

Aeneid 4.129-258 notes

129-72 hunting expedition; cave: cf. AR; consider location (movement from palace into wild); marriage: nb Roman wedding rituals (for perversion, see MacLennan).

129 *Oceanum*: See OLD sv *Oceanus* sense 2: The ocean (envisaged by the ancients as a sea flowing round the land mass of the known world); especially with ref. to the Atlantic.

129 *interea*: See OLD sv *intereā* (In the meantime, meanwhile) sense c: (in narrative, in passing to a new subject or topic).

129 *Aurora*: goddess of Dawn; see Gildenhard for significance of dawn references within Book 4 (“Virgil thus uses Aurora three times in *Aeneid* 4 to indicate the beginning of a day: the first day is Dido’s first day in love; on the second day, the fateful encounter in the cave takes place; and on the third day, Aeneas departs”; sees cosmic correlation with Dido’s tragedy).

130–139: The Carthaginians get themselves ready for the hunt.

130 *iubare*: See OLD sv *iubar* sense 1 (spec.): The first light of day. Abl. abs. Departure at sunrise.

130 *delectus iuventus*: “the best young men of Carthage” (MacLennan).

131: see MacLennan for discussion of hunting technique (nets with wide mesh; nets of close weave); relevance of nets for trapping in light of Dido as prey?. Note *retia*, *plagae*, *uenabula* lack a verb: sc. e.g. *portantur* (‘are brought’).

131 *rara*: See OLD sv *rārus* sense 1b (of artefacts): having an open texture, loosely woven.

131 *plagae*: See OLD sv *plaga* sense 4 A net (used by hunters to catch game), trap.

132 *Massyli*: See OLD sv *Massylus*: Massylian, (often poet. for) African. North African tribe; Gildenhard traces a link with king Massinissa and his wife, the Carthaginian princess Sophonisba who committed suicide.

132 *odora canum vis*: transferred epithet; lit. “the keen-scented strength of hounds”; see MacLennan. See OLD sv *odōrus* sense 2: Of or connected with the faculty of smelling.

133-4 *thalamo cunctantem*: “lingering in her bridal chamber” (MacLennan); cf. *mora* within Book 4; consider movement within Book 4 and how like a ruler Dido is being. Everyone else waiting and horse impatient. Choice of term for chamber potentially loaded (wedding chamber; does Dido already conceive of herself as a bride? Is it authorial, in view of what happens? Is lingering a sign of sex on her mind or reluctance to leave? See Gildenhard) and is there a hint at the Roman wedding ritual? Gildenhard notes the reluctance of the bride to enter into the house of her husband on the day of her marriage, as a preliminary step towards her first experience of sexual intercourse, is a key theme of Catullus’ wedding poems.

133 *primi*: i.e. the leading men: OLD sv *prīmus* sense 14b (of persons) (m. or f. as noun) (spec.) *~i*, leading citizens.

134 *ostro insignis et auro*: “conspicuous in purple and gold” (MacLennan); See OLD sv *insignis* sense 3 Remarkable in appearance, outstanding. Carthaginian decadence? See Gildenhard for expensive Tyrian purple.

135 *sonipes*: grand compound epithet; Gildenhard sees a joke.

135 *ferox*: “proud, independent” (MacLennan, who sees it as a word of approval). See OLD sv *ferox* cite under sense 3b (of animals) high-spirited, mettlesome.

135 *spumantia*: See OLD sv *spūmō* sense 2: To foam with saliva.

135 *mandit*: See OLD sv *mandō* sense b (of horses) to champ (the bit).

136 *progređitur*: 136 See OLD sv *prōgređior* sense 1c: to advance from a place of shelter or concealment, leave the house, etc.

136 *magna... caterva*: abl abs. “with a great crowd pressing round her” (MacLennan); MacLennan sees Roman forum scene. See OLD sv *caterua* sense 1: A company, band, especially of followers or supporters.

137 “wearing a Phoenician riding-cloak with an embroidered border” (MacLennan). Dido in wealth and beauty, height of power.

137 *Sidoniam*: i.e. Phoenician; nb colour.

137 *picto ...limbo*: abl. of description with *chlamydem*. See OLD sv *limbus* (ī), m.: An ornamental border to a robe, etc., fringe, or similar.

137 *circumdata*: past participle of *circumdo*- “having been surrounded”> “wearing” (with retained accusative).

138 *cui pharetra ex auro*: sc. *facta est*. “and to her the quiver was made from gold” (MacLennan). *cui*= connecting relative and dative of reference. Unsuitable for hunting! As Gildenhard points out, the quiver recalls her special association with the goddess of the hunt, Diana (cf. 1.500–01, part of the simile which has resonances in this passage). Gildenhard links gold back to her husband: “So in essence, Dido is here wearing the treasures of her dead husband to impress her would-be new consort”.

138 *nodantur*: “are plaited into (a) gold(en) ring” (MacLennan); See OLD sv *nōdō* (āre, āuī, ātum, tr.) sense 1: To tie in a knot or knots. Golden line (adj/adj/verb/noun/noun): effect? Gildenhard cfs two passages in Callimachus, in which the Alexandrian poet describes the golden regalia of Artemis (*Hymn* 3.110–12) and Apollo (*Hymn* 2.32–5): note Dido as Diana/ Artemis and Aeneas as Apollo; ‘The queen of Carthage proceeds to the hunt resplendent in finery from various corners of the Callimachean wardrobe, matched with consummate skill by her Roman dresser.’ Reed (1995), p. 95.

139 *fibula*: See OLD sv *fibula* sense 2: A pin, clasp, brooch (often ornamental).

139 *subnectit*: See OLD sv *subnectō* sense 2 (of a buckle or other fastening) To bind up, fasten up.

140 *nec non*: “also”.

140 *et*: ties *Phrygii comites* and *Iulus* (Ascanius).

140 *laetus*: adverbial use.

141-2 *incedunt ... infert*: See OLD sv *inferō* sense 2b (reflexive) to step forward, advance (especially in a slow or stately manner). MacLennan sees sense of theatre; words appropriate to a stage entrance. We recall the entrance of Dido (why blurring between Aeneas and Dido?) and simile in Book 1: e.g.

1.496–97: *regina ad templum, forma pulcherrima Dido/ incessit*, 501: *gradiensque deas supereminet omnis* (of Diana), and 503: *talem se laeta ferebat*.

141 *ante alios... omnes*: “fair beyond all others” + “most fair of all” (MacLennan).

141 *pulcherrimus*: as Gildenhard suggests, a gesture to motif of divine intervention increasing the beauty of a hero (cf. Odysseus before his encounter with Nausicaa and Jason before his encounter with Medea).

142 *infert se socium*: presents himself as companion> “comes to join them” (MacLennan).

142 *iungit*: See OLD sv *iungō* sense 6: To cause to accompany, associate (persons).

143-50: Apollo simile. Main clause “haud segnior ibat Aeneas”. Companion simile to *Aen.* 1.494-504 (Dido as Diana, Apollo’s sister...; which reworks *Od.* 6.102-9); cf. Apollonius’ comparison of Jason to Apollo (*Argonautica* 1.307–09) and Medea to Artemis (=Diana) (3.876–84).

