 1. 479.

24.] 'Fugam' need only mean a swift passage: but in the present context it may be taken strictly. With 'fugam dare' comp. "cursus negare" above v. 8. 'Vada fervida,' as Heyne remarks, is the breakers on the headland of Circeii. "Fervetque fretis spirantibus aequor" G. 1. 327.

25 - 36.] 'In the morning they come to a river, sail up it, and land.'

25.] The poet of course purposely times the voyage of Aeneas so as to bring him to the promised land at dawn and amidst the pomp of sunrise.

26.] 'Lutea,' κροκόπεπλος Il. 8. 1. "Roseis quadrigis" 6. 535. There is of course no difficulty in the juxtaposition of the two colours: Ribbeck however reads 'variis' from 'vaseis,' the first reading of one of his cursives, and Schrader and Bentley wished to read 'croceis' from Ausonius' Periocha of Il. 8, where this line is repeated. Comp. Ov. F. 4. 714 "Memnonis in roseis lutea mater equis." Serv. says "Multi iungunt 'inroseis,' i. e. non rubicundis."

27.] 'Posuere,' sc. "se," 'fell.' Comp. 10. 103, "tum Zephyri posuere." It is possible that the expression may be nautical. Lucan 3. 523 has "posito Borea."

28.] 'Lento,' sluggish. Pliny 36. 26, "lentos amnis." The water, being quiet, seems to oppose a greater resistance, though in 8. 89 the thought is just the contrary. 'Luctantur tonsae.' It is of course implied that the sails had been struck. 'Tonsa' for an oar is as old as Ennius, in three of whose fragments it occurs, A. 7. fr. 6, 7, 8.

29.] "Atque hic Aeneas" 6. 680. For 'atque' comp. 6. 162., 10. 219, for 'hic' 1. 728. "Prospiceres arce ex summa" 4. 410. 'Lucum': there is still a wood in the Isola Sacra, and a great forest, Silvia di Ostia, extends south along the coast from the Stagno di Ostia.

## AENEID. LIB. VII.

5

Prospectit. Hunc inter fluvio Tiberinus amoeno 30  
 Verticibus rapidis et multa flavus arena  
 In mare prorumpit. Variæ circumque supraque  
 Adsuetæ ripis volucres et fluminis alveo  
 Aethera mulcebant cantu, lucoque volabant.  
 Flectere iter sociis terraeque advertere proras 35  
 Inperat, et laetus fluvio succedit opaco.  
 Nunc age, qui reges, Erato, quæ tempora rerum,  
 Quis Latio antiquo fuerit status, advena classem  
 Cum primum Ausoniis exercitus adpulit oris,

30.] 'Tiberinus' of the Tiber 6. 873, after Enn. A. 1. fr. 55, "Teque, pater Tiberine, tuo cum flumine sancto." Here and in 8. 31, where the words recur, 'fluvio amoeno' seems to be abl. of circumstance, or, which is the same thing, a descriptive abl.

31.] 'Multa flavus arena' is a specific description of the Tiber, which is constantly called 'flavus,' Hor. 1 Od. 2. 13., 8. 8., 2. 3. 18. Comp. 9. 816. Gossrau remarks that Ov. F. 6. 502 mentions the 'vertices' at the mouth of the Tiber. 'Verticibus rapidis' may be either modal abl. or constructed with 'flavus.' In any case the line seems to qualify 'prorumpit.'

32.] Ov. M. 14. 447, in his brief narrative of Aeneas' landing, nearly repeats Virg., "lucosque petunt ubi nubilus umbra In mare cum flava prorumpit Thybris arena." Lucr. 6. 436 has "prorumpitur in mare" of the wind. 'Variæ volucres' G. 1. 383. Comp. Lucr. 2. 344 foll, Id. 1. 589 and Munro's note. 'Supra' is long elsewhere in Virg. Stat. Theb. 9. 114 ends a line similarly, "circumque supraque," though he also elsewhere, as Markland observes, makes the first syll. long. Ribbeck fancies the original reading may have been "circum supraque" in both passages, an opinion in which few writers of hexameters will agree with him.

