

Dido and Aeneas – XLVI
From The Aeneid Book 4 Lines 66-73

In which Dido falls in love with Aeneas

Est mollis flamma medullas

interea et tacitum vivit sub pectore vulnus.

uritur infelix Dido totaque vagatur

urbe furens, qualis coniecta cerva sagitta,

quam procul incautum nemora inter Cresia fixit

pastor agens telis liquitque volatile ferrum

nescius; illa fuga silvas saltusque peragrat

Dictaeos; haerat lateri letalis harundo.



Translation:

Meanwhile, a flame devours her tender marrow

and a silent wound lives deep in her breast.

Unhappy Dido burns, and wanders frenzied through the city,

like a doe struck by an arrow,

which, unaware, a shepherd hunting with his darts has pierced from a distance, in the

Cretan woods,

leaving in her the winged steel, without knowing.

She wanders in flight through the woods and glades of Dicte:

the lethal shaft hangs in her side.

Glossary: (words in the number, case and gender in which they appear in this extract)

<p><u>Line 1</u> est – a variation of edere: to eat or devour mollis: soft medullas (medulla): marrow, inmost being</p> <p><u>Line 2</u> interea: meanwhile tactitum: silent pectore (pectus): breast, heart, feeling, mind vulnus: wound</p> <p><u>Line 3</u> uritur (urere): burns infelix: unlucky, unhappy vagatur (vagari): wanders</p> <p><u>Line 4</u> furens: frenzy qualis: even as / as if coniecta: struck cerva: doe sagitta: arrow</p> <p><u>Line 5</u> procul: from a distance, from afar incautum: unwary</p>	<p>nemora (nemus): grove, group of trees Cresia: Cretan fixit (from fixo) pierced</p> <p><u>Line 6</u> agens (agere): to hunt pastor: shepherd telis (telum): dart liquit (linquo): leaving volatile: in flight ferrum: steel</p> <p><u>Line 7</u> nescius: without knowing fuga: in flight silvas: woods saltusque: and glades (que – and) peragrat (pergarere): wanders through</p> <p><u>Line 8</u> haeret (haerere): clings lateri: to her side letalis: deadly harundo: arrow</p>
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Notes:

- Dido has fallen deeply in love with Aeneas. Virgil compares her to a female deer that has been shot with a hunter's arrow. This simile is meant to illustrate that Dido has been shot by Cupid's arrow. As is usual in epic poetry, the simile is developed in some detail.
- Look at the word 'nescius' at the start of line seven. Virgil deliberately holds back this word to the end of the clause and places it alone at the start of a new line, thus emphasising the fact that the hunter is unaware of the hurt he has inflicted. Aeneas treats Dido badly by leaving her.

Dido and Aeneas – XLVII

From The Aeneid Book 4 Lines 74-76, 80-83, 86-88

Dido neglects her duties

¹Nunc ⁶media ³Aenean ⁴secum ⁵per ⁷moenia ²ducit
¹⁰Sidoniasque⁸ ⁹ostentat ¹¹opes ¹²urbemque ¹³paratam,
¹incipit ²effari, ⁶mediaque³ ⁵in ⁷voce ⁴resistit;
¹post ²ubi ³digressi, ⁸lumenque⁴ ⁷obscura ⁶vicissim
⁵luna ⁷premit ¹¹suadentque⁸ ⁹cadentia ¹⁰sidera ¹²somnos
²sola ⁴domo ¹maeret ³vacua ⁷stratisque⁵ ⁸relictis
⁶incubat. ²Illum ¹absens ¹absentem ³auditque ⁵videtque⁴.
³non ²coeptae ⁴adsurgunt ¹turres, / ²non ⁴arma ¹iuventus
³exercet ⁷portusve⁵ ⁸aut ⁹propugnacula ¹¹bello
¹⁰tuta ⁶parant



Translation:

¹Now ²she ²leads ³Aeneas ⁴with ⁴her ⁵through ⁶the (city's) ⁶midst (and) ⁷walls
⁸and ⁹shows ¹⁰her ¹⁰Sidonian ¹¹wealth ¹²and ¹²the ¹²city ¹³she's ¹³built:
¹she ¹begins ²to ²speak, ³and ⁴stops ⁵in ⁶mid-⁷voice:
¹Then ²when ³they ³have ³departed, ⁴and ⁵the ⁵moon ⁶in ⁶turn
⁷has ⁷dimmed ⁷her ⁷light ⁸and ⁹the ⁹setting ¹⁰constellations ¹¹urge ¹²sleep,
¹she ¹grieves, ²alone ³in ³the ³empty ⁴hall, ⁵and ⁶lies ⁷on ⁷the ⁷couch
⁸he ⁸has ⁸left. ¹Absent ²from ²each ²other, ³she ³hears ³him ⁴and ⁵sees ⁵him,
¹The ¹towers ²she ²started ³no ³longer ⁴rise, / ¹the ¹young ¹men ²no ²longer
³exercise ⁴in ⁴arms, ⁵or ⁶work ⁷on ⁷the ⁷harbour ⁸or ⁹the ⁹ramparts
¹⁰for ¹⁰safety ¹¹in ¹¹war.

Glossary: (words in the number, case and gender in which they appear in this extract)

<p><u>Line 1</u> Moenia: walls, defences</p> <p><u>Line 2</u> Sidonius: Sidonian, Carthaginian, Phoenician Opes: riches</p> <p><u>Line 3</u> Effari: to speak</p> <p><u>Line 4</u> Vicissim: in turn</p> <p><u>Line 5</u> Permit (premere): dims Sidera (sidus): constellation</p>	<p><u>Line 6</u> Maeret (maerere): she grieves Stratis (stratum): bed, couch</p> <p><u>Line 7</u> Incubat (incubare): she lies on</p> <p><u>Line 9</u> Portus: harbour, port</p> <p><u>Line 10</u> Tuta: safety</p>
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Notes:

1. **Aenean:** a Greek accusative.
2. **Sidonias:** Sidon was one of the towns in Phoenicia.
5. The repeated initial's' gives a hushing effect to the line.
7. **absens absentem:** the meaning of the words contrasts sharply with their position side by side.

Dido and Aeneas – XLVIII
From The Aeneid Book 4 Lines 281 - 286

Aeneas must leave

Ardet abire fuga dulcesque relinquere terras,

attonitus tanto monitu imperioque deorum.

heu quid agat? quo nunc reginam ambire furentem

audeat adfatu? quae prima exordia sumat?

Atque animum nunc huc celerem nunc dividit illuc

In partesque rapit varias perque onmia versat.

He longs to depart quickly and leave that sweet land,

shocked by such a warning and commandment of the Gods

alas, what is he to do?

With what words now done, dare he approach the frenzied queen?

What opening words (ought he to) choose first?

And now hither, now dither, he swiftly casts his mind,

and seizing its varied options, he considers every (option / way / aspect).

Glossary: (words in the number, case and gender in which they appear in this extract)

<p><u>Line 1</u> ardet (ardeō): he longs / yearns / burns abire (abeō): to leave, to depart fuga- ae: flight, speed</p> <p><u>Line 2:</u> attonitus: shocked, astonished monitu (monitus): warning imperio (imperium): command</p> <p><u>Line 3</u> ambire (ambio): approach (looking for a favour, canvassing)</p> <p><u>Line 4</u> adfatu (adfatus) speech exordia: introduction, opening words</p> <p><u>Line 5</u> huc illuc: hither and dither</p>	<p><u>Line 6</u> rapit (rapio): seizes, snatches quickly versat (verso): twists, turns, considers, ponders</p>
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Notes:

Aeneas is debating how best to deal with the situation. Read the summary of Book IV once more to see how he treats Dido as a result of his deliberations.