143 *qualis ubi*: “as when”: Gildenhard notes temporal emphasis new, setting up reference to winter (note winter as setting eg 4.193 and Aeneas will leave during winter season, despite dangers of sailing, cf. 309–11); he quotes Weber explaining that Lycia is the place in Asia that in winter the god leaves behind for Greece and that it is unusual to visualize Apollo leaving in winter (we would expect Dionysus); note emphasis on desertion fits Aeneas.

143 *hibernam Lyciam*: “Lycia in the winter” (MacLennan). Apollo had shrine at Patara in Lydia; comes to Delos (site of birth from Leto: hence maternam) for spring festival. *hibernam Lyciam Xanthique fluenta* reworks *Argonautica* 1.300: ἡ Λυκίην εὐρεῖαν ἐπὶ Ξάνθοιο ῥοῆσι (instead of εὐρεῖαν ‘broad’, there is *hibernam*).

143 *fluenta*: See OLD sv *fluentum* (usu. pl.): A stream, river, flood: (also applied to the waters of a lake).

- 144 *maternam*: See OLD sv *māternus* (māternus, a, um) sense 1: Of or belonging to a mother, maternal.
- 144 *inuīsit*: See OLD sv *inuīsō* (ere, ī, um tr., (intr.)) sense 1: To go to see, visit.
- 145-6: MacLennan explored functions of lines.
- 145 *mixti*: “all in confusion” (MacLennan).
- 145 *instauratque choros*: “renews the dance”; another possible link with Dionysus who returns after absence to set votaries dancing. See OLD sv *instaurō* sense 1b: to renew (after an interval).
- 146: MacLennan describes as a group of obscure, backwards and remote peoples (cf. Weber *Classical Philology* 2002 who notes Dionysiac touches). He traces unusual elements: *que...que* (“both ...and”), lengthening of first *que*, four syllable ending to the hexameter, piling up of obscure names. The *que* attached to *Cretes* is superfluous.
- 146 *Dryopesque*: See OLD sv *Dryopes* (pum, m. pl.): A (half mythical) tribe in northern Greece.
- 146 *fremunt*: See OLD sv *fremō* sense 1c (1 To utter a deep dull continuous sound, to rumble, roar, hum, buzz, growl, etc.) c (of crowds, assemblies).
- 146 *Agathyrsi*: See OLD sv *Agathyrsī*: A Scythian people who lived in the region of Transylvania.
- 147 *iugis*: “on the slopes” (MacLennan); Cynthus= hill on Delos.
- 148 *figens*: shaping; the god presses his hair with wreath and twines into golden clasp/band; crinem is the object of *figens* and *premit*. MacLennan links to statues. NB Apollo is unaware- like Aeneas (and shepherd in simile).
- 148 *implicat*: See OLD sv *implicō* sense 2 (followed by ablative): To entwine, enfold, or enwrap (one thing with another).
- 149 *tela sonant umeris*: sinister recollection of *Il.* 1.46 (plague-bearing Apollo; nb disease imagery for Dido). Gildenhard remarks: “In Virgil, the reference to the arrows of destruction rattling in the quiver on Apollo’s shoulders comes as an unpleasant surprise after the peaceful scenes of dancing and hair-dressing — a dark reminder that both the god and the hero he is meant to illustrate may have a baleful impact on those around them. Specifically, it recalls the deer-simile at 4.69–73, where a *pastor*, who represents Aeneas, mortally wounds a deer with his arrows. The sudden switch in theme from celebration to death in the simile thus mirrors on the micro-level the progression from what is supposed to be a wedding (127: *hymenaeus*) but actually is the beginning of a tragic plot that leads to misery and death (169–70: *ille dies primus leti...*).”
- 149 *haud illo segnior*: “no more slothful than him” i.e. just as vigorous; also compared on level of beauty.
- 150 *enitet*: See OLD sv *ēniteō*: To shine forth, be bright.
- 150 *ore*: See OLD sv *ōs* sense 6d the face considered aesthetically; (pregnantly) beauty of face.
- 151 *ventum*: sc. *est*; impersonal passive. MacLennan takes *altos montes* and *invia lustra* together “the pathless heights where the wild animals dwell”. See OLD sv *inuius* (a, um, adj.) sense 1 (of country, etc.): Not affording a passage, impassable. See OLD sv *lustrum* sense 2 (pl.): The haunts of wild beasts; (vaguely) rough or wooded country, wilds.
- 152 *ecce*: surprising appearance of plenty of prey.
- 152 *deiectae*: “flinging themselves down” (MacLennan). OLD cites under sv *dēiciō* sense 8 (often mil.): To drive out or dislodge (from a position).
- 153 *decurrere*: i.e. *decurrerunt*. See OLD sv *dēcurrō* (rrere, (cu)rrī, rsum, intr., tr.) sense 1: To run down, hurry down.
- 153 *iugis*: “over the slopes” (MacLennan).
- 153-5 *alia de parte*: “from another direction” (MacLennan). MacLennan discusses metrical rhythm.
- 154 *transmittunt*: See OLD sv *transmittō* sense 2: To go or travel to the other side of, cross (especially a stretch of water).
- 154 *cursu*: “at a run” (MacLennan).
- 154-5 *agmina ... / ... glomerant*: “they gather their herds together” (MacLennan).

157 *praeterit*: See OLD sv *praetereō* sense 2b (tr.) (2 To pass by, go past) b (so as to get ahead of).

158 *uotis*: Gildenhard comments: “ in the dative, with *dari*: ‘... may be granted to his vows.’ *Votum* is a technical term of Rome’s civic religion and usually involves a promise to a god in return for his or her aid, especially in situations of military crisis. Here the term ironically ennobles Ascanius’ day-dreaming and wishful thinking.”

159 “And he longs for a foaming boar to be offered among these feeble cattle” (MacLennan); suggestive of his youth and father’s protectiveness? Gildenhard sees *iners* as something akin to ‘unadventurous’ or ‘harmless’, i.e. not suited to test the mettle Ascanius thinks he has. nb Ascanius in battle later (shoots and then hauled off; too precious an heir); also his shooting of Silvia’s stag is one trigger for war in Italy. *optat* introduces indirect statement.

160-5: cf earlier plotting.

160–164: cf. 120–24 (explored by Gildenhard).

160–161: see Gildenhard for links with cave of winds in Book 1.

160 *misceri*: “to be set in tumult” (MacLennan).

160 *caelum*: subject.

161 *incipit*: See OLD sv *incipiō* sense 4 (with infinitive, of persons or things) To begin, start (to).

161 *commixta*: See OLD sv *commisceō* sense 1b: (1 To mix together) b (one thing or lot with another).

162 *comites*: See OLD sv *comes* sense 4a (usu. pl.): A member of the staff of a Roman magistrate, provincial governor, or other official; a retainer of an emperor, king, or similar.

163: “Venus’ grandson, the descendant of Dardanus” (MacLennan).

163 *diuersa*: See OLD sv *dīuersus* sense 3: Situated at a distance from each other, set apart, separate.

