

Aeneid 4.259-392: Notes

259-78: Mercury and Aeneas in Carthage. Cf. *Od.* 5 (Hermes goes down to Calypso: parallels between Calypso and Dido?). Gildenhard remarks: “Mercury displays notable independence in his address to Aeneas: far from repeating Jupiter’s discourse virtually word for word (as some characters in Homer are wont to do who act as messengers), he gives his speech an idiosyncratic spin. In part, he is reacting to the shocking scene he encounters at Carthage. For far from being idle, as *Fama* had it, Aeneas is in fact hard at work at building a city — just not the one he is supposed to. Mercury takes in the proceedings in lines 259–265a; bursts into speech (and Aeneas’ sight) in lines 265b–276a; and abruptly disappears again at lines 276b–278”. Nb cf. epiphany of Venus to Aeneas in Book 1 (she had disguised herself and is revealed by her departure).

259 *alatis*: See OLD sv *ālātus* (a, um): Furnished with wings, winged.

259 *magalia*: used of Carthaginian dwellings (oblong with curved sides); idea of temporary huts.

260–261: as Gildenhard notes, Aeneas is doing Dido’s work (and building city which will be future enemy of Rome).

260 *fundantem*: See OLD sv *fundō* sense 1: To lay the foundations or framework of; to constitute the foundations of.

260 *nouantem*: See OLD sv *nouō* (āre, āuī, ātum, tr.), sense 1: (intr.) To make or devise as something new.

261–264: what do we make of Aeneas’ extravagant clothing? How useful to have sword with jasper and cloak of purple with gold thread? As Gildenhard notes, cloak at 11.72–75 used by Aeneas to cover the corpse of Pallas: “tum geminas uestis auroque ostroque rigentis / extulit Aeneas, quas illi laeta laborum ipsa suis quondam manibus Sidonia Dido / fecerat et tenui telas discreuerat auro”: “The death of Pallas fulfills part of the curse Dido utters before her suicide where she wishes Aeneas to see the shocking deaths of his friends (4.617–18: *uideatque indigna suorum/ funera*). That Dido’s garments should reappear at this moment of utter despair hints at the efficaciousness of her imprecation.”

261-2 *illi... / ensis erat*: “he had a sword” (MacLennan); *illi*= possessive dative.

262 *Tyrio... murice*: *murex* = the sea-snail used to make purple dye (cf. 134–135); best from the snails who came from Tyre in Phoenicia.

262 *Tyrioque*: *que* links *erat* and *ardebat*.

262 *ardebat*: i.e. “glowed” (evocative of bright colour); “was aglow” (MacLennan). See OLD sv *ardeō* sense 3: To flash, gleam, flame (with reflected light or bright colours). Subject of verb is *laena* “(a thick woollen cloak; depending on design it could be used in a military context or for representational purposes; here it is clearly an Eastern luxury item that assimilates Aeneas to Dionysus (and Antony)” Gildenhard).

262 *murice*: See OLD sv *mūrex* sense 3: The purple dye obtained from a murex; also, purple cloth.

263 *demissa*: See OLD sv *dēmittō* sense 7a: To cause or allow (clothes) to hang down; (also) to draw down.

263-4 *quae munera Dido / fecerat*: “gifts which Dido had made” (MacLennan); *munera* = antecedent of *quae* (attracted into the relative clause).

264 *tenui auro*: “with fine gold thread” (MacLennan).

264 *telas*: See OLD sv *tēla* (ae, f.) sense 1: Cloth in the process of being woven on a loom.

264 *discreuerat*: OLD cites under sv *discernō* (ernere, rēuī, rētum, tr.) sense 1: To separate or divide off.

265 *continuo invadit*: “he moved straight in” (MacLennan). OLD cites under sv *inuādō* sense 3: To make a non-physical attack on.

265 *nunc*: now (when you should be doing other things).

266 *uxorius*: OLD cites under sv *uxōrius* sense 2: Fondly or excessively attached to one’s wife; marked or caused by such fondness. Gildenhard translates “too much beholden to his woman/ wife.” and cites a passage in Dio Cassius which suggests that accusations of enslavement to a foreign woman formed an important theme in Octavian’s propaganda warfare against Mark Antony

and Cleopatra in the run-up to the battle at Actium in 31 BC (50.26.5–27.1): “Mercury, in other words, joins in the ethnic abuse that Aeneas suffers from several other characters in the poem (notably Iarbas and Turnus), who cast him as an effeminate Easterner who lacks proper virility and heroic stature. In contrast to the human characters, however, who believe to have pinpointed ‘the essence’ of Aeneas, Mercury knows that his present condition is simply a momentary aberration: Aeneas has slipped into ‘un-Roman’ behavioural patterns, prefiguring in myth the historical liaison between Mark Antony and another African Queen, i.e. Cleopatra. This wider horizon endows Mercury’s wake-up call with special urgency, at least for Virgil’s readers: Aeneas, the ancestor of Octavian, is running the danger of turning into a prototype of Mark Antony.” (Gildenhard).

267 *exstruis*: See OLD sv *exstruō* sense 2: To erect by fitting parts together, build up, construct.
267 *oblite*: “you who have forgotten” (vocative from *obliuiscor*); cf. 221 *oblitos famae melioris amantis*.

268 *deum*: gen. pl.

268 *demittit*: See OLD sv *dēmittō* (ittere, īsī, issum, tr.) sense 4: To make (a person, etc.) descend, send down.