34.] "Aera mulcentes motu" Lucr. 4. 136. Wakef. would read 'aera' here; and so Ov. F. 1. 155, "et tepidum volucres concentibus aera mulcent." But in Virg. winged creatures fly in the aether, and the aether is said to be filled with sound, vv. 65, 395 below. 'Luco,' about the grove.

35.] Aeneas had been warned by Creusa (2. 781) that his destination was Italy, "ubi Lydius arva Inter opima virum leni fluit agmine Thybris:—" and he says himself 3. 500, "Si quando Thybrim vicinaque Thybridos arva Intrarim gentique meae

data moenia cernam;" 5. 83, "Ausonium quicumque est, quaerere Thybrim." "Flectere viam" 5. 28, said by Aeneas to the pilot. "Terris advertere proram" G. 4. 117.

37-45.] 'A new part of my subject commences, the war in Latium and its antecedent circumstances.'

37.] This invocation marks a great epoch in the poem, and the commencement of a new class of characters and legends. The first words are from Apoll. R. 3. 1, *Εἰ δ' ἔγε νῦν, Ἐρατώ, παρὰ θ' Ἰστοῖο, καί μοι ἐνίσπεε*. But Erato, as the Muse of Love, is more appropriately invoked to rehearse the loves of Jason and Medea than the present theme, though Germ. thinks that the war in Italy may be said to have been kindled by the love of Lavinia's suitors, "tanquam flabello." Virg., by the help of the Muse, will describe the posture of affairs ('tempora rerum') and the condition of Latium ('quis Latio antiquo fuerit status') when Aeneas arrived, and will trace the origin of the war between Aeneas and the Latins (primæ revocabo exordia pugnae). 'Qui reges' seems to be said generally, including Latinus and his ancestors, Turnus, and perhaps the other Italian princes. With 'tempora rerum' comp. the expression "reipublicæ tempus," which occurs more than once in Cic. (Off. 3. 24 &c.), though 'tempora' here means 'times' rather than 'emergencies.' Virg. has said 'the times of affairs' where we should rather talk of 'the circumstances of the time.' Serv. explains the words philosophically, "quia, secundum Lucretium, tempora nisi ex rebus colligantur, per se nulla sunt." Peerlkamp connects 'rerum' with 'status,' very improbably.

38.] 'Advena' adjectively, like "advena possessor" E. 9. 2.

39.] "Adpulit oris" 1. 377., 3. 338, 715.

Expediam, et primae revocabo exordia pugnae. 40  
 Tu vatem, tu, diva, mone. Dicam horrida bella,  
 Dicam acies, actosque animis in funera reges,  
 Tyrrhenamque manum, totamque sub arma coactam  
 Hesperiam. Maior rerum mihi nascitur ordo,  
 Maius opus moveo. Rex arva Latinus et urbes 45  
 Iam senior longa placidas in pace regebat.  
 Hunc Fauno et nympha genitum Laurente Marica  
 Accipimus; Fauno Picus pater; isque parentem  
 Te, Saturne, refert; tu sanguinis ultimus auctor.

40.] 'Revocare' of recalling the past, *Sen. Ben.* 5. 25. So "repeto" v. 123 below. 'Primae exordia pugnae,' a variety for "prima exordia pugnae."

41.] 'Mone,' aid his memory. Comp. "monumentum," and see v. 645, "Et meministis enim, divae, et memorare potestis; Ad nos vix tenuis famae perlabitur aura." The word is in keeping with 'revocabo,' and with the functions of the Muse as the daughter of Mnemosyne, *E.* 7. 19 note. 'Horrida bella' 6. 86.