164 *metu*: “in fear” (MacLennan): See OLD sv *metus* sense 1d (ablative): from fear, in alarm.

164 *petiere*: i.e. 3rd person pl perfect, *petierunt*: perfect of sudden action.

164 *ruunt*: See OLD sv *ruō* sense A3b (3: To rush headlong, rush uncontrollably forwards or down): b (of natural forces and other inanimate things).

165–166 *speluncam Dido dux et Troianus eandem/ deueniunt*: cf. 124–25: *speluncam Dido dux et Troianus eandem/ deuenient*. A cave setting appears at Apollonius Rhodius, *Argonautica* 4.1128–69 (Jason and Medea union) (NB in Apollonius, legal marriage: Alcinous decides not to send Medea back if she is not a virgin: hence quick ceremony/consummation 4.1128–69).

165 *eandem*: See OLD sv *īdem* sense A5: The same (in each case, with respect to each subject, etc.).

166-8: Assessments e.g.: Austin (1963), p. 69: ‘Virgil thus makes the wedding ritually correct, as one would expect him to. But it remains a supernatural ceremony, and an uncanny one for all its seeming correctness.’; Moles (1984), p. 52: ‘For her own purposes Juno desires the union of the two lovers to be a permanent marriage: this does not amount to an objective statement of the nature of their union.

While the divine responses to the “ wedding ” are indeed ritually correct the emotional effect is of a ghastly parody of the norm, suggesting rather that this marriage presided over by Juno is not a true marriage at all.’; O’Hara (2011), p. 38: ‘Vergil’s passage suggests either a wedding or a parody of a wedding, and the event is described in such a way that it is hard to know what is really happening.’.

166 *deueniunt*: See OLD sv *dēueniō* *dēueniō* (*enīre*, *~ēnī*, *~entum* intr.) sense 1: To come (to a destination), arrive, turn up (at).

166 *prima Tellus*: MacLennan i) ‘Earth the First of All Things’, ii) “Earth and Juno were first to give the signal” (MacLennan). Earth not normal in marriage.

166 *pronuba*: See OLD sv *prōnuba* (A married woman who conducted the bride to the bridal chamber) sense b (of gods pictured as performing this function). Gildenhard: “Here the term is used as an epithet of Juno, clearly in her self-assigned role as assistant in the wedding she plans, stages, but arguably fails to execute properly. Juno is thus portrayed as present during the cave-encounter in her ritual function as goddess of marriage. Intriguingly, however, *pronuba* is not attested as an attribute of Juno before our passage This raises the question: ‘does Virgil use the epithet Pronuba in an ironic sense?’” (cfs Hersh).

167: “fires and the upper air” i.e. “fires in the upper air” (MacLennan).

167 *fulsere*: = *fulserunt*. See OLD sv *fulgeō* (gēre, sī, intr.) (1 To shine brightly, flash, glitter, gleam) sense 1b (in a punctual sense).

167 *consciis*: take with both nouns; nuances? See OLD sv *consciis* (Sharing knowledge (especially secret knowledge), privy): sense 1b (poet. and transf., of things).

168 *conubiis*: See OLD sv *cōnūbium* sense 2b: (in quotations, pl.) the act or ceremony of marriage (plural for singular); cf. 4.126 (Juno) *conubio iungam stabili*.

168 *ulularunt*: i.e. *ululaverunt*; i.e. ‘to howl in religious excitement’: OLD s. v. 2C (but also used for howling of lamentation cf. 4.667–68: foreshadowing). Loaded word.

169–170 *ille dies primus leti primusque malorum/ causa fuit*: “that day first of all was cause of death and misfortunes” (MacLennan). Gildenhard: “Virgil stresses that his narrative has reached a tragic turning point (in Aristotelian terms: peripeteia) through the reiteration of *primus*, which is perhaps best understood adverbially and indicating ‘degree rather than chronology’, i.e. ‘that day before all others.’ For the encounter in the cave clearly has a prehistory: it is not that Dido’s condition changes; rather, the physical consummation of her passion entails a change in her behaviour, which has tragic consequences.”; what is the end of the misfortunes?

170 *specie*: “appearance”/ “how her actions seem to others” (MacLennan). See OLD sv *speciēs* sense 5 Outward appearance (as opposed to inner nature); outward form (without the substance).

170 *fama*: key in Book 4; here prepares for personification. See Hardie.

170-2: language implies Dido feels guilt.

171 *meditatur*: See OLD sv *meditor* sense 2 (tr.): To contemplate as a possible course of action, have in mind, intend.

172 *coniugium*: See OLD sv *coniugium* sense 1: The condition of being married, marriage, wedlock.

172 *hoc ...culpam*: cf 19; whose perspective? On *culpam*, Gildenhard cites the discussion of Moles (‘Aristotle and Dido’s Hamartia’, *G&R* 31, 1984 51-2) on suggestions e.g. *culpa* lying in her disloyalty to Sychaeus regarding her oath of eternal faithfulness. Moles argues, ‘this makes no sense in context. To defend herself against criticism Dido calls her “culpa” a “coniugium”. Her “culpa” cannot be disloyalty to Sychaeus, for any association with a man, whether licit or illicit, necessarily involves abnegation of her oaths to Sychaeus and to protest that her association with Aeneas was a “coniugium” does nothing at all to meet that charge, as indeed Dido herself has already recognized (*Aen.* 4.15–19).’ Moles argues that the *culpa* ‘consists in the *illicit* nature of her love-making with Aeneas, which Dido, to defend her reputation, tries to present as proper “coniugium”.’ Gildenhard comments: “This generates a powerful split in perceptions (or versions) of reality. Dido may be dishonest in trying to cover up her sexual misdemeanour, but Juno certainly is of the considered opinion that the act of intercourse that took place in the cave represents a proper marriage (see *Aeneid* 4.99, 103–4, 125–27), for which she has even solicited the agreement of Venus. So what is missing? Most importantly, as Moles makes clear, the consent of the supposed groom. Even if one were to assume that the sex-act could serve as substitute for the speechact (the equivalent of the ‘I do’ in a modern wedding), for it to be felicitous would seem to require mutual consent. And Aeneas himself never regards his fling in the cave (and whatever commingling and cohabitation comes after) as a *coniugium*. See esp. 4.338–39...”

172 *praetexit*: Gildenhard links with occurrence of verb at 4.500. See OLD sv *praetexō* sense 3b (fig.) to cloak (with).