268 *Olympo*: “from Olympus” (MacLennan).

269 *caelum et terras qui numine torquet*: *qui* is in postpositive position. See OLD sv *nūmen* sense 3: Divine power as controlling events or activities, divine will or sanction.

270 *iubet*: introducing an indirect statement (sc. *me*) with *ferre* (*haec... mandata* = accusative object after *ferre*).

271 *quid struis?*: cf. 235 *quid struit?*

271 *teris*: See OLD sv *terō* sense 6: To use up (time) in an activity (especially of an ineffectual or frivolous kind): (also, efforts).

271 *otia*: See OLD sv *ōtium* sense 5: The state of doing nothing, inactivity, idleness; also, leisureliness.

272–276: Gildenhard explores changes Mercury makes to Jupiter’s words: “Specifically, Mercury drops Jupiter’s invidious speculations about the psychology behind Aeneas’ dallying with Dido (some sort of resentment over his son’s future career in Italy) and takes exactly the opposite approach: he presents the filial prospects (*spes heredis Iuli* more likely refers to the hopes Iulus harbours, rather than the hopes others have invested in him) as a prime motivating factor... These departures from Jupiter’s script also enable Mercury to streamline Jupiter’s rhetorical questions (*inuidet? respicit?*) into one imperative: *respice!* Overall, Mercury’s version is much more economical and to the point ... Mercury thereby neatly turns Jupiter’s somewhat idle rhetorical questions into a powerful image of the future and a command.”

273: textual issues.

274 *surgentem*: See OLD sv *surgō* sense 8b: (of plants) To spring up and grow tall b (of children)

274 *heredis*: See OLD sv *hērēs* sense 3 A son, child considered as an heir

275: see MacLennan for theme of united Italy.

275 *respice*: See OLD sv *respiciō* sense 8 (tr., pregnantly): To have regard for (a person, his welfare, etc.), show concern for, be solicitous for.

276 *tali ore*: “expressing himself so” (MacLennan).

277 *medio sermone*: “in mid-speech” (MacLennan).

277 *mortalis uisus medio sermone reliquit*: doesn’t finish: cf Aeneas later to Dido. See OLD sv *uīsus* (ūs, m.) sense 1: The faculty or power of seeing (especially in relation to a person exercising it), sight, vision b the action or an act of seeing, glance, gaze.

279ff.: Aeneas is in shock: “the effect of Mercury’s first message on Aeneas had been similar in its incendiary emotional effects to the effect of *Fama*’s words on Iarbas’ (Hardie 2009 78). Gildenhard also compares the effect of *Fama*’s words on Dido (cf. *amens* 279; *ardet* 281). What do we think of Aeneas’ actions? Perkell (in *Reflections of Women in Antiquity* ed. Foley, 1981) argues that Aeneas is not shown as genuinely torn: he immediately decides to leave. Poet wants reader to consider manner of dept. She points to references to deceit/guile+ argues *ambire* and *exordia* imply deceit; “My hypothesis is that this collocation of departure, female casualty, denied responsibility, and

pietas is intended to reflect an incomplete humanity in Aeneas and in the *pietas* which he exemplifies.”- his *pietas* is a flawed ideal which doesn’t require humane virtues which don’t serve political/military goals (love for Anchises and Iulus consistent with Roman political goals).

278 *oculis*: See OLD sv *oculus* sense 4 (pl.): Field of vision; especially in prepositional phrases in ~is, in sight; in ~os, into sight.

278 *euanuit*. See OLD sv *ēuānescō* (escere, uī, intr) sense 1: To vanish, fade away, cease to be present or apparent to the senses.

279 *At*: See OLD sv *at* sense 2 (in narrative, to introduce a change of subject): Whereas, but, now.

279 *obmutuit amens*: “he was struck dumb mindless” (MacLennan). See OLD sv *obmūtescō* (escere, uīm intr.) sense 1b: to become or remain silent or speechless.

280 *arrectaeque*: See OLD sv *arrigō* (igere, exī, ectum, tr.) sense 1: To make to stand upright, stand on end, tilt upwards, raise.

280: sc. *sunt*.

281-2 *fuga dulcisque*: summing up tension within Aeneas. Aeneas’ flight is necessitated by Fate: “What looks like running away is actually an imposition to move history forward.” (Gildenhard).

282 *attonitus*: like thunderbolt? See OLD sv *attonitus* sense 2e: awestruck, awed.

283 *quid agat*: deliberative subjunctive: “what is he to do?” (MacLennan).

283-4 *quo ... / ... adfatu*: “by what form of words” (MacLennan); various words connected with *fari* in Book 4, esp. *fama*. See OLD sv *affātus*: A speaking to, address, speech; (with objective genitive or equivalent) converse with; (with subjective genitive) the pronouncement, utterance (of).

283 *ambire*: Gildenhard: “*ambire* means, literally, ‘to go around, to surround’, ‘to approach’, but is also a technical term for ‘going around and canvassing (or, indeed, buying) support before elections.’ The Romans had laws *de ambitu*, designed to punish excessive use of this practice. From early on, some readers have therefore felt that Virgil’s use of the term here is meant to present his hero in an unfavourable light. Others disagree. See e. g. Austin: ‘literally, “to canvass”, a good word here, but Page is wrong in thinking that it “hints at cunning and treachery”; the sense of pleading or persuading is uppermost.’ [Austin (1963), p. 93] In turn, O’Hara reverts to Page’s view, taking it for granted that *ambire* ‘hints at cunning and treachery.’ [O’Hara (2011), p. 51] Etc. Whatever the precise semantic charge — and this is a great topic for debate! — Aeneas is thinking of ways to get Dido to see matters from his point of view, knowing full well that he is embarking upon a mission impossible.”