42.] 'Reges.' The list of them is given v. 647 foll. 'Actos animis in funera' seems to mean, spurred by their courage to encounter death, either the risk or the certainty of it. The general sense is parallel to 9. 460, "Sed furor ardentem caedisque insana cupido Egit in adversos." If we take it "in funera inferenda," we may comp. 12. 528 "nunc totis in volnera viribus itur."

43.] 'The Tyrrhene force' is naturally enumerated among the subjects of this part of the poem, as the strife between Mezentius and his subjects had an important influence on the struggle. 'Tyrrhenamque manum' is not to be taken with 'coactam,' anymore than 'acies' v. 42 with 'actos.' 'Totam Hesperiam' is of course not strictly true, but it probably refers to 'Tyrrhenam manum' and expresses that the war involved other states besides Latium. 'Sub arma coactam,' called out together to war. 'Sub arma' = "sub armis," the regular phrase for 'in arms' (5. 440 &c.), with an additional notion of motion.

44.] 'A grander series of events opens before me,' grander, that is, than what he has hitherto related, if measured by the standard of importance in the *Aeneid*, for otherwise they could hardly be grander than the fall of Troy. But Virg. may mean to contrast generally the narrative

of wars with the narrative of wanderings, the *Iliad* with the *Odyssey*. "Nascitur ordo" *E.* 4. 5.

45—106.] 'Latinus, king of Latium, had a daughter, Lavinia, whose hand was sought by Turnus, a Rutulian prince: but various portents indicated that she was destined to have a foreign husband, and at last her father received a distinct oracular intimation to that effect.'

45.] 'Moveo' stir, and so commence. Comp. v. 641 "cantusque movete," and *Livy* 23. 39, "movere ac moliri quicquam." For Latinus, the Italian god Faunus, and the nymph Marica, who was worshipped at Minturnae, see *Dict. Myth.* 'Arva et urbes' 3. 418.

46.] 'Jam senior' 5. 179., 6. 304. 'In pace' with 'regebat': "placida populos in pace regebat" 8. 325.

47.] In 8. 314 the Fauns and Nymphs are the indigenous race that inhabited Italy when Saturn came down to civilize it. 'Laurens' is properly the name of that territory and tribe whose capital was Laurentum: but Virg. uses it as a synonym of "Latinus." Thus Turnus the Rutulian is called "Laurens" below v. 650. Latium in its latest and widest signification would include Minturnae on the Liris.

48.] 'Accipimus' belongs to the historian rather than the poet: but the Muse, as we have seen (v. 41), inspires him to write history.

49.] The present 'refert' may be used either with reference to the actual existence of Picus as a god, or to his existence in history. For the possible meanings of the verb itself here see on 5. 564. Virg. seems here to treat the Italian divinities as a line of semi-divine earthly kings. For Saturn see 8. 319 foll. 'Ultimus auctor' like "ultima ex origine" *Catull.* 4. 15.

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## AENEID. LIB. VII.

7

Filius huic fato divom prolesque virilis	50
Nulla fuit, primaque oriens erepta iuventa est.	
Sola domum et tantas servabat filia sedes,	
Iam matura viro, iam plenis nubilis annis.	
Multi illam magno e Latio totaque petebant	
Ausonia; petit ante alios pulcherrimus omnis	55
Turnus, avis atavisque potens, quem regia coniunx	
Adiungi generum miro properabat amore;	
Sed variis portenta deum terroribus obstant.	
Laurus erat tecti medio in penetralibus altis,	
Sacra comam, multosque metu servata per annos,	60
Quam pater inventam, primas cum conderet arces,	

50.] 'Fato divom,' by the decree of the gods, 'fatum' being used in its primary sense. Comp. 3. 716 note. The gods decreed that Latinus should have no son, in order that Aeneas might obtain his kingdom with the hand of Lavinia. Possibly there may be a reference to some specific oracle which formed part of the legend. 'Filius prolesque virilis' can hardly be considered as otherwise than a pleonasm, though 'proles virilis' marks the exact point more accurately than 'filius.'