173ff: see Hardie, *Rumour and Renown: Representations of Fama in Western Literature* (2012) + Lucretian Reflections (2009 e.g. 108 “For the modern reader *Fama* seems to spring from the poet’s head as the first circumstantially elaborated personification set to work within the action of a human narrative.”; p67 “The personification of *Fama* in Book 4 of the *Aeneid* (173–97) is a Hellish female monster, the embodiment of the unattributable and irresponsible voices of the multitude, the manyheaded beast, who thrives on distortion and defamation, as she spreads a malicious version of the behaviour of Dido and Aeneas. At the same time *Fama* is a figure for the ambitions of the male epic

poet and for the fame that he confers on his subject-matter and on himself.”; on modelling on *Religio* (i.e. superstition) in *De Rerum Natura*: turning abstract concept into active supernatural deity which Epicureans rejected). Think about fama/Fama (personification here; allegory elsewhere?; how translate?). Dido’s unblemished reputation (needed for effective rule) has been harmed; Aeneas’ future fame as founder of proto-Rome is at risk. Note *Fama* reporting Aeneas’ intention to leave; 556–59 (gives news of Aeneas’ impending departure to Dido in a dream); 666 reports Dido’s suicide. Gildenhard notes precedents at *Iliad* 4.439–43 (“The Trojans were urged on by Ares, and the Greeks by flashing-eyed Athene, and Terror, and Rout, and Discord that rages incessantly, sister and comrade of man-slaying Ares; she at first rears her crest only a little, yet thereafter plants her head in heaven, while her feet tread on the earth”) and Hesiod *Works & Days* 760–64 (Rumour is explicitly identified as a pernicious goddess: “Act this way. Avoid the wretched talk of mortals. For talk is evil: it is light to raise up quite easily, but it is difficult to bear, and hard to put down. No talk is ever entirely gotten rid of, once many people talk it up: it too is some god.”). One model is Lucretius’ description of the thunderbolt: compare *De Rerum Natura* 6.177 (wind in clouds creating thunderbolt) *mobilitate sua feruescit* ‘it grows hot through its own motion’, 340–2 (thunderbolt) *denique quod longo uenit impete, sumere debet mobilitatem etiam atque etiam, quae crescit eundo| et ualidas auget uiris et roborat ictum*: “‘Allusively ... Fama is a natural force, translated to the theatre of human actions and words.” (Hardie).

174 *qua ..ullum*: “there is no other evil more agile” (MacLennan). NB *qua* = abl of comparison (dependent on *uelocius*); See OLD sv *malum* sense 7: A cause of mischief, evil; cf *malorum* of line 169.

175: Hardie (2009) 71-2 suggests allusion to Lucr. 6.340-2 (Lucretius’ account of thunderbolt, from passage rationalizing lightning; cf. A. 4.208-10). Mix of myth and rationalizing.

175 *mobilitate*: See OLD sv *mōbilitās* sense 2 (of things): Quickness of movement, speed; the rate (of the pulse).

175 *uiget*: See OLD sv *uigeō* (ēre, ~uī intr.) sense 1: To be possessed of physical or mental vigour, be active or lively.

175 *uirisque*: ie the accusative plural of *uis*.

175 *adquirat*: See OLD sv *acquirō* (rere, sī(u)ī, sītum, tr.) sense 1b: to acquire, obtain (other things, adherents, positions, qualities, etc.).

175 *eundo*: abl. of the gerund: “by going along” (MacLennan).

176-7: description of size link to mention of giants? See Hardie 2009: 88-93 and 2012: 99-100.

176 *metu primo*: “at the beginning of an alarm” (MacLennan). She grows more terrifying as she grows (cf. 187).

176 *attollit*: See OLD sv *attollō* sense 1b (reflexive or passive) to mount upward, rise.

177 *ingrediturque*: See OLD sv *ingredior* sense 5c (intr.) (with dative) to tread (in or on): (also tr.).

177 *solo*: from *solum* (“the ground”).

177 *nubila*: See OLD sv *nūbilus* sense 2b (usu. pl.): the clouds, i.e. the upper reaches of the atmosphere.

178 *parens*: See OLD sv *parens* sense 5: The universal creative power or agency (identified with nature or the world).

178: “anger against the gods”; *deorum* is objective genitive dependent on *ira*. Hardie (2009: 72 n13) sees ambiguity in *deorum*.

179 *extremam ... sororem*: predicative complement; last born (Coeus was properly a Titan and Enceladus a giant).

179 *ut perhibent*: “as they say” (MacLennan); appropriate given subject Rumour.

179 *Coeo*: dative “for..”.

180: Austin notes the swift rhythm and hard, clattering consonants.

180 *progeniuit*: See OLD sv *prōgignō* (ignere, enuī, enitum tr.)(especially of the father) To produce as offspring.

180 *celerem*: See OLD sv *celer* (ris, re) sense 1: Moving swiftly, fast, speedy

180 *pedibus ... alis*: “quick with her feet and nimble wings” (MacLennan).

181-2 “to whom there are as many unsleeping eyes as there are feathers on her body” (MacLennan); sc. *sunt* and *ei*. See Gildenhard for an explanation of the syntax.

181: cf. 3.658 of the Cyclops; note elisions.

181 *cui*= possessive dative.

182 *oculi subter*: “eyes underneath” (I.e. the feather) (MacLennan).

183 *mirabile dictu*: “amazing in the telling”, “astonishing to say” (MacLennan); *dictu* = abl of supine.

183 “so many tongues and mouths speak; so many ears does she prick up” (MacLennan).

183 *subrigit*: See OLD sv *subrigō* (igere, ēxī, ectum tr., intr.)(Also surr-) sense 1 (tr.): To raise to a more or less vertical position, cause to stand upright, erect; to tilt upwards.

184 *medio*: in the middle of..”, “halfway between” (MacLennan). Austin notes she may see all that is happening when between sky and earth.

185 *stridens*: present participle; probably a reference to the sound of flying/whirring wings, sinister...

185 *declinat*: See OLD sv *dēclīnō* sense 3c: to close, droop (the eyelids, in sleep, death, etc.).

186 *luce*: “by day” (MacLennan).

186 *sedet custos*: “she sits keeping watch” (MacLennan); on the highest point so as to have best viewpoint over everything.

188 “Grasping at what is false and perverse as much as telling the truth” (MacLennan); subject is *Fama*; misleading utterances.

188 *tam*: See OLD sv *tam* sense 2 (with adjectives, as correlative in comparisons, followed by *quam*).

188 *tenax*: See OLD sv *tenax* sense 5 (with genitive): Tenacious (of a principle, practice, etc.), holding fast (to).

189 *multiplici*: See OLD sv *multiplex* sense 6: Having many forms or varieties, varied, multifarious.

189 *populos*: MacLennan says “peoples” i.e. the world.

189 *replebat*: See OLD sv *repleō* sense 5b: (5 To fill (a place, etc., with sound; also, with light)) b (with conditions, etc.).

190 *facta atque infecta*: “things done and things not done” (MacLennan). See OLD sv *infectus* (a, um, adj.) sense 2 (of actions, etc.) Not done or performed.

190 *canebat*: i.e. she began to recite.

191: indirect speech (from *canebat*) hence perfect infin *venisse* (subject accusative) and *fovere*. Hardie (2012: 89) sees three stages in evolution: 191-2 more or less uncontroversial account of the “facts”; 193-4 (arguably) distorted description of the couple’s behaviour; 212-17 increasingly fictitious/slandorous version of events.

191 *Aenean*: accusative sing, Greek form.

191 *cretum*: “originating from” (MacLennan); see Gildenhard on the importance of blooddescent.