284 *furentem*: probably proleptic (Dido will go mad)

284 *prima exordia*: “first beginnings” (MacLennan).

284 *exordia sumat*: See OLD sv *exordium* sense 2b ium (~ia) capere, ~ium ~(ia) sumere, to make a start or beginning.

285-6 “He turned his thoughts in quick succession now this way, now that, driving them to one idea after another and turning over every possibility” (MacLennan); *alternanti* = dative present participle (sc. *ei*) after *visa est*. Cf. Gildenhard: “What are the two alternatives? His subsequent instructions to his men make it clear that Aeneas ponders whether he should (a) just approach Dido, come clean, and try to reason with her (cf. *ambire*); or (b) do this, but not before telling his men to get everything ready for an immediate departure. He opts for the latter course of action, though as it turns out he never gets the chance to break the news to Dido first: she cottons on to what is afoot and, enraged, goes for him.”

285 *celerem*: See OLD sv *celer* sense 3 (of persons, the mind, etc.): Acting speedily, quick.

285 *huc ... illuc*: See OLD sv *hūc* sense 4b *huc illuc* (and similar phrases): This way and that, to and fro; also, *huc et huc* (and similar) b(transf., of mental activities).

285 *diuidit*: See OLD sv *dīuidō* sense 6b: (6 To divide or share out (a whole), apportion, distribute) b (with recipients, destination, etc., expr.).

286 *partis*: = *partes*. See OLD sv *pars* sense 13a (in phrases of type *in omnes ~tes*, indicating direction).

287 *haec ... potior sententia visa est*: “This proposal seemed preferable” (MacLennan).

287 *alternanti*: See OLD sv *alternō* sense 1b: to sway this way and that in one’s mind, vacillate.

288 *Mnesthea Sergestumque uocat fortemque Serestum*: *Mnesthea* = a Greek accusative form. Note that references to ancestral Romans could add urgency to need to press on with mission (*Mnestheus* was thought ancestor of the gens of the *Memmii*; *Sergestus* (cf. 1.510; 5.121–122 etc) was thought ancestor of the gens *Sergia* (play in Book 5 with L. *Sergius Catilina*/*Catiline* in wrecking ship (of state)). Again at 12.561 (proto-civil war). Perkell suggests Aeneas retreats to male world: see men's names and epic epithets.

289-91: (indirect) jussive subjunctives (implied verb of command).

290: debate over whether tackle/equipment or (more sinisterly) weapons (and if we think of this anyway).

290 *parent*: See OLD sv *parō* sense 1: To furnish, supply, provide, make available or ready (for a particular person, purpose, etc.).

290 *quae*: introducing an indirect question.

290 *rebus sit causa nouandis*: Gildenhard comments: "The formulation *res nouare*, 'to alter circumstances radically' recalls the phrase *res nouae*, which in the conservative society of ancient Rome did not possess a positive ring. It meant 'revolution', i.e. the destruction of the traditional socio-political order. The radical touch is appropriate in the situation: Aeneas' about-face could not be sharper and causes Dido's world to collapse. As 292 (*tantos rumpi non speret amores*) makes clear, nothing in his behaviour towards Dido hinted at the threat of departure, much less a headlong flight; everything pointed to a permanent union. What Aeneas plans, in other words, is a 180° turnaround, out of the blue — and he knows it. The lines have given rise to different readings, more or less favourable to Aeneas. Here, for instance, is Horsfall [(1995), p. 131]: 'the balance of 291 shows that this secrecy is not so much aimed at Dido as (unsuccessfully) at town gossip (cf. 296f.). Aeneas himself, since *optima Dido*... has no idea of what is up, will try to find the right moment to break the news (293–94).' This interpretation brings out well how Aeneas presents his plans to his men. But we may wonder whether Virgil's ethopoia is as innocuous as all that — does use of a verb that implies dissimulation not also capture an inherent ambiguity in his actions towards Dido? Sure, he tells his men that he will approach her when the moment is right; but what would a right moment look like? And would Aeneas have found it? His plan anyway goes awry: Dido, so *Fama* ensures, gets wind of events, quite apart from the fact that Aeneas turns out to be stunningly naive in his assumption that Dido harbours no suspicion (see below on 296–98). Moreover, the *dolos* in line 296 is most naturally taken as an *authorial* comment on Aeneas' plans for the departure, so irrespective of his intention of breaking the news gently at an opportune moment, he is tainted with treachery." See OLD sv *nouō* sense 4b *res ~are* (or similar), to make changes in the status quo;

291 *dissimulent*: nb dissimulation at A. 1.209 (to keep up spirits); motif of deceit in Book 4.

291–294: indirect speech.

291–292: but Dido has worries/suspensions (298: *omnia tuta timens*); also *Fama*'s power underestimated (298–299) and how easy would it be for whole of Trojans to make departure preparations? What does this say about Aeneas and the relationship?

291 *quando*: See OLD sv *quandō* sense 3: In view of the fact that, seeing that, since, as.