Dido and Aeneas – L
From The Aeneid Book 4 Lines 314-319, 327-332

Dido's plea

mene fugis? per ego has lacrimas dextramque tuam te
(quando aliud mihi iam miserae nihil ipsa reliqui),
per conubia nostra, per inceptos hymenaeos,
si bene quid de te merui, fuit aut tibi quicquam
dulce meum, miserere domus labentis et istam,
oro, si quis adhuc precibus locus, exue mentem.
saltem si qua mihi de te suscepta fuisset
ante fugam suboles, si quis mihi parvulus aula
luderet Aeneas, qui te tamen ore referret,
non equidem omnino capta ac deserta viderer.'

dixerat. ille Iovis monitis immota tenebat
lumina et obnixus curam sub corde premebat.

Is it me you run from? I beg you, by these tears, by your own
right hand (since I've left myself no other recourse in my misery),
by our union, by the marriage we have begun,
if ever I deserved well of you, or anything of me
was sweet to you, pity this falling house, and if
there is any room left for prayer, change your mind
before you fled, If only I had a child by you before you ran away, if in my palace a
baby Aeneas played, to remind by his looks of you - yes you, in spite of everything - I
should not seem so utterly deceived and forsaken.

She had spoken. He kept his eyes fixed on Jupiter's
warnings, and hid his pain steadfastly in his heart.

Glossary: (words in the number, case and gender in which they appear in this extract)

Line 1

Line 2 mene fugis? mene = me ne. Note the emphasis on **me**: 'Is it from me you are fleeing?' Her woman's pride is hurt. The logical order would be per has lacrimas dextramque tuam...ego te oro (319). But the words are disordered by Dido's agitation, which is also reflected in the conflict of word- and verse-accent set up by the monosyllabic ending te. The me at the beginning of the line is balanced by te at the end. It is very unusual for Virgil to end a line with a monosyllable. Almost always a special effect is intended. Does that apply here?

has lacrimas = 'these tears of mine'.

1-6. The long build up to her plea contrasts with the brevity of her final request: istam exue mentem.

Line 2. ipsa: '(I) myself' = 'by my own act', i.e. by not insisting on formal marriage.

nihil aliud: nothing else, that is to say, but her own tears and the memory of the right hand which Aeneas had given her - or so she imagined - in pledge of marriage.

Line 4 quicquam: anything

Line 6 oro: I beg

Line 8: suboles: children

Line 9 parvulus: little child. The diminutive is used with affection -the child who resembled his father.

Line 11 dixerat: 'She had finished her speech'. Virgil often concludes a speech with a single word like this. This was because the poetry was intended for recital and so the reader knew that the voice had ended.

Line 12 obnixus: steadfast

Aeneas is unmoved by her words. Later in the Underworld Dido is unmoved by his words

Notes: Dido appeals to Aeneas on all the grounds she can think of . She tries to appeal to his sympathy, his sense of honour and his sense of gratitude. Nothing works.

By this time she has fully grasped the hopelessness of her situation, and sacrificing what little dignity and pride she has left, she makes one final abject appeal to Aeneas (327-30).

Dido's tragedy is presented clearly in these lines. But it is the tragedy not so much of a jilted lover as that of a noble character reduced to utter humiliation and degradation.

The precise dramatic structure in no way deprives the passage of its spontaneity and dramatic appropriateness. Dido's appeal is disjointed and illogical. In her emotionally disturbed state, she cannot think clearly, and in fact invalidates her case by a blatant contradiction. On the one hand, she appeals to Aeneas to stay with her on the grounds of the legality and sanctity of their union. On the other hand she appeals to him on the grounds that for his sake she has sacrificed the honour, the virtue, and the reputation she once possessed.

Yet even a Roman could hardly have felt contempt for Dido because of this. In this supreme tragic moment, Dido must surely win universal sympathy. 'The pathos of her appeal is heightened when we find this proud, splendid creature, who had spurned many suitors, reduced to terror at the thought of facing her enemies without Aeneas' protection. Finally, her desire for a child overcomes all other emotions, and the speech which began so fiercely ends in what is almost a soliloquy, barely whispered'. One critic refers to Virgil's 'sympathy and his sensitive understanding of a woman's mind'.