192 “And to him as a husband beautiful Dido thought fit to join herself” (MacLennan); “*dignetur*, in nice assonance with Dido, slyly refers to her earlier refusal to entertain proposals of renewed wedlock; that she deems the foreign cast-away proper husband-material must grate with the local dignitaries who suffered the indignity of rejection when they went wooing” (Gildenhard).

193 *nunc hiemem ...fovere*: “now they were keeping the winter warm” (MacLennan).

193 *luxu*: See OLD sv *luxus* sense 1 Soft or extravagant living, (over)indulgence, luxury. “It is a life-style often associated with effeminacy and the perceived decadence of the East. At Rome, the term had a stellar career in stories of decline that set in over the last centuries of the republic, with the influx of wealth and the apparent loosening of the martial-marital ethos that supposedly made Rome great... The theme of luxury certainly plays a key role in Iarbas’ reaction” (Gildenhard).

193 *quam longa*: “(for) as long (as it was winter)” (MacLennan); sc. *sit*.

194 *regnum immemores*: “that this is not simply *Fama*’s point of view becomes manifest at 221, where Aeneas and Dido are described in the authorial voice (or perhaps through the eyes of Jupiter) as *oblitos fama[m sic!] melioris amantis* (‘lovers forgetful of their better reputation’).” (Gildenhard).

194 *turpi*: “morally depraved.”

194 *cupidine*: See OLD sv *cupīdō* sense 2a: Carnal desire, lust.

194 *captos*: understand *eos*.

195 *haec*: i.e. words.

195 *haec passim dea foeda uirum diffundit in ora*: “The adjective *foeda* could modify either *haec* (‘these foul things’), or *dea* (‘the foul goddess’), or *ora* (‘the foul lips of men’); most naturally, it is an epithet of the goddess purely on the basis of proximity in the verse, but the various grammatical possibilities are by no means mutually exclusive. Arguably, the range of options is deliberate, designed to convey something of *Fama*’s infectious power: the rumours (*haec*) the foul (*foeda*) goddess (*dea*) spreads are foul (*foeda*) and those who listen to her and disseminate her rumours further become ‘foul-mouthed’ (*foeda in ora*) as well.” (Gildenhard).

195 *diffundit*: See OLD sv *diffundō* sense 3b (3 To spread out or extend over a wide area) b (with abstract or non-material object) (also) to distribute lavishly, squander.

196 *detorquet*: See OLD sv *dētorqueō* (quēre, sī, tum, tr.) sense 1b (with nouns expr. movement) (also absol.) to turn away.

197 *aggerat*: See OLD sv *aggerō* sense 6 To reinforce, intensify; take *dictis* with both *incendit animum* and *aggerat iras*.

198-278: Iarbas episode: cf. 36 for reference to the suitor. An explanation for his outrage is provided. MacLennan discusses Roman legend concerning this figure. See Hardie (2012), 88ff. Hardie 2009 traces links with *Fama*.

198 *Hammone satus*: “sprung from Hammon” (MacLennan); abl. of origin. =Amun and identified with Jupiter. Iarbas is thus descended from a myth figure and speaks like an Epicurean (Hardie 2012: 90). OLD: An Egyptian god having the form of a ram, who had a famous oracle at Hammonium in Libya; he was identified with Jupiter as *Iuppiter Hammon*.

198 *rapta Garamantide nympa*: “after he had raped a nymph of the Garamantes” (MacLennan) (ablative absolute); Jupiter notorious for such behaviour (cf. Juturna in *Aeneid* 12). OLD sv *Garamantis* (idis, f. adj.). = *Garamanticus*.

199f. *Iovi ... / posuit*: “established for Jupiter” (MacLennan).

199: MacLennan notes abl of place without preposition.

200 “had consecrated an unsleeping fire, an everlasting sentinel of the gods” (MacLennan).

200 *uigilemque*: See OLD sv *uigil* (ilis, adj.) 1 (Awake (while others concerned are asleep), wakeful, watchful) sense 1b: (transf., of inanimate things; also, of actions, etc.).

200 *sacraverat*: take with *ignem, solum* and *limina* or, as Gildenhard suggests, see *solum* and *limina* as nominatives with the verbs (*erat, erant*), elided. See OLD sv *sacrō* sense 1: To set apart for the service or honour of a deity, consecrate.

201 *excubias*: See OLD sv *excubiae* (ārum, f. pl.) sense 2: A body of soldiers, etc. keeping watch, a guard.

202 *florentia ...sertis*: “blooming with garlands” (MacLennan); *sertis* from *sero* “to wreath”.

203 *isque*: “now he” (MacLennan).

203 *amens animi*: “distracted in mind” (MacLennan). See OLD sv *āmens* (ntior, ntissimus, adj.) sense 2: Greatly excited, frantic, distracted.

203 *amens animi et rumore accensus amaro*: *amens animi* (*animi* = either a locative or a genitive of reference or specification) is seen by Hardie (2009: 72) “as a Virgilian response to Lucretius’ phrase *mens animi* (*De Rerum Natura* 3.615, 4.758 etc.), in which *mens* designates ‘the intellectual rather than the emotional side of *animus*.’ If that is the case, it would imply that Iarbas, whose *animus* has lost (a-) its *mens*, is now ruled entirely by his passions. *Accensus* picks up the metaphors of fire from 197:

incenditque animum. This is the first of a series of revelations that cause the recipient to lose his/ her mind and burst into fiery passion. See below 279 (Aeneas in shock at Mercury's epiphany and reacting to his message): *obmutuit amens* and 281: *ardet abire fuga*; and 300–01 (Dido reacting to Fama's news that Aeneas is getting his fleet ready): *saeuit* [sc. Dido] *inops animi totamque incensa per urbem/ bacchatur.*" (Gildenhard).

204: cf. 4.62 Dido: *ante ora deum pinguis spatatur ad aras.*

204 *dicitur*: Alexandrian footnote; Iarbas is caught up in *fama* (Hardie 2012: 89).

205 *orasse*= *oravisse* (perfect infin, after *dicitur*).

205 *supinis*: See OLD sv *supīnus* sense 1c: (of the hands) turned palm upwards: (especially in supplication; also, to receive a present).

206-18: Iarbas' prayer to Jupiter; challenge since either Jupiter is aware (and doesn't deserve to be worshipped) or isn't (and doesn't deserve to be worshipped). Gildenhard comments: "Jupiter will react to Iarbas' prayer, but not out of a concern for Iarbas, but for Aeneas and his destiny! In other words, Iarbas, just like Anna, is a minor character who thinks about the gods and engages in religious activities while being shown up by the poet as profoundly misunderstanding the supernatural realities that apply within the narrative universe of the *Aeneid*."

206 *cui*: dative of advantage.

206 *Maurusia*: See OLD sv *Maurūsus* (a, um) sense 1: Of or belonging to Mauretania, Moorish, Moroccan.

206 *pictis*: Gildenhard cites the view of Schultze that this refers to woven "decorated" couches.

207 *epulata*: "feasting"(MacLennan).

207 *libat*: "pours in libation" (MacLennan); *Lenaem ...honorem* = offering of wine (Bacchic cult title).