51.] 'Nulla fuit,' was no more, i.e. at the time when Aeneas landed. Comp. Virg. (?) Catalect. 14. 7, "sed tu nullus eris," Cic. 3 Q. Fr. ep. 4, "sed vides nullam esse rempublicam, nullum senatum, nulla iudicia, nullam in ullo nostrum dignitatem," and the common comic phrase "nullus sum." Serv. says that Virg. has taken the death of Latinus' male offspring from "history," which relates that Amata had two sons, whom she killed, or, as others said, blinded, for siding with their father in promising Lavinia to Aeneas.

52.] 'Servabat domum,' remained in the house, as in 6. 402, "Casta licet patrii servet Proserpina limen," with a further notion of preserving the family. 'Domum' perhaps refers rather to her being the hope of his family, 'tantas sedes' to her being the heir of his estate. In the imitation by Stat. Theb. 1. 572, "Mira decore pio servabat nata penates," we are meant also to think of worshipping the gods.

53.] If any distinction can be drawn between the two parts of this line, it is that the first relates to ripeness of person, the second to sufficiency of age.

54.] 'Petere' of seeking in marriage 12. 42. 'Magno,' like "magna" v. 4,

simply an ennobling epithet.

55.] 'Ante' pleonastic after a superlative, as in l. 347 after a comparative.

56.] 'Potens,' probably with reference to his claims as a suitor, 'with the prestige of a great line,' or 'with a high lineage to back his claim,' though Silius (8. 383) has "avis pollens" merely for 'high born.' Comp. "parvo potentem" 6. 843; also "dives avis" 10. 201.

57.] 'Properabat' in the sense and with the construction of "studebat." Comp. *σπουδάσειν*, and the phrase "nihil mihi est longius," "there is nothing for which I am more impatient," alluded to in Forb.'s note. It must be remembered that the infinitive, whether active or passive, is really a noun constructed with the verb. 'Amore,' eagerness, as in 2. 10, "si tantus amor casus cognoscere nostros."

58.] 'Variis portenta terroribus' is equivalent to "varia et terrifica portenta," though 'terroribus' might be abl. instr. with 'obstant.'

59.] 'Tecti medio' should be understood, as Heyne says, with reference to the custom of planting trees in the "impluvium" of a house, 2. 512, Hor. 3 Od. 10. 5. 'Penetralibus,' the "impluvium" being in the centre of the house. Compared with 2. 514, it illustrates the connexion between the 'penetralia' and the "Penates."

60.] 'Sacra comam,' "frondibus intactis," Heyne. "Multos servata per annos" 2. 715 note. 'Metu,' through fear, 3. 213., 4. 164.

61.] 'Primas cum conderet arces' is equivalent to "quum primum arces (urbem) conderet." Gossrau comp. 3. 17, "Moenia prima loco." He finds the bay growing in the spot where he is going to build.

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## P. VERGILI MARONIS

Ipse ferebatur Phoebosacrasse Latinus,  
 Laurentisque ab ea nomen posuisse colonis.  
 Huius apes summum densae—mirabile dictu—  
 Stridore ingenti liquidum trans aethera vectae, 65  
 Obsedere apicem, et, pedibus per mutua nexis,  
 Examen subitum ramo frondente pependit.  
 Continuo vates, Externum cernimus, inquit,  
 Adventare virum, et partis petere agmen easdem  
 Partibus ex isdem, et summa dominarier arce. 70  
 Praeterea, castis adolet dum altaria taedis  
 Et iuxta genitorem adest Lavinia virgo,  
 Visa, nefas, longis comprehendere crinibus ignem,  
 Atque omnem ornatum flamma crepitante cremari,  
 Regalisque accensa comas, accensa coronam, 75

62.] 'Ipse' seems simply to add gravity to the narrative; unless we like to say that the king assumes the priestly function.