291 *optima Dido*: does the epithet suggest Aeneas' feelings or does it suggest formality/distancing which accompanies emotional distancing? Cf. later strained speech. Gildenhard comments: "Aeneas has been strangely absent from the narrative so far: we have seen him resplendent during the hunt, obliquely active in the cave, mentioned by *Fama* and *Iarbas*, but 'Aeneas the man' has remained elusive. We get no insight into the mind of the hero while the affair is on; Aeneas only re-enters the narrative when, for him, the affair is over. There is, then, a narrative gap that could presumably be filled with volumes."

292 *rumpi*: See OLD sv *rumpō* sense 9: To break off, cut short (an activity, etc., begun).

293 *temptaturum*: sc. *esse*; with object (*aditus*) and two indirect questions (sc. *sit* x 2). Gildenhard notes ironic reflection in Dido's plea to Anna to seek out Aeneas again 4.421–423.

294 *dexter*: See OLD sv *dexter* sense 2b Propitious, favourable b (of things).

294–295 *ocius omnes/ imperio laeti parent et iussa facessunt*: speed, urgency. It seems Aeneas' men are keen to leave (interesting that their view have been elided over during the affair: why?). Austin (1963), p. 95: 'Note how uneasy Aeneas' men have plainly been in Carthage, and compare their simple alacrity with his worried indecision: they have no problems like his to complicate their little world.' Gildenhard argues for contrast between simple life of people and difficulties of leader.

296–392: Dido and Aeneas come in confrontation, to no avail (arguing like characters from tragedy?). Dido speaks at 296–330 and 365–87. Cf. Euripidean Medea's speech and Apollonian Medea (when she fears abandonment) (both married); also Ariadne Cat. 64.132–201. See e.g.: Perkell (1981); Feeney, D. C. (1983), 'The Taciturnity of Aeneas', *Classical Quarterly* 33, 204–19 (reprinted in Harrison 1990); Starr, R. J. (2003), 'Aeneas the Rhetorician: *Aeneid* IV, 279–95', *Latomus* 62, 36–46; Schiesaro, A. (2008), 'Furthest Voices in Virgil's Dido', *Studi italiani di filologia classica n.s.* 6, 60–109, 194–245..

296 *At regina*: "the phrase introduces the middle section of the book. It echoes 4.279: *At uero* Aeneas, harks back to the keynote of the book (4.1: *At regina*) and points forward to the third occurrence of the phrase at 4.504." (Gildenhard).

296 *dolos*: motif of deceit again. Focalized by whom? Note that Carthaginians had reputation for deceit. See e.g. Starks 'Fides Aeneia: The Transference of the Punic Stereotypes in the *Aeneid*, *Classical Journal* 94.3 (1999), 255–81.

296 *fallere*: See OLD sv *fallō* (ere, fefellī, sum, tr.) sense 1 (of persons) To practise deception on, deceive, trick, mislead.

296 *possit*: potential subjunctive.

296 *amantem*: "someone in love" (Gildenhard). See OLD sv *amans* (tis, m., f.) A person who is fond or affectionate; (spec.) a sweetheart, lover.

297 *praesensit*: "noticed too soon" (MacLennan). See OLD sv *praesentiō* sense 2: To apprehend beforehand, have a presentiment of.

297 *prima*: "could be taken either as an adjective instead of an adverb ('instantly') or as a predicative to the subject, i.e. Dido, in the sense of 'she found out first of all.'" (Gildenhard).

297 *excepi*: See OLD sv *excipiō* sense 14b: to intercept, pick up, gather (information).

298 *omnia tuta timens*: Dido was fearing everything even while it was still safe: suggestive of internal conflict? ('Virgil thus makes it clear that Dido in her inmost heart was never free from self-blame.' Austin (1963), p. 96). Or relationship not quite right?

298 *eadem*: i.e. same Fama as spread report of affair.

299 *detulit*: See OLD sv *dēferō* sense 8b (with noun clause): to report (that, etc.).

300–1: Dido becomes in grip of passion over reason.

300–301 *saeuit inops animi totamque incensa per urbem/ bacchatur*: later Amata is connected to a bacchant (7.385–91); also note Fama 4.666. Nb fire imagery continued. Gildenhard comments: "the image of Dido in torment raging through her city collapses the boundary between wilderness and civilization: the queen exhibits the savage, out-of-control, and insane demeanour of a Maenad in the city itself."

300 *inops*: See OLD sv *inops* sense 5: (of persons, etc.) Powerless to act, impotent, ineffectual.

300 *animi*: locative.

301 *commotis*: See OLD sv *commoueō* (ouēre, ōuī, ōtum tr.) sense 1: To move vigorously, shake, agitate.

301 *excita*: See OLD sv *excitō* sense 3: To stir into action, rouse.

301 *sacris*: possibly the rites or, more probably, the "symbols"/ emblems of Bacchus. See OLD sv *sacrum* (ī, n) sense 1: A sacred object (e.g. vessel, statue, etc.).

302 *Thyas*: i.e. a Maenad, female follower of Bacchus; scans as disyllable.

302–303 *ubi audito stimulant trieterica Baccho/ orgia nocturnusque uocat clamore Cithaeron*: Gildenhard comments: "*stimulant* and *uocat* lack a direct object (such as *eam*) — a nice touch that reinforces the numinous powers of the god. The revels and the mountain do not bother to spur on or call this particular Thyiad; rather, they constitute a force field into which the Thyiad is attracted like a magnet, losing control of her ego and rational agency."

302 *Thyias*: See OLD sv *Thyias*: A woman taking part in orgiastic rites, Bacchante.