208-10: Gildenhard comments: "Instead of considering lightning (*ignes*) and thunder (*murmura*) the result of divine action (Jupiter throwing his thunderbolts for a reason), Iarbas gives a 'natural' explanation: they become meteorological occurrences that are devoid of intention (cf. *caeci*) and purpose (cf. *inania*). (The breaking apart of *fulmen*, i.e. thunder-bolt, into bolt (*ignes*) and thunder (*murmura*) hints at a quasi-scientific approach to a phenomenon often endowed with religious import. Virgil/ Iarbas here use/ s the idiom of Epicurean physics as elaborated by Lucretius in the *De Rerum Natura*.)"

208 *genitor*: i.e. Hammon/Jupiter.

208 *torques*: See OLD sv *torqueō* sense 9: To send (missiles) spinning, hurl, shoot.

209 *nequiquam*: See OLD sv *nēquiquam* sense 2 (especially in litotes) Without cause, groundlessly, or similar.

210 *terrificant*: See OLD sv *terrificō*: To cause to tremble, terrify, alarm.

211ff: as Gildenhard notes, parallels with Dido's words at 4.371-3; 373-5.

211 *femina*: contemptuous.

211-2: disparaging language; contrast 1.365f. and 4.88f.

212 *pretio posuit*: "established for a price" (MacLennan); gesturing towards reputation of Phoenicians/Carthaginians as traders?

212 *litus*: See OLD sv *lītus* (oris, neut.) sense 1: A seashore, coast, strand.

212 *arandum*: See OLD sv *arō* sense 1b: to have under cultivation, farm.

213 *conubia nostra*: "marriage with me" (MacLennan).

214 *dominam*: "as her master" (MacLennan); 4.103. Dido *regina* acts as slave.

215 "the rhythm produced by the four-syllable line-end *comitatu*, with clash of ictus and accent in the fifth foot..., adds to the "foreign" sound of the line." (O'Hara 2011: 44).

215 *ille Paris*: i.e. Aeneas (in Iarbas' view, a wife-stealer); cf. 7.321; 363; 9.138f. (but cf. Quint: replay with a difference in the second half: Aeneas > victor Achilles). See OLD sv *Paris* (idis, m.) (Paris, the son of Priam and seducer of Helen) sense 1b: b (transf.) a person resembling Paris in character or actions.

215 *cum semiviro comitatu*: “with his company of half-men” (MacLennan); allusion to cult of (castrated priests) Galli.

215 *semiuiro*: See OLD sv *sēmiuir* sense b (applied to men defective in their virility).

215 *comitatu*: See OLD sv *comitātus* (ūs, m.) sense 1: An escort (especially of slaves, attendants, clients, etc.), retinue, suite, staff; also, an accompanying crowd.

216-17: “propped up at his chin and scent-soaked hair with a Lydian turban” (MacLennan). Some editors read *subnexus* (“tied up”).

216 *Maeonia*: See OLD sv *Maeonius* sense 1: Of Maeonia, Maeonian, Lydian.

216 *mitra*: See OLD sv *mitra*: An Eastern headdress fastened with ribbons under the chin.

216 *madentem*: See OLD sv *madeō* sense 2d (especially of the hair) to be wet with oil or unguents.

217 *rapto potitur*: “enjoys stolen property” (MacLennan) [i.e. Dido]; *potitur* takes abl. See OLD sv *raptum* (ī, neut. (sg. or pl.)): Plunder, spoils; prey.

217 *nos*: “I”.

218: MacLennan suggests Jupiter is falling into the same error as Dido and Aeneas, abandoning his *fama*. Hardie (2012) says the primary narrative gives no grounds for believing any of the lurid details in Iarbas’ words; he is an example of how erotic jealousy can fuel rumour and slander. “Iarbas thereby continues his Epicurean/ Lucretian deracination of divinely animated nature into atmospheric phenomena. Put differently, he is supplying the Epicurean physics to match Dido’s pseudo-Epicurean ethics. (*inane* is the technical term for the void through which Epicurus’ atoms move; Iarbas had already used the adjective at 210 above: *inania murmura*.)”

219ff.: cf. Hom. *Od.* 5.28–42 where Zeus, following visit by Athena pleading on behalf of Odysseus (captive of Calypso on the island of Ogygia), addresses Hermes with the order to visit Calypso to get Odysseus’ voyage home kickstarted. “This section is also in part a re-run of the narrative sequence in *Aeneid* 1 that unfolds after the storm. There, too, Jupiter’s attention is drawn to what is going on in Libya (see 1.226: *Libyae defixit* [sc. *Iuppiter*] *lumina regnis*); Venus appears in order to remonstrate with him on behalf of her son; and Jupiter, after unscrolling the scripts of destiny for the benefit of Venus, sends down Mercury to ensure that fate takes its course (1.223–304).” (Gildenhard).

219 *Talibus*: See OLD sv *tālis* sense 2a (referring back to or summarizing something just described, or words just spoken).

221 *fama*: I.e. “fame”; focalized through Jupiter and more positive sense than at 218 (Iarbas).

221 *amantis* = accusative plural (*amantes*).

221 *famae melioris*: genitive as dependent on *oblitos* (words of forgetting and remembering often take genitive). Gildenhard comments “apparently, there is *fama*, in the sense of rumour, and then there is *fama melior*, i.e. fame. Aeneas’ *fama melior* is the equivalent to the *fama* (in the sense of ‘good reputation’) that Dido begins to disregard after the encounter in the cave (170: *neque enim specie famaue mouetur*).”

222 *adloquitur*: -ur long here.

222 *mandat*: See OLD sv *mandō* sense 6a (6 To give instructions, order, command, bid) a (with accusative).

223-7: Jupiter’s speech to Mercury.

223 *vade age*: “Off with you now” (MacLennan); note presence of imperatives: urgency, Jupiter roused (to get Aeneas back on track, rather than help Iarbas).

223 *pennis*: See OLD sv *penna* sense 1b (of gods, heroes, etc.).

224 *mora* theme.

224 *Tyria Karthagine*: locative.

225 *expectat*: See OLD sv *expectō* sense 4 (intr.) To wait in expectation. Implying “wastes his time”?

225 *respicit*: See OLD sv *respiciō* sense 7 (tr.): To take notice of, heed; especially to pay heed to (a consideration) in regulating one’s conduct, take account of.

226 *defer*: imperative (remember *fero* has irregular imperative). See OLD sv *dēferō* sense 2: To carry (an article to a person or place), deliver, transport.

226 *adloquere*: imperative, governs object *Dardanium ducem* “Trojan leader” (Dardanus was founder of Troy) (note provocative placing next to *Tyria Karthagine*).

227–231: Gildenhard traces engagement with Venus/Jupiter conversation in Book 1.235–37.

227 *talem*: predicative complement of *illum* (the object of *promisit*): with *non* = “not as such a one”.

228 *promisit*: introduces indirect speech.

228 *Graium*: gen plu.

228 *bis vindicat*: Venus saved her son from Diomedes (cf. Il. 5.311–18) and intervened in fall of Troy (*Aen.* 2.620, 665). See OLD sv *uindicō* sense 4 (especially with *ab*, also *ex* or ablative alone): To rescue or free (a person or thing) from danger or harm (physical or otherwise), defend, protect.

