

Virgil Extracts 8



dixerat et genua amplexus genibusque volutans

haerebat. qui sit fari, quo sanguine cretus,

hortamur, quae deinde agitet fortuna fateri.

ipse pater dextram Anchises haud multa moratus

dat iuveni atque animum praesenti pignore firmat.

ille haec deposita tandem formidine fatur:

'sum patria ex Ithaca, comes infelicis Ulixi,

nomine Achaemenides, Troiam genitore Adamasto

paupere (mansissetque utinam fortuna!) profectus.

hic me, dum trepidi crudelia limina linquunt,

immemores socii vasto Cyclopis in antro

*deseruere. domus sanie dapibusque cruentis,
intus opaca, ingens. ipse arduus, altaque pulsat
sidera (di talem terris avertite pestem!)
nec visu facilis nec dictu adfabilis ulli;
visceribus miserorum et sanguine vescitur atro.
vidi egomet duo de numero cum corpora nostro
presa manu magna medio resupinus in antro
frangeret ad saxum, sanieque aspersa natarent
limina; vidi atro cum membra fluentia tabo
manderet et tepidi tremerent sub dentibus artus—
haud impune quidem, nec talia passus Ulixes
oblitusue sui est Ithacus discrimine tanto.*

dixerat

et genua haerebat amplexus genibusque volutans.

Genu “knee” *amplexus* “embraced” “clasped” *volutans* “turning” “grovelling” *haerere* “to cling”

qui sit fari, quo sanguine cretus, hortamur;

fari “to say” *cretus* literally “separated” i.e. born

deinde fateri quae fortuna agitet

fateri “to confess” *Agitate* “to drive” “to pursue”

This is not easy but have a go at it and then look at my attempt on the next page.

This he spoke and clung to [my] knees grovelling and embracing [my] knees. We urged him to say who he was, of what blood [he was] born, then to confess what fate pursued him.

et genua haerebat amplexus genibusque volutans. This kind of repetition where a different form of the same word is repeated for emphasis is called polyptoton. The most famous example of a polyptoton is Jesus's statement: "Judge not that ye be not judged." Matthew 7:1.

ipse pater dextram Anchises haud multa moratus dat iuveni

moratus "delayed"

atque animum praesenti pignore firmat.

Firmare "to strengthen" *praesens* "immediate" *pignus* "pledge" (hint *praesenti pignore* is ablative)

ille haec deposita tandem formidine fatur:

depositus "set aside" *formido* "fear" (ablative noun) so: "His fear being set aside" or "having set aside his fear" – this sort of construction using the ablative should begin to be familiar to you now.

Have a go and then look at my attempt on the next page.

Father Anchises himself without much delay gave [his] right hand to the young man and strengthened his spirit by [this] immediate pledge. He having set aside his fear said this:

(The Romans are magnanimous to their conquered enemy. Who exactly is he and what is his story?)

'**sum** *patria ex Ithaca, comes infelicis Ulixi, nomine Achaemenides,*

you should get the proper names by now and the rest is not hard

Troiam genitore Adamasto paupere

genitor “father” “parent”. (another one of those ablative constructions) keep *Troiam* back to go with *profectus* in the next line.

(**mansisset** *que utinam fortuna!*) *profectus.*

Unitus “the same”. The remark in brackets expresses a wish “O that I had...”

Have a go and then look at my attempt on the next page.

I am from the country of Ithaca, a companion of unhappy Ulysses, named Achaemenides. My father Adamastus being poor, (O that I had remained in the same fortune/state!) I set out for Troy.

(The young man is a Greek called Achaemenides. His set out with Ulysses for Troy because his father was poor he says. Presumably the war with Troy promised a chance to enrich himself. It did not work out well! Achaemenides name is not mentioned by Homer. Virgil includes the episode to show how magnanimous Aeneas and his Trojan companions are.)

*hic me, dum trepidi crudelia limina **linquunt,***

linquere “to leave” the subject is *socii* in the next line. *Limen* “threshold” *trepidus* “agitated”

immemores socii vasto Cyclopi in antro deseruere.

Immemores “forgotten” *antrum* “cave” *deseruere* is third-person plural perfect active indicative of *dēserō* “I leave”.

There is an example of **enjambment** here so tackle it in this order:

trepidii socii linquunt me immemores hic

in vasto Cyclopiis antro

dum deseruere crudelia limina.

Try it then look at my attempt.

[my] agitated companions left me here forgotten in the huge cave of the Cyclops when they escaped [its] cruel threshold.

Notice the **enjambment**. The sentence ends at the beginning of the following line with **deseruere**. The effect is tragic with the key word held over to keep us in suspense.

(The Cyclops is Polyphemus.) Cyclops were one eyed giants whose single eye was in the middle of their foreheads. Polyphemus was a man-eating Cyclops. Odysseus had encountered him on his return from Troy and became trapped in the giant's cave. To escape the hero plied him with wine and as he slept plunged a burning stake into his eye. The blinded giant tried to prevent Odysseus' flight by tossing boulders at his ship but, failing that, prayed to his father Poseidon to exact revenge. You can find the most famous story about him on the *Mothers' Companion* flashdrive in Volume 3, Classics, "Legends of Greece and Rome" by G. H. Kupfer, no. 35. Re read it now.

domus sanie dapibusque cruentis,
sanie "of blood" *cruentus* "blood-stained"
intus opaca, ingens.