63.] For the construction 'Laurentis' in apposition with 'nomen' see Madv. § 246 obs. 2, who quotes Livy 1. 1, "filium cui Ascanium parentes dixere nomen." "Mihi ponere nomen" Hor. 1 Ep. 7. 93, the Greek *ὄνομα θέσθαι*. With 'quam' followed by 'ab ea' Wagn. comp. Cic. Orator 3, "species pulchritudinis . . . quam intuens in eaque defixus."

65.] Comp. G. 4. 59 (of bees), "Nare per aestatem liquidam suspexeris agmen."

66.] 'Apicem' answers to 'summa arce' v. 70. 'Per mutua' is obviously equivalent to "mutuo" or "vicissim." But it is not easy to fix the exact sense of the preposition. Perhaps we may compare such usages as "per ludum," "per speciem," &c. — 'in the way of reciprocity.' The expression seems to be a variation of 'mutua' used adverbially by Lucr. e. g. 5. 1100, "Mutua dum inter se rami stirpesque teruntur."

67.] Comp. generally G. 4. 61, 557. 'Subitum' seems to denote the unexpectedness of the appearance, as "subitum monstrum" is frequently used. Heyne remarks that this occurrence was reckoned an evil omen, Pliny ii. 17.

68.] 'Continuo' as in v. 120 below. The prophet sees the meaning of the portent at once. 'Cernimus,' I behold, as a seer. Comp. 6. 87 (the Sibyl), "Bella, horrida bella, Et Thybrim multo spumantem sanguine cerno."

69.] 'Easdem,' the same as the bees,

i. e. the 'arx.' Rom. has 'agmine' see on 3. 614.

70.] 'Partibus ex isdem,' i. e. apparently from the quarter of the sea, though we have not been told explicitly whence the bees came. 'Summa dominarier arce' implies that the palace of Latinus was in the 'arx' and the expression of course denotes complete dominion over the city.

71.] 'Adolet:' see note on E. 8. 65. 'Castis' refers to the rite, as performed meetly and in order. Comp. 3. 409, "Hac casti maneant in religione nepotes." The altar was that in the centre of the house. Comp. v. 77 and 2. 512.

72.] 'Et' is the reading of all Ribbeck's uncials but Rom., which is apparently illegible, and it is now adopted by Wagn. for 'ut.' Lavinia has been mentioned 6. 764.

73.] 'Nefas:' comp. 8. 688, "sequiturque, nefas, Aegyptia coniunx." It seems to express the first feeling of the spectators, who regarded the event with horror and alarm, like Aeneas and his family in the similar case of Ascanius 2. 680 foll. 'Comprehendere crinibus ignem:' the more ordinary expression would be "ignis crinem comprehendit," as in G. 2. 305. 'Visa,' was seen, not seemed. It was a "visum" or portent.

74.] 'Ornatum' to be taken after 'cremari,' like 'coronam' after 'accensa.' "Flamma crepitante crematur" occurs Lucr. 6. 155.

75.] Wagn. considers the repetition of 'accensa' as equivalent to a second 'que' ("accensa comasque coronamque"), and refers the line to the class of cases noticed



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## AENEID. LIB. VII.

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Insignem gemmis; tum fumida lumine fulvo  
 Involvi, ac totis Vulcanum spargere tectis.  
 Id vero horrendum ac visu mirabile ferri:  
 Namque fore inlustrem fama fatisque canebant  
 Ipsam, sed populo magnum portendere bellum,  
 At rex sollicitus monstris oracula Fauni,  
 Fatidici genitoris, adit, lucosque sub alta

80

on E. 4. 6, where see note: 'accensa' would then be coupled as a participle with 'visa est cremari.' This seems the best way of taking the passage. The common method is to take 'accensa' as "accensa esse visa est," which is rather clumsy, and involves moreover a tautology, inasmuch as 'omnem ornatum' includes 'comas' and 'coronam.' Jahn proposes to strike out the semicolon after 'gemmis' and arrange the words: 'et, accensa comas, accensa coronam, tum (i. e. "postquam accensa est," comp. 5. 719) visa est involvi fumida lumine fulvo.' But it is more after the manner of Virg. to begin a new clause with 'tum,' as the last point in a description: see ll. 724, G. 2. 296. Ribbeck considers v. 74 to have been Virg.'s first draught, which he afterwards amplified, intending to retrench the superfluity. It is singular that in descriptions like these (especially in similes) Virg. is apt to leave the reader in doubt about the exact construction intended. 'Regalis' probably refers to the tiring and general appearance of the hair, which was worthy of a queen. 'Insignem gemmis' proves, as Heyne remarks, that the 'corona' is the royal, not the sacrificial crown.