302 *audito ... Baccho*: ablative absolute.

302 *stimulant*: See OLD sv *stimulō* sense 3d: to rouse to passion or frenzy.

302–303 *trieterica.../ orgia*: *trieterica* means ‘literally “held every third year”, i.e. “in alternate years”’.

303 *orgia*: See OLD sv *orgia* (ōrum, neut. pl.) Secret rites (especially of Bacchus or similar deities), mysteries.

303 *nocturnus ...* : adj for adv: at night.

303 *Cithaeron*: mountain range between Boeotia and Attica. Significance in that it is where Pentheus was ravaged by Dionysiac females? NB Dido as Pentheus at 4.469. Tragic evocation.

304 *ultro*: Dido doesn’t wait for Aeneas, putting him on the back foot.

305–30: Dido’s speech, discussed by MacLennan.

305 *dissimulare*: See OLD sv *dissimulō* sense 1b: to conceal or disguise (one’s thoughts, feelings, actions, a situation, etc.). Cf. *dissimulent* 291 with notes above.

305–6 *dissimulare etiam sperasti, perfide, tantum / posse nefas tacitusque mea decedere terra?*: Perkell (1981) notes this echoes *dissimulent* (291), *taciti* (289), *fuga* (281); argues we question Aeneas’ moral and emotional courage and honesty. *dissimulare* is infinitive dependent on *posse*; *sperasti* = *speravisti* (+ infin.). For *perfide*: see below 366. Do we think of Theseus/Ariadne (Cat. 64.132–3)?

306 *nefas tacitus*: note that *nefas* = *ne* + *fas* (from *fari*). See OLD sv *nefās* sense 2: An offence against moral law, a wicked act, crime.

307 *data dextera*: “your promise once given” (MacLennan). Nb 338–9; action of a husband? (nb hanclasp in Roman wedding).

308 *moritura*: how seriously does Aeneas take Dido’s assertion that his departure will have fatal consequences? See his claim in underworld 6.463–4. Cf. 4.318 *domus labentis*; 4.323 *me moribundam*).

309–11: Aeneas plans to depart in sailing season (dangerous) which is taken as evidence for his savage disposition towards Dido; cf. 4.430 (Dido to Anna) *expectet facilemque fugam uentosque ferentis*.

309 *quin etiam*: “yes – and another point” (MacLennan).

309 *moliris*: See OLD sv *mōlior* sense 5b: to get (a ship) under way; to set (a vehicle) moving; to stir (bodies of people) into movement.

310 *Aquilonibus*: see MacLennan on connotations of wind. Aeneas must be desperate to travel at this time. Cf. 52–3.

311 *crudelis*: enjambed position lends emphasis.

311–3: contrary-to-fact conditionals: “Well, if it were not other people’s lands and unknown homes you were seeking..” (MacLennan).

311 *quid, si*: See OLD sv *quis* sense 13a (followed by various conjunctions often transitional) a *quid si* ..? What (would be the case, etc.) if ..? and supposing?

311 *aliena*: See OLD sv *aliēnus* sense 4: Of another country, foreign.

314 *mene fugis*: *ne* is the interrogative particle (but do we think of Greek word for anger?). Cf. 6.466.

315 *miserae mihi*: “to me in my misery” (MacLennan).

316 *per conubia nostra, per inceptos hymenaeos*: reworks Ariadne at Cat. 64.141 (effect?); note Dido’s use of marriage words (deceived? Self-deluded?).

317: O’Hara cfs Sophocles *Ajax* 520–1 (Ajax’s wife) “But remember me too. A man should remember if he has experienced anything pleasant”.

317 *merui*: See OLD sv *mereō* sense 6 (absol., with adverbs) *bene, male*, etc., *bene ~eri de, male ~eri de, bene ~eri ab, male ~eri ab, bene ~ere de, male ~ere de, bene ~ere ab, male ~ere ab* (rarely ~ere), To deserve well, ill, etc., (of a person), behave well, badly, etc., (towards him)

318 *miserere*: imperative of *misereor* (+genitive).

318 *domus labentis*: falling house: physical and metaphorical? Do we think of city sack simile (and future of Punic wars)?

319 *adhuc*: See OLD sv *adhūc* sense 3 (with ref. to a process, etc., that continues, though a cessation might have been expected or is imminent) Still

319 *mentem*: “frame of mind”, “disposition” (MacLennan).

320 *Nomadumque*: See OLD sv *Nomades* (adum, m. pl) sense 1a (1 A name given to certain wandering pastoral tribes, nomads; (sg.) a member of such a tribe) a (in north Africa, = Numida)

320 *te propter*: postposition of *propter* puts emphasis on *te*. See OLD sv *propter* sense B5 As a result of the actions of (a person), through the instrumentality of, on account of, because of, thanks to.

321 *odere*: i.e. *oderunt*.

321 *infensi Tyrii*: sc. *sunt*. If = Carthaginians, suggests Dido’s people have not been happy (like Aeneas’).

322f: Dido will be unable to gain the immortality of chaste reputation; Aeneas will get immortality (1.259). Ariadne’s crown becomes a constellation (Cat. 66.59-61).

322 *extinctus*: sc. *est*.

322 *pudor*: see previously.

322 *adibam*: See OLD sv *adeō* sense 2c (fig.): to approach, rise to (a status).

322 *qua sola sidera adibam*: “by which I was approaching the stars” (MacLennan).