Dido and Aeneas – LI
From The Aeneid Book 4 Lines 381 - 392

Dido's reply: she curses Aeneas

'i, sequere Italiam ventis, pete regna per undas.
spero equidem mediis, si quid pia numina possunt
supplicia hausurum scopulis et nomine "Dido"
saepe vocaturum. sequar atris ignibus absens
et, cum frigida mors anima seduxerit artus,
omnibus umbra locis adero. dabis, improbe, poenas.
audiam et haec Manis veniet mihi fama sub imos'
his medium dictis sermonem abrumpit et auras
aegra fugit seque ex oculis auertit et aufert,
linquens multa metu cunctantem et multa volentem
dicere. suscipiunt famulae conlapsaque membra
marmoreo referunt thalamo stratisque reponunt.

'Go, seek Italy on the winds, seek your kingdom over the waves.
Indeed I hope that if the virtuous gods have power,
You will drain the cup of punishment among the rocks, and call my name 'Dido'
again and again. Absent, I shall follow you with smoking fires,
and when cold death has divided my soul and limbs, my shade (ghost)
will haunt you in all places. Wretch, you shall receive punishment.
I shall hear (of it) and this news will reach me in the shades of the dead below.'
Thus having spoken, she breaks off her speech mid-way, and flees
the light in anguish, she turns away, tearing herself from his sight,
leaving him fearful and hesitant, though he wished to say more.
Her servants support her and carry her swooning body
to her marble chamber, and lay (her) on her bed.

Glossary: (words in the number, case and gender in which they appear in this extract)

<p><u>Line 1</u> sequere Italiam: Dido retorts with Aeneas' own expression - 'Seek your Italian goal!'</p> <p><u>Line 2</u> equidem: indeed numina (numen) a god or divine being</p> <p><u>Line 3</u> supplicia (supplicium) punishment haurusem (haurire) to drink or drain scopulis (scopulus) rock</p> <p><u>Line 5</u> artus: limbs seduxerit (seduce): divided</p>	<p><u>Line 6</u> improbe (improbis) wretch</p> <p><u>Line 7</u> manes: shades of the dead</p> <p><u>Line 9</u> aegra (aeger) sick, wretched, anguished</p> <p><u>Line 11</u> famulae (famula): maids, maidservants</p> <p><u>Line 12</u> thalamo (thalamus): bedroom stratis (stratum) bed</p>
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Notes:

The use of the letter 'p' gives force to her words, and she seems to hiss out her curse with the frequent letter 's'.

Line 2: pia numina: The use of pia here may indicate a 'bitter sneer' (thus Austin) on Dido's part. Since pietas is a concept by which Aeneas sets such great store, Dido surely delights in taking this opportunity to imply that he has failed to show this quality in his treatment of her.

Line 4: atris ignibus: 'with d' - like an Avenging Fury. Virgil perhaps also wants us to look ahead to the time when the smoke from Dido's funeral pyre blows out over the waves (Book V).

The ancients believed that wrongdoers were pursued and persecuted, and sometimes even driven mad, by the avenging spirits (Furiae in Latin, Erinyes or Eumenides in Greek), who were represented as brandishing blazing torches in their hands. So Dido says that she will be as a fury to Aeneas while he lives, pursuing him 'with smoking torches'. In Greek tragedy, Orestes is haunted by the Furies after he has killed his mother, Clytaemnestra: their pursuit of him and his final deliverance from them is told in the Choephoroe and Eumenides of Aeschylus. Line 5: The Latin suggests that death has taken the limbs away from life, whereas we would put it the other way round.

With lines 382-87 Dido seems for the moment to have fully regained her self-composure. In a cold, calculated manner she utters what amounts to a curse upon Aeneas. The most terrifying feature of this pronouncement is the deadly serious, emotionless manner in which it is made.