76.] 'Tum,' &c. till at last she became wrapped in dusky and smoking flame. 'Fumida' belongs in sense to 'lumine,' the words being nearly equivalent to "lumine fulvo et fumoso." 'Fulvus' is twice applied to the colour of the eagle, ll. 751, 12. 247. Serv. explains the smoke grotesquely, as causing and therefore symbolizing tears.

78.] 'Id vero' implies that this portent following and surpassing the other brought their fear to its height. Comp. the use of "tum vero" 2. 228., 4. 450., 5. 659, 720. 'Ferri,' was accounted or rumoured. Comp. 2. 229, "scelus expendisse merentem Laocoonta ferunt," Hor. 2 Od. 19. 27.

79.] 'Fama fatisque' seems equivalent to "claris fatis." Comp. 8. 731, "famamque et fata nepotum." The fire round the princess herself portends her own

bright fortunes, that which spreads from her over the palace portends the general conflagration of war over the land of which she was to be the cause.

80.] Wagn. Q. V. 13. 2 d. remarks on the metrical effect of the initial spondee, 'ipsam,' followed by a pause. It is difficult to say whether the subject of 'portendere' is 'Lavinia' or some word to be supplied from 'id ferri.'

81.] 'Sollicitus' (originally a participle) has here the force of "sollicitatus." Wakef. read 'monstrorum' from a MS. of Donatus.

82.] 'Lucosque,' &c. The chief thing with a view to explaining this difficult passage is to ascertain what and where Albunea is. Heyne and Forb. take it as a spring, and Heyne's ultimate interpretation, given in a review in the Göttingen Gelehrte Anzeig. for 1804, p. 1672, was "Albunea aqua, quae sonat fonte sacro, maxima (aquarum) memorum, i. e. nemoris." But in the first place it is difficult to understand the meaning of "lucos sub Albunea aqua," and in the second place 'quae maxima nemorum' for "quae maxima aquarum nemorum," and that for "aquarum nemoris," seems hardly admissible. G. 2. 15, "nemorumque Jovi quae maxima frondet Aesculus" is not nearly so strong. Wagn., following Bonstetten's Voyage sur la scène des six derniers livres de l'Énéide (p. 205), takes Albunea as a wood, which removes some difficulties, but leaves "lucos sub alta Albunea" to be explained. It is however not yet determined where Albunea itself is. Serv. places it "in altis montibus Tiburtinis," and Heyne originally identified it with the fall of the sulphurous waters of the Albulia into the Anio at Tibur: but Bonstetten thinks he has discovered it in the sulphurous spring of Altieri near the fane of Anna Perenna on the road to Ardea, and his opinion was accepted by Heyne, and is adopted by Mr. Bunbury, Dict. G. 'Ardea.' The former view is confirmed by Hor. 1 Od. 7. 12, where "domus Albunae resonantis" is coupled with "praeceps Anio et Tiburni