229–30 *sed fore ... / ... regeret*: but that he would be (the one) who would rule...; *regeret, proderet, mitteret*: generic subjunctives; *fore* = *futurum esse* (needed as indirect statement).

229 *fremetem*: i.e. buzzing. See OLD sv *fremō* sense 1d: To utter a deep dull continuous sound, to rumble, roar, hum, buzz, growl, etc. *d* (of places, usu. followed by ablative) to resound (with any dull prolonged noise).

230–231: blood-descent again (see Gildenhard).

230 *Teucris*: Teucer was the ancestor of the Trojan kings, father-in-law of Dardanus.

231 *proderet*: See OLD sv *prōdō* (ere, idī, itum, tr.) sense 2 (of a race, country, etc.): To give birth to

231 *totum sub leges mitteret orbem*: *A.* 6.847–53, esp. 851–53: “tu regere imperio populos, Romane, memento / (hae tibi erunt artes), pacique imponere morem, / parcere subiectis et debellare superbos.” See OLD sv *mittō* sense 19 To put (into a specified state or condition), subject (to).

232–4: Jupiter paints Aeneas as unRoman and not caring for his son (fair?). MacLennan says *nulla* formally agreeing with *gloria* but to be translated as adv: “not at all”. *accendit*: sc. *eum* (i.e. Aeneas). Gildenhard notes engagement with the language of the (extended) proem: cf. 1.10–11 (...*tot adire labores/ impulerit*); *molitur*, together with *tantarum* and *Romanas*, echoes 1.33): *tantae molis erat Romanam condere gentem*.

233 *super ipse sua molitur laude laborem*: “and he is not working at difficulties for his own personal glory” (MacLennan); preposition *super* takes abl *sua...laude*. See OLD sv *mōlior* sense 3 To labour at (a task, etc.), perform with effort.

234 *-ne*: introduces a question without expectation of yes or no.

235 *inimica*: cf. 1.522–41 (initial hostility from the Carthaginians). Cf. 1.302–303: *et iam iussa facit ponuntque ferocia Poeni/ corda uolente deo*; hint at danger of Dido’s wrath? Looks to Punic wars. See OLD sv *inimicus* (a, um) sense 1c (1 (of persons, etc.) Unfriendly, ill-disposed (to a person)); c (of cities or nations, their rulers, or similar).

235 *moratur*: delay motif.

235 *quid struit?*: Aeneas is working at the wrong settlement.

236 *prolem Ausoniam*: “his Ausonian descendants” (MacLennan).

236 *Lavinia ...arva*: “the fields of Lavinium” (town will be named after Lavinia). See OLD sv *Lāuīnius* (a, um): Of or belonging to Lavinium; cf. *A.* 1; reminder for reader of his future wife....

236 *respicit*: lots of language of looking in *Aeneid* 4.

237 *nauiget!*: “let him set sail!”.

237 *hic nostri nuntius esto*: “let this be my message” (MacLennan); *esto* = third person singular imperative of *sum*; *nostri* is the genitive of *nos*. See OLD sv *nuntius* sense 2: An oral communication, message (warning, instructing, etc.).

238–58 Mercury flies to Carthage, via North African Mount Atlas (nb cf. Aeneas as descendant and usually rock-like). Gildenhard traces engagement with Iliad 24.339–48 (Hermes sent to escort Priam to Achilles’ tent: “So he spoke, and the messenger, the slayer of Argus, did not disobey. Straightway he bound beneath his feet his beautiful sandals, immortal, golden, which were wont to bear him over the

waters of the sea and over the boundless earth together with the blasts of the wind. And he took the wand wherewith he lulls to sleep the eyes of whom he wishes, while others again he awakens out of slumber. With this in his hand the strong slayer of Argus flew, and quickly came to Troy and the Hellespont”) and *Odyssey* 5.43-54 (Hermes sent to inform Calypso that she has to let Odysseus go: “So he spoke, and the messenger, the slayer of Argus, did not disobey. Straightway he bound beneath his feet his beautiful sandals, immortal, golden, which were wont to bear him over the waters of the sea and over the boundless earth together with the breeze of the wind. And he took the wand wherewith he lulls to sleep the eyes of whom he wishes, while others again he awakens out of slumber. With this in hand the strong slayer of Argus flew. On to Pieria he stepped from the upper air, and swooped down upon the sea, and then sped over the wave like a bird, the cormorant, which in quest of fish over the dread gulfs of the unresting sea wets its thick plumage in the brine. In such fashion did Hermes ride over the multitudinous waves.”). Cf. Also *Aen.* 1.297-304 (Mercury sent down to interfere at Carthage: “This he says and sends the son of Maia down from the sky that the lands and towers of newly-built Carthage may open in welcome to the Teucrians and Dido, ignorant of fate, may not keep them away from her realm. He flies through the wide air on the oarage of his wings and quickly stands on the shores of Libya. At once he carries out the orders and, with the god willing it, the Punic people lay aside their savage hearts; above all the queen receives a gentle soul and friendly mind towards the Teucrians.”). Hardie (2009), p. 75 sees Mercury as “Fama’s good double”; (2009: 78) ‘Fama and Mercury are related as two divinities of the word: both fly freely through the air on the horizontal and vertical axes, both easily span the gap between heaven and earth, and reach still further into the underworld (Mercury as psychopomp, Fama through her chthonic origin). There is a strong polarization between Fama as a divinity of the perverted word, and Mercury as the embodiment of the rational *logos* of Jupiter, but this is a dichotomy that is not in the end maintained. Mercury’s final message to Aeneas is a defamation of Dido as tendentious as Fama’s initial report of her and Aeneas’ behaviour, 4.569–70 *uarium et mutabile semper / femina*”.

238 *patris magni*: possessive genitive dependent on *imperio* (dative after *parere*); Jupiter is the father of Mercury by Maia and father of gods and humans.

239–241: see Gildenhard for reworking of *Odyssey* 5.44–46.

239 *talaria*: See OLD sv *tālāria* sense 2a: Wings fastened to the ankles, winged sandals. “sandals which come up to the ankle” (MacLennan)

239 *nectit*: See OLD sv *nectō* sense 3: To attach by binding or tying.

240f: “raised high on wings” (MacLennan); *sublimem* is predicative attribute with an ablative of means *alis*.

241 *pariter cum*: “equally (fast) with” i.e. at the same speed as.

241 *portant*: See OLD sv *portō* sense 1: To transport, convey.

242f. *animas ille evocat Orco / ...alias ... mittit*: “he summons up some souls from the world below, others he sends..”; *Orco* = an ablative of separation; do we think of Dido’s death? Gildenhard explores engagement with two formulaic lines from Homer: *Iliad* 24.344–345; *Odyssey* 5.47–48; *Odyssey* 24.1–5): “And he took the wand wherewith he lulls to sleep the eyes of whom he wishes, while others again he awakens out of slumber.”

242 *animas*: See OLD sv *anima* sense 6: A disembodied spirit, soul, ghost.

242: the caduceus with which Mercury is associated iconographically.