322 *fama prior*: esp. that of loyalty to Sychaeus.

323 *cui*: lit. “to what (fate)”.

324 *hoc ... nomen*: name of guest.

324 *restat*: See OLD sv *restō* sense 4: To remain after subtraction or similar, be left as a residue.

325 *quid moror?*: “what am I waiting for?” (MacLennan).

325 *dum*: i.e. shall I delay “until.” (*dum*+ subj)

326 *destruat*: See OLD sv *destruō* (ere, xī, ctum, tr.) sense 1 To demolish, pull down.

327–30: Gutting 268 (Gutting, E. (2006), ‘Marriage in the *Aeneid*: Venus, Vulcan, and Dido’, *Classical Philology* 101.3, 263–79) explores Catullan intertext: ‘The phrase *parvulus Aeneas* is striking because it is a rare use of a diminutive adjective in Vergil’s epic. The diminutive recalls the *parvulus Torquatus* of Catullus 61. There, the *parvulus Torquatus* exemplifies perfectly the use of children as tokens of the conjugal bond. Catullus explains that the child should be a replica of his father in order to serve as a sign to all of his mother’s *pudicitia* (61.209–18). But in Dido’s case, the typically conjugal desire for a child who looks like his father has become a facet of erotic desire.’ Gildenhard adds “And yet: if we take the genre Catullus is writing in seriously, then Dido is thinking of a wedding first of all, a proper and joyful union blessed with offspring—the problem is that she infects this Roman model of wedlock and procreation with the warped and disturbing desire worthy of a Cleopatra, who did indeed give birth to such a child, Caesar’s ill-fated son Caesarion. Roman readers who pursued the implications of this intertext, then, would have ended up in uncomfortable territory.”. Dido childless; cf. 32-3. Hypsipyle wonders about pregnancy by Jason (and has twins) Arg. 1.897f.

327f. *si qua mihi de te suscepta fuisset .../ suboles*: “if only a child had been born to me from you”; *suscipere* used of rearing of children from sense of taking new-born showing intention to rear. See OLD sv *suscipiō* sense 4b (more vaguely, of either parent) to get or have (a child)

327 *parvulus*: diminutive (see OLD sv *paruulus* sense 2 (spec., of children, young animals)- only one in poem- adds pathos; cf. Cat. 61.209.

329 *luderet*: See OLD sv *lūdō* (dere, sī, sum, intr., (tr.)) sense 1: To play, sport.

328 *aula*: no preposition here.

328 *luderet*: “were now playing” (MacLennan).

329 *qui te tamen ore referret*: “who would bring you back to me by his looks” (MacLennan).

330 *capta*: as MacLennan notes, Dido sees herself as a city captured by the enemy.

330 *deserta*: cf. Cat.64.57 (Ariadne).

331 *Iovis monitis*: causal ablative (“because of”). Aeneas is being dutiful on one level. See OLD sv *monita* (ōrum neut. pl) Advice, warnings, precepts.

331f: unmoving eyes in contrast to Dido’s eyes darting about (363).

332 *obnixus*: “making a great effort” (MacLennan). Cited OLD sv *obnītor* (tī, xus intr.) sense 1 To exert physical pressure, thrust, press (against).

332 *curam*: emotion there; suppressed (cf. 1.208f).

332 *premebat*: See OLD sv *premō* sense 20b: to crush down, suppress (emotions or their physical symptoms in oneself or others).

333 *tandem*: suggestive of struggle to gain composure.

333 *pacua*: See OLD sv *paucus* sense 8 (neut. pl. as noun): A small unspecified number of words, a few words; ~is, shortly, briefly.

333-361: Aeneas’ speech: see MacLennan ad loc. Cf. Jason to Hypsipyle (*Arg.* 1.900-9) and Jason to Medea (*Arg.* 4.395-409). Perkell (1981) sees his last speech as unsympathetic and not wholly honest: although Aeneas realises he must be gentle (4.291-294; 393-386), his words are inflammatory (expresses no love, sympathy, regret and tries “to exonerate himself with superficially correct but substantively false legalism that he never actually married her” Perkell). Dido recognizes humanity missing: 4.365-367, hurt by lack of care/sympathy.

333-5 *te... promeritam*: sc. *esse*.

335 *pigebit*: “I shall not be sorry” (impersonal verb).

335 *Elissae*: Dido’s Phoenician name

336 *dum*: See OLD sv *dum* sense 1b (with present indicative, main verb being in past or future tense, indicating process, etc., taking place concurrently with the action of the main verb).

336 *memor*: sc. *sum*.

336 *spiritus*: See OLD sv *spīritus* sense 3 Breath as the concomitant of life or consciousness.

336 *regit*: See OLD sv *regō* sense 6b (in general) to control physically.

337 formal tone; *res*= charge.

337-38 *neque ego hanc abscondere furto/ speraui (ne finge) fugam*: responding to charge of dissimulation. Aeneas admits his departure is a flight (cf 281 *fuga*), but says that he didn’t want to depart in secret (true if we take a literal reading of 291-94: though hiding preparations..): seems he wanted to get everything ready for quick getaway when news broken.

337 *abscondere*: See OLD sv *abscondō* sense 5: Divine afflatus or inspiration (especially with ref. to literature).

337 *furto*: See OLD sv *furtō* (adv): Secretly, stealthily.