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## P. VERGILI MARONIS

Consulit Albunea, nemorum quae maxuma sacro  
 Fonte sonat, saevamque exhalat opaca mephitim. 85  
 Hinc Italiae gentes omnisque Oenotria tellus  
 In dubiis responsa petunt; huc dona sacerdos  
 Cum tulit et caesarum ovium sub nocte silenti  
 Pellibus incubuit stratis somnosque petivit,  
 Multa modis simulacra videt volitantia miris,  
 Et varias audit voces, fruiturque deorum 90  
 Conloquio, atque imis Acheronta adfatur Avernis.  
 Hic et tum pater ipse petens responsa Latinus  
 Centum lanigeras mactabat rite bidentis,  
 Atque harum effultus tergo stratisque iacebat  
 Velleribus: subita ex alto vox reddita luco est: 95

lucus," and by Lactant. Inst. 1. 6 (quoting Varro) "decimam (Sibyllam) Tiburtem, nomine Albuneam, quae Tiburi colitur ut dea, iuxta ripas amnis Anienis." 'Sonat' here and "resonantis" in Hor. seem to imply a waterfall. Mr. Long has no doubt that the Albunea was the sulphur lake (or nymph of the lake) from which issues the canal of the Albula. Virg., he says, has confused the lake and the woods round the lake. The difficulty (he continues) is that the lake is not at Tibur, but at least two Roman miles below the heights of Tibur, where the cascade is.

83.] "Nemorum quae maxuma" G. 2. 15 note. 'Sacro' comp. note on G. 4. 319.

84.] 'Mephitin' was the old reading. 'Mephitim' was restored by Heins. from Med. &c. Mephitis was worshipped as a deity in various parts of Italy, as at Amsanctus (see v. 564 below), Pliny 2. 93, at Cremona, Tac. H. 3. 33. It had a temple and grove at Rome on the Esquiline, Varro L. L. 5. 49, Festus s. v. "Septimontis." Serv. says some made it a male power, connected with Leucothea like Virbius with Diana, which may possibly account for 'saevum,' the reading of Med. Comp. generally 6. 240. 'Saevam' like "saevior pestis" 3. 214. Virg. may have thought of Apoll. R. 599, λίμνης εἰς προχοὰς πολυβενθέος ἢ δ' ἔτι νῦν περ Τραύματος αἰθόμενον βαρὺν ἀνακκίει ἀτμόν.

85.] 'Oenotria:' see 1. 532.

86.] There were many oracles of this kind in Greece, generally in caves, as that of Trophonius at Lebadea and that of Amphiaraus at Thebes and Oropus. Virg. seems to have transferred the custom to Italy. Heyne remarks that Tiburtus, the founder of Tibur (mentioned below v. 670),

was the son of Amphiaraus. This again tends to prove that the oracle mentioned by Virg. was at or near Tibur. Serv. observes that 'incubare' is the proper term for this mode of consultation, answering to ἐγκοιμάσθαι: comp. Plat. Curc. 2. 2. 16, Cic. Div. 1. 43. Rams were sacrificed, and the worshipper slept in their skins, Pausan. 1. 34 (of Amphiaraus), Strabo 6. p. 284 (of Calchas in Daunia).

89.] Lucr. 4. 127, "Noscas rerum simulacra vagari Multa modis multis." Id. 1. 123, "simulacra modis pallentia miris." Comp. also Id. 6. 789, where, though the verbal similarity is less, the passage may have been in Virg.'s mind, as the context is all about mephitic vapour.

90.] "Sermone fruuntur" 8. 468.

91.] 'Acheronta' for the powers of hell v. 312 below, "Flectere si nequeo Superos, Acheronta movebo." We may either take 'imis Avernis' as "ex imis Avernis" with Heyne (which however would be to press rather far the transferred sense of 'Acheronta'), or we may take it as an abl. of place, connecting it closely with 'Acheronta,' 'the powers of the deepest hell.'

92.] 'Et tum,' then too, as in other emergencies. Wagn. seems right in remarking that Latinus himself is here the priest and takes the oracle *alone*. But the practice seems to have been different in different places: comp. the passages quoted on v. 86 with Hdt. 1. 182, Strabo 14, pp. 649, 650. 'Ipse,' not, as Gossrau thinks, contrasted with messengers, but either in the sense of 'also,' or strengthening 'pater.'

94.] 'Effultus' 8. 368.

95.] Med. has 'subito.'