Intus "inside" *opacus* "dark".

There is no real verb here supply "it is..." at the beginning.

ipse arduus, altaque pulsat

ipse "he himself" *arduus* "tall" *pulsare* "to knock" "to strike" *alta* goes with *sidera*.

sidera (di talem terris avertite pestem!)

sidus "star"

nec visu facilis nec dictu adfabilis ulli;

nec... nec... "neither... nor..." my old commentary explains this line: "nor is he kindly [*facilis*] to look on [*visu*] (or in aspect) or easy for anyone [*ullu*] to have speech with someone whose head is so far away! This line uses the **rhetorical** device, **assonance**. This is the repetition of the vowel sound across words within the lines. I've use coloured highlights to show how this works. Read the line and you will hear it. You will also hear the **alliterative** *f*'s also contributing to the smooth sound of the line which seems to be painting what Polyphemus is NOT like.

visceribus miserorum et sanguine vescitur atro.

Vesci (deponent) to eat. *Vesci* is said to govern the ablative which means that where you would expect to find the object of this verb (i.e. whatever was eaten) in the accusative it will be in the ablative instead. Sure enough we have *visceribus* and *sanguine*! Supply "men" to go with *miserorum*. *Atro* "dark" goes with *sanguine*.

Have a shot at it and then look...

It is a house of blood and bloodstained feasts, huge and dark inside. He himself [is] tall knocking against the high stars (may the gods remove such plagues from the earth!) nor is he kindly to look on or easy for anyone to have speech with. He eats the entrails and dark blood of wretched men.

Now follow two descriptions of Polyphemus in action beginning with *vidi*. Notice this repetition of *vidi* as it is a literary device for emphasis and you may be asked to give examples of such devices. Achaemenides emphasises the horror of what he has seen in two ways. First by the use of *egomet* (see below) and second by this **repetition**. “I saw... I saw...” he saying he is is a personal eye-witness of these horrible crimes.

Here is the first *vidi*:

vidi *egomet*

egomet is an emphatic form of *ego* “I, myself”

duo de numero cum corpora nostro

The subject is Polyphemus “he”... and the main verb is *frangeret*.

prensa manu magna medio resupinus in antro

prensa “seizing” goes with *corpora manu magna* is what he used to do the seizing. *Resupinus* “reclining” tells his position or it could be the “position of one who bends back his body in order to hurl something with greater force” - see *frangeret*.

and *in antro* tells where.

frangeret *ad saxum*,

translate *ad* “on” here.

sanieque aspersa natarent limina

natare “to swim” *limina* is plural. *Aspersa* “splashed”.

Notice the **enjambment**: *limina* is on the following line.

Have a shot at it... And look out for an example of **personification**.

I myself saw when seizing the bodies of two of our number he smashed them on a rock while [he was] reclining in the cave and the thresholds swam with splashed blood.

Thresholds do not really swim!

And now the second *vidi*:

vidi

atro *cum membra fluentia* *tabo*

manderet

Note the Chiasmus.

mandare “to devour” (You need this word in order to translate the sentence but it is another enjambment, the phrase is carried over into the next line.) *membra fluentia* “limbs dripping with” *ater* “dark” *tabo* “gore”

et tepidi tremere sub dentibus artus—

tepidi “warm” *artus* (accusative plural) “limbs” “bodies” *tremere* “to quiver” *dens* “tooth” i.e. “in his teeth.”

Translate and compare...

I saw when he devoured [their] limbs dripping with dark gore and their warm bodies quivered in his teeth.

However, Polyphemus does not get away with it because:

haud impune quidem, nec talia passus Ulixes

impune “without punishment”

oblitusue sui est Ithacus discrimine tanto.

oblitusue sui “forgetful of himself” *discrimen* “crisis”

Translate and compare...

Indeed, not without punishment, nor did Ulysses suffer such [a thing] forgetful of himself, (or by forgetting himself) in such a great crisis.

My old commentary says: "He [Ulysses] was true to his character of craft and cunning, for as Homer (rather than Virgil tells us, it was through craft that he made the Cyclops drunken, and prevented his comrades without from lending him aid."

Latin words related to these English words can be found in this lesson's extract:

- affable _____
- altitude _____
- animate _____
- aspersion _____
- avert _____
- corporal _____
- dentist _____
- deposit _____
- desert _____
- dextrous _____
- discriminate _____
- domestic _____
- duo _____
- exhort _____
- facilitate _____
- fluid _____
- fragment _____
- immemorial _____
- impunity _____
- infelicitous _____
- intrepid _____
- involved, convoluted _____
- medium _____
- member _____
- misery _____
- moratorium _____
- nominal _____

oblivion	_____
opaque	_____
pauper	_____
pest	_____
pulse	_____
relinquish	_____
remain	_____
sideral	_____
supine	_____
tandem	_____
tepid	_____
territory	_____
tremor	_____
vast	_____
video	_____
visceral	_____
visual	_____

Find the Latin words and write them on the correct lines above.

Keep up your memory work with the flashcards, making your own set or using the ones here:

<https://quizlet.com/gb/617807965/aeneid-cambridge-international-igcse-2023-25-flash-cards/>

Keep testing yourself to ensure that you can translate the lines. Remember to do all your written work on paper so that you do not come unstuck in the exam.