338 *ne finge*: *ne* + imperative. See OLD sv *fungō* sense 8b (*with accusative and infinitive, frequently ellipt.*) to imagine, suppose, assume that:.

339 *foedera*: See OLD sv *foedus* sense 3 (*applied to the marriage bond; also to other sexual unions*).

340-1: Perkell (1981) suggests we expect affirmation of care BUT says he would seek Troy. Speaks of love for Rome not Dido (4.345-357). Tries to discredit Dido’s feeling by suggesting she is motivated by malice or envy (4.347-350). Only when Aeneas speaks of son, father and Jove does his speech have genuine power and pathos (351-9).

340-1 *meis ... / auspiciis*: “under my leadership” (MacLennan). See OLD sv *auspiciū* sense 4 Leadership, authority, auspices (of a king or general); (*ablative, with genitive or possessive adjective*) under the command (of).

341 See OLD sv *compōnō* sense 15: To settle, compose (differences, disputes, problems).

343 *reliquias*: i.e. remnants of Troy.

343 *colerem*: See OLD sv *colō* sense 4: To look after, keep going, tend (things).

344 *posuissem*: See OLD sv *pōnō* sense 3: To lay (foundations, keels); (*transf.*) to build, construct, found (towns, buildings, etc.).

344 *recidiua*: See OLD sv *recidīuus* sense 2 (*transf.*) Renascent, recurring.

345 *nunc*: “as things are” (MacLennan).

345 *Gryneus Apollo*: Apollo had a temple at Grynium. Apollo consulted when Aeneas visited Buthrotum. Dido would have heard of the prophesied destiny in Aeneas' narrative.

346 *sortes*: i.e. oracles.

346 *Lyciae*: See OLD sv *Lycius* : Of Lycia, Lycian.

346 *capessere*: See OLD sv *capessō* sense 5: To make for, to go towards or to.

347 *hic amor*: i.e. not you. Play with *Roma*? See OLD sv *amor* sense 3d (*concrete*): an object of affection.

347f. *si te Karthaginis arces / Phoenissam Libycaeque aspectus detinet urbis*: "if the towers of Carthage and the view of a city in Africa charm you, a Phoenician..." (MacLennan). Aeneas counters 311. See OLD sv *dētineō* sense 3: To occupy (a person) to the exclusion of other activities, etc., detain, hold.

349-50: acc and infin.

350 *et nos*: we also/too.

350 *extera*: See OLD sv *exter* sense 2: Of another nation or family, foreign, strange.

351-3 *patris Anchisae ... //... imago*: not previously mentioned; cf. claim of frequent appearances at 6.695-6. Will Dido believe him?

351 *quotiens*: See OLD sv *quotiens* sense 3b (*relative*): As often as, whenever (*without correlative adverb*).

351 *umentibus*: See OLD sv *ūmeō* : To be moist or wet.

352 *operit*: See OLD sv *operiō* sense 2e (*of darkness*) to cover, shroud.

352 *astra*: See OLD sv *astrum* sense 1 (*usu. in pl.*): A celestial luminary, star.

352 *ignea*: See OLD sv *igneus* sense 2b (2 Consisting of or containing fire, burning) b (*of heavenly bodies*).

353 *admonet*: See OLD sv *admoneō* sense 5: To admonish, chide, rebuke.

353 *turbida*: See OLD sv *turbidus* sense 3: Troubled in expression, gloomy, frowning.

354-5 "My boy Ascanius and the wrong done (by me) to a dear person" (MacLennan).

354 *iniuria*: See OLD sv *iniūria* sense 2c (2 Unjust and injurious treatment or an instance of it, a wrong, injustice) c (*with objective genitive, possessive adjective, or similar expr. victim of injustice*).

355 *quem regno ... fraudo*: "whom I am cheating of his kingdom" (MacLennan); *linguae* of deceit. See OLD sv *fraudō* sense 1b (*with ablative*) to cheat or swindle out of: (*sim. with second accusative*).

355 *fatalibus*: See OLD sv *fātālis* sense 2: Ordained by fate, destined, fated.

356 *interpres divum*: O' Hara says glosses Greek name for Mercury (interpreter) See OLD sv *interpres* sense 2: A spokesman, ambassador; (*especially of priests*) a spokesman or messenger of a god; *divum* =gen. pl.

357: see MacLennan's discussion.

360 *incendere*: fire imagery.

361 *Italiam non sponte sequor*: half-line. MacLennan discusses uses of verb. What do we make of Aeneas' claim? Does it exonerate him?

361 *sponte*: See OLD sv *spons* sense 2b (2: ~nte mea, ~nte sua, etc., Of my (one's, etc.) own accord, without prompting, voluntarily); b (*without pronominal adjective, in same sense*).

362 *talia dicentem iam dudum aversa tuetur*: sc. *eum*; "While he has been speaking she has been for a long time gazing at him" (MacLennan); *aversa*: "turned away" (i.e. looking at him over her shoulder). Cf. Dido's reaction to Aeneas in the underworld 6.469.

363 *huc illuc*: See OLD sv *hūc* sense 4: *huc illuc* (and similar phrases), This way and that, to and fro; also, *huc et huc* (and similar).

363 *uoluens*: See OLD sv *uoluō* sense 8: To cause (the eyes) to travel restlessly.

363 "darting her eyes this way and that" (MacLennan). Contrast 331f.

363 *totum*: "over his whole figure" (MacLennan).

363 *pererrat*: See OLD sv *pererrō* sense 1c: to traverse with the senses.