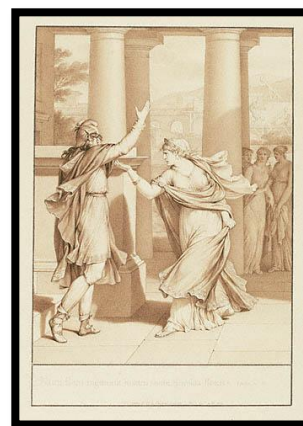
Dido finishes abruptly as she began - in mid-utterance. Her subsequent behaviour clearly shows that the emotional conflict within her is by no means resolved. One critic refers to the piling-up of words in line 389 to show her anger, grief, and scorn.

Aeneas is nonplussed by this outburst. Clearly he has not appreciated the intensity of Dido's feelings, or the violence of their expression. Why metu? Does Aeneas fear the consequences of Dido's wrath? This hardly does him credit. More likely it is, as the same critic suggests, fear of himself; 'his logic is beginning to desert him, and he is fighting desperately against temptation'.

Dido and Aeneas – LII
From The Aeneid Book 4 Lines 393-404

Preparations for departure

At pius Aeneas, quamquam lenire dolentem
solando cupit et dictis avertere curas,
multa gemens magnoque animum labefactus amore
iussa tamen divum exsequitur classemque revisit.
tum vero Teucri incumbunt et litore celsas
deducunt toto naves. natat uncta carina
frondentesque ferunt remos et robora silvis
infabricata fugae studio.
migrantis cernas totaque ex urbe ruentes
ac veluti ingentem formicae farris acervum
cum populant, hiemis memores, tectoque reponunt;
it nigrum campis agmen



But dutiful Aeneas, though longing to soothe and console her grief
And with his words to turn aside her sorrow,
with many a sigh, and shaken in heart by his mighty love,
nevertheless fulfils the commands of the God, and returns to the fleet.
Then indeed the Trojans press on and launch the tall ships
all along the shore. They float the keels smeared with pitch,
and eager for flight, they carry from the woods leafy branches and unhewn logs as
oars.
You could see them moving away and streaming forth from every part
of the city. And like ants mindful of winter when they plunder a vast heap of grain,
and store it in their nest. Over the plain moves a black column.

Glossary:

1. **lenire:** to soothe

dolentem: i.e. 'the grieving Dido'. (dolere: to grieve)

2. **curas:** her sorrow (her lovelorn thoughts)

3. **animus labefactus:** shaken in heart

4. **divum:** genitive plural, 'of the gods'

exsequi: to carry out

5. **tum vero:** there is an energy here which shows the Trojans swinging into action.

incumbere: to press on **celsus:** lofty

5-6. **toto...litore:** 'from all along the beach'.

deducunt : 'drew down', i.e. on rollers. In accordance with the regular practice of antiquity, the ships had been beached for the winter.

6. **natat:** 'floats', 'is afloat'. **carina:** keel of ship, ship

7. **frondentes...ramos:** This is probably a reference to a spare set of oars which would be completed on the voyage. **robor:** log

8. This is an unfinished line but the sense is complete. The eagerness (**studium**) of the Trojans to be off is obvious in these two lines 7 and 8.

9. **cernas:** 'you could see'.

10. **veluti:** like **formica:** ant **far:** wheat **acervus:** heap

11. **populare:** to plunder

12. **agmen:** column

Note:

This is the first time Aeneas has been described as 'pius'. This is an important word, and Virgil does not use it lightly. It signifies both his devotion and acceptance that it may bring with it pain and sorrow.

This simile again shows the eagerness of the Trojans and is very much in contrast to the mood of the opening of the extract. **it...agmen:** note the rhythm here representing the steady movement of ants. In these lines the hastily departing Trojans are compared to ants stockpiling provisions for the winter. The purpose of this mock-heroic simile is to ease the tension momentarily, and provide relief to the tragedy of Dido's love. Vergil accordingly indulges his quiet sense of humour. His Roman readers would recall with amusement that the words **it nigrum campis agmen**, here applied to ants, had been used by a famous Roman poet – Ennius - to describe a stately procession of elephants.