243 *tristia*: See OLD sv *tristis* sense 6: Of a character or aspect conveying gloom, unhappiness, etc., grim, dismal.

244: ref to Roman custom of opening up eyes on pyre which had been closed at death? Gildenhard comments: “it is unclear what the phrase *et lumina morte resignat* means. There are three options: (i) ‘and he unseals eyes in death’; this would imply a reference to the Roman custom of opening the eyes of the dead on the funeral pyre: see Pliny, *Natural History* 11.150. (ii) Conversely, Servius believes that *resignat* here has the same meaning as *claudit*, i.e. that it refers to the custom of *closing* the eye-lids of

the deceased. (iii) ‘and he unseals eyes from death,’ taking *morte* as an ablative of separation. As O’Hara notes, ‘the rendering “unseals from death” would return to the idea of 242 *animas ille euocat Orco*, or refer mysteriously to some aspect of existence in the underworld.’ [O’Hara (2011), p. 47]. Recent translators and commentators show a marked preference for (i), but I think (iii) deserves serious consideration, not in least in the light of *Aeneid* 6.748–51 (the end of Anchises’ account of reincarnation)”.

244 *resignat*: See OLD sv *resignō* sense 1b: to loosen, open (the lips, eyes).

245 *illa*: refers to wand (abl. after *fretus*): “relying on this” (MacLennan).

245 *tranat*: See OLD sv *transnō* (āre, āuī, ātum, tr., intr.) sense 1c (1To swim across or to the other side of) c (poet., applied to motion through the air or overland).

246ff. “Overall, Virgil has created an anthropomorphic landscape that plays on correspondences between Atlas the man, and Atlas the mountain. While Atlas certainly is a geological formation to begin with, it is possible to identify humanoid parts, which come gradually into focus, without Atlas ever ceasing to be also a mountain: *vertex*, *caput*, *umeri*, *mentum*, and *barba*. Virgil also calls Atlas a *senex*. Austin notes the progressive personification: ‘from using *vertex* and *caput*, which suit the mountain as well as the human figure, Virgil passes to purely human features in *umeros*, *mento*, *barba*, while the mountain has become a *senex*.’ [Austin (1963), p. 87]. For the wider significance of Atlas in the set passage see Hardie [Hardie (1986), p. 278] “Mercury’s descent is interrupted by the striking picture of the man mountain Atlas. This apparent digression may also be integrated into the wider context. Atlas is the measure of the vertical distance between heaven and earth that Mercury has to cover; he occupies the space which *Fama* threatened to infect. He, like *Fama*, is a giant, and, like *Fama*, he has his head in the clouds, but, unlike *Fama*, he reaches beyond the clouds to touch and support the heavens themselves. Atlas is a giant who has been immobilized and rendered safe; from hubristic sky-reacher he has been transformed into a stable prop of the established order, a guarantee of cosmic cohesion. ... The descent of Mercury thus represents a reversal of the ascent of *Fama*, the reimposition of Olympian order in a space which has been threatened by an evil chthonic power.” (Gildenhard)

246 *apicem*: See OLD sv *apex* sense 3a: A mountain top, peak.

246 *cernit*: main verb (subject Mercury) + two accusative objects, *apicem et latera ardua*.

247 *caelum qui uertice fulcit*: *caelum* = part of the relative clause introduced by *qui*; accusative object of *fulcit*.

247 *Atlantis*: possessive genitive (repeated at 248). Atlas = the mountain/ giant holding up the sky. Cf. Gildenhard: “Atlas, one of the first of the Titans (see e.g. Hesiod, *Theogony* 507–511), just as *Fama* was the last (179: *extremam*) of the Giants, belonged to the generation of primordial, and often monstrous, divinities that preceded the Olympian order. After the so-called Titanomachy (the battle between Titans and Olympians), Atlas was forced as punishment to support the vaults of heaven on his shoulders, stationed in Northwestern Africa. In certain versions, he was said to have been petrified into the mountain range, which Virgil here (re-)personifies. Titanic and Olympian lineages of course intersected in complex ways, and Aeneas himself happens to be a distant descendant of Atlas — as we learn in Book 8, where Aeneas draws on this ancestral connection to plead kinship bonds with Euander.”. See OLD sv *Atlās* (antis, m.) sense 2: A Titan who was condemned to support the heavens on his head; later metamorphosed into a mountain.

247 *duri*: nb Atlas as the “enduring one”: play on personification (hard/long-suffering).

247 *fulcit*: See OLD sv *fulciō* (cīre, si, tum, tr.) sense 1: To hold up, support.

247 *uertice*: See OLD sv *uertex* sense 2: The crown or topmost part of the head (especially as the centre from which the hair radiates).

248 *cinctum*: See OLD sv *cinctus*, (a, um) sense 3: Surrounded, encircled. here with ablative of agency *nubibus atris* without the preposition *a/ ab*.

248 *cui*: relative pronoun= the dative of reference (‘for whom’); *caput* = subject of the relative clause (i.e. whose head/summit).

249 *pulsatur*: See OLD sv *pulsō* sense 6b: (transf., of waves, winds, etc.).

249 *et uento et imbri*: ablatives of agency.

250–251: frozen rivers hanging from Atlas' chin; *senis* = genitive singular of *senex*, dependent on *mento*.

252 *paribus*: “balanced” (MacLennan).

252 *nitens*: See OLD sv *nītor* (*tī*, *xus*, or *sus*, intr.) sense 5: To make violent physical efforts, strain, struggle.

252 *Cyllenius*: Mercury born in Cyllene in Arcadia. See OLD sv *Cyllēnius* sense 2b(m. as noun): Mercury.

253–255: reworking *Odyssey* 5.50–53 (Hermes): “On to Pieria he stepped from the upper air, and swooped down upon the sea, and then sped over the wave like a bird, the cormorant, which hunting fish over the dread gulfs of the unresting sea wets its thick plumage in the brine. In such wise did Hermes ride upon the multitudinous waves.”: see Gildenhard for details and see MacLennan.

254 *circum*: See OLD sv *circum* sense 5: In the vicinity of, somewhere near or in.

255 *piscosos*: See OLD sv *piscōsus*: Teeming with fish.

255 *humilis*: See OLD sv *humilis* (2: Occupying a relatively low position, low down) sense 2b: (referring to the posture, field of movement, etc., of living creatures).

255 *uolat*: See OLD sv *uolō* sense 1 *uolō*2 (*āre*, *āuī*, *ātum*, intr., (tr.)) 1 (of birds and other winged creatures) To fly.

256 *haud aliter*: “just so”.

257 *litus harenosum ad Libyae*: “the preposition *ad*, which governs the accusative phrase *litus harenosum*, is in striking postpositive position, perhaps enacting the helter-skelter speed with which Mercury arrives at his destination” (Gildenhard). See OLD sv *harēnōsus* (a, um) sense 1: (of ground, etc.) Containing or consisting of sand.

258 *Cyllenia proles*: i.e. Atlas (Maia daughter of Atlas who was transformed into a mountain; grandson visits). See OLD sv *Cyllēnius* (a, um, adj.) sense 1: Of or belonging to Mount Cyllene: (as epithet of Mercury).