364 *luminibus tacitis*: “with unspeaking eyes” (MacLennan).
 365-87: Dido’s speech.
 365 sc. *fuit*. Venus was Aeneas’ mother. Contrast 4.12. Dardanus was the founder of his race: cf. 8.134.
 366 *perfide*: as 305; cf. 373 *nusquam tuta fides*; 421. Note Dido’s breaking of *fides* (552).
 366-7 *duris genuit te cautibus horrens* / *Caucasus*: Caucasus is “bristling with hard rocks” (MacLennan); note Aeneas’ association with rocks is usually positive. The topos goes back to Il. 16.33ff.; note esp. presence in Cat. 64.154ff. See OLD sv *gignō* sense 4a (*of a place, especially one’s native land*): To give birth to, produce.
 367 *Hyrcanaeque*: See OLD sv *Hyrkānus* : Of Hyrcania.
 367 *admorunt*: = *admoverunt*. See OLD sv *admoueō* sense 4b *ora*, etc., ~*mouere*, to bring the lips, etc., into contact with;
 368 *quid dissimulo*: “why should I pretend?” (MacLennan) (colloquial use of present indicative).
 369 *fletu nostro*: dat or abl.
 369 *flexit*: See OLD sv *flectō* sense 3c: *oculos* ~*ctere* (and similar), to avert one’s eyes (in horror, shame, etc.); also, to look behind one.
 370 *victus*: “as a sign of having been touched (by my words)” (MacLennan).
 371 *quid .. ante feram*: “what shall I put before what?” (MacLennan).
 371 *anteferam*: See OLD sv *anteferō* sense 2b: to place before (in time).
 371 *iam iam*: See OLD sv *iam* sense 7: At this stage or point (in a development).
 372 *aspicit*: See OLD sv *aspiciō* sense 2b To look at, gaze upon, behold, see; to examine with the eyes, inspect, look over b (*with manner or circumstances indicated*)
 372 *aequis*: See OLD sv *aequus* sense 6c (*of persons, etc.*): fair-minded, impartial, just, reasonable.
 373: see MacLennan’s discussion.
 373 *nusquam*: See OLD sv *nusquam* sense 3 (*with idea of place purely metaphorical*): In no person, object, activity, etc..
 373 *litore*: “on the shore” (MacLennan).
 375: cf. 1.562-78.
 375 *reduxi*: See OLD sv *redūcō* sense 2b: (*transf.*) to draw back (from a situation or activity).
 376 *augur*: See OLD sv *augur* sense 2: A seer, prophet.
 378 *horrida*: OLD cites under *horridus* sense 6: Causing horror, dreadful, horrible - or “awe-inspiring”? Dido is sceptical as has no knowledge of these things.
 379 *scilicet*: “of course!”: sarcastic.
 379 *is..est*: “This is the gods’ labour” (MacLennan). Has Epicurean overtones (Epicureans thought that gods were apart from the human world and not troubled),
 379 *labor*: See OLD sv *labor* sense 3c: a preoccupation, concern.
 379-80 *ea ... / sollicitat*: “this is the concern that bothers them in their peaceful state” (MacLennan).
 380 *refello*: “I refute” (MacLennan).
 381 *sequere*: imperative.
 382 *pia*: i.e. righteous. See OLD sv *pious* sense 1 (embracing any or several of the aspects specified in subsequent senses) Faithful to one’s moral obligations, dutiful, conscientious, upright, etc. Theme of *pietas* in the book. Dido throwing Aeneas’ *pietas* back at him.
 382- 4: see MacLennan’s n.
 382-3 *mediis ... / scopulis*: “in the middle of a reef” (MacLennan).
 382 *si quid ...possunt*: “if the pious spirits have any power”.
 384 “Though not with you, I shall follow you with black fire” (MacLennan); we think of the torch-carrying Furies... See OLD sv *āter* sense 5b (*of fires, flames, light, etc.*) Smoky, murky, smouldering (*spec. of the fire of a funeral pyre; cf. āter sense 7a and āter sense 8*).
 385 *frigida*: See OLD sv *frīgidus* sense 7: (*of persons, parts of the body*) Not having the degree of heat natural to the organism; (*usu.*) cold with the chill of death: (*also poet. of death*).

385 *anima*: abl.: “from my spirit” (MacLennan). See OLD sv *anima* sense 5: The non-material part (as opposed to the body), the soul, life.

385 *seduxerit*: See OLD sv *sēdūcō* sense 3: To separate off, withdraw (from society, conditions, etc.).

387 *haec ...fama*: “news of this” (MacLennan). *fama* again...

388-9: “she broke off their conversation half-finished” (MacLennan).

389: eyes again.

389 *auertit*: See OLD sv *āuertō* sense 1b: (*reflexive or passive in reflexive sense; also intr.*) to change direction, turn away.

390f.: *dicere* prob to be taken with *cunctantem* and *parantem* (some texts may read *volentem*): “Hesitating, through fear, to say much, and also preparing to say much” (MacLennan).

391: sc. *eam*. Change from our first picture of Dido.

391 *conlapsa*: Lyne (1989: 41-2) notes verb usually used for collapsed buildings.

392 *marmoreo*: See OLD sv *marmoreus* sense 1: Made of marble, marble.

392 *thalamo*: dative of motion.

392 *stratis*: abl of place “on”.

392 *reponunt*: See OLD sv *repōnō* sense 8: To put down, place, set in position.