Dido and Aeneas – LIII
From The Aeneid Book 4 Lines 522 - 532

Dido can find no rest

Nox erat et placidum carpebant fessa soporem
corpora per terras, silvaeque et saeva quierant
aequora, cum medio volvuntur sidera lapsu,
cum tacet omnis ager, pecudes pictaeque volucres,
quaeque lacus late liquidos quaeque aspera dumis,
rura tenent, somno positae sub nocte silenti.
at non infelix animi Phoenissa, neque umquam
solvitur in somnos oculisve aut pectore noctem
accipit: ingeminant curae rursusque resurgens
saevit amor magnoque irarum fluctuat aestu.

It was night, and all over the world weary creatures were
enjoying
peaceful sleep, the woods and the savage waves were
resting,
when the constellations roll midway in their gliding orbit,
when all the land is still, and beasts and colourful birds,
those that live on wide scattered lakes, and those that live
in fields of tangled thorn-bushes, are sunk in sleep
during the silent night.
But not so the Phoenician queen, unhappy in spirit,
she never relaxes in sleep, nor draws the night into her eyes
and heart: her cares redouble, and her love rises up and rages afresh, and she
heaves with a great tide of passion.



1. **carpebant:** From meaning 'to pluck' or 'to gather' flowers or fruit, *carpere* (especially in poetry) frequently moves on, as it does here, to the sense 'to enjoy' these or similar things.

sopor: sleep

2. **per terras:** 'all over the world'. Here, as often, the plur. of *terra* is used to refer to the various lands making up the world. *orbis terrarum* - which basically means 'the circle of lands' - i.e. the lands around the Mediterranean.

quierant: quieverant, 'had become quiet' .

3. **aequor:** sea

cum medio volvuntur sidera lapsu: lit. 'when the stars are rolling themselves in midmost course' = 'when the stars were midway in their revolving course'. The assonance of the vowel sounds of this line seem to suggest tranquillity

sidus-eris: constellation, star

lapsus: course

4. **pecudes:** cattle

volucer: bird

5. **liquidus:** 'clear', 'shining', 'gleaming'.

lacus late liquidus: 'lakes widely liquid' = 'the wide waters of lakes'.

quaeque...quaeque: 'both those whichand those which...'

dumus: thorn bush

6. **positae:** 'sunk'. *somno positae*: lit. 'laid in sleep' = 'laid to rest'.

tenent: 'haunt', 'inhabit'.

8. **solver:** to relax

-**ve** added to the end of the word means 'either'

pectus: heart

The force of the *neque umquam* in the previous line persists with *oculis aut pectore noctem accipit* - 'nor ever with either eyes or breast does she take the night to herself'; in other words, 'her eyes and breast rejected the night'.

9. **ingeminare:** to redouble

10. **fluctuare:** to be tossed

aestus: tide

Notes:

The atmosphere of this extract evokes not only the tranquillity of nature but also the torment of Dido and her isolation from all living things (**corpora**). Think about the earlier extract in which the doe was struck by **letal**is **harundo**. There is now an obvious inevitability about her fate which the students could be encouraged to appreciate in these poignant lines.

The charm of the passage depends very much on the simplicity of expression, appropriate within a pastoral setting. Such pastoral scenes are frequently found in Greek and Roman literature, and have often acted as sources of inspiration for poets in later times.

The poet Dryden produced a particularly fine translation of the Virgilian passage:

*'Twas dead of night, when weary bodies close
Their eyes in balmy sleep, and soft repose:
The winds no longer whisper thro' the woods,
Nor murm'ring tides disturb the gentle floods.
The stars in silent order mov'd around,
And peace, with downy wings, was brooding on the ground.
The flocks and herds, and parti-colour'd fowl,
Which haunt the woods, or swim the weedy pool;
Stretch'd on the quiet earth securely lay,
Forgetting the past labours of the day.*

Yet Virgil's lines contain far more than a poetic description of a world wrapped in sleep. They have a clear dramatic purpose. They provide a stark contrast between a world at peace with itself, its burdens unshouldered, and the restless tormented soul of one solitary woman. Dido's mental agony is thus highlighted, and her complete desolation is brought home to us when we see how utterly alone she is in her grief.

<http://www.uq.edu.au/hprflex/lt1240/aen3